

University Education And Creativity: An Assessment From The Student's Perspective

Abstract

Problem Statement: Universities are the institutions responsible for carrying out scientific research and raising highly qualified human power. Highly qualified human power are intellectuals equipped with knowledge and skills that lead to creative, inquiring and productive attitudes. The basic problem statement of this research is determined as: "What are the assessments of university students about creativity in university education?"

Purpose of Study: The research aims to find out the perceptions, assessments, comments, expectations and suggestions of a group of fourth year university students.

Methods: Designed as a qualitative research, a phenomenological methodology is followed in order to analyze the participants' assessments through focus group interview.

Findings and Results: Study provides findings related to the meaning and evaluation of creativity as well as creative and uncreative practices, perceived effect on student's creativity potential and suggestions for university education as it is perceived by university students.

Meaning of creativity is defined as a kind of imagination, thinking differently, completing what is lacking and being different than what is common. Factors influencing creativity are professors, environment, society, lifestyle, families, friends, traditional way of life, travel, books, films, activity groups, economic conditions, place of birth, different places, people, learning, observation, fashion, growing up in a small town, social media. The students think meeting with professionals from the sector, lessons to be more interesting, no attendance, obligation to lessons, attending hobby activity clubs, having more free time, no memorization, more practice, more contact with professors and encouragement by professors would enrich their creativity potential.

Conclusions and Recommendations: The results indicate that students find their university education mostly as uncreative and experienced limited number of creative practices during their education and think that university education did not contribute to their creativity potential in general.

Key words: Creativity, creative thinking, focus group interview, university.

Introduction

In our today's world, proposing new ideas, new applications and practice have significant importance as the social, economic and technological environment encourage “*innovation*”, “*entrepreneurship*”, “*differentiation*”, “*customization*”, “*novelty*” etc. These concepts emphasize basically creativity and creative thinking. Creativity and creative thinking have many personal, cognitive, behavioural, cultural dimensions as being a multidimensional phenomenon. Creativity is substantial for the young adults to be able to cope with ambiguous, complex and fast changing world awaiting them. Since the university education is crucial to shape their career, creative thinking ability is assumed to be effective for students' intellectual abilities and capabilities.

On the other side, universities question their education from the aspect of novelty, adaptability and technology whether it fits the needs of the young adults for their future career. We are facing tremendous changes in technology and information. In the face of an increasingly volatile, uncertain, complex and ambiguous world, education can make the difference as to whether people embrace the challenges they are confronted with or whether they are defeated by them (OECD, 2018). University education can be considered as the last step for young learners to be ready for their creative thinking capacities, potentials and abilities to cope with the volatile and uncertain future, in fact they are expected to act as “*change agents*” or “*future-makers*” to be able to survive in the future environment.

This research proposes that students are creative or do have a creativity potential as many researches pointed out in various studies (Lakota, 2007; Amabile, 2005, p.1; Craft et al., 2001). Yet, creativity potential can be supported, encouraged and cultivated as well as weakened, suffocated and even killed (Robinson, 2006; Seeling, 2012). The education system may lead the students to mainly to memorize or to think. Drucker (1969) argued that all a student could do is to repeat what somebody had already done or said which would not need creativity. As Scott (2000) states higher education systems are powerful expressions not only as “*knowledge factories*” certainly, but also as “*open zones*” in which social transformation and cultural creativity can flourish. Higher education needs to prepare the young adults for a fast changing working environment.

This study focuses on a group of university students as an interactive social area and as an area to be considered of high importance for creativity. There have been many researches related to elementary schools and creativity studies in Turkey (Ucus, 2017). However there is a serious lack related to the research among university students. Creativity in university education concerns teaching for creativity as well as teaching creatively (Papaleontiou-Louca et al., 2014, p.138). Teaching for creativity is defined as forms of teaching that are intended to

develop young people's own creative thinking or behaviour and teaching creatively means "using imaginative approaches to make learning more interesting and effective". Teaching for creativity must involve creative teaching (Morris,2006, p.4). However, this research does not aim to determine the difference or emphasize the effects of teaching for creativity or teaching creatively. The research aims to clarify the understanding of a group of students and how they assess their university education from the point of creativity. In this study, the researchers aim to discuss the present situation related to university education and creativity at a Turkish state university through a group of fourth year students and get their views and comments in detail.

