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Determination of Innovation Indicators in Teaching-Learning Activities of Curricula and Their Application in Art University

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Abstract

The present research mainly aims to determine the innovation indicators for teaching in Art University. Qualitative and quantitative methods have been used. The data were collected from semi-structured interviews and Self-made questionnaire. The findings reveal that the most important innovation indicators consist of: Competency-based Art education, Acquaintance with framework of appreciating the art works, Self-directed learning, Choice-based art education Attention to Aesthetics, Experimental leaning through Art Education, Developing Different Approaches to Making Art, Provides the excellent opportunities to learn personal and professional skills, Stress on the description, explanation, critical process cooperative exploration-based learning activities, application of new teaching methods and the application of innovation indicators for "teaching-learning activities" is less than medium.

Keywords: Art University, innovation indicators, student, teaching-learning activities

1. Introduction

Curricula are the main and important components of the higher education quality progression. In addition, alumni's attitudes, knowledge and skills should be based on latest scientific, technological outcomes and the market needs. Therefore, the Educational innovation and updating them have always been emphasized (Nourooz-zadeh, Mahmoodi, Fathi Vajargah, & Rahim Nave Ebrahim, 2006).

Seeing the need to change parts of one's teaching project may be the starting point for scholars to seek guidance from educational psychologists for innovation in their teaching reflection of existing teaching practices helps promote the use of innovative teaching projects (Helmann, Paus, & Jucks, 2014, pp. 43-50).

The innovative teaching approach enabled the project to make the teaching, learning and understanding of content more people-centered and relevant (Freeman, Smith, Staniforth, & Collier, 2006).

The art is used in this classroom to reinforce content learning, to help the students organize their ideas, and to create an experience (Wheat, 2005, p. 2). Artists and their artistic production from the centre of the entire cultural scope of all sectors (Dreesmanna, Grüner, & Schmidt, 2014, p. 588).

While some art educators are concerned only with studio techniques, elements of art and principles of design in their art education curriculum (National Association for Partners in Education, NAPE, 1997, p. 2), contemporary advocates of critical thinking regard art as a vehicle for expression of individual thought. In order for student artists to express a concept then students' minds should be developed along with their technical abilities (Eisner, 1991, pp. 14-17). Arts include the *fine and performing arts* (Upitis & Smithrim, 2008, pp. 9-11).

The teacher should encourage pupils to use their senses, to experience and express how the world occurs to them (Pellico, Friedlaender, & Fennie, 2009; Shirrmacher, 2006, pp. 233-234).

There is a general consensus amongst academics and educators that art is an important subject which offers multiple benefits to students such as facilitating confidence and feelings of self-worth, creativity and imagination, appositive is position towards learning and developments in motor control, language and literacy (Hallam, Egan, & Kirkham, 2016, pp. 136-145).

These have caused negative consequences of neglecting art education in Iranian class. In fact, in art education class, art teachers intend to acquiesce in students' finishing incomplete homework. Under such circumstances, regular students would probably learn neither art knowledge nor art skills. And art students would probably understand art better than regular students, but not much, because it is skills that they put a special emphasis on and are going to be tested on, not art appreciation.

Thus, although arts education in Iranian universities was a potentially positive approach, when it is interpreted within the context of a highly centralized and prescriptive educational system, different conclusions might be reached. It is possible that art has been delegated to higher education because so little priority is attached to it.

Review of studies indicates that activities related to the development of innovation curriculum considered as the main propellants of educational progress which could improve the performance. Accordingly, educational specialists and teachers always consider the innovation indicators in art teaching learning by using different studies and in different dimensions.

This article outlines the journey we embarked upon in order to reflect on what the innovation indicators in teaching-learning activities meant to authorities and high-ranking experts as professional in higher education, and more specifically as practitioner in the classroom, using two distinct processes. It begins with a reflection on their personal interpretation in relation to innovation indicators in teaching-learning activities of Art curricula. Subsequently, it adumbrates key ideas that emerged from engagement with the interview on innovation curriculum. This is followed by the findings of the questionnaires of 285 students who had participated in a questionnaire that we facilitated. Moreover, the research findings in the two sections indicated the amount of application of innovation indicators of Art University in the area of teaching-learning activities. This article presents indexes of innovation art curriculum development. In this regard, a glance at related foreign research works is also inspiring.

