

Importance of drawing education in plastic arts and an example of method for developing creativity

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Abstract

Constituting a wide range of discussion field, arts and art education has a significant importance on the development of individuals and societies and emphasises a delicate process. The process itself provides the best way of learning in art education and trying to invent personal language by recreating the reiterated knowledge obtained from continuous studies is one of the major goals trying to be achieved. Focusing art and drawing education from an overall vantage point, this research is about an experimented study which was developed to specifically reveal creative courage in drawing courses. Conducted on different terms and with different groups, the study has been repeated according to a regular schedule and detected issues were addressed in order to provide solutions to the matters for the related researchers.

Keywords: Art, art education, creativity, drawing, sculpture.

1. Introduction

This research is about studies and methods on developing creativity in drawing courses of sculpture departments and especially to increase the attention of students to them. It includes the repeated studies conducted with a group within the frame of information, observation and experience worth of 20 years. The aims of the research are to create a more active field of study, to develop helpful techniques and suggestions for students to invent their individual strokes, to develop their linear perception, mental faculties and personal differences, to increase the attention to the class itself and especially to reveal *creativity* for the drawing course which is a mandatory course and one of the most fundamental elements of sculpture art.

Results obtained through the experimental studies have been evaluated alongside a qualitative research and books, articles and data obtained from the Internet related to the topic have been used. Development and reaction of the students have been evaluated according to the priorly prepared schedule of the applications and the final result has been obtained through the gathered information.

This research consists of applied methods on three headlines; arts and art education, the necessity of drawing courses and *development of creativity* in drawing courses. Topics addressed under first and second headlines have been briefly explained highlighting the main aspects and are means of a rudiment, a briefing for our topic. Topic addressed under the third headline contains the studies conducted according to a regular schedule and their results. Applications conducted on different topics and with different techniques are the findings that were obtained after a work period of 15 weeks. Despite the variables, the study has yielded successful results and has been explained through exemplifications with the consent of the students.

2. On art and art education

Emerged from the vital necessities and further developed leaning towards the aesthetic need of human beings, art has gone through many stylistic and intellectual stages until it reached its current form. While each period could be evaluated within its own conditions, many differences on artworks such as societal and cultural dispositions, the perception of art, technological advances, beliefs, traditions, geography, etc. can be encountered. Although technique, form, inference and objective of art, which have been produced for thousands of years, have changed, it is still improving through new pursuits and it surely will do so in the future.

Art is defined in the dictionary as, 'all of the methods used in the expression of an emotion, design, beauty, etc. or superior creativity emerged after this expression, act of creative design' (TLS), creativity is defined as, 'the quality of being creative, ability to create, a quality that is considered being possessed by every individual, a fictitious disposition to create something' (TLS).

Since the birth of philosophy, ultimate good has been sought after and it has been decided that virtue was the ultimate good. According to the creativity discipline, which is founded by British philosopher Jeremie Bentham and further developed by John Stuart Mills, virtue is the true measure of traditional truth. Creativity discipline is defined in the philosophy dictionary as a discipline that simplifies the values in accordance to the individual's liking, appeals to education and teaching in order to make personal and societal happiness compatible (Hancerlioglu, 1994, pp. 452–453).

According to Rollo May, creative people are the ones who expand human consciousness. Creativity should be observed as much in scientist's labour as it should in artist's labour, as much in philosopher's labour as it should in aesthete's labour. Courage, according to May, is defined as the ability to move forward in spite of despair. 'Creative courage' is the most important of courage types and its every application requires creative courage. The necessity for creative courage is proportional to the change in levels of the labour (May, 1998).

According to Atalayer (2002, p. 43), creativity is neither a divine bestowal nor supernatural phenomenon. There is no creativity which is against and superior to nature, it is a process of nature as a human act. Creativity is a humane power which can be described, explained and transformed into knowledge.

An active process comprised of perception, consideration, imagery and physical action, art has always taken a place in the human world and as Klee said, rendered the unseen visible. It is the most fundamental component of education and social and economic development. Having an important role today, especially in societal and social lives, human relationships, etc., art and art education has a significant place, especially in developed societies. As, the most important criterion for development is art and an only possible way to raise individuals with developed aesthetic taste is to put emphasis on art education in schools (Karapinar, 2006).

