

## EFFECTS OF INNOVATIVE APPROACHES IN CLASSES ON STUDENTS' SUCCESS: EXAMPLES OF SCULPTURE DRAWING CLASSES

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### ABSTRACT

**Concept:** Drawing is the foundation of plastic arts. The drawing class is one of the art education fields where students focus on observation, questioning, research, and developing imagination. It can be seen that artists too are presenting different premises after drawing, which is generally considered as a preliminary to work of art, being acknowledged as art by itself.

**Aim:** The point of origin of this research is the inability of the students of sculpture departments to fully comprehend the importance of drawing with regard to the creating of a sculpture. The principal purpose is the explaining of the applied studies that are specifically designed to develop individual perspectives, drawing skills, personal lines and creativity of the students, and the alternative methods of drawing which yield positive result.

**Methods:** Instead of repeating the knowledge that students obtained via traditional methods, studies are approached where they can reinterpret and develop their knowledge in respect of the time, technique, perception etc. Drawings that are presented in line with the main purpose via innovative approaches are evaluated with a qualitative research.

**Conclusions:** After briefly discussing education and art education in this study, methods applied with an innovative approach in sculpture design courses are explained through selected examples. At the end of the studies, it was seen that the students were more active, eager to learn, courageous, questioning and that methods result positively every time they are applied.

**Key words:** Education, Art Education, Drawing, Sculpture, Innovative Approaches, Higher Education

## INTRODUCTION

This research is based on evaluating the results obtained from drawing classes, in which the applied methods are considered an innovative approach in education. Chosen sample workshops are based on a different perception of classes, and their reflection on the students are evaluated as students' externalization. In most cases, habits or ordinary methods may cause low productivity levels. Emphasized by creating an awe factor, which is one of the grandest aims of art, the class caused a change in students' interest, behaviour, and attitude towards the subject, and improved their awareness.

"Many faculties of education are designing education programs that embrace a contemporary and innovative scientific method, however, later, expose teacher candidates to traditional workshop methods" (Shantz, 2005, p. 188).

In the conducted studies, a goal-centred approach to structural elements of a text or approach is embraced, methods that would help achieve the said goal are researched, results are evaluated, and steps are taken in parallel with the results. The method is determined through researching resources, technical foundation is prepared, and a way which would help the development of all students is followed, taking into consideration students individual differences, goals, skills, etc.

Research is approached in regard to education and art education. Innovation and improvements made in education by the innovative approach are shortly mentioned, some of the conducted workshops are described with samples, and their learning outcomes are evaluated. Exhibited sample drawings are works of students and used with their permission.

## EDUCATION AND ART EDUCATION

Defined as "new generations' activity of helping themselves with obtaining necessary information, skills and understandings and developing their personalities while they are getting ready to take their parts in the societal life" (TDK) in the dictionary, education, as it can be had in the schools, also includes nurturing of an individual's family, relatives and elders. Education is a sequence of planned influences, which help to improve human behaviour, in parallel with purposes, impacts that guide and shape the individual for the development of his/her skills. In short, it is defined as regular and conscious management and influencing of one person's development (TDK).

Education is a concept which has been around throughout man's existence. While it was limited to transferring the societal norms and customs to the younger generations in the most ancient times, a more improved, planned and systematic approach followed in modern times. Raising an individual who has qualities such as being connected to human values, open to opinions, responsible, connected his/her own culture, possessing improved problem-solving capability, while being able to interpret other cultures, to utilize science and

technology, being productive, creative etc. is one of the most important goals of education. The individual is not an outside participant, but he/she is an active part of the education, which takes place in all stages of life (T.C. Millî Eğitim Bakanlığı, 2007).

According to Selahattin Ertürk, who came up with the most common definition used in Turkey, education is "...the intended process of desired change of an individual's behaviour through his/her life" (quoted by Kumral, 2016, p. 4).

Researches show that effective education requires defined goals and effort to reach the said goals. Efforts such as vocational developments of teachers, improvement of education programs, strengthening of the technical substructure are the factors that could improve the overall quality of education (Karip, & Köksal, 1996).

