

Research Article**THE REALITY OF ART EDUCATION TEACHERS' APPLICATION OF CREATIVE THINKING SKILLS FOR SECONDARY SCHOOL STUDENTS*****Khawla Ali Abdulla Al-Husiny**

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Abstract

Application of Creative Thinking Skill for Secondary School Students, and it is set for the academic year (2022-2023), It concluded with a definition of its terms, while the second chapter represents the theoretical framework, it was divided into three sections, the first was entitled The Principle of Creative Thermal Creativity, as for the secondaries that explain creativity, and the third section was entitled Creative Design and its Basic Factors. The third chapter included measures consisting of the population and the sample, numbering (100) models one by one, and the practice followed is descriptive with the method of content analysis. The tool was represented by the questionnaire, rather its validity and reliability, leading to the statistical analysis of the sample. As for the fourth chapter, the results cannot be analyzed, including: the proportions of the analysis of the creative thinking skill paragraph (fluency) (pronunciation, formality, symbolism, meanings and ideas, association, and expressiveness) in particular to learn They do not apply it well in the lesson, but as for the legacy, we will mention one: The main reason that leads to the waste of the creative thinking skill, which is then a factor in divorce among students, is a traditional method followed by teachers of art education. The steps of the chapter are completed with recommendations and suggestions, and then I count the sources.

Keywords: Reality, Application, Creative Thinking Skills.

INTRODUCTION**First/ the research problem, its importance, and the need for it**

There is no doubt that the art education lesson has a major role in raising the talents and creative energies of students, and that the issue of nurturing, embracing and developing these energies is one of the tasks and duties of the higher educational authorities, and their means of doing so is the successful teacher as he applies in his teaching the basic factors of creative thinking skills. However, the outcomes The educational learning process indicates a large gap in this field represented by the wasting of students' energies. For the purpose of knowing the causes of the problem, it was formulated with the following question:

What is the reality of art education teachers applying creative thinking skills to secondary school students?

The Importance of the research seeks to shed light on the mechanisms of teaching art education and its effectiveness in developing the creative aspects of students. The need for it is: 1- Enriching Teachers and Supervisors from this study. 2- It falls within the interests of the Ministry of Education in caring for the Gifted.

Research objective: To know the Reality of Art Education Teachers' Application of Creative Thinking Skills to Secondary School Students.

Limitations: of the research

Temporarily, the Academic/ year (2022-2023).

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Geography/Secondary level schools for boys and girls of the Babylon Education Directorate.

Human/Those who hold a bachelor's degree specializing in art education.

Definition of search terms

Terminologically: The Arabic Language Academy defined it as what actually happened, related to the field of reality (7:210).

Procedurally: It is the method followed by the art education teacher in his teaching to students and the resulting behavior of the students.

Creative thinking skills/terminologically: Al-Hallaq defined them as those appropriate responses that a person provides in the form of behavior that differs from other common behaviors of other people from the same society at the same age (8: 38) .

Procedurally creative thinking skills: A set of basic factors represented by (Fluency, Flexibility, Originality, Expansion, Sensitivity to problems)

Theoretical Framework**The first topic/the concept of creativity and the creative process**

Creativity represents a mental ability through which a person who possesses this ability can find similarities between different things. In addition, creative activity represents an implicit mental process that can be verified through its results that can be examined and tested according to specific criteria. This ability uses specific proportions of the abilities of

intuition and logic, and the subject of creativity has been subjected to several disputes whose reference is to the concept of the creative process, because creativity falls under what are called (hypothetical constructs) as they are abstract concepts intended to refer to processes that are not directly observed, but rather are inferred from what precedes them. Circumstances, variables, and the subsequent product or creative activity (1: 4-7).

Creativity has been defined in multiple forms according to the viewpoints and schools that interpret it, and this has led to differences in interpretation of the creative process. However, there are characteristics that R. Crutchfield pointed out, which are a matter of agreement among specialists in this field, and they (2:12) are:

1. The creative process is a psychological process characterized by clarity and subject to all stages of scientific research.
2. It represents an intertwined and complex system of cognitive and motivational processes, that is, it is not limited to just one process.
3. Although it exists in all individuals, it only appears in a certain group, due to unfavorable circumstances that lead to the waste of this creative energy.
4. The creative process tends to differ in a clear way in different forms of creative work, despite its tendency to be similar in other respects.

Because the creative process is measurable and analysable, as Wallace's study proved, it was defined in four stages:

Preparation

It is the first stage and is dedicated to collecting sources and information, and the individual is able to identify the problem, but his thoughts are still moving between various fields searching for information, and the ideas sometimes seem to pressure him, and tension and anxiety are visible characteristics of this stage.

Incubation

It comes directly after the stage that preceded it, and the idea here is in the process of emotional fermentation and examination. However, it is difficult to find a direct solution, as this requires inaction for a period, so it is excluded from awareness, and new formulas automatically appear at this stage (6:82).