Theoretical Background

Creativity is a multi-dimensional concept and it has been widely acknowledged that creativity is a complex concept for which there is no one particular definition (Prentice,2000). Various definitions of creativity are as follows:

- *'the achievement of something remarkable and new, something which transforms and changes a field of endeavor in a significant way. . . The kinds of things that people do that change the world'* (Feldman et al., 1994, p. 1).
- *'exceptional human capacity for thought and creation'* (Rhyammer & Brolin, 1999, p. 261).
- *'a person's capacity to produce new or original ideas, insights, restructurings, inventions or artistic objects, which are accepted by experts as being of scientific, aesthetic, social, or technological value'* (Vernon, 1984, p. 94).
- *'the ability to produce new knowledge'* (Dacey & Lennon, 1998).
- *"the ability to produce something novel, something that is unique and original"* (Torrance,1970).
- Costello (2000) argued that creativity involves, problem solving, i.e. thinking "*outside the box*". He added that it must be "*future oriented*", i.e. "*not looking backwards*" and dealing with the uncertainty and insecurity- in other words "*learning is incremental and involves making mistakes*" (Ball, 2003, p.28).
- Plucker et al. (2004) came up with the following definition: "*Creativity is the interaction among aptitude, process and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social group*".

The most common assessments of creativity used in education are the Torrance Tests of Creative Thinking (TTCT) remains the most popular creativity assessment in education settings around the world. Torrance described four components by which individual creativity could be assessed: **fluency**: the ability to produce a large number of ideas; **flexibility**: the ability to produce a large variety of ideas; **elaboration**: the ability to develop, embellish, or fill out an idea, and **originality**: the ability to produce ideas that are unusual, statistically infrequent, not banal or obvious. Having a psychodynamic approach, Torrance (1969) searched the place of creativity within education. He focused on the four P's of creativity as *the creative person, the creative product, the creative process* and *the creative press*. He proposed that creative thinking be rewarded in schools because it allowed students to understand how better to achieve their potentialities. More recent investigations focus on understanding the creative mind in terms of intelligence (Gardner, 1993) and attempts to explore implicit theories of creativity held by people considered to be representative of certain fields (Sternberg, 1998; Speill & Von Korff, 1998).

Besemer and Treffinger (1981) group creativity into: **novelty**- how new the product is in terms of techniques, processes, **concepts**- the capacity of a product to spark further creative products inspired by it; the potential of a product to 'transform', or create a radical shift in approach, **resolution** - the extent to which a product meets a need, or resolves a situation, **synthesis** - the extent to which a product combines elements which are unlike, into a coherent whole. Synthesis thus encompasses criteria such as complexity, elegance, attractiveness, expressiveness, completeness and the quality of its crafting. In addition, Glăveanu V.P. (2018, p.30) proposes that educators should be much more reflexive when using definitions, theories or assessment tools for creativity and notice which creativity they recognize and which they ignore.

Creativity has also been described in relation to various processes of thought and experience, summarised by Ryhammer and Brolin (1999) and including the following: **thinking in opposites, analogies and metaphors, intuition, inspiration, intelligence, various processes of mental representation, specific perception processes, problem finding, problem solving**. Dacey and Lennon (2000) suggest that one distinctive set of attitudes stands out in life-long, high level, creative achievement. These are: **self-control, sustained hard work and determination perseverance**.

Creativity in education

Creativity in education has received strong concern since 1950s basing on the idea that education should prioritise the development of creativity (Papaleontiou-Louca, et al., 2014,p.135). The success of the Soviets to launch the first artificial satellite, Sputnik, is another development that has accelerated creativity efforts (Özaşkın & Bacanak, 2016, p.214). Mostly starting from 1950's, education professionals tried to develop many strategies about how to cover creativity in education (Craft, 2001).

Jackson and Shaw (2006) surveyed the views of academic teachers on the core features they associated with being creative in eight different disciplinary fields and discovered certain features as: *being imaginative, being original, being curious with an enquiring disposition, being resourceful, being able to combine, connect, synthesise, being able to think critically and analytically, being able to represent ideas and communicate them to others.*

Amabile (1983) proposed a simple model of creativity which has three essential components: expertise, the ability to think creatively about relevant problems and opportunities and the will to engage. Jackson (2014) added context to this model as context gives the reasons for being creative. This model suggests that creativity requires a context to support creativity, e.g. cultural, technological environment, as of the teaching environment as an example (Figure 1).An individual will be intrinsically motivated by a task if it increases his/her acknowledgement of own capability and autonomy (Deci, 1975).