Obviously, education is the most important activity for the development of individuals and societies. It is also known that with the higher levels of education, come higher levels of development. Of course, there were educational issues in every society, period or age and same issues are still being encountered. Forms of education change with the requirements of the age, and education also benefits from scientific, technical and technological developments. Hence, art education is one of the most important fields of education that has a significant role in the development of individuals and societies.

Claiming that art education has a significant place in contemporary educational concept and applications, Neriman Aral (1999, pp. 11, 16) says that education aims to raise individuals who are equipped with new scientific, intellectual, technical, technological, artistic etc. tools and beneficial for the society through revealing an individual's existing skills.

A qualified art education takes place through a perspective which realizes the importance of art, an innovative program which develops itself in accordance with the requirements of the period, qualified educators, sufficient class duration, technical substructure and tools (Buyurgan, & Buyurgan, 2012, p. 4).

Especially the plastic arts, which involve one on one instruction techniques in a workshop or class environment, follow a method that carries a process of active learning where students learn by applying. Individual characteristics of students are a factor that affects the work in art education. Lifestyle up to this point, family structure, age, experiences, dreams, goals, previous habitat, education, learning capacity or capability, strong or weak sides, unique expression etc., constitute an individual's personality and create differences. When individual point of view, desires and expectations came into the picture alongside technical skills, they bring out one on one education process, despite having common goals. At this point, it becomes important for students to feel themselves in a safe environment. It should not be forgotten that each individual is unique. Differences should not cause any separation; on the contrary, they should be considered as variety in a creative sense.

In art education, students being aware of their own needs are just as important as the program teacher created taking students' needs into account. It is expected of teachers to implement a sense of responsibility in students and stu-

dents to fulfill their responsibilities. The main goal is the gaining of knowledge and skills in line with student's development rate, level, needs, and expectations. Programs, techniques, methods, and sources that are created with good analysis and experiences in line with goals can be developed and learning and teaching methods can be renewed. "It's easy to fall into the trap of thinking that innovation is all about technology and where it's going to take us next, but in reality, fresh ideas can and do spring forth in any educational domain" (*The Sunday Age*, p. 3).

"The great barrier to educational innovation is both teacher and student resistance, because it is they who are threatened by a change" (Maier, 1971, p. 723). Facing a new circumstance, a student or individual acts based on his/her knowledge and experience obtained up to that point. Each new problem or information encountered is interpreted or positioned through previous ones. Prior information or experiences could vary, having lost its validity or still be current, or lacking for each individual. Mehmet Arslan (2007, p. 46) explains the situation, which is the result of a constructivist approach, as "... interpretation has a very close relation with experience. Students come into the class with their own experiences and cognitive structures that are created through these experiences. Those previously constructed structures could be valid, invalid or lacking. A student only rearranges his/her cognitive structure to associate new information and experiences to his/her prior ones. In order for new ideas to become a holistic and beneficial part of a student's memory, the student must create the inference, details and relations between his/her old understanding and new ideas about himself/herself. Otherwise, memorized information that was not associated with student's prior experiences will be forgotten quickly. In short, for a meaningful learning to take place, the student should actively place new information on top of his/her existing mental construct."

Experiencing the information is important in art education, therefore, an applied education process is required. While applying the things he/she learned, the student also ensures the permanence of his/her information.

### IMPORTANCE OF INNOVATIVE APPROACH IN CLASSES

As known, creativity is not just exclusive to artists. "To be creative, is to imagine a thing never before happened; to seek new solutions, new forms. To be innovative on the other hand, is to cause change in society and economy. It is to plan actions, breathe life into ideas and to blend creativity and innovation" (T.C. Başbakanlık Devlet Planlama Teşkilatı, 2009, p. 7).

Innovation, the state of being new, is the changing of old and inadequate with new and beneficial things; and innovative is to support unprecedented. Utilized in all fields from art to education, innovation is deemed equal to progress. In Hegel's words, a development creating an enriched new also includes positive sides of the old as well. (Hançerlioğlu, 1994, p. 125).

