

Chapter 2

Learning Creativity and Students' Performance: The Academia Contributions

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ABSTRACT

This research aims to recognize the influence that creativity units/modules/seminars has on academic performance of students who attend. Consequently, the purpose of this study is to understand the impact that learning creativity has on Porto Accounting and Business School (ISCAP) students. Therefore, a quantitative methodology was developed through a questionnaire with 240 answers from ISCAP's students. The data was studied through reliability and explanatory factorial analysis in order to find the relation between the physical environment, learning climate, and learner engagement on the performance of students. The results show that the physical environment and learning climate have a positive influence on student performance but the same does not happen with the motivation of students. These findings focus on the necessity to improve the student engagement. It is recommended that ISCAP will take into account the factors that lead to the referred results so as to reform and develop new ways in which to improve student performance through student motivation.

INTRODUCTION

Some scholars believe that often, school education, instead of providing the learning of creativity they are killing it (Kim & VanTassel-Baska, 2010; Robison, 2007), so if we potentialize a creative environment that will have a positive influence on the process of creative learning (Garcês, Pocinho, & Jesus, 2016). Haydon (2016) refers that usually, creative thinkers do not have a good performance at school because the institution sees their attitudes (e.g., intrinsic motivation, risk-taking, physical environment, etc.) as

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a learning disability which means that often the performance of students depends on their attitudes and motivations towards the subjects and being bad at mathematics, sciences, etc. does not necessarily mean that they are bad at rest. Yoga and Irnin (2018) mentions that students need to learn creativity to learn science by implementing a well-planned process of skills that will help students discover their knowledge and motivation for the development of curiosity.

Thereby, the present objective of this study is to understand the relation between the influence that learning creativity has on Porto Accounting and Business School (ISCAP) students' performance through a quantitative methodology that will provide answers to the following research question:

Why are students' attitudes to whom creativity is taught questioned by higher education institutions (HEI) regarding their performance?

In-depth study of this research problem can demystify why so the education system is so often accused of being guilty of killing creativity and the reason for the failure of their students by trying to teach different students with different attitudes, different cognitive styles, different levels of learning the same subjects, in the same way, and by not worrying about which learning technique would better fit each student. So, the learning of creativity can be the answer to developing the performance of all students providing new ways of thinking and problem solving to reach solutions (Smith & Smith, 2012; Kaplan, 2019).

To conclude, Oakley (2014) emphasizes that creativity and learning are connected. He believes that if we recognize how our brain works when trying to study a new concept or new things, it is possible to achieve better awareness of how we learnt and how we can flex our learning style when facing problems that require creativity.

THEORETICAL FRAMEWORK

Creative Learning

It is believed that nowadays our society needs individuals capable of adapting to complex changes that are decisive for our personal and social well-being so, it is essential to give everyone the possibility of developing the creative potential in the different environments that surround us like family, school and work (Alencar, 2015; Starko, 2010).

Learning has always been associated with education, an immeasurable source of creativity once the main goal is to prepare each student for professional life, culture, society, differences, and equality (Garcês & Pocinho, 2018). Golinkoff and Hirsh-Pasek (2016) emphasize the 6 C based on the science of learning to achieve success, such as collaboration, communication, content, critical thinking, confidence, and creative innovation. These are the skills needed for the twenty-first century, our century. Therefore, the role of the education system is vital because "it has a very wide scope and scope and covers a relatively long time for the students" (D'Alessio, Avolio, & Charles, 2019; Howard & Austin, 2015; Khoorchani, Rezaei, Saadatmand, & Farashbandi, 2019, p. 214).

Creativity is considered a "complex and multifaceted construct that does not lend itself to easy translation in a classroom" (Zosh, Hirsh-Pasek, Golinkoff, & Dore, 2017, p. 168). Its importance began to grow between 1960 and 1970. However, creativity in education has been intermittent and irregular (Feldman, & Benjamin, 2006). The same authors define two perspectives for creativity, the educators and the educational perspective. From the point of view of educators, creativity can not be seen as an

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