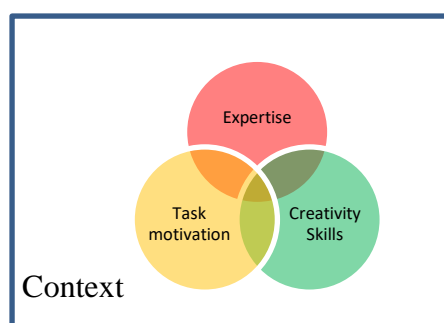


Figure 1. Model of creativity (Amabile 1983; Jackson 2014)

Kaufman and Beghetto (2009) proposed that individuals' creativity lies on a continuum and follow continuous progress and change. Their four category model of creativity explains the nature, scope and influence of individuals' creativity starting from mini-c to little-c, pro-c and big-c. "Pro-c" creativity associated with the creative acts of experts or people who have mastered a field, including but not only people involved in Professional activity; "little-c" creativity – the everyday creative acts of individuals who are not particularly expert in a situation and "mini-c" the novel and personally meaningful interpretation of experiences, actions and events made by individuals. Both mini-c and little-c forms of creativity are relevant

to higher education learning and curriculum designs, teaching and learning strategies could usefully encourage and facilitate these. They pointed out that students should be encouraged to be creative. If they are not encouraged to be creative, they may stay on the mini-c and if they are encouraged, they may proceed on the continuum.

Torrance (1965) examined the attitudes of over 1000 teachers in five different countries and found out that teachers were rewarding pupils for being well mannered, doing work on time and being obedient, popular and willing to accept the judgements of teachers and on the other hand punishing pupil who were good at guessing, questioning and who were daring in their opinions. This approach still prevails in many educational establishments of today (Papaleontiou-Louca, et al., 2014, p.134). However, creativity needs change and change needs going out of what is standard. Teachers need to change their standard views if they want to have creative students. Developing contemporary education policies and strategies and teaching creativity and innovation professionally in educational programs are not enough alone and teachers who will apply them must show contemporary approaches to creative behavior (Özmuşul, 2012, p.741).

University education and creativity

Today's universities are supposed to be in parallel with Industry 4.0 which requires interconnected, digital services and a new view on teaching and learning. This requires the application of innovative procedures and approaches. It requires young adults with a strong sense of self-confidence and desire for being original, creative and able to cope with big data. If students are to become unique, autonomous individuals, they must feel worthy and competent. However, the education system does not sufficiently promote and welcome creative thinking and creative students because sometimes creativity does not "go with" the curriculum, the education system has focused and promoted "parroting" which is the favored and "right/correct" way to learn (Papaleontiou-Louca, et al., 2014, p.134). University education is expected to be far from creating similar "parrots" but rather concentrate on achieving individuals who will be able to take risks and be innovative. University education needs to be far from "memorizing" and concentrate on knowledge production rather than knowledge adoption. Cachia et al. (2009) also mentioned that although students are viewed as the center of teaching and learning processes, they do not have an active role in general and creativity still does not seem to play a central role in the curriculum or learning objectives.

At university, teaching practices should focus on more than promoting the transmission of contents and routines (Deverell & Moore, 2014) but rather train students to inquire and

investigate, problematize, take risk and think and act critically and with self-confidence. It should also include a diversity of approaches, enthusiasm for teaching and the promotion of curiosity, self-regulation and intrinsic motivation (Hargreaves, 2008; Sternberg, 2004). In addition, assessment of the students and the criteria of success will need to be changed. The challenges of meeting new expectations about academic standards in the next decade and beyond mean that assessment will need to be rethought and renewed (Boud&Associates, 2010, p.1). The success criteria will need to be more than grades and will need to be based on some outputs like projects, thesis, systems or ideas proposed.

Students sometimes have an innate talent of creativity which they learn to repress or hide because they might not get a “good grade”. Although students are expected to be creative, creativity is seldom a clear objective of the learning assessment process. Overall student grades are usually made up of quizzes, assignments and participation and these usually form the main method of assessment. Glück et al. (2002) stated that groups of students from different fields of study differ in their perceptions of creativity. According to the results of a research involving 264 students at a foundation university operating in Istanbul, a positively significant relationship was found between innovation tendency and entrepreneurial potential that was linked to creativity potential (Ensari & Alay, 2017, p.239).

Methodology

Designed as a qualitative research, a phenomenological methodology is followed. Phenomenological methodology aims to understand the experiences of the individuals about a phenomenon and defines what an individual is experiencing and describes the essence of an individual's experiences (Saban and Ersoy 2017). Focus group interview is done to follow the methodology.

Focus group interviews provide rich and high variety information which quantitative research may not supply as well as providing in depth data and preventing misunderstandings (Çokluk et al., p.95). Focus group is a form of qualitative research consisting of interviews in which a group of people are asked about their perceptions, opinions, beliefs, and attitudes towards a concept or topic. A focus group gathers people from similar backgrounds or experiences to discuss a specific topic of interest, guided by a moderator who introduces topics for discussion and helps the group to participate in a lively and natural discussion. Focus group is a qualitative analysis investigating the recent context and its content (Creswell, 2016, p. 96). It usually consists of 8 people (Baş & Akturan, 2008, p.103). The number of people may change between 4 to 15 people (Çokluk et al., 2011, p.102). Phases of focus group interview is planning

the focus group, group composition, conducting the focus group, recording the responses, data analysis and reporting the findings (Dilshad & Latif, 2013, p.193).