Bitew (2016) showed the relevance of the curricula to students' future career and life. Teachers' positive role was highlighted in the students' academic accomplishments. The challenges included content difficulty, uneasiness with some teaching methods, and amounts of schoolwork, limited social interaction and English language skill (pp. 57-66).

Mousavi, Nili, Nasr and Masoud (2015) showed that the most important innovation indicators in goals of Art Curricula consist of: Islamic approach to aims of Art curricula, attention to self-direction in the development of aims, training of the thinking skills.

Zeilig, Poland, Fox and Killick (2015) showed that an arts-based workshop offering an interactive mode of education was an effective way to engage this workforce (pp. 18-23).

From a Self-Regulated Learning perspective, the results show a positive correlation between goal setting and performance. Significant positive correlations were also found between task value and goal setting, task strategies, help seeking, and self-evaluation. Discussion and recommendations are presented (Lawanto, Santoso, Goodridge, & Lawanto, 2014).

Filimowicz and Tzankova (2014) were to introduce (1) a case-based approach to teaching and learning, and (2) a multitier feedback model (pp. 1-17).

Upton (2014) showed that aesthetic education is an approach to learning that has at its center the use of works of art as texts to ignite curiosity and the desire to know more (pp. 323-343).

Cunliffe (2010) showed that approaches to teaching the grammar of each gathering of art, and the related practices, are explored in a well-structured way by students using "know-how" and "know that" grammar. By conceptualizing and teaching an art curriculum in this way, students develop the insightful knowledge to understand how their life-world, as embedded in a technological understanding of being and its technological nihilism, compares with alternative understandings of being as articulated by different cultural grammars.

Badran (2007) proposed a five pronged engineering program to enhance creativity that encompassed curricular, co-curricular, and extracurricular programs: core scientific knowledge; co-curricular creativity-related workshops, seminars, or competitions; projects and interaction with industry (pp. 575-583).

In a collection of the total researches mentioned, it is so understood that in order to encounter the many challenges of the third millennium, Art University requires effective academic members with teaching motivation so that they paving the way for innovation in their curricula. Therefore, it is necessary that this Art university revise its present trend dealing with training, and promoting the professional merits of its academic members by creating innovation curriculum. One of the reasons for the selection of the University of art as

statistical community because it is: 1) insufficient attention to art curricula in particular and curricula innovations in general, in Iran, 2) formulating new regulations in line with the Ministry of Science to changing art curricula in Iran.

So, this study aims at determining and examining the application degree of Innovation Indicators about curriculum, which is studied in the form of four research questions as follows:

1) What are the innovation indicators in "teaching-learning activities of art curricula"?

2) To what extent do academic members apply the innovation indicators in teaching-learning activities of art curricula?

3) Are there any differences among students' perspectives in "applying the innovation indicators in teaching-learning activities of art curricula" with regard to demographic variables (sex, level of education, Faculty)?

2. Materials and Method

2.1 Research Design

The present research is of analytical-descriptive and surveying method. Depending on the theme of the research, two qualitative and quantitative approaches were employed in performing the different sections of this research work. Qualitative method was used to collect information from specialists and authorities in education while quantitative method was employed to collect information from full-time instructors and the academic members of Art University. The findings of the qualitative section were used not only to answer the research questions but also to construct the tools for the quantitative section. After the implementation of the interview texts, the basic statements related to "innovation indicators of teaching-learning activities" were extracted and added to the text of the questionnaire to construct the tools. Therefore, the combined exploratory method was also used in this research (Plano Clark, Creswell, O'Neil Green, & Shope, 2008, p. 372; Creswell & Plano Clark, 2007, pp. 62-72).

2.2 Participants

The participants consist of two sections: A) the authorities and high-ranking experts in Art education at the national and international level form the qualitative section of the Participants in this research work. Nineteen authorities in education who were the sample of this research work were interviewed in a semi-structured manner. B) The study took place over the 2014-2015 academic year Art University of Isfahan well-regarded for its students' academic perspectives. The MA, PhD students of Art University formed the population of the quantitative section of this research work.