Defined in the dictionary as, 'children and teenagers obtaining the necessary knowledge, skills and comprehension in order to take their places in the societal life, develop their identities and directly or indirectly helping them at or outside school, nurturing' (TLS), education expresses the process individuals go through in order to obtain information and skills.

Art education is one of the safest environments where creativity is prioritised, ability to reach different thoughts through common movement is developed, students are tried to be guided in parallel with their personal development and tendencies (Buyurgan & Buyurgan, 2007).

For art students, learning is not based on the text. Most efficient learning happens during the process. It is possible to examine and test students' feelings and thoughts through continuous studies. It is an integrative adaptation, as well as a process of information process (Kolb & Kolb, 2005).

Laying emphasis on the fact that art education's predominant part should be the thought-provoking side, Cemal (2002, p. 54) states that like in every education, considering the traits and conditions of the surroundings where the art education is being given should be obligatory.

In studies, it has been seen that countries' art curriculums aim similar goals such as developing artistic skills, information and perception, taking and interest in various artistic forms, increasing the cultural comprehension, sharing art experiences and being an efficient art consumer and creator (Komisyonu, 2009).

According to Ince (2003, p. 123), art is one of the most difficult fields to teach and learn and a very complicated process. Created artistic solutions may not always comply with the desired results. 'Art education and instruction has become very important as motion and transformation accompanying the rapidly changing world due to technology' (Uz, 2014, p. 91).

In art education 'teachers are expected to have occupational proficiency such as high degree of knowledge in their fields, ability to apply methods and techniques that are compatible with learning and teaching strategies, ability to assess and guide their students in parallel with their students' overall skills and interest levels' (Kalyoncu & Suzen, 2010, p. 905).

It is understood that art education is one of the major educational fields the countries meticulously emphasise on in order to develop a critical and solution-oriented approach, to obtain knowledge and creativity, to provide means of thinking and expression through art.

Obviously, the education processes and techniques for each branch of art differ from one and another. However, it can be said that nowadays innovative approaches where student perception is more open; more sensitive regarding protecting artistic and cultural heritage; more in contact with traditional forms and content while keeping up with innovation; raising creative individuals who can think outside the box while finding inspiration from nature are more in the spotlight.

3. On drawing education and its necessity in plastic arts

Drawing is the basis of plastic arts and at the same time is a means for expression for artists. While requiring handicraft, drawing also brings along an intellectual, emotional and mental process. It is also a field, where alongside objective reality of personal emotions, thoughts and dreams can manifest themselves...

While it can be an art form on its own, drawing usually regarded as the foundation of various art forms and was accepted as an art form for the first time in the 15th century. Described as colourful or black and white, shaded or unshaded outline drawings done with lead pencil, penpoint, palpation, charcoal, etc., drawing splits into two segments as; done as a work of art or a pre-study done for constructing another work of art (Turani, 1993, p. 33).

One of the most important figures of art history, Leonardo is considered the first artist to ever come up with 'Drawing Science' definition while Michelangelo stating its importance by emphasising that drawing is the foundation of all branches of art. Drawing education in the academic sense is a complicated process which is expressing senses through the development of sight. Having an impressive and educational language, plastic values in this process can be taught via patterns, maturing student's in an aesthetic manner (Bulut, 2003, p. 23). Through drawing education, the student learns researching and questioning, observing, creative and deviational thinking (Pazarlioglu Bingol, 2015, p. 29).

Just as in all branches of plastic arts, drawing is one of the most fundamental courses for sculpture students as well. Considering the fact that drawing would be the first thing that an artist would resort to for his/her design, the importance of drawing knowledge and experience increases. By learning the ability to draw, student recreates the existing outside world by using lines or smudges and maybe transforming it later.

4. An applied study on methods of developing creativity in drawing classes

Outline drawing as its most basic definition, drawing as previously mentioned, is the method of thinking through lines and an active way of thinking for the artist. A contemplated design gets its first representation via drawing or it can be further improved via drawing (Avci, 2014). When the art history is examined, it can be observed that artists have created different works of art in different styles in different periods in regards to drawing. Just as the periodic, cultural and personal differences reflect themselves, the difference between artists who work in different branches of art is also inevitable.

Even though they have the same purpose, individual differences such as family, environment, education, age, interest, skill, talent, learning speed, etc. can influence students' learning, application and ability to come up with creative thoughts and can reflect in their works. Having the same purpose does not mean that their capacities are also the same. Therefore, the prior focus of education is to transfer the information at the highest level. A few of the common goals are; helping students to find ways and methods to improve themselves, to provide them with the ability to question and problem-solving, to provide them the ability to think critically and creatively, to provide them with the courage to have investigative and experimental initiative, etc.