Illumination

Here the idea arises suddenly and dazzlingly, accompanied by happiness and a feeling of confidence after long suffering from the previous two stages. The features of the picture become clear to him after they were vague and incoherent, and he is extremely eager to work.

Verification investigation

It is the final stage in which trimming, arranging, and finishing touches are done. This stage is characterized by less tension and anxiety, but is characterized by relaxation and confidence (3: 55).

Theories Explaining Creativity

The Theory of Inspiration

This theory is attributed to (Plato), as it attributes the emergence of all types of arts through revelation or what is called inspiration as a divine force, stressing that the process of artistic creativity does not deviate from being the fruit of inspiration and revelation, for the artist to him is nothing but a talented human being embraced by the gods (5:39 -41).

Psychoanalytic Theories

The first theorist of this theory is Sigmund Freud (1856-1939). He attributes all types of artistic creativity to the sexual instinct, and that sublimation represents the process that leads to creativity. When sexual desires are not actually satisfied, the pent-up energy is transformed into other activities, including artistic creativity. Therefore, artistic production He has nothing but imaginary satisfaction of subconscious desires like dreams (4:154).

While Gustav Jung (1875-1961) believes that the reason for artistic creativity is to reduce the collective unconscious in periods of social crises, which reduces the balance of psychological life and prompts it to try to obtain a new balance, while Alfred Adler (1870-1937) believes that innovation results from feeling. With deficiency, especially organic deficiency, which prompts the creator to confront it with courage (9:256-276).

The Connectionist Theory

Mednick (1962) points out in the specifications of creative thinking how these connections occur and mentions that these three methods are: (1- Serendipity, 2- Simillarty, 3- Mediation) (1:183).

Gestalt Theory

The scholars of the Gestalt school have come to define the relationships between wholes and parts, and it becomes clear that the relationships between the components of the perceptual field are what determine perception, and among its laws are (The law of Pagnanz, Proximity, Similarity, Common Fate, Continuity, and Closure) (6:2 -22).

Guilford's Theory of Creativity (Structure of the mind)

Guilford presented an integrated system in the mental structure of creativity, as he believes that every individual who has the appropriate conditions has creative abilities, and these abilities have five basic factors: fluency, flexibility, originality, generosity, and sensitivity to problems, following a new and different approach from previous scholars by introducing the method of factorial analysis. His focus was on the cells related to the field of thought, and not their functional activity (1: 20).

Creative thinking methods and its basic factors

Thinking among individuals has various methods that appear through their mental abilities in how to deal with the situations they face. The most important of these methods are (8:11)

- **Synthetic thinking:** It appears in the individual's ability to communicate to build and synthesize new, original ideas that are different from what others practice. He makes connections between their points of view, so they appear to conflict with them, but they are characterized by accuracy as well as clarity and distinction.
- **Idealistic thinking:** It refers to the individual's ability to form different viewpoints on things, and the tendency to think about future goals and every innovation that contributes to serving society.
- **Analytical thinking:** It is the individual's ability to confront situations with extreme caution, and in a systematic manner based on a large store of information, to ensure a correct decision in the end.
- **Practical thinking:** In this style, the individual's thought is focused on verifying what is right or wrong, in addition to his interest in the procedural aspects and working to solve all the problems he faces.
- **Creative thinking:** It is high-level and complex thinking because the individual's thinking in this method produces everything that is original and unique and serves society.

The Basic Factors for Creative Thinking are (3:24)-:

Fluency: This mental ability represents the high skill in giving alternatives and new ideas that differ from normal ideas, and the individual's response is automatic, direct, and valuable. Fluency has five methods:

1. **Verbal:** This is the ability to pronounce a large number of words that are synonymous with one meaning and with the same number of letters.
2. **Intellectual:** That is, the ability to quickly draw, represented by reformulating shapes through simple modifications and then coming up with new ideas.
3. **Association:** This is the ability to give the greatest number of different words that indicate one meaning.
4. **Expressivity:** It is the individual's ability to speak with great skill and order in formulating meanings and ideas and managing the art of dialogue.
5. **Symbolism:** The ability represents understanding symbols, rephrasing them in the form of questions, and then arriving at new, unexplored formulations.

Flexibility: It refers to the high ability to act immediately according to what the situation requires, and to adapt to developments in the situation, and thus it intersects with all fanaticism or bias, and it is of two types:

1. **Automaticity:** This is the ability of an individual to give a huge amount of ideas if he is exposed to a specific situation.
2. **Adaptability:** It means quick acceptance of a sudden situation, and the ability to adapt to its developments and what it requires with great fluency.

Originality: It is the individual's ability to create unique and new ideas that others have not preceded him in, that serve society and are verifiable without wasting time and effort and with simple, inexpensive capabilities.