Innovation or innovative approaches in education could be discussed in many ways ranging from the use of technology to developing new ideas and being open to it, the means to approach problems to solidarity and preparing of the environment, being sensitive to individual differences to education methods (Başaran, & Keleş, 2015). This article, however, is about the unorthodox methods applied to increase the interest and success of students in a class, the substructure of which is prepared with traditional teaching methods just like in previous years.

The class in which innovation application was made for innovative approaches in education must find the answers to the questions of student profiles, goals, outputs, and success rate. A student who can obtain knowledge via questioning and not by memorizing exhibits a more productive outcome in his/her next works by utilizing his/her knowledge. A student who finds himself/herself more productive and knowledgeable can show the courage to go beyond his/her knowledge and exhibits a more sharing attitude and gravitates towards group studies.

Classical teaching methods, meaning teacher just narrating information, is not enough in art education. Student identity, which can apply and interpret what he/she learned and produce ideas about what is being conducted, should be at the forefront (important). Methods that focus on group studies and social interaction instead of alone and isolated student, on learning from each other instead of competition, questioning their authenticity instead of thinking about the existing, creating a unique expression with a cognitive plan and different tools in art education instead of fitting within the norms is becoming the valid ways nowadays (San, 1993, p. 170).

While an innovative approach should be embraced in classes, it is also important to inform the students on what are those said innovations, why they are being implemented, what kind of outcome will be achieved. If students are not fully aware of what they are doing, the result may not yield sufficient learning outcome or be permanent. Of course, the success of the class is not limited to the student. The teacher, who is also the conductor of the class, content knowledge, experience, efforts of improving himself/herself and his/her information, insight, ability to relay information and manage problems, leaning towards improvement and innovation etc., could reflect class success.

Learning and teaching through innovation in art education may include different techniques and applications. Education, which is embraced through creating a goal, requires effort to identify the ways that will lead to the said goal. Rate of achieving the goal may vary due to factors such as student participation, interest, skill, desire, security, and efficiency. Goal achievement information of the drawing class given in the department of sculpture of the fine arts faculty, which also constitutes the basis of this research, and the scales of their evaluation are students' attitude and behavior before and after innovative studies made within the context of the class and their drawings.

### INNOVATIVE APPROACHES IN SCULPTURE DRAWING CLASS

Target and sample of the study are Junior students of the Fine Arts Faculty Department of Sculpture and the drawing class. A program about developed drawing education is applied in a class that includes students in different years, different numbers and specifications, and the outcomes of the innovative studies are evaluated. Development of the students is monitored and a more productive and successful class period is aimed for. Many techniques and methods were applied in the class, created drawings were comparatively examined and states of the students before and after the conducted innovative studies were monitored.

Context of the drawing class is to develop the ability to transfer what is seen as a three-dimensional object or model into a two-dimensional state, which is one of the fundamental classes of plastic arts. It is a drawing class for three hours a week, in which different techniques and materials are used from time to time.

Alongside differences such as students' creativity, drawing abilities, personal lines, the variance in the materials they use, size of the paper, the angle they see the model etc. a one on one approach is necessary. Despite working on a common topic and goal, not all students' work are the same. Therefore, criticism and advice is given based on the drawings which may vary from person to person due to their respective vantage point (the angle from which they saw the model).

Results obtained from variables of the study which are technical circumstances, level, expectation, interest and intercommunication of the class, individual features, work period, teacher's attitude etc. may differ.

Work period, method and limitation; studies have been conducted in the drawing workshop within the class hours, with a live model and the limitations coming from using certain technical tools and equipment. However, with the help of created interest and awareness, it is observed that students who feel the class hours are not enough developed their designs via similar methods in their other classes.

Work method has been working intensely on anatomy, ratio and proportion, light and shadow, stain, color, place, perspective and placing, which are studied in their previous drawing classes, and establishing a substructure for drawing. However, in this class, where a more unique set of results are aimed at with an innovative approach, instead of taking the information as it is and using it, what is embraced is experiencing it and changing it if it is necessary, interpreting and redefining it. "In order to take action to execute a solution, motivation must be introduced" (Maier, 1971, p. 722). Students were instigated to active learning through encouragement and ways to create new information through obtained knowledge. Multiple problems have been manufactured in the classes and let students realize the sub-problems aside from them. Studies in which personal lines are at the forefront instead of the traditional drawing techniques were conducted.

