

Imagination and creativity in the work of middle school students

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Abstract

The goal of the research is to reveal imagination and creativity in the work of middle school students for the academic year 2018-2019. A total of 5 research samples were carried out by second graders. To achieve the research objective, the researcher used the analytical descriptive approach. The researcher promised the research tool of the analysis form. (7) Main paragraphs and (18) subparagraphs, which have been characterized by honesty and consistency, and using statistical means in the processing of data showed a range of results, including that the structure of imagination at the outlet depends on its level of creative thinking and is based on the mental images stored in its memory and retrieved according to the requirements of the drawing of the plastic artwork.

Keywords: plastic artwork, imagination and creativity.

INTRODUCTION

Search Problem:

The study of imagination and creativity is a logical input to the understanding and assimilation of imaginary and intellectual image. Imaginative processes transform memory from images received through the senses in an analytical and synthesis manner to achieve its new imaginative formulation. The image, means and material of imagination are important in which it exercises its effectiveness and activity.

Creativity in art is a process of analysis and installation in one, so that the innovator seeks to reject cognitive methods or repeated ideas and research to find new relationships. Creative production can show many forms and varied according to the function of artistic production.

Creative thinking is "a mental process through which a learner can create new ideas and conclusions or reconnect existing ideas and conclusions in an emerging way, to allow the

mind to generate as many ideas as possible, without prejudging their value."

Based on the foregoing, the researcher identified the problem of research by questioning the following :-

(How to activate imagination and creativity in the work of middle school students?)

The importance of research is reflected in the following points:

- 1- This study may contribute to illustrating the relationship of imagination and creativity in the work of second grade students average.
- 2- The results of research may benefit professionals in technical education to develop methods of developing students' abilities and revitalizing their mental and innovative imagination.
- 3- This study may be the first to engage in this type of scientific research in technical education (as far as the researcher know).

Research Objective:

The current research aims to:

1- Reveal imagination and creativity in the work of middle school students for the academic year 2018-2019.

Search Limits: Limited to:

1- Objective limits:

1. Imagination and creativity

2- Artwork done by students

2- Human frontiers: - Students in the second grade intermediate

3- Spatial Boundaries: - Al-Maarifa School of Baghdad Education Directorate First Karakh

4-Time limits: - Academic year 2018-2019

Search Terms: -

First: - Imagination: - Know both

(Abidin:(

"Liesso expresses man's ability to retrieve images of assets he felt before, and fiction is described as retrieving or reproducing images only if the images he generates correspond to external reality." (Abidin, 1996, p. 12)

(Abd al-Hamid) :

"The ability to shape images of objects - the scenes of existence, the imagination preserves the perceptions of common sensory and images of sensors." (Shaker, 2000, p. 87)

The procedural definition of fiction is the product of a mental process that composes new formations and relationships of the student's past experiences that are systematic in his artistic expression of his drawings. He endured an oddity to his imagination by stirring up paintings.

Second – Creativity:

Stein defines creativity as "a process that results in new work that satisfies or accepts a group as useful." (Al-Malaji, 1969, p. 122)

Gilford also defines creativity as "an individual's willingness to produce

psychological ideas or products and we must ensure that old ideas are produced in new associations." (Al-Malaji, 1969, pp. 126-127)

The procedural definition of creativity is (average second grade students (search sample) are able to produce something new (art drawings) that is fluent, flexible and authentic).

Theoretical framework and previous studies

First Research: - Imagination: -

Imagination is associated with sense, cognition and remembrance. While imagining it, an individual selects, arranges and mutates to realities that could not be realized through the senses. s imagination process has paved the way for realization of realities that could not have been realized through the senses, so it can be said that without man's ability to imagine he would not have been able to capture the realities of history and understand the arts, literature and science or reveal the elements of other cultures.