Ten of fourth year students of a social science department from a state university in Turkey were invited for a focus group interview. All the invited students joined the interview willingly. The interview was recorded upon their permission, the recorded data was listened for three times, converted to written form, data was analyzed, grouped into themes and sub-themes by two different researchers, the groupings were found to be matching which proved the validity of the study. Quotations were listed upon each person's relevant sayings as P1, P2, P3, P4, P5, P6, P7, P8, P9, P10 demonstrating participant 1, 2, etc.

The following research problems were asked in turn to the participants:

- What is creativity?
- How do you evaluate the university education from the point of creativity?
- How would you define the creative and uncreative practices in university education?
- How did the university education affect your creativity potential?
- What are the factors that influence creativity?
- Do you think that university education increased your creativity potential?
- What would you recommend and suggest for creativity in university education?

Findings

Meaning of creativity is defined as a kind of imagination, thinking differently, completing what is lacking and being different than what is common:

“Creativity is a kind of imagination, I can say new methods, practices” P1

“I think creativity is to create new ideas and put them in action” P2

“According to me, being different is the new methods applied which are different than all the present applications” P3

“I think creativity is to present a product which did not exist before and to create differentiation in this sense” P9

“It is establishing novelty, however this novelty is like the realization of something uncommon” P6

“It is the application of things that are not seen before, the ones who can achieve this are creative” P8

“According to me, creativity is completing something that is lacking in some way. In a way, it is the production of something new and different by someone” P7

2. Creativity in university education reminds diversity in education, creative lessons, different application, entrepreneurship and intellectual encouragement:

“I think that creativity in education is to teach different things that can be applied and giving education which is not customary” P1

“When we talk about creativity in university education, lessons that will increase creativity come to my mind. These can be different practices in lessons, seminars, projects etc” P9.

“I think that different methods should be applied in lessons. For example, in one of our lessons, our professor wanted us to draw and the explanation of the subject after drawing was very different for me and it was unforgettable” P2

“In terms of lessons, there must be more different things like being more permanent and appropriate for practice” P3

“There must be more creative methods for the young people to get to know themselves... Even University’s education is very different. They are giving a completely different education. I have a friend who is studying interior architecture, he said that if he sees the Picture that somebody else had drawn, he himself would never draw it. However, we see slides in lessons and we are restricted. We do not disseminate our own ideas. This is how university education is” P1

“Supporting of the students and their encouragement come to my mind, when we say creativity in university education. I mean, entrepreneurship comes to my mind. It can be the encouragement by the professors and encouragement to practice areas” P7

“For example, teaching the lessons not from the slides (powerpoint) can be creativity ... There is too much theory however no practice. Even when explaining outsourcing, what kind of an outsourcing? Actually, I need this...” P4

“There is too much ore in our faculty, however we can not take them out. They can be practiced in tourism. If encouraged, we can take them out. There may be many good ideas” P4

3. Uncreative and creative practices in university education are stated as follows:

Uncreative practices	Creative practices
<ul style="list-style-type: none"> •Basic information in the first three years •Memorization based learning •Test examinations •No proper foreign language education •Uncreative system •Lack of practice •Classical lessons •Inefficiency •Lack of meaning •Limited selected courses •Insufficient progress in creativity potential •Insufficient curriculum, repeating lessons •Less developed thinking abilities •Emptiness 	<ul style="list-style-type: none"> •Different topics •Thinking ability •Case study •Sector communication •Project preparation •Interview & meeting with professionals •Organization ability •Creative activities in class •Use of films, metaphores in lessons •High motivation of professors

“Shall we speak sincerely? Okay. I think, I have never seen any kind of creativity in the first three years. Because they gave us preliminary information” P10

“The first two years were completely memorization and the examinations were tests. It was in a way to prevent us to think.” P9

“In my first year, I had to choose between English and German. I said to myself, if I choose English, I would gain more things, however I did not get anything different than I knew from my knowledge in high school. It did not bring any addition” P8

“There is no system to make us think differently” P7

“Creativity can be with practice, there was no practice. Some other lessons can be given related to creativity” P6

“I think that the school added no creativity to me. I thought that I came to learn a language in Russian lesson, however it did not happen like that” P1

“Before, we had a system completely memorizing. Except for a few lessons, we memorized completely” P4