At this very point, it should be mentioned that in order to increase creativity in art education, teachers too are expected to possess important qualities. Accepting students as individuals and being a proper role model for them are some of the primary qualities. Qualities such as being able to guide free thinking, being enthusiastic and maintaining the enthusiasm, treating everyone the same despite differences, being interested, having strong communication skills, ability to know about and understand students, getting students not to be afraid of making mistakes and encouraging them towards the correct way when they do mistakes, being creative (Buyurgan & Buyurgan, 2001, p. 16) can be sorted as teacher qualities that help develop creativity.

4.1. Method/model of study, universe and paradigm

Focusing on the importance of drawing in art education, this research aims and consists of methods and techniques for students to especially develop their drawing techniques, find their personal lines, come up with their personal thoughts, increase their personal interest, reveal and develop creativity. Model of study consists of a group of students who are successful overall but lacking interest in drawing classes. Failing to sufficiently realise the necessity of drawing in making or learning sculpture plays a significant role in this issue. Most important goal is to show students that drawing is the field where they can express themselves. The study group is junior year students from Sculpture Department of Fine Arts Faculty and it took place within a time frame during the fall semester of the school year 2016–2017. It was a study that included different technique, topic and application every week. Individual critique and narrative given to the students based on their works during the class were repeated with an overall evaluation after the class for them to have different ideas and critical perspective and to see suggestions for different solutions.

Firstly, based on the qualitative data, the root of the problem was determined, the development process of the study group was monitored, applications conducted with solution based development methods and data obtained from created drawings were evaluated via descriptive analysis. After the positive results of the study, it was seen that the study achieved its desired goal and was considered as a method suggestion for interested researchers.

4.2. Definition and objective of the class

After an extensive study on human anatomy at first, where examinations on relations of three dimensional objects regarding hand, eye and brain coordination and transferring onto two dimensions are conducted, it is a class that proceeds as a series of practices where students can create their unique lines through knowledge obtained from different techniques and materials. Priority is on developing their ability to interpret information that needs proper studying, such as re-applying their former knowledge from previous classes through repetition, anatomy, movement, light, line, tone, form, space, etc. along with methods by which they can both observe and apply quickly. The goal now is to recreate knowledge through a personal expression.

4.3. Development of notion of the study

Attitude of the group subjected to sample application was monitored and a decrease in attention was observed due to not being able to entirely do what is necessary and due to having problems exhibiting their creativity. By creating differences in routinely conducted classes, awareness was tried to be raised.

4.4. Objective of the study

Main objective is to further focus on individual development of every student in the control group, help them come up with solutions by making them encounter different problems, gather guiding and informative samples that are works of other group members where they have worked under same conditions and to increase the attention to the class overall.

4.5. Description of the study group

It is one lecturer, one assistant, 12 sculpture students, live model, various objects and equipment. Students, lecturer and assistant who are in the study group have also partaken in drawing classes of the first 2 years. Rudiments were given in freshmen year, focusing on detail and especially on human anatomy happens in a sophomore year. Junior year is a term where they are expected to seek and develop their means of individual expression.

4.6. Study duration

It comprises one course at a period of 3 hours a week.

4.7. Limits of study

It is a class that has compulsory attendance. It is limited with students who took the course and the hours of the course. Used materials are design papers of different sizes, drawing pencils, paints and miscellaneous.

4.8. Variables of the study

Conducted study may produce different results due to the department, group's level, their interaction with each other, mandatory courses, application types, duration, materials, trust in the lecturer and submitting, etc. Study group should be monitored closely, needs and proper ways to reach the desired goals should be determined. Teachers play a significant role in realising the goals; hence, their education, experience, knowledge and skills, observation ability, problem management capacity and attitude play a decisive role in the study. Different practitioners or students may result in different outcomes. Obligation and different attitudes can also influence students, at the same time, psychological and physical conditions (such as illness, sleep deprivation, fatigue, etc.) of students attending the class can affect the outcome.

4.9. Order and way of the study

Students are obliged to come to class on time and with their full materials. During the class, each student was attended individually, mistakes, if there are any, were identified and ways to correct them was shown. Students were inspired to encourage them not to be afraid to make a mistake drawing and to experiment and shown through examples that correct outcomes may be reached due to some mistakes.