"The imagination leading to innovation is closely linked to the representation and output of internal symbols in the form of visual images, and symbols called by psychologists (upper patterns), which play a significant role in the realm of scientific and artistic concepts." (Al-Alusi, 1988, p. 23) .

"Fiction has come with many concepts. Fiction at Aristotle is a sensational movement without which imagination is not possible" (Nasr, 1984, p. 10). "It is the ability to portray reality in new relationships and confirms this view (William James) who considers that fiction is not characterized as a retrieval or reproduction (reproduce) unless the images it generates correspond to the outside reality, and if fiction reattaches the derivative elements to a new structure, then it is called a product fantasy) ." (Nasr, 1984, p. 17).

In the same vein come the theses of the imagination that "it is not necessarily the queen of image formation but the basis of the ability

to perceive new relationships whether they are related to sensory reality or abstract relationships. Imaginative images are a kind of relationship that relates to sensory reality, and these images have their role in knowledge provided they are monitored and based on theoretical knowledge that determines their meaning" (Bachlar, 1986, p. 98.)

-Imagination and imagination at the middle school stage:

- Pre-intermediate fantasy: -

At this stage the imagination evolves and reaches the age of six. The pupil's imagination at this stage takes a different direction from the imagination of the illusory and aims at practical goals. "It is called creative or synthetic imagination in which the pupil approaches reality and it is his most prominent imagination at this stage that leads him to resemble the prominent or heroes. (Al-Walusi, 1988, p. 363).

At this stage, the pupil is characterized by the rapid growth of his imagination. He is keen to know the distant horizons. He seeks his fondness for fairy tales that blend into their contents about his surroundings and his world. He is attracted to listening to fairy tales, including elves, goblins and marvels, but it is the most useful stories that move them to far beyond borders without losing sight of reality.

-Imagination in the middle stage - :

At this point, imagination develops, with adolescence confined to 11_13 years of age and varying between the sexes (male and female.)

In adolescence, "one's thinking grows, his intelligence grows, and his experience expands. These variables work on the imagination of the adolescent, changing from a situation characterized by simplicity, naivety, goal ambiguity and association with acts and actions in adolescence to one where capacity, fertility, artistic and aesthetic nature, and mental and emotional connections are mature." (Miller, 1983, p. 363).

"The adolescent tends to satisfy his imagination by practicing literary and artistic activities, drawing a painting, composing poetry or

writing a story, or playing a piece of music. Through all these activities, the adolescent's imagination has an artistic aesthetic character that was not available to the student." (Miller, 1983, p. 812 . (

-Post-intermediate fantasy: -

At this stage of the evolution of fiction, it takes place in "Youth and Rationality". At this stage, fiction is transformed into adherence to practical and productive realities as well as its function in obtaining pleasure and comfort. s future or the future of his children and those responsible for them. "(Miller, 1983, p.258)

Second Research: - Creativity:-

Plato believes that art is an important source or a revelation of a supernatural ideal world. Art is an inspirational man inspired by his artwork, not by a conscious mind, a visible feeling, a particular society, a previous art, not even a trove, but by the power of the higher divine, or by a supernatural celestial revelation or magical obsessions. "However, artistic innovation is not the fruit of an inspiration or divine revelation, affirming that the artist is nothing but a gifted human being embraced by the gods. The message of this inspiration carries only individuals with a dignified sense of passion." (Abo_Ryan, 1977, p. 147) .

Modern philosophical opinions have undergone a radical change in the concept of the process of creativity, freeing this concept from all the constraints and standards laid down by earlier philosophical theses in which it defined the perception of the process of creativity in its proximity or its aftermath to the world of ideals and truths.