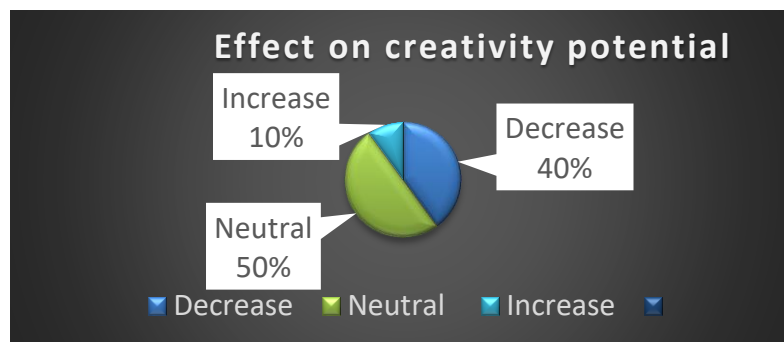
“It is not related to the professor. There were lessons just to fill the curriculum. We saw the alternative tourism topics in introduction to tourism. I wish there were beneficial lessons in the first term instead of unnecessary lessons, though they may be theoretic and I wish we went for internships in the second term, this would be more logical. If we went to internship directly and to places that would add something to us, this would be better” P3

“...In the first two years, we didn’t need to think...” P5

“It was very empty, all the four years, I think so” P4

4. Effect of university education on creativity potential:

Effect of university education on student's creativity potential is neutral by 50 %, 40% of students believe that their creativity potential has decreased and 10 % thinks that university education increased their creativity potential.



“There is something like this, I wonder if there should be such a method, if they should tell us to go from this direction or should they let us free? I don’t know...The reason why we are here is to know the sector and develop ourselves” P10

“...it increased creativity, however not on the level that I imagined, but I also don’t think that it decreased” P9

“I think it would increase. I mean, at least, if we have professors like you” P8

“For sure, it would develop creativity, it provides confidence, after graduating from here, if you can not develop yourself, yes A.University made a progress, university is not a door for employment but the door must be interleaved a little bit.I think on the average” P7

“According to me, it would decrease creativity, they don’t show us different points of view, if we focus on the topic, we can reach all the topics that we have been taught from any book. It is a loss of time” P6

“I think it decreases creativity. I came here from İstanbul. When I was there, my opinions were brighter, here I am only molded somehow. I also didn’t take anything from the lessons in the university, only I got something when I made internship” P5

5. Factors influencing Creativity:

Factors influencing creativity are declared to be *Professors, Environment, Society, Lifestyle, Families, Friends, Traditional way of life, Trial, Books, Films, Activity groups, Economic conditions, Place of birth, Different places, people, Learning, Observation, Fashion, Growing up in a small town, Social media.*

“People around me, my professors and me myself can influence my creativity. That is all.” P1

“I think creativity would be more influenced by the environment. Actually, the ideas of the people around us. The ideas of our professors may influence” P2

The society that we are in, its lifestyle would influence my creativity, the socio-economic conditions of my family would influence for sure, their education levels would influence, also the families of my friends would influence. Their families would influence my friends. Their families would influence me indirectly” P3

“I agree with Fatma. I think family is a big factor and we are influenced by the traditional structure. There is information that our families insist on. We proceed in the frames of this information. We may think like if it is right or wrong from the point of our families” P4

“Creativity is forcing himself/herself to think. In the old times, people needed something to carry something. In the old times, they invented the wheel, this he made by himself by trying” P5

“I think creativity is affected by many things. I think creativity would be affected by books, films, activity groups that we belong to, also economic conditions that we have. If you are not trapped in a cage, you will be creative but if you are trapped in a small place since you were born, you will not be creative, it comes from your family. I think so” P6

“I agree with my friends. Family, friends, people around us affect our creativity, also people with different points of view around us would affect more, also different places, another country or the society thoughts etc.” P7

“I agree with my friends. Environment, people around us, I agree with my friends. Places I go, music I listen to affect more” P8

“I will answer in a different way. I think learning, learning affects me. Observation skill affects. To understand the place we live in a good way, fashion why am I excited? My friends are right in what they say. Growing up in a small place, when people around you force you, there is much stress. Stress affects, you lose your hope, as much as your motivation is high, you can be more creative” P9

6. Recommendations:

Finally the recommendations of the students for a more creative education are listed as meeting with professionals from the sector, lessons to be more interesting, no attendance obligation to lessons, attending hobby activity clubs, let them free, no memorization, more practice, more contact with professors, encouragement by professors.