Goals of the conducted studies are to encounter different and multiple problems through drawing, being courageous, critical thinking, being able to freely express himself/herself, creating new information by creating alternatives, being able to evaluate those alternatives, taking advantage of suggested solutions, being able to develop new suggestions through revealing imagination and creativity, etc.

As mentioned above, the teacher's role is very significant in the study's success. Therefore, a safe environment is tried to be established by embracing an attitude that evaluates, researches, follows developments, questions, but also is knowledgeable, self-confident, innovative, adaptable, enthusiastic about the work and does not shy away from expressing it.

Firstly, a goal is set in order for the program, which is run embracing an innovative and creative attitude, to be successful. An applied way is followed in accordance with a previously prepared program which is created by monitoring students' levels and progress. The stage for each student's development is set via making the teaching and learning processes productive. This attitude is made continuous via weekly changing technique, topic, duration, etc. Specific studies are designed to surprise students and let them experience a unique, creative and questioning process. Productivity tries to be increased with the notion of working and sharing together. Despite working for the same goal, due to emerging personal differences, vantage points, the way that they handle the topic, imagination, creativity etc., new premises are encountered and samples which would be used to create new ideas in the following studies are obtained. After each class, with the attendance of all the students, analyses on the emerging problems are made with a critical approach, where students also play an active role.

In the conducted studies, the most influencing factor of the success appears to be the cooperative dialogue between the student and the teacher. Requiring a student centric education, applied innovation in this class increases effectiveness of the educator and puts responsibility on the student to think outside the box. Systematic evaluation of the process, conducted after each class, and the results obtained let student both evaluate himself/herself as well as his/her environment and puts him/her in a position to take advantage of them. Expressing themselves by drawing all class long, students, at the end of it, have the opportunity to comment, evaluate, defend etc. themselves in a different way. Thinking about a topic, writing about it, drawing, and talking are different methods. Therefore, correctly and properly expressing themselves helped them think, look for evidence, and observe with a keener eye. While evaluating what they have done, perhaps they sometimes had to think more and choose their words carefully to prove and correctly communicate their thoughts. Undoubtedly, the fact is all of the process creates an awareness for the students.

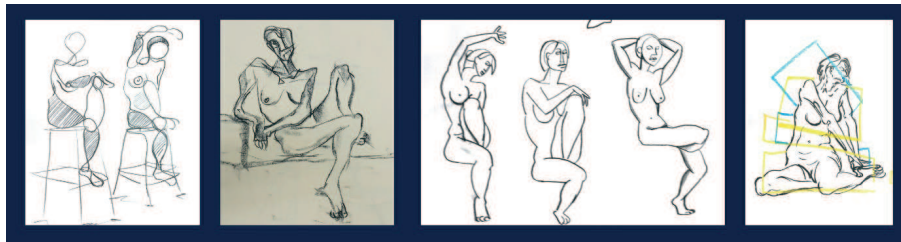


### SAMPLES FROM THE STUDY CREATED WITH AN INNOVATIVE APPROACH

Having an important place and being a topic of research in plastic arts, drawing class is one of the courses of the department of sculpture. At the same time, it allows students to develop their designs and thoughts due to being able to develop much more quickly than a sculpture most of the time.

Alongside the etude studies, many methods such as different drawing periods, sketch works made to increase fast comprehension, using papers that are different in shape, colour and texture, using different materials such as pencils, crayons, charcoal pencil, ink and water colours, studies that use lines, stains, colours and textures, use of various objects, tools and equipment, drawing from different locations, seeing it upside down, drawing without looking, looking first then drawing, group studies, and using minimal amount of lines to draw were used in the class as well (Figure 1-2).