In the first week; they were asked to etude live model. Detailed and anatomical analysis of determined pose was expected. Results ended up as a group not being able to complete the drawing and unresolved applications overall.

In the second week; etude application from a live model for 2 hours of the 3-hour class and 10-minute sketch studies were conducted in the remaining 1 hour. Etude study was not properly fruitful and compared to it, rather more proper and complete results were obtained from sketch studies.

In the third and fourth week; all of the class was dedicated for etude study with a determined pose. A 2-week etude study did not entirely result in completion.

In the fifth week; the first hour of the lecture was dedicated for sketch studies and studies take 5 minutes at most. Final 2 hours were again dedicated for etude using live model with a determined pose. The outcome of the results were students were more careful and eager when there is a limited time and more prone to distractions when the time period gets longer. An increase in interest was observed with the sketch studies being conducted at the beginning of the class.

In the sixth week; class was divided to focus more on sketch studies. In the first 10 minute, poses were given and gradually the duration got shortened. Periods such as 5, 3, 2 and 1 minute were used with different poses, drawings for 30 seconds were tried and students' ability to use time was tried to be improved. After recursive studies, as the time got shortened, it was observed that students looked for new techniques and methods in order to finish drawing in time and less complicated drawings were observed. The outcome of the results was, as the time got shorter, attention improved, the necessity to develop new technique emerged and they tried new experimentations with their lines alongside their existing personal lines (Figure 1).

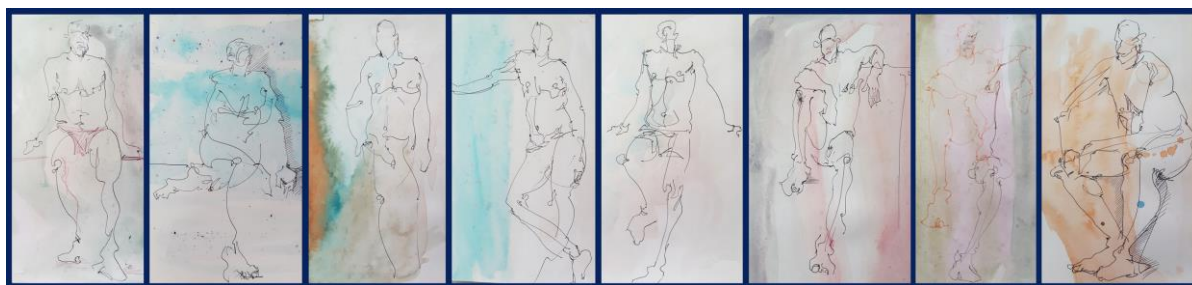


Figure 1. Student works

In the seventh week; the study was conducted on short time poses on 15 × 20 sized papers, which was priorly determined. First, students were asked to lay their papers on the floor and to *pollute* their paper with any material such as watercolor, ink, etc. without any plan. They were told that they can use any material and technique they want and no instructions were given towards any goal. Suggestions were made sometimes during the polluting period, ways to achieve better results were determined and mentioned and helped them have a very free and exciting period. Starting at random, study turned into a polluting session where they tried to create compositions with their conscious decisions while considering its smudges, light and colour. In the remaining 2 hour period, short time studies were conducted from the live model by using their papers. Floor preparation done by experimental polluting had turned into compositions by combining the options in which model's pose would be expressed the best. At the end of the class, limits on the size of the papers were changed and made them encounter a new problem. After the size had changed, on which they had worked extensively, it was observed that they had struggled and the awareness of having to change the solutions as the problem changes was tried to be established (Figure 2).



Figure 2. Student works

In the eighth week; they were asked to draw using crayons based on the live model just by smudges. No limitation on paper size was given and they were asked to come up with a size based on technique and model's pose. Their ability to draw and interpret were tried to be developed by their own colour choosing and sometimes using multiple colours. It was noticed that some students who could not express themselves with lines seemed to have better results with smudges. It was observed that due to their problems, their attention towards the class had decreased and they were more enthusiastic and excited in this study period and they got encouraged and more successful results as they were able to express themselves (Figure 3).