“When I came here, I tried to understand the students very well. How could I be a good student in this university? It would increase my passion, my life energy, 4 / 5 years, meeting with people from the sector, I wish I could meet really with good people who have good positions in the sector. Everybody has “if...” It could have created a different vision” P1

“It didn’t come to my mind however the lessons should be more attractive and there should not be an obligation for attendance to lessons. Since it is obligatory, I do not want to listen to the lesson” P2

“I also think like my friend. If only we could come because the lessons were interesting, however it is not like that, I wish I could say that it is like that. You have to attend the class, if not you will not pass your lesson, actually this is quite comic. When I come, I play with my phone” P7

“I think the new comers can attend the social clubs, traveling club, etc to increase their creativity” P6

“Students should be left free to develop creative thinking” P5

“My friend Onat had also told about it. One of our professors opened a powerpoint slide, and then she said “no memorization” and closed it, she explained on her own, at that time, I felt that I was in the lesson” P4

Discussion

The research findings for the meaning of creativity is parallel to many researchers (Torrance, 1970; Rhyammer & Brolin, 1999; Feldman et al., 1994; Dacey & Lennon, 2000). However, it lacks from many points as being “future oriented”, “being useful within a social group”, “having a depth of knowledge” (Costello, 2000; Plucker et al., 2004; Seeling, 2012). Some students concern creativity to be related with entrepreneurship as it is also mentioned by Ensari and Alay, 2017.

The evaluations of a group of university students related to creativity in their education indicate that they find creativity to impact their intellectual skills. They consider creativity to be an important issue to influence their personal development as well as future career. The learning environment such as that of universities, seems to influence the creative performance (Oldham & Cumming, 1996; Scott & Bruce, 1994; Barron & Harrington, 1981). However, half of them think that there has been no change in their creativity potential and almost half of them think that it even decreased after an education of almost four years. Therefore, university education system, curricula, teaching techniques, as well as assessment techniques need to be revised as universities may have a considerable role in enhancing creativity which is supposed to influence students’ future career and life. Universities have the role of preparing students for future challenges and opportunities, by promoting their flexibility and creativity, so as to have students “with skills to manage life” (Sternberg, 2004, p.196).

Creativity is influenced by intrinsic and extrinsic factors. Personal characteristics (Brolin, 1992; Dacey & Lennon, 2000) stand out in life-long, high level, creative achievement. The findings of the research indicate that young adults find their environment, society, life style, family, friends, fashion etc. to influence over their creative abilities. What is interesting from this study is their belief about the effect of their relationship with their professors in university. They think that their relationship may have an influence on their creative capacity and potential.

The model of creativity (Figure 1) points out three main areas (expertise, creativity skills, task motivation) and context. The findings of this research support the effect of context as relationships with professors, curricula, university and education culture to support creativity; teaching staff expertise in creativity and the motivation and skills of the students. The motivation of the students are observed to be high and they expressed that they are willing to participate any novel application and research.

One of the main interesting points as a barrier for creativity is the memorization pressure. Students find this situation as threatening their creativity potential. This view supports the view of some of the researchers as criticizing university education to create “parrots” : (Papaleontiou-Louca, et al., 2014, p.134), unless students do not have an active role in general and creativity does not play a central role (Cachia et al., 2009).

Conclusions and Implications

The research results point out critical information to consider about creativity in university education in Turkey. First, creativity in university education is underestimated and not given considerable attention. The students do not feel to establish or develop creative skills, practices, experiences and applications. Only 10 % of the students think that they could develop their creativity potential. This main result of the study is contradicting the vision of raising highly qualified human power who will be ready for Industry 4.0 age in a fastly changing, competitive, innovative and challenging environment as they can see no progress in their creative abilities and critical thinking process.

University education need to be taught creatively and creativity should also be taught instead of memorizing pressure. Besides students want to feel free and want to express themselves. University teachers can try to be “information guides” instead of being “information exigents”. Thirdly, turkish students find a strong correlation between entrepreneurship and creativity, therefore university curricula can involve more entrepreneurship lessons or applications.

In summary, the mission of university as to contribute to the intellectual potential of the people of future from the point of creativity needs to be reconsidered. Systematic concern can recover the curricula, research abilities, coordination with industry, less memorization pressure, freedom to produce new ideas and projects. The students need less pressure to memorize and have the opportunity to investigate and create their own ideas based on observation, knowledge and experience.

University academicians and instructors should be aware of creativity and be ready for it in the context of their education. It is a serious fact to consider creative teaching and evaluating the results. Creativity can indeed be learned and taught to a good degree and students can become creative professionals. Otherwise, all the efforts will be wasted, the creative and innovative thinking model of the individual will be a dream. The importance of valuing creativity in teacher education should be emphasized.