According to (Kant) , "artistic production should not give us a tired impression where there are no pedantic rules when the artist creates his artwork, even if those rules exist, they should not be influenced by the artist." (Rain, B, T, P 9)

He considers that "in order to create works of art that are great, the artist must be free from all tendencies and desires. When the artist contemplates natural sensory perceptions, he develops a moral sense, but this meditation

must be in isolation from every sensory, desirable and beneficial environment." (Eid, 1980, p. 8)

So art for (Kant) is "a free image created by a genius mindset, and genius is a natural gift that works effortlessly, it is the" sensory extrusion of inspiration ". It emphasizes that attention should be paid to the interrelationship between nature . (Kant) considers that art should be separated from nature and from the law of necessity. " (Ibrahim, D. Teen P63).

According to Freud's theory, "artistic creativity is associated with repression, sex and neurology. sublimation is the process leading directly to artistic creativity when it is not possible to fully satisfy sexual desires in real life. What the artist produces from works of art is a fictional gratification of the quintessential desires of Shan dreams. In turn, it strives to avoid any open conflict with repression forces. But they differ from the products of social narcissistic dreams, in that they are intended to provoke the interest of others and that they can attract and satisfy the subconscious desires themselves. "

(Saleh, 1981, p. 16)

The act of sublimation on which Freud founded his creativity theory. it means getting out of the effects of the body and instinct and freeing it from all its authoritarianism and physiological barriers where the organs of the body compress with the bounce back and return man with his animal connectivity or the factors that make him closer to other lower organisms, And when a person is sublimated and freed from those capabilities, he creates in which mental, cognitive and emotional factors also share to produce a system that expresses the true vision of the world and of the self.

This product sharpens and stimulates imagination to create an act equivalent to the unrealized reality of an individual's living life. The alternative becomes another world to which the artist reaches not as chosen or intentional, but rather through the inability to penetrate the reality and repulsion faced by the pent-up sexual desires of laws, customs and the

acquisition of multifaceted powers and objectives.

"The artist withdraws from an unsatisfactory reality to the inferiority of imagination, but he differs from the neuroscientist by knowing how to close him back to find a well-established place in reality. His products, any artwork, are a fictional gratification of the subconscious desires of Shan dreams. "

(Saleh, 1978, p. 60) And when those energies are liberated, they're headed towards good works, beauty and creativity.

(Clifford) argued that "innovation in general is based on innovative thinking and used a working analysis approach to clarify the ambiguities of the phenomenon of innovation. (Clifford) A range of presentations and perceptions of the various innovative capabilities that are expected to shape and contribute to the formation of the overall field of humanitarian innovation, and the perspective it provided (Clifford) is a more constructive perspective than a functional perspective in the sense that he cared more about the constituent components or cells of the field of thinking than about the activity of these components or cells. " (Shaker, 1991, p. 79).

Clifford applied the hands-on analysis approach to the qualitative factors that make up innovative capacity, which is based on the correlation factors between different tests and found multiple factors, the most important of which are:

First: Fluency:

It indicates fertility in a person's thinking and ability to produce the largest number of ideas or words in a specified period of time, and fluency is divided into four patterns:

Intellectual fluency:

"The ability to produce the largest number of innovative ideas. The innovative person is a superior person in terms of the amount of ideas he proposes from a particular subject in a fixed unit of time compared to others, where the innovator is characterized by the fluidity of

ideas and the ease of their generation." (Al-sheikh, 1978, p.297).

Verbal fluency:

Expresses the ability to produce as many words as possible with certain conditions.

Correlative fluency:

It refers to "an individual's awareness of the relationships and ease with which he or she can present the idea in an integrated manner, and this ability is measured by the requirement that the examiner write the appropriate synonyms for words given to him or her". (Mansour, 1978, p. 208)

Expressive fluency:

It is meant to be able to express ideas fluently or to formulate them in useful terms, and it is described by Clifford as "rent-thinking ability in appropriate related words". (Moawad, 1983, p. 230)

Second: Flexibility:

Being able to change a state of mind means changing a situation. This is the opposite of so-called mental sclerosis, whereby a person tends to adopt limited intellectual patterns that confront a person's diverse mental attitudes and are divided into two parts:

a. Automatic flexibility:

It is the ability to "change the thinking of freedom without directing towards a particular solution and the possibility of changing one's mind in new directions to produce as many different ideas as possible in easy and easy and different from the factor of intellectual fluency, while the automatic flexibility factor is important to change the direction of ideas the factor of intellectual fluency highlights the importance of many ideas". (Moawad, 1983, p. 231).