Figure 3. Student works

In the ninth week; reverse drawing method was used. Short time sketch studies were conducted at the beginning of the class and then they were asked to draw the live model in the determined pose for 5 minutes. After the initial drawing, students were asked to draw the same pose upside down. Repeated study was conducted only upside down in the remaining of the class. The outcome of the results was the accustomed sight, drawing and analysis brought along memorisation, consequently, causing them to just draw the model without examining it properly most of the time. When they tried to see it upside down, due to the difference between what is seen and what needs to be drawn, students had to think excessively and questioned themselves. The necessity to calculate to be able to draw appeared and only the drawn figure was focused during the class period. Therefore, students were entirely present during the class. In the evaluation, it was seen that thanks to the knowledge created in the previous classes, questioning, evaluation and drawing skill, correct results could be obtained even though they had to draw upside down. At the end of the class, they went back to regular drawing and better analysed figures were obtained due to nice observation and attention skill obtained from working upside down and class yielded positive results.

In the 10th week; the first hour of the class was dedicated to hand, foot and face etudes and they were provided observation and information based on details. Short time studies with guidance were conducted in the second hour. First, they were asked to draw the model with the given pose for 10 minutes. Then, they were given additional 3 minutes and they were asked to only draw model's hands then, they were asked to only draw model's feet with additional 3 minutes and finally, they were asked to tend to all the details of the figure and complete what was lacking. After a few trials, the study was tried to be reinforced by shortening the drawing periods in the last hour of the class. After focusing on the details the students avoid (whether they do not like them or they could not do them) with a different technique, complete drawings were achieved and problems were rendered resolvable.

In the 11th week; a study which was worked with the model and sometimes different objects with the model, worked on human figure and object drawing and had technique, material and time restrictions. Necessity for different lines or smudges for figures and used objects appeared and possible solutions were tried. In the second hour of the class, a study on being able to see the pose in three dimensions was conducted. It is crucial to grasp the model well when transferring it into two dimensions. In unsolvable situations, re-examining the situation from different perspectives helps coming up with a solution. Method used for this is to work for short times from different spots. For example, at first, students were asked to finish the figure from the spot they were working within a limited time. Afterwards, all the students who were attending the class were asked to rotate clockwise with their materials and re-draw. Continued until every student was in the first place they began, they were able to see the model from all angles and gather information. In the last hour of the class, with the etude conducted with the same pose, it was seen that this study helped in perceiving and analysing the model in a better way and yielded successful results.

In the 12th week; having no restrictions of colour paper up to this point, the class now had limitations in using only dark colour paper. Due to the dark background, it was necessary to use a lighter colour pencil for the drawing to be distinguished, thus an invert look was formed. Study conducted in forms of etudes and sketches, different results were obtained by deviating from the usual material and technique in creating lines, forms, volume, smudges, light, etc. (Figure 4).



Figure 4. Student works

In the 13th week; studies varying from 15, 10 and 5 minutes were conducted in the first hour of the class. The second hour proceeded to faster studies in which the given times got shortened for the same pose and in each time period it was re-drawn. For example, they were asked to draw model's pose in 10 minutes with full details. Afterwards, the same pose was drawn in 5 minutes, then 3 minutes, 2 minutes, 1 minute and 30 seconds. In the first 10 minute period, students were able to analyse the pose and composition with full details and repeated their drawing in a 5 minutes period. As time got shortened, they focused on how to express more with fewer lines and personal interpretations manifested themselves. The end of the class proceeded to studies in which there were line limitations and model's pose constantly changed, holding a pose for 1 minute at most and 30, 20 and 10 seconds. For example, they were asked to draw the model with five lines the most in 1 minute and 30 second studies and with three lines the most in 20 and 10 second studies. Conducted to help students to see the whole picture quickly with fewer lines, this study shortened students' time spent on creating design's structure and helped them give more time on their etudes. Therefore, a solution was achieved for the problem of not being able to finish drawing, which was encountered at the beginning of the semester (Figure 5).



Figure 5. Student works

In the 14th week; proceeded with two models, creating a new problem in the class continued with one model up to this point. In the first hour of the class, students were able to work on two models for various periods of time in regards of techniques, time management, etc. In the second hour, students were asked to form groups of two and analyse the composition together. The aim was that students would offer each other new ideas due to their differences in drawing and technique. At first, it was observed that students each preferred to draw one of the models without intervening with each other. In repeated studies, they started to communicate with each other coming up with suggestions and criticism and managed to conceive a mutual work together by helping each other's drawing. Afterwards, the groups were combined together, a group of two was combined with another group of two and together as four people they studied a single figure. Getting to know each other with previous works, the group of two was able to come up with a language of their own. Newly added group of two is a difference for them and a new necessity arose to find ways to familiarise themselves with each other. In each trial, with the new problems and ways to solve them encountered with each group or person change, new designs were created, which would only be recreated if they were to work together again.