The initial sampling method for the selection of the authorities and experts in art education in this research work was targeted. In addition to targeted sampling, network-sampling method was also used during the interviews (Noy, 2008, p. 330). The first interviewees were asked to recommend those whom they considered competent for the topic of the interview. This is because one occurrence of a piece of data, or a code, is all that is necessary to ensure that it becomes part of the analysis framework. The stratified random sampling was also used for the selection of the (MA) and (PhD) students in Art University so that all the students of the desired university were selected. The sample of the quantitative section of this research work included 284 students in total consisting of 85 (30.6%) (PhD) students, 199 (MA) students (69.4%). In the first method, Cochrane sample size was used to specify the number of the students required. Additionally, after performing the research work, the test statistical power was calculated and with regard to the fact that the statistical power was equal to 1, the adequacy of the sample was confirmed.

2.3 Data Collection

A semi-structured interview and a researcher-made questionnaire were used in this research work. The researcher interviewed the authorities to acquire their views. Any interviews that could not be scheduled during this time were conducted through face time. The interview questions were based on the authorities and high-ranking experts in Art education's Perceptive and related research works. As interviews progressed, data were reviewed to ensure that the research question was being answered. If there were any issues, the interview questions were revised. Interview protocols were developed using APA guidelines. With participant permission, all interviews were recorded using recording software on a Macintosh computer. A digital recorder and cassette recorder were used as a backup. In-person interviews took place one-on-one, or in one case with two individuals who worked closely together, in a comfortable campus setting with minimal noise. In addition to recording the interview, I took notes pertaining to facial expressions and body language during the interview. I attempted to

limit interviews to one hour maximum in order to ensure participant comfort and to accommodate schedules. Interviewees had the opportunity to review complete transcripts at a later date, after transcription, in order to add information or clarify any statements.

Self made questionnaire based on theories of educational innovation and Art education was used in this research to measure Educational innovation that included 10 items. Responding scale of this questionnaire was five-point Likert scale (1=totally disagree, 5=totally agree).

The validity of the interview form was investigated and confirmed by those who examined the validity of the questionnaire. The reliability of the questionnaire form was examined by three experts knowledgeable in the qualitative research methods. Since there was no standard questionnaire regarding the research subject, a researcher-made questionnaire was used to collect information from the intended sample. To determine the content validity of the two tools of interview and questionnaire, the views of 12 academic members of the Faculty of Education and Psychology at University and Art University who enjoyed the required specialty were employed. The Cronbach's Alpha was used to estimate the reliability and internal correlation of the questionnaire questions. After performing the preliminary studies on 36 individuals of the population and analyzing the questionnaires, the reliability of innovation indicators of teaching-learning activities background was estimated to be 0.890. To study the construct validity of the responses, they were analyzed by the use of factor analysis and Varimax rotation method. Therefore, the number of the statements and the components remained unchanged. A minimum factorial load of 0.4 was the standard for the statements to remain in the questionnaire. The results of KMO test was 0.900 and the Bartlett test for the study of sphericity of the data was 742.144 $P<0.01$ which was meaningful and satisfactory. The amount of the specific values and the justifiable variance percentage for the factor of teaching skills were 62.936 and 5.035, respectively, indicating the suitable validity of the tools.

2.4 Data Analysis

Some methods have been presented for the analysis of the information obtained from the interviews that can be used to analyze the propositions and the views of the interviewees (Campbell, McNamara, & Gilory, 2004, pp. 125-147; Mason, 2002, pp. 91-96). Normally, to analyze the data obtained from the interviews, several stages or steps including data preparation, data organization, and data reduction within the framework of the propositions by encoding and condensing the codes are used and ultimately, the data are presented in an image, table or discussion format (Creswell, 2007, p. 148). In this manner, the stages of data analysis are also performed as the above in the present research work. It is done in so that the interviews are performed in person by recording and then by transcribing the interview; the statements are categorized by MAX. QDA Software and after the determination of their reliability they are categorized. To collect the data by the in-person questionnaire related to the students, the questionnaires were distributed among them and 284 copies were collected. To analyze the qualitative data, the descriptive-inferential statistics were employed and the average and frequency were calculated at the descriptive level. At the inferential level, the data were first examined for two specifications of normality and homogeneity of variances. In cases when the data enjoy these two specifications, the parametric tests were employed; otherwise, the non-parametric tests were used. The tests used in this research work consisted of multi-way analysis of variance, factor analysis, and single-variable t with a hypothetical average of three.