Students are eager to learn more and improve their thinking skills because of the increasingly volatile, uncertain, complex and ambiguous world awaiting them, they need to be ready for the future. They need to know their creative abilities, their potential and they need creative thinking abilities as the “change agents” of the future. They need more imagination and less pressure to memorize. Imagination and creativity have a power that keeps us apart from everything in the world, and that is what makes a difference (Robinson, 2015, p.90). They need to learn about risk taking and failures and how to learn from their failures. A culture that encourages risk taking and accepts failure will encourage its members to be creative and innovative (Markoff, 2005; Walcott, 2002).

Cultural differences in every society has an impact on teaching systems. It is a fact that creative teaching and teaching for creativity can not be standardized as well as the education in general. Therefore, each country should establish its own model for creativity especially in teacher education and secondly in education in general. Because a model successfully applied by a country can not guarantee the same results if applied in other countries in the same way (Özmuşul, 2012, p. 742).

The study results may give important hints for future research. The findings provide a basis for future research for different research techniques. The results of this research are expected to give important clues to revise and examine the way of teaching and pedagogical styles. It is expected to highlight and make comments related to the university education to be more creative so that the young adults will be much more ready for their future career. Young learners need more potential for innovative thinking, self-confidence, imagination and divergent thinking, development e.g. encouraging an entrepreneurial culture (Craft,2001).

Universities all over the world are in the era of transferring to fourth generation universities. They aim to form links and projects between government and industry through academic consultancy, Research and Development centers, programmes, entrepreneurship projects, student-industry collaboration (Papaleontiou-Louca, et al., 2014, p. 136). Universities as we know them today, may not exist for a long time. As the business environment develops, there will be need for more creativity. New business competencies such as flash-mob

marketing, crowd sourcing and community based design and compelling content delivery will require developed thinking skills and more creativity (Papaleontiou-Louca, et al., 2014, p.145). This new era requires innovation and creative thinking abilities, risk taking, problem solving, being “change agents” and being “future oriented”. For this purpose, universities need new tools like digital simulations, games, project based lessons, research and development centers and students need more practice rather than memorizing what is already known. The findings of this study indicate that students want to get close to the professionals and they want to have more experience before they are graduated from the university.

The university of the future will have the main engine as improved thinking skills and creativity, will expand its reach to untraditional areas, change the mix of its offerings, broaden its student base, develop more creative delivery of learning ways (Papaleontiou-Louca, et al., 2014, p.145). Today’s students will see more new knowledge and invention in their lifetime than mankind has witnessed since recorded history. People of the future will need to think creatively, develop new products and services, new jobs, new processes and methods, new ways of thinking and living, new enterprises, new sectors, new business models and new social models. Increasingly, innovation springs not from individuals thinking and working alone, but through cooperation and collaboration with others to draw on existing knowledge to create new knowledge (OECD,2018).

Finally, creativity is a multi-dimensional concept and it needs a systematic view as stated by Kaufman and Beghetto (2009). It starts with as a mini-c and evolves to pro-c. It requires the interaction of a quality of persons, processes or products (Amabile, 1983). Also it needs a framework (Dewulf & Baillie, 1999) as CASE. The study findings indicate that students think that their creativity is influenced by many factors like environment, family, friends, society as mentioned above. Creativity in education should not be limited to university education, in reverse it should be considered in the whole body of the education system. It seems that teaching for creativity will not be explored unless it adds value to the learning process, the individual and to the university, government, industry and the community stakeholders (Papaleontiou-Louca, et al., 2014, p.145). Therefore, it will be beneficial to search for creativity in the future studies from many aspects.

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Özet

Problem Durumu: Üniversiteler bilimsel araştırma yapmakla ve yüksek nitelikli insan gücü yetiştirmekle sorumlu kuruluşlardır. Yüksek nitelikli insan gücü ise; bağımsız düşünebilen, yaratıcı, araştıran, sorgulayan içinde bulunduğu topluma ve insanlığa faydalı olabilecek bilgi, beceri ve davranışlarla donatılmış aydın ve çağdaş bireyler demektir. Buradan hareketle araştırmanın temel problemi şu şekilde belirlenmiştir: “Üniversite öğrencilerinin üniversite eğitiminde yaratıcılığa ilişkin değerlendirmeleri nasıldır?”

Araştırmanın Amacı: Gerçekleştirilen çalışmanın amacı değişen eğitim paradigmaları ile birlikte üniversite de eğitim gören öğrencilerin eğitim sürecinde yaratıcılık olgusuna ilişkin görüşlerini saptamaktır.