At the end of the class, a study was conducted for all the students to work together. The goal of the study was to make students to establish a group consciousness for plastic arts, which is especially an

individual act, to learn new information from new individuals, to be able to work within a group and to develop a critical perspective and evaluation skill.

Researches show that 'teamwork models are included in method research studies done on the disciplines related to different branches of fine arts' (Kurtulus, 2001, p. 202). With the help of this study, students were able to establish cooperative working awareness, incorporate new methods from each other through observation and application and manage a common purpose; therefore, the study resulted in a success.

In the 15th week; the first hour was dedicated for sketch alongside a general evaluation by explaining the goals and results of the studies conducted up to this point and the last 2 hours were dedicated for etude study. Sketches were done on the model's determined pose as a study that is perceived from all angles, by gathering information and with cooperative work. For example, previously tried analysing method of rotating clock-wise was repeated using a different technique. First, students were asked to draw the model from their own spots with a time limit. Afterwards, they were told to rotate while leaving their paper and materials on their spot. Upon taking their friends' spot, they were told to correct their mistakes if there are any and continue the drawing according to their friends' technique and line characteristics. Continued until students reached their original spot, the study contains the way to continue the drawing according to how it got started in the first place. Therefore, students were able to establish the awareness to develop proper method and technique by analysing the drawing and it resulted in different outcomes in each of the drawings even though all of them had worked on all of the drawings. Same pose was re-drawn with full details in the remaining time of the class. Observing the model from different angles helped them reach a better analysed, more detailed result quickly; moreover, it was observed that they had benefitted from each other in regards of technique as well.

4.10. Results Obtained After the Study

As a result of all the studies, it was observed that issues such as not being able to complete drawing, unstructured drawings, lack of attention, absence had diminished and even gathered completely opposite results and desired goal was achieved.

When data such as studies, observation and results are evaluated; it was seen that a fruitful process which was eagerly attended, where talent and ability could manifest itself, curious, questioning, focused on courage and creativity had taken place. If the gathered results were to be sorted;

- A compulsory attendance class has transformed into enthusiastically and joyfully attended class.
- Absence for the class has reduced, almost to the point that they are non-existent.
- Time was used extremely efficient.
- Personal development increased, creative thinking was developed.
- Personal interest increased.
- Awareness was raised.
- Courage increased in attempting different techniques and methods.
- Speed of perception and finishing drawing increased.
- Group psychology improved for the better and reflected positively on the studies.
- Ability to work collectively and individually was developed.
- Information sharing and critical perspective were improved.

- Fear of making mistakes was decreased.
- Extracurricular communication and evaluations were improved, increasing communion spread to students of other grades and departments, increasing the awareness.
- Attention to the class increased, requests from students of other grades and departments were made to attend the class.
- In-class activities reflected themselves in extracurricular designs, applications and other classes.

5. Conclusion

As it is known, art is a human-specific act and a means for expression. If we were to state that it expresses a process to get education, knowledge and skills, the importance of raising students as creative individuals with unique ways of solution and presentation and developing creative methods is undeniable. There could be tens of different ways to create a work of art. It would not be wrong to say that allowing students, who are open to trial and innovation, create their own lines with a technique that is suitable to their own skills and opinions is one of the most important goals that art education is trying to achieve.

It was observed that the main reasons for this experimental study's existence, which are indifference, unproductivity, unsuccessful results and especially not being able to manifest creativity, were solved via multiple methods, sometimes taking a step away from the problem and then refocusing on it. These studies conducted with different materials and topics, with different methods and techniques, with different sizes and durations, allowed students to freely express themselves, become more active in the class, realise that drawing is not just about lines but also a field where they can manufacture ideas. Tried and repeated in different semesters and produced successful results, these methods are developable and renewable towards the direction of the desired goals.

Note: Drawings in Figures 1–5 were selected from the works of students, who were attending the drawing class of 2016–2017 school year at the institution in which I am currently employed and they were used upon the students' approval.

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