Table 1. The applied methodology

Type of Project	Usage	Priority	The level of combination of qualitative and quantitative data	Using the theoretical framework	Explanations
Regular explorative	*Qualitative followed by quantitative*	*Usually Quality*	*Only in the interpretation of data*	*There could be*	*Collecting and analyzing qualitative data+ Collecting and analyzing quantitative data= Interpretation of analysis*

3. Results

After the transcription of the text of 19 interviews, 132 propositions (codes) were extracted. After the analysis of the content based on the propositions, 95 propositions were obtained in the second stage and 61 propositions in the third stage and the main categories were determined. With regard to the importance of the subject in this article, the category of "teaching skills" has been studied.

Table 2. The most important innovation indicators expressed by the interviewees

No.	Components
1	Competency-based Art education
2	Acquaintance with framework of appreciating the art works for understanding art in all forms
3	Self-directed learning
4	Choice-based art education or Teaching for Artistic Behavior
5	Attention to Aesthetics in Art Education
6	Experimental leaning through Art Education
7	Developing Different Approaches to Making Art
8	Provides the excellent opportunities to learn personal and professional skills
9	Stress on the description, explanation, critical process in Art education
10	Cooperative exploration-based learning activities
11	The application of new teaching method such as IT, ICT in Art education

First question: What are the innovation indicators in "teaching-learning activities of art curricula"?

A short summary of the selected interviews are presented.

Competency-based art education: This was confirmed by 14 (73.68%) interviewees.

This approach aims to offer an innovation indicator that enhances the different aspects of the individual (intellectual, physical, spiritual, emotional, social and Aesthetic).

Some of the characteristics competency-based art classroom was that "holistic approach to student" (interviewee 1).

This innovation indicator provides a main innovation for Art Curricula that allows the Artistic understanding and practice (participants 5, 9, and 17).

Acquaintance with framework of appreciating the art works for understanding art in all forms. This indicator was confirmed by 14 (73.68%) interviewees. In fact, the art of appreciating the art works is one of the most important indicator innovations that can be based on the following skills: Description, Analysis, environmental information, Meaning and Judgment (interviewee 3). An academic member plays main roles in this indicator (participants 4, 9, and 16).

Self-directed learning: This indicator was confirmed by 13 participants (68.42%) in the interview.

Participant 12 believed that it is basically an innovation approach of art education. Potential opportunities for (SDL) include: (1) creating a new process for student engagement, (2) developing an accessible innovation by considering student voices and interests, and (3) exploring student's potential as a tool for Artistic practice.

Teaching for Artistic Behavior (TAB): 12 participants (63.15%) in the interview recommended this indicator. For example, Interviewee 12 believed that the term is synonymous with choice-based art. Through, teachers have regard students as artists, offering real choices to make art that's meaningful to the individual student (Interviewee 15). This indicator allows teachers and students to make experimental and artistic learning processes and value intrinsic motivation (Interviewee 6, 7).

Attention to Aesthetics in Art Education: It is another indicator that 12 interviewees (63.15%) considered it as a requirement. Since aesthetic quality is concentrated in the arts, the study of arts most directly develops aesthetic awareness (Interviewee 5). To be able to reach out the message of Art curriculum to all students beings, Aesthetics in Art Education is the most indispensible component one cannot do without.

Aesthetics aspects must be reconstructed as an integral part of art curriculum. We need to integrated aesthetics throughout the curriculum by reconstructing experiences of aesthetics (Interviewee 1, 5, 7, 11, 18).

Experimental leaning through Art Education: 12 participants (63.15%) in the interview recommended this indicator.

Experimental learning draws students envelopes them in the making Art created by the Art product. This innovation indicator gave the art education students increased cultural understanding and Self-Reflective, cultural understanding and Cross-Cultural Experience in their learning (Interviewee 6).

Developing Different Approaches to Making Art: It is another indicator that 10 interviewees (52.63%) considered it as a requirement. Interviewee 2 believed that integrating different approach in the Art classroom is well established in the education field.

The Different Approaches to Making Art is an innovation indicator regarding the function and features of teaching learning of Art curricula that can support the learner-centered paradigm of education. The attention to the Different Approaches to Making Art was to improve the proposed features of the innovation curriculum such that it is compatible with the personal differences of students.