Adaptive flexibility:

Glifford called "This factor is the divergent production of shape conversions, which is the adaptability to change instructions, which requires an easy change of mindset during

simple routines that require this type of adaptation." (Al- sayed, 1971, p. 184)

Third: Authenticity:

"The ability to produce the largest number of responses with far-reaching indirect correlations to an exciting situation indicates, and originality is one of the most important variables associated with innovation, some psychologists from these Mednick are the primary capability in the innovation process. Glifford considered that the most precise, objective and procedural definitions of authenticity would be through responsive statistical iterations. " (Al- sayed 1971, p. 186)

The role of imagination and creativity in artistic education:

Artistic education through imagination and creativity has a role to play in making students able to be free by providing them with the public framework through which they can think, which is based on thinking about alternatives and other possibilities to them. The teacher should help him and always add to himself some of what he is given or acquired first, Thus, many factors come into the student's mind, which are linked to knowledge, will, meaning, conscience and imagination. s imagination, imagination, will, emotion, creativity, experience, interest and practical practices ". (Shaker, 1988, p. 249).

The teacher should "develop the sense of the student and strengthen the sense of desire for knowledge and raise the level of the will of the additional learning they have in order to know the alternative possibilities in knowledge and life. Creative thinking should be developed continuously and intentionally imagination and innovation are necessary in order to reinvigorate the ability to go beyond punishment and solve problems in new ways that is essential to the process of creativity) ".Shaker, 1988, p. 24 (

Theoretical framework indicators:

1- Imagination is associated with sense, cognition and remembrance. While imagining it, an individual selects, arranges and mutates to

realities that could not be realized through the senses.

2- Imagination interacts with reality and the environment and provides the student with a breathing imagination that helps him overcome many of the pressures that meet him.

3- Imagination in the artwork prompts the monitored recipient to absorb the imagined image and then rethink it (imagine).

4- Creativity in art is a process of analysis and installation to reach an integrated vision in a new form of reality.

5- Freud's artistic creativity was associated with sexual suppression and neurology.

6- Creativity from Clifford's point of view is linked to the structure of the mind and the ability of the mind to create perceptions regarding the formation of the macro-field of innovation.

7- Creative factors included: intellectual fluency, verbal fluency, associative fluency, expressive fluency, automatic flexibility, adaptive flexibility, authenticity.

Previous Studies: -- Name of Researcher Place and Year of Study

(Rodis 1976) study at North Dakota

Title of the study (Impact of means of encouraging imagination on the creativity of fifth grade primary students)

The objectives of this study are to determine whether encouraging children's

imaginations through classroom activities improves their creative abilities

Study sample 25 students

Study Tool Level Analysis of Fees

Statistical Means Torrance Choices for Creative Thinking

The most important findings

1- The means of promoting imagination in a moral manner affect pupils' grades

in verbal creativity.

2- The means of promoting imagination and morally indicative of pupils' grades

have not affected visual creativity, in particular fluency.

3- There was no opaque trend in the choice of pupils' reading materials.

4- Fantasy writing has not shown an increase in imagining factors. Stories have

become longer and say they use narrative style in writing and increase their

dialogue

Research methodology and procedures:

- Research methodology: -The current research aims to reveal imagination and creativity in the work of middle school students for the academic year 2018-2019, so the researcher followed the analytical descriptive curriculum to achieve his research goal as the most appropriate scientific curriculum to achieve the research goal.