Araştırmanın Yöntemi: Araştırma üniversite öğrencilerinin eğitim süreci içerisine yaratıcılık olgusu ile ilgili görüşlerini analiz etmek için nitel araştırma desenlerinden biri olan bir olgubilim deseninden yararlanılmıştır. Bu bağlamda fakültede eğitim gören 10 öğrenci ile odak grup görüşmesi gerçekleştirilmiş elde edilen veriler içerik analizine tabi tutulmuştur

Araştırmanın Bulguları: Araştırma üniversite öğrencilerinin genel anlamda yaratıcılığı hayal gücü, farklı olmak, alışagelmışin dışındalık, farkındalık yaratabilmek olarak açıklamaktadırlar. Öğrenciler üniversite eğitiminde yaratıcılığın anlamını ise eğitimde değişiklik, yaratıcı fikir ve uygulamalar, girişimcilik yeteneğinin geliştirilmesi ve entelektüel teşvik olarak anlamlandırmaktadırlar. Katılımcıların üniversite eğitiminde

yaratıcı olmayan uygulamalara ilişkin görüşleri; ilk üç yılda sadece temel derslere odaklanma, ezberleme tabanlı öğrenme, test sınavları, klasik derslerin dışındaki yeni farklı derslerin olmaması, yetersiz ders müfredatı ve ders tekrarı temalarının altında toplandığı görülmüştür. Katılımcılar; klasik derslerden ayrı olarak farklı ve güncel konuların derslerde işlenmesi, vaka analizi, proje hazırlığı, sınıf içinde yaratıcı aktiviteler, derslerde farklı tekniklerin kullanılması (Film, oyun, metofor vb.) sektörle işbirliği ve iletişim sektör temsilcileri ve profesyonellerle toplantıların üniversitede yaratıcılığı artıracak uygulamalar olarak ifade etmektedirler. Bununla birlikte araştırma sonuçları derslere katılım zorunluluğunun kaldırılmasının, hobilerin geliştirilmesine yönelik klüp etkinliklerine katılmanın çevre, yaşam tarzı, aile ve arkadaşlar ekonomik koşullar, sosyal meydanında üniversite öğrencilerinde yaratıcılığı geliştirmede katkı sağlayacağını ortaya koymuştur.

Araştırmanın Sonuçları ve Önerileri: Araştırmaya katılan üniversite öğrencileri aldıkları eğitimin yaratıcılığı teşvik etmediği ve geleneksel ders işleme yöntemlerinin devam ettiği görüşüne sahiptirler. Bu araştırmanın bulguları göstermiştir ki öğrenciler yeteneklerini, yaratıcılıklarını, ufuklarını genişleten, entellektüel gelişimlerini destekleyen bir ders programına sahip olmak istemektedirler. Elde edilen sonuçlar ders programlarının revize edilmesi gerekliliğine işaret etmekte, daha girişimci, daha yaratıcı, daha başarı odaklı ve güncel gelişmelere yanıt verebilen bir ders programı oluşturulması yönünde çalışmalar yapılması ihtiyacını ortaya koymaktadır.

Araştırmanın bulgularından hareketle; yaratıcılığa dönük olmayan ezberci eğitim sisteminden, bilgi üreten, yaratıcı, girişimci, araştıran, sorgulayan bireyler yetiştiren eğitim sistemine yönelme gerekmektedir. Uygulamacılar, öğrencilerin ihtiyaçlarını dikkate alan bilimsel ve çağdaş eğitim modelleri üzerinde çalışmalıdırlar. Ders programlarında öğrencilerin kapasitesini geliştiren, yetenek inşa eden, yaratıcılığı ve yenilikçiliği teşvik eden, işbirliği ve takım çalışması anlayışını öne çıkaran, ezberi değil kavramayı, analitik düşünmeyi, sorgulamayı ve uygulamayı öne alan, eski bilgileri aktarmayı değil araştırmayı, yeni bilgi üretmeyi temel alan yönler geliştirilmelidir. Ders programları değişen sektör şartları, güncel ve teknolojik gelişmeler göz önüne alınarak periyodik aralıklarla revize edilmelidir. Ders programlarında yer alan derslerin öğrencilerin gelişimine katkı düzeyi detaylı bir şekilde analiz edilmeli, seçmeli derslere önem verilmelidir.

Arařtırma sonuçlarının, üniversite eęitiminde yaratıcılıęın geliştirilmesinde, yaratıcı ve inovatif öğrenciler yetiřtirilmesinde önemli bakıř açısı getireceęine ve bu yönde atılacak üniversite eęitimi ve yetiřtirme politikalarına kaynak sağlayacağına inanılmaktadır.

Anahtar Sözcükler: Yaratıcılık, yaratıcı düşünme, odak grup görüşme, üniversite.