Provides opportunities to learn personal and professional skills: This innovation indicator was confirmed by 9 participants (47.36%).

Personal and professional skills is the production of innovation Art Curricula, in fact innovation curriculum based on international indicators can lead to new personal and professional skills. These are the heart of innovation art curriculum

Participant 1 believed that skills which are frequently cited in this context include: 1) adaptability; 2) being proactive; 3) communication skills; 4) confidence; 5) emotional intelligence; 6) financial acumen; 7) flexibility; 8) networking; 9) problem-solving; 10) project management; 11) resourcefulness; 12) self-efficacy; 13) self-management (8, 9, 10, 15 interviewees).

Stress on the description, explanation, critical process: This indicator is a need taken into consideration by 8 interviewees (42.10%). Interviewee (7) believed that teachers had to know about the description, explanation, critical process in Art education. In other words description, explanation, critical process are three central dimensions of Art curriculum, and innovation curriculum can be assessed by the value of the description, explanation and critical ideas brought to the practice.

The cooperative exploration-based learning activities: Seven interviewees (36.84%) considered it as a requirement. At present, innovations in art teaching methods are spreading throughout the world. But unfortunately educational innovation such team-working teaching method is not very favored in Art University.

By implementing the cooperative exploration-based learning activities, the importance of the cooperation, explanation and critical thinking was appraised (Interviewee 2, 3, 13).

The application of new teaching method: his indicator is a need taken into consideration by seven interviewees (36.84%). Interviewee 2 believes that as technology becomes more and more embedded in our culture, we must provide our learners with relevant and contemporary experiences that allow them to successfully engage with technology and prepare them for life after University. It is widely recognized that learners are motivated and purposefully engaged in the learning process when concepts and skills are underpinned with technology and sound pedagogy.

Second question: To what extent do academic members apply the innovation indicators in teaching-learning activities of art curricula?

Table 3. Comparison of the apply average rate of academic members to innovation indicators in teaching-learning activities

Innovation Indicators	Average	SD	Mean Deviation	t	Degree of Freedom	Level of Significance
Teaching-learning activities	3,09	0,52	0,031	2,76	282	0,001

Based on the findings in Table 3, the average of the rate of the innovation indicators of the Art University in the area of "teaching- learning activities" is 2.76. Since the calculated t(2.76) is lesser than the t(3) in the table, the rate of the innovation indicators in teaching-learning activities isn't more than the average level.

Third question: Are there any differences among students' perspectives in "applying the innovation indicators in teaching-learning activities of art curricula" with regard to demographic variables?

Table 4. Multi-way analysis of variance of scores for the indicators of the innovation in the area of teaching-learning with regard to demographic variables

Source	Sum of squares	Degree of freedom	Mean of squares	F	Level of significance
sex	1,192	1	1,192	4,450	.036
level of education	.300	1	.300	1,108	.293
faculty	.835	5	.167	.611	.691

The results of Table 4 show that there is no significant difference between the scores for the innovation indicators in the area of teaching-learning activities in terms of level of education. Faculty, but there is a significant difference between the scores for the innovation indicators in the area of teaching-learning activities in terms of sex $p<0.05$.

4. Discussion

The primary goal of this study was to take a special attention to indicators in the area of teaching-learning activities throughout Art curricula. The present work has shown that innovation indicators in the area of teaching-learning activities are invaluable tool for creating student centered art work. These indicators treated innovation in the area of teaching-learning activities as ability fundamental to creative opportunities that can be enhanced by knowledge of design practices, by communicating and collaborating in a social context, and by an interdisciplinary perspective. That is, innovation curriculum, particularly in the higher education, is considered as the basis of quantitative improvement of each community; if teachers and educators never perform a survey research for evaluation of innovation indicators, innovation indicators will never lead to curriculum development. In fact, innovation curriculum has a positive effect on higher education's performance.

The Competency-based Art education is a indicator proposed by interviewees which are consistent with the results obtained by Bajis, Chaar, Penm and Moles (2016). These researchers have emphasized the Competency-based education is an educational paradigm with a primary focus on the ability of the learner and not solely on knowledge acquisition (pp. 401-428).

The best way to motivate students to learn Art making is by presenting Competency-based Art education. The emphasis should be placed on essential competences.

According to results the benefits of Competency-based Art education are not limited to innovative performance.