Research Community: The research community consists of artwork done by the students of the middle level in the morning, for the academic year 2018-2019 (250) students who have completed (64) artwork in the field of painting in different sizes and materials carried out in different colors (oil, acrylic, collage, and other materials)

Sample Research: The researcher considered the selection of the sample in the intentional manner of the students' work, which amounted to 5 works of art reflecting the concept of imagination and creativity. The selection of the sample was taken into account in accordance with the requirements of the research provided that it was:

1 . The sample is representative of the original research community because of its concepts of imagination and creativity so that it can reflect interpretive reading by the recipient excluding works that do not possess these concepts and

that are incompatible with the research objective.

2 . Selected (5) models, based on expert opinions.

Search Tool:

Steps to build the tool: To achieve the current research objective, the researcher has adopted a form design (content analysis) and has relied on:

1. See previous studies, literature and sources dealing with arts topics in general and concepts of imagination and creativity in particular.
2. Introducing theoretical framework indicators and using them to formulate fee analysis tool paragraphs.

Tool Construction: This tool consisted of a set of paragraphs amounting to (7) main paragraphs and (18) subparagraphs and included paragraphs on fiction, imagination and other paragraphs on artistic creativity and paragraphs on the elements and foundations of the artwork to fit the problem of current research and its basic objective In addition, the researcher identified a tripartite criterion that represented the extent to which the paragraph

Table (1) for the extraction of the agreement coefficient between the observers on the analysis form

Technical Products	Researcher with		Note (1) (2(Rate
	N(1)	N(2)		
(1)	86,0	87,0	86,0	86,0
(2)	87,0	87,0	87,0	87,0
Overall average				5,86,0

By looking at the results of table (1), the stability factor for the sample model analysis form is (5.86.0) and it is a good indicator of the validity of this form, so it is ready to apply.

Statistical means:

The following statistical tools were used:

1. Pearson coefficient to extract the value of the link between analysts and find the stability of the form.
2. Equivalent Cooper to find a coefficient of agreement between experts.

had (Large - somewhat - not achieved) materialized.

Authenticity of the tool: After completing the image of the research tool of the Art Content Analysis Form, the researcher presented its preliminary version to a group of experts in the fields of (art education - plastic arts) to learn about its suitability in measuring the goal for which it was developed.

The researcher adopted a triple standard (largely - somewhat - not achieved) to ensure that imagination and innovation were achieved in artistic output.

Stability of Analysis Form:

After the analysis form has gained virtual honesty through the expert gentlemen's observations, the level of its stability in the application process must be recognized. and therefore the researcher applied them to (2) models of technical products of the research community not covered by the basic sample, The researcher hired two analysts * to determine the stability factor for this form. After the survey sample models were analyzed, the researcher obtained the following results:

Research findings and discussion

Search results: -

1- The structure of imagination at the outlet depends on his level of creative thinking and is based on the mental images stored in his memory and retrieved according to the requirements of drawing the artwork.

2- Imagination and creativity is an expression of the art outlet's ability to retrieve images of assets it has felt before and has employed in artwork. This is what appeared in the sample (1.2.3.4.5 (

Conclusions

Based on the presentation of the findings reported by the researcher, the following concludes:

1- The experiences and attempts of middle-level students through the employment of oil colors, acrylic and diverse ores have created a kind of imagination and innovation in artistic works.

2- Imagination and creativity in artworks done by middle students came from new experiences that revealed the imagination of the creative student.

Recommendations

1- To train middle-level students in modern Iraqi and international technical products for the purpose of developing and developing their capacities to establish the imagination system, thereby giving them the opportunity to innovate and innovate in their technical products.

2- The need to provide teachers with a drawing studio so that they can always add to themselves some of what is given or acquired first, thus introducing several factors into the student's mind that are linked to knowledge, will, meaning, conscience and imagination.

Proposals

1- Examination of means, techniques and mechanisms of transformation of form in intermediate-stage fees.

2- The impact of an educational programme on the development of artistic concepts and creative thinking among middle school students.

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