*Figure 1.* Student Works, Nurbiye Uz Photo Archive, 2018



*Figure 2.* Student Works, Nurbiye Uz Photo Archive, 2018



Students who have difficulty expressing themselves while drawing were encouraged and were let freely reflect their own emotions, thoughts, and views without any concern. This way, it was observed that the process was experienced in a more active and fun manner. When they saw that they can succeed, students reflected a questioning, observing and researching profile. Sometimes, an orderly and standard course may delay the courage of student to find his/her own line. The main goal was to increase the interest in the class with the premise that one may not be interested in a topic and can understand and apply it clearly. As it can be seen from the results that as the interest rises, success levels rise too. With the innovative approach to the course, students were helped realising individual features which even they have not realised



yet, results reflected on their other classes and increase in their awareness is observed.

Students of third year drawing class of department of sculpture have already analysed human anatomy in their previous courses, obtained detailed information and are able to draw easily. Now it is time to remember, use, change when required, reverse and interpret information alongside just having it on a permanent basis. Therefore, establishing a personal way and bringing a creative perspective is focused on in the class. For this, multiple methods, different each week, have been tried for a year, meaning 28 weeks and with each method an increase in progress has been observed. The classical concept of drawing was utilized from time to time and the effects of those studies on students were tested. It was observed that innovation has significantly improved students' existing drawing skills. For example, one of the previous problems was that the drawings were not finished by the end of the class; they are now completed before the end of class. Experiencing occasional boredom and lack of focus during the class, students are now having a much more interested and productive process. In this research, a few samples will be sufficient.

### SAMPLE WORKSHOP 1

A method which tests the permanence of knowledge was tried. Students were given an extended amount of time in the beginning of the class and were asked to study the determined movement. Then, drawing trials were made making the model take different movements for short periods of time. Afterwards, students were asked to come to a point from which they cannot see their papers. The model's movement was determined, and they were expected to observe the model for 5 minutes, then the model was removed, and they were expected to draw the movement in 5 minutes. During the monitoring, students were asked one by one what they saw and to describe model's pose. The main purpose here was to let students have more information through their descriptions and create prior knowledge on how they should look. Each student's vantage points from which they saw model was different, therefore, students had to believe in what they each saw. They were required to recall their prior knowledge on human anatomy and remember the movement which they have observed. Questions of how the anatomy is affected with each movement and how it is correlated with the model's characteristics were on the agenda. Students had to draw what they observed from their memories.

Afterwards, they were separated from their papers and given decreasing simultaneous time periods for 4 minutes of observing and 4 minutes of drawing, 3 minutes of observing and 3 minutes of drawing, 2 minutes of observing and 2 minutes of drawing, 1 minute of observing and 1 minute of drawing, 30 seconds of observing and 30 seconds of drawing, 10 seconds of observing and 10 seconds of drawing. As the time got shorter, a way to develop a technique to see and draw faster was cleared. Therefore, individual and unique results were achieved.

In the second trial, students were once again separated from their papers and an inverse time period was given to them to observe and draw. First, the model was studied for 5 minutes and they were given 10 seconds of drawing time. Then, they were given 3 minutes of observing and 20 seconds of drawing, 2 minutes of observing, 30 seconds of drawing, 30 seconds of observing, 1 minute of drawing, 20 seconds of observing and 2 minutes of drawing and 10 seconds of observing and 5 minutes of drawing. As the observing period got shorter and drawing period got longer, students tried to comprehend what they saw very quickly, and they forced their memories to draw in detail. Then they had to observe more details in a shorter time.

The aim of the study is to realize the permanency and importance of the obtained information. At the same time, the created problem and the means to solve them brought an awareness to the student, their own interpretations were observed, new techniques were tried, and unique drawings were obtained. Students also realized that the conducted study was not a study of memorization but to emphasize the importance of the usage of knowledge. The permanence of the knowledge due to the conducted study was observed in the following studies.

## SAMPLE WORKSHOP 2

A study that aims to form and bring a personal opinion on human form was planned. However, it was seen that some students were having a hard time interpreting based on human form. Without any prior knowledge, students were asked to submit the black, white, colour, and their choice of paper before the class. Preliminaries were made by cutting the papers in different dimensions such as 2x2, 3x3, 2x3, 5x5, 5x10, 10x10, 10x20, 10x30, 15x20, 15x30, 3x20, 5x30, 5x50cm before the class.