Elaboration: which is the ability to explain, detail, and increase information in order to enrich the idea and surround it with evidence that proves it in a distinctive way characterized by novelty and change.

Sensitivity to problems: The individual's quick observation to look at things and situations from an angle different from what others see, and the individual's feeling of responsibility for finding effective solutions to phenomena that society suffers from with a keen eye that senses everything that it suffers from.

Search Procedures

The Research Community: represented by the total number of (female/female teachers) of art education at the secondary level and exclusively for government schools, which statistically number (465) schools affiliated with the Babylon Education Directorate.*

The Research sample: It was randomly selected from (100) secondary schools, and only one sample was taken from each school, representing an identical number of (male and female teachers) in the subject of art education.

Research Methodology: Descriptive method using content analysis method.

The Research tool: It is a form (closed-open questionnaire) that was formulated in its initial form.

Validity of the tool: The questionnaire was presented to the experts**, then the percentage of agreement was extracted from it using the Cooper equation, as the percentage of agreement (84.6%) was adopted. After that, the paragraphs were subjected to deletion, modification and replacement until it became in its final form (see Appendix No. 2).

Stability of the tool: The researcher*** asked the analysts to analyze two models outside the scope of the sample, and the researcher analyzed the same sample twice in a row, and after (23) days had passed between the first analysis and the second analysis, and after calculating the coefficient of agreement using the (Scott) equation, the percentage of agreement was According to Table No. (1):

Table 1. Represents the Stability ratio of the tool

Sequence	Type of stability	Agreement
1	Analysts (1 st and 2 nd)	86%
2	Senior Analyst and Researcher	87%
3	Second analyst and Researcher	88%
4	The Researcher with Herself through time	91%

* This statistic was taken from Mr. Mahdi Kazim Mahdi, Director of the Administration and Equipment Department of the General Directorate of the General Directorate of Education in Babylon.

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- 1- Prof. Dr. Inas Mahdi Ibrahim University of Babylon/ College of Fine Arts/ Department of Art Education.
- 2- Prof. Dr. Isra Hamed, University of Babylon/ College of Fine Arts/ Department of Art Education.
- 3- Prof. Dr. Hamdiya Kulzam Rozan University of Babylon/ College of Fine Arts/ Department of Art Education.
- 4- Asst. Prof. Hassan Hadi Kazem Al-Qadisiya University/ College of Fine Arts/ Department of Art Education.
- 5- Prof. Dr. Ayad al-Salami Ibrahim University of Babylon/ College of Fine Arts/ Department of Theater Arts.

*** They are:

- Prof. Dr. Kazem Noor Kazem / First analyst/ Al-Qadisiya University/ College of Fine Arts/ Department of Art Education.
 Prof. Dr. Abbas Nouri Khadhir/ Second analyst University of Babylon/ College of Fine Arts/ Department of Art Education.