The main purpose of Competency-based Art education should be the development of cognitive, emotional and practical skills.

The acquaintance with framework of appreciating the art works is another indicator proposed by interviewees. In fact the Art appreciation is the knowledge and understanding of the universal and timeless qualities that identify all great art.

Acquaintance with framework of appreciating the art works through 1) refining the Art curriculum with the help of framework of appreciating the art works, 2) conceptualizing Art its relevance to the approaches of appreciating the art works, 3) educating the appreciating ways of making the Arts. So, The Acquaintance with framework of appreciating the art works developed are suggested as one of the more promising ways of innovating our Art curriculum into learning.

In addition, Self-directed learning is another indicator proposed by interviewees which are consistent with the results obtained by Bae (2014), Cook (2014), Filimowicz and Tzankova (2014), Upton (2014), Lim, Lee and Lee (2014), Badran (2007), Siriwongs (2015). These researchers have emphasized the execution of Art lesson plans with an innovative approach as the basic indicator for the Art academic members.

we takes reasons for engaging in the Self-directed learning as innovation indicator in Art curricula: 1) Self-directed learning presents opportunities and helps to improvement personal-social skills, 2) Self-directed

learning develop Creativity, innovation to put oneself in the open opportunities, 4) they foster self-efficacy, and 5) they presents an ideal for private instruction so self-directed learning can play a central role in enquiring into skills in Art leaning.

Choice-based art education is another indicator proposed by interviewees this finding is consistent with those obtained by Bae (2014). These researchers also propounded that one of the important factors for the effectiveness of the academic members and students was Choice-based art education.

Choice-based art education is about applying approach which students as intelligent agents learn the optimal acting. Choice-based art education is concerned with how personal choices might facilitate learning. Choice-based art education supports effective learning by means of positive autonomy of ideas by learners, Enquiry based learning of essential experience.

Attention to Aesthetics is another indicator proposed by interviewees this finding is consistent with those obtained by Yunlan, Yimin, Guangyao and Anmin (2016). These researchers also propounded that Aesthetics is elitist because it claims and acts to set the foundation for all art, aesthetic experience constitutes the primary means for the growth of imagination, which they considered as a fundamental element of the process of learning (pp. 50-62).

So, an arts curriculum provides open opportunities for intelligent explanation, and Aesthetics understanding of the realities. Thus, the attention to the Aesthetics raise an innovation indicator that attracts the perspectives and knowledge of students will entail strengthening the understanding of Aesthetics.

Experimental leaning through Art Education is another indicator proposed by interviewees which are consistent with the results obtained by Sousa, Prudêncio, Ludermir and Soares (2016, pp. 42-55), Boggs, Mickel and Holtom (2007, pp. 832-857). Sousa et al. (2016, pp. 45-55) have emphasized the effectiveness of experiential learning in enhancing students' metacognitive abilities, their capacity to apply newly acquired skills and knowledge to real-life situations.

Experimental leaning through Art Education is an innovation of teaching and learning in which content is drawn from real experiences. Experimental leaning through Art Education involves the infusion of experience as a tool to enhance learning in making Art.

Experimental leaning through Art Education is a form of innovation curriculum that incorporates several active learning techniques. Learning opportunities contain sufficient detail to provide arctic experience in explanting and understanding meanings.

In general, experimental leaning through Art Education includes the integration of arctic experiences that extend beyond formal curriculum.

Developing Different Approaches to Making Art is another indicator proposed by interviewees which are consistent with the results obtained by Titus, Sinacore (2013, pp. 36-52).

Innovation of Art curriculum requires using content in a different way to make Art; this indicator includes metacognitive processes. Therefore, it is necessary to develop individuals' self-directed learning skills. When individuals try to be self-directed learners, metacognitive thinking and using information become important. With Developing Different Approaches to Making Art, students experience different situations.

Developing Different Approaches to Making Art provide the ability of parallelism making art which effectively improves the performance and the speed of a learning method.

Provides the excellent opportunities to learn personal and professional skills are another indicator proposed by interviewees which are consistent with the results obtained by Nachowitz (2012) and Rivera-Lutap (2015).

Art education include competencies such as critical thinking and communicative skills, etc. Development of different skills is have to integrated within curriculum development in ways that help students make art. Personal and professional skills to be able to ultimately generate educating the global citizens of the future. Therefore, it is necessary to develop personal and professional' skills.