At first, students were given the paper that was closest to the original size of paper which they used first and asked to draw the model with a time restriction. Afterwards, they were given a different paper but still familiar sized paper. A scheme, where the sizes of the paper was gradually smaller, was followed. Now, the sizes were very unfamiliar. For example, drawing on a paper that is 2cm x 2cm requires a different technical as well as material approach. Having noticed that, it was observed that students started looking for a new methods and had to move away from their usual methods, materials, and techniques. Perhaps, new drawing methods they used were either something that they did not come up with or they could not dare to use in the past.

Without prior knowledge, paper sizes were changed with each new drawing for the rest of the class, and after the smallest size they were given gradually bigger sized paper. That way, they were forced to step out of their comfort zones. Again, a way in which drawing period changed constantly was followed. However, for study to become even more based on interpretation, the

drawing period got shortened as the paper size grew. While they were able to draw the whole in a shorter time on the smaller sized paper, as the dimensions grew, so did the time requirement. Drawings made with a more work less time concept, were observed to be plainer, and once again, they were forced to let go of their traditional drawing concepts and started to look for ways of 'how to do more in less time'. Sometimes, solutions to overcome the created problem were offered in form of tips. This study required being active both in application and in thought, and once again revealed individual interpretations. For example, while some students increased the number of their lines, others tried to enrich the drawing with the use of stains and others came to a solution by reducing the model in their drawing.

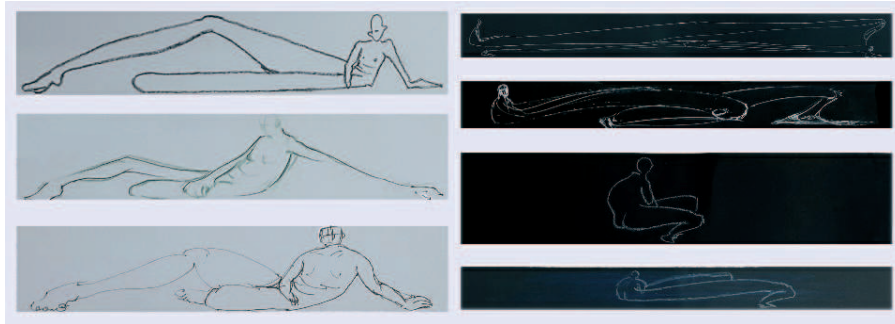
Afterwards, sizes of the paper was shifted to some dimensions, which could be considered as deformed for drawing. For example, drawing the model on a 3x20, 5x30, 5x50cm paper quite surprised the students. Each of the students was given a 3x20cm paper to adapt to the situation and they were asked to draw the model standing and holding the paper vertically. Then, the model's movement was changed in a way that would create a problem in fitting on the paper. For example, a horizontal move was selected for a vertical paper. At the end of drawing, students were observed to have problems in using the paper sufficiently, because it was an unorthodox workshop and it was not easy to create solutions for it.

Then, they were asked to fit the model on to the given paper leaving at most half a centimeter from all edges. Drawing a fully fitted human form on a 5x50 paper brought deformation alongside. Evaluation done after the class, which is conducted with constant motion, and changing the duration and the paper size, revealed that students came up with very different solutions. Therefore, individual interpretation and creative thinking was improved (Figure 3-4).