Sample Analysis

Table 2. Represents the Statistical Analysis of the Sample

Seq	Creative Thinking Skills	Standards	Alternatives	Repetiton	%	Analysis	
1	Fluency	a- Verbal	Do you ask verbal questions about the artworks you present to the students?	Yes	19	19%	The paragraph (Fluency) (a) (Sometimes) received the highest frequency (70) and percentage (70%), while (No) received the lowest frequency (11) and percentage (11%), which is a small percentage that does not constitute a phenomenon, which indicates Most of the sample members (teachers) sometimes ask oral questions about the works they display related to the arts. The paragraph (Fluency) (b) (Sometimes) received the highest frequency (60) and percentage (60%), while (No) received the lowest frequency (8) and percentage (8%), which is a small percentage that does not constitute a phenomenon, which indicates Most of the sample members sometimes have the ability to draw shapes and modify them with minimal additions. The paragraph (Fluency) (c) (No) received the highest frequency (50) and percentage (50%), while (Yes) received the lowest frequency (10) and percentage (10%), which is a small percentage that does not constitute a phenomenon, which indicates Most of the sample members do not ask written questions about the work they present to students. The paragraph (Fluency) (d) (No) received the highest frequency (60) and percentage (60%), while (Yes) received the lowest frequency (15) and percentage (15%), which is a small percentage that does not constitute a phenomenon, which indicates Most of the sample members do not allow students to express their ideas freely and according to their artistic capabilities. The item (Fluency) (e) (Sometimes) received the highest frequency (50) and percentage (50%), while (Yes) received the lowest frequency (20) and percentage (20%), which indicates that most of the sample members sometimes They accept and encourage students' unusual, imaginative artistic ideas. The paragraph (Fluency) (f) (and) (No) received the highest frequency (75) and percentage (75%), while (Yes) received the lowest frequency (5) and percentage (5%), which is a small percentage that does not constitute a phenomenon, which indicates Most of the sample members confirm that students are unable to practice the various arts they prefer in the lesson.
			No	11	11%		
	Sometimes	70	70%				
	Total	100	100%				
	b- Formal	Is it possible for students to quickly draw and can they modify them with minimal additions?	Yes	32	32%		
			No	8	8%		
Sometimes			60	60%			
Total			100	100%			
c- Symbolic	Do you ask written questions about the artworks you show to students?	Yes	10	10%			
		No	50	50%			
		Sometimes	40	40%			
		Total	100	100%			
d- Intellectual	Do you allow students to express their ideas freely and according to their artistic capabilities?	Yes	15	15%			
		No	60	60%			
		Sometimes	25	25%			
		Total	100	100%			
e- Association	Do you accept and encourage students' unusual, imaginative artistic ideas?	Yes	20	20%			
		No	30	30%			
		Sometimes	50	50%			
		Total	100	100%			
f- Expressive	Can students practice the arts that interest them (painting, handicrafts, sculpture, pottery, acting, music...) within the classroom?	Yes	5	5%			
		No	75	75%			
		Sometimes	20	20%			
		Total	100	100%			
2	Flexibility	a- Spontaneous	Can learners make a comparison of the similarities and differences between different technical schools?	Yes	4	4%	
			No	88	88%		
	Sometimes	8	8%				
	Total	100	100%				
	b- Adaptive	Do learners have the power of observation in painting?	Yes	75	75%		
			No	1	1%		
Sometimes			24	24%			
Total			100	100%			
3	Originality	Do you allow students to repurpose environmental materials discarded at school?	Yes	10	10%		
			No	70	70%		
			Sometimes	20	20%		
			Total	100	100%		
4	Overflow	Do you take students to visit art halls and popular craft workshops?	Yes	6	6%		
			No	80	80%		
			Sometimes	14	14%		
			Total	100	100%		
5	Sensitivity to Problems	At the end of the lesson, do you display all the artworks and allow the students to express their opinions about them, evaluate them, and diagnose their weaknesses and strengths?	Yes	3	3%		
			No	90	90%		
			Sometimes	7	7%		
			Total	100	100%		

Statistical methods

$$\text{A-Cooper's equation: } Pa = \frac{Ag}{Ag + Dg} \times 100 :$$

Whereas: **Pa**= Agreement rate **Ag**= Number of Agreeing
Dg= Number of Disagreements (10:27)

$$\text{B- Scott's equation: } Ti = \frac{P_o - P_e}{1 - P_e}$$

Whereas: **Ti**= Stability Coefficient **Po**= Agreed upon **Pe**=
Disagreeing (11: 87)

Results

1. The percentage analysis of the creative thinking skill (Fluency) paragraph of its types (Verbal, Formal, Symbolic, Meanings and Ideas, Association, and Expressiveness) showed that teachers do not apply it well in the lesson.
2. The percentage analysis of the Creative Thinking Skill paragraph (Flexibility) of both types (automatic and adaptive) showed that it was not applied well in the lesson, despite the learners' ability to observe by painting.
3. The percentage analysis of the section on applying the creative thinking skill (Originality) showed that it was not applied well in the lesson, because most teachers do not allow their students to reformulate neglected environmental materials in school.
4. The percentage analysis of the section on applying the creative thinking skill (Expansion - Expansion) showed that it is not applied well in the lesson, because most of them do not take their students to visit art halls and popular craft workshops.
5. The percentage analysis of the section on applying the creative thinking skill (Sensitivity to Problems) showed that it is not applied well in the lesson, because most of them do not present the artistic products to their students at the end of the lesson.

Conclusion

- The main reason that led to the waste of the creative thinking skill, which resulted in the killing of the fluency factor among students, is the traditional teaching method followed by art education teachers.
- Failure to apply educational enrichment methods in the lesson contributes to wasting promising energies due to the basics they possess in painting.
- Not allowing students to invest in discarded school environment materials, recycle them, and produce original works contributes to a decline in students' creative thinking skills.

- Not allowing students to visit art halls and popular craft workshops contributes to a decline in the skill of creative thinking, which results in depriving students of further academic development.
- Not applying the method of presenting students' work at the end of the lesson contributes to a decline in the skill of creative thinking (Sensitivity to Problems), which leads to not discovering their weaknesses and strengths, in addition to killing their element of competition.

Recommendation

- Introducing all art education staff, including teachers and supervisors, into development workshops to train them in how to apply creative thinking skills.
- Include the teacher's guide prepared by the Directorate of Curricula in the Ministry of Education on enrichment activities that stimulate the skills of students' creative abilities.

Suggestions

- The Role of Art Education Teachers in Developing the Problem-Solving Method (Reality and Ambition).
- The Effect of The Art Education Lesson on Developing Critical Thinking Skills.

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