There is no doubt that the present changes in different areas of psychology and educational psychology as well as modern educational needs affect the methods of teaching, but unfortunately Art teachers are not familiar with these changes. In fact, personal and professional skills are not very favored in Art University; it requires special attention.

Stress on the description, explanation, critical process in Art education is another indicator proposed by interviewees which are consistent with the results obtained by Spuzic, Narayanan, Abhary, Adriansen, Pignata,

Uzunovic and Guang (2016). It has been widely recognized that Art education encompasses two ways of thinking—creative and critical.

Innovation of art curriculum is an explanative activity. Our results have shown that innovation of art teaching and learning is influenced by their description, explanation, critical process. Stress on the description, explanation, critical process in Art education is a student-centered style of teaching through the use of active activities.

In conclusion, the innovation of art curriculum provides professors more time to educating the description, explanation, critical process. Additionally, description, explanation, critical process engages students through an autonomous classroom.

Critical thinking and problem solving are the skills that should be developed starting from the first steps of education.

The cooperative exploration-based learning activities are another indicator proposed by interviewees which are consistent with the results obtained by (Ruokonen & Ruismäki, 2012). They have emphasized the cooperative learning method fits very well into integrative and expressive education studies.

The cooperative exploration-based learning activities that incorporate cooperation and exploration can potentially stimulate cognitive and metacognitive in arctic settings.

Professors who incorporate the cooperative exploration-based learning into their curriculum use process that engage students. Cooperative exploration-based learning activities is an innovation teaching learning that promotes new ways of relating, understanding, and making in Art context to challenge models and approaches of domination that make art.

The application of new teaching methods such as ICT is another indicator proposed by interviewees which are consistent with the results obtained by (Munteanu, Gorghiu, & Gorghiu, 2014). They showed that as valuable methods used in the actual Arts education, there can be mentioned: organizing certain activities in relation with the vector that connects the diffusion of the work to its particular meaning/interpretation, designing special "games" of oppositions and combinations within a system of units.

The analysis of data revealed that applying the new teaching method such as integrating ICT into curriculum have many opportunities that make it so important in the Art education.

New teaching method such as integrating ICT have got some positive effects on different aspects of managing classroom (i.e., student satisfaction, performance of teacher, and interaction).

In response to the second question, the results showed that the average rate of the application innovation indicators to teaching-learning activities was 2.76, which is less the average level indicating that the teachers need training in this area. In response to the third question, the results showed that there was no meaningful difference between the scores of the innovation indicators for the teaching-learning activities of Art curricula in terms of level of education, Faculty.

5. Conclusion

This study was limited to the educational activities within Art curricula in university of. Additionally, the collection of interview data was limited to purposefully selected participants from an Art program and authorities in higher education. The resulting curriculum structure, then, will require actual implementation and further empirical validation to prove its validity and practical effectiveness. Within the confines of the doctoral thesis genre, I found that there was insufficient space to include close analysis of the student-to-student interactions. Because I could not include this and because analyzing whole class interactions seems to be a challenging way of discovering the innovation indicators in teaching-learning activities of Art curricula, I decided to restrict the analysis that I present here to the data from whole teaching-learning activities in Art University.

Nevertheless, it is our hope that this research provides a useful starting point for the development of domain-specific theoretical frameworks for incorporating innovation development throughout the curriculum, whether in Art or other disciplines. The author was highlighted the implications for teachers of Art University. The explanation stated as below:

1) Allocation of some sources for the growth of innovation curriculum plans for the academic members.

2) Based on the research findings, the author was highlighted the implementation multimedia-using models are helping teachers' teaching and learning in Art subject.

3) Students were encouraged to work in-group during Art activities or exploration in the studio.

4) Design, innovation and invention were adopted in visual art curriculum to develop student's potential towards creating new ideas for a better living.

5) End-up the activities with the sharing session and added value can be implemented to the student's.

6) Presentation of some collaborative lessons to improve the teaching manner of the university teachers.

7) Modification and review of methodology workshops consistent with identified innovation indicators in teaching-learning activities.

8) Formation of a supervisory clinic consisting of experienced university teachers with high quality teaching experience to supervise and guide.

9) Considering the identified innovation indicators in teaching-learning activities as a base in educational courses.

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