*Figure 3.* Student Works, Nurbiye Uz Photo Archive, 2018



*Figure 4.* Student Works, Nurbiye Uz Photo Archive, 2018



### SAMPLE WORKSHOP 3

A study based on testing the permanence of students' prior knowledge of human anatomy and movement up to that point was conducted. Drawings with different techniques, paper sizes and time periods were made in the beginning of the class. Afterwards, without preliminary information, they were asked to prepare drawing from where they stood with their backs turned, as they would not be able to see the model. Position was set, and they were denied looking back and seeing the model under any circumstance. Stance of the model was described to students alongside giving the details of the environment and they were asked to draw based on what was explained to them. During the description, the narrator stood still, and students were expected to locate the narrator within the environment. Narrator and drawer were not seeing the model from the same vantage point. Therefore, each student had to determine their own vantage point based on the narrator's location. The Atelier was the same atelier in which students always worked, and the information of the environment had not changed. The Platform on which the model was placed was in its regular location and its dimensions were the same. The model they were studying was the same model they frequently studied and was someone with whom students were familiar - with his/her anatomy, character, proportions etc. What was different was remembering and applying the vantage points, from which they were able to see the model without looking at him/her. However, the fact that they were not able to see the model created a different problem for the described stance and drawing the model. At the same time, they were disoriented having turned their backs to the model.

The workshop in which the success of some students despite their first tries was observed, required knowledge, attention and a mathematical solution in order to determine the location of the narrator, drawer and the model within the environment. Students who had problems such as left-right, front-behind etc., orientations were able to show progress in the following studies, and reach a solution. Permanence of the prior knowledge obtained up to that point was tested by a different problem in the conducted study. This experi-

mental study, in which one must find solutions to problems such as how is the anatomy affected with any movement, how it is seen from any vantage point, how the beings and objects within the environment relate to each other, is way beyond memorization.

The goal is to especially emphasize how information and perception is important when students draw leaning on only their eyesight and sometimes draw without paying sufficient attention or care. A path of questioning, realizing what is seen and defining, placing the defined thing and drawing is at hand. Sometimes just the eyesight is enough to have an idea about something. However, it is not easy to understand what that thing is, how it is standing and how it is position, based on a description. Importance of knowledge, attention, and observation is once again revealed with this study.

#### SUMMARY: FINDINGS, DISCUSSION, CONCLUSION AND SUGGESTIONS

Education is something that has been at the forefront throughout humanity's genesis and one of the most important activities that belongs to all stages and expedites life. Researches show that education has to develop, update, and renew itself in accordance with the ever-developing life conditions. It can be seen that humans are also rejuvenated in parallel with art education, which is one of the most important activities for humanity.

Considered as a preliminary for a work of art, drawing is now regarded as a work of art on its own, in which artists can express their emotions and thoughts. Creating the frame of this research, drawing education in plastic arts is an active learning process based on application. After developing a certain substructure as a result of the workshops and comparative evaluations which are based on developing creative, innovative and method development through different techniques, it was observed that students were more active in the class, they were able to freely express themselves and realize what they were doing, had a great time in class, and their interest and success increased. All new information helped them come up with new ideas in their following classes, all new ideas transformed into knowledge and progress was made.

A discussion environment based on creating ideas may be regarded as one of the most effective ways of learning and it can provide new perspectives and opportunities for students. As it is known, seeing an example, conducting workshops and investigating provides a more permanent education compared to theoretical and verbal lecture. In a drawing education, which requires an applied study, discussions based on information can also be regarded as a more permanent way of education.

Studies conducted with an innovative approach in sculpture drawing classes yielded positive results in all semesters in which it was applied. Attention in class is increased and the rate of absence decreased. Personal point of view, technique, comprehension, and drawing skills were developed and cre-

ative thinking was revealed. Students realized what they wanted, and their communication and desire to learn were increased. Time use became more efficient. Courage to work experimentally and try was increased. Extracurricular drawing, developing designs with drawing and the self-expression process was begun. Even though the study group was limited to students who actually took the class, it became a class that got participation demands from other classes and other departments. Being relieved of the boredom coming with memorizing with the innovative approach, students exhibited a more free and creative, eager to learn, and attentive manner and partook in an active learning process. They began acting with the responsibility and awareness of improving themselves. Due to the attentive manner in which the class is conducted, they cared about different ideas, tried to understand them and were able to take advantage of them, and they could show the courage to make the correct choice for themselves. New suggestions for the problems and new information were created. Students who belonged in the same class with the same goal began getting to know and understand each other in a deeper way. Due to having a more active role in the class, all of the information they obtained is now permanent and it would not be wrong to tell that they are methods students can use and develop throughout their artistic lives.

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