



Student Creativity and Talent Development in Higher Education Institutions of Azerbaijan

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ABSTRACT

The aim of the study is to find out how to develop student creativity in Azerbaijan higher education institutions. This research is consists of two parts: descriptive part of the research, where the author tried to analyze background of the study and research have been done in the filed so far. The second part based on a survey, which is conducted for students and teachers of various HELs of the country. 219 respondents answered the research questions from various universities of Azerbaijan. The results of research indicated that creativity can be strengthen in higher education with help and support of teachers and by knowledge, creativity can be further enhanced in the teaching process depending on the teacher's pedagogical skills and approach, various teaching methods can develop creativity of students in higher education including modern innovative technologies, creativity justifies itself at every moment in teaching and learning process in higher education, motivation is a key issue for increasing creativity.

CCS CONCEPTS

• General and reference; • Document types; • Surveys and overviews;

KEYWORDS

creativity, talent, innovation, higher education, knowledge, development

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1 INTRODUCTION

Henriksen et al. writing (8, 2016) that contemporary technologies often bring new possibilities for people to be creative. In classroom terms teachers must understand the range of ways in which technology can present content creatively, and see how this intersects with different pedagogies.[12] Since technologies emerge and shift continuously, a tool-based focus is akin to a moving target. [26]

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Creative real-world approaches to teaching might allow us to also consider how technology helps us view and learn content in original or compelling ways. It allows us to create content, rather than summarize and repeat it.

Some scholars believe that teachers encourage their students to boost their creativity. Barrett et al. (2, 2008) saying that teachers who successfully facilitate creativity are likely to be those who encourage independent learning, take student questions seriously, promote self-evaluation, reward courage as much as correctness, and who have a cooperative, socially integrative teaching style.[4] But according to Renzulli (10, 2005) some students are more creative or artistic than others, and still others may demonstrate potential for excellence in leadership, organizational skills, or interpersonal relation.[21]

Takačs-György and Takačs (13, 2017) writing that creativity in education means not only “the result of the teaching process”, but teaching itself. As the teacher is somehow the moderator of the students, her/ his role in education is very important. [25]

2 BACKGROUND AND LITERATURE REVIEW

Robinson (11, 2011) writing that creativity is a multi-faceted process. It involves many ordinary abilities and some specialized skills and techniques; it can be fostered by many different ways of thinking, and it draws on critical judgement as well as, imagination, institution and often gut feelings. [23]

Renzulli (10, 2005) stating that the ways in which students respond to enriched learning experiences should be used as a rationale for providing all students with advanced-level follow-up opportunities. [21] This approach reflects a democratic ideal that accommodates the full range of individual differences in the entire student population, and it opens the door to programming models that develop the talent potential of many at-risk students who traditionally have been excluded from anything but the most basic types of curricular experiences.

Yanitsky (15, 2019) explains that the very notion “creative” should be explicated and clarified. In principle, all kinds of professions and skills have to be creative ones. But very often the education and first of all the higher education is considered instrumentally i.e., as a precondition to have interesting and well-paid job. This interpretation leads us to a vicious circle: “Education for education itself” without any relation to further job or professional carrier.[27] To my mind, the education in the widest sense of the word represents a teaching of children and adults to be the creators. Therefore, the ultimate goal of a teacher or tutor is to transform the pupils into the creators of their own future.

According to Takačs-György and Takačs (13, 2017) today building up the necessary skills in higher education, to teach students to be motivated is one of the most difficult tasks. True motivation comes

from achievement of personal development, job satisfaction, and recognition, identity over the hygienic motivation factors should be considered as real motivating tools. [25] The thought “**I want to be the best**” must be intrinsic. Renzulli (10, 2005) says that young people display, or have the potential to display, their individuality and uniqueness in many ways. Some students learn at faster rates and higher levels of comprehension than others. Sometimes, this learning may be in one or two content areas and, in other cases, it may be across the entire curriculum. [21]

Renzulli (10, 2005) stating that a total talent development model should give special consideration to schools that serve young people who may be at risk because of limited English proficiency, economically limited circumstances, or attendance in poor quality schools. [21] I would add that these are not only schools, these are also teachers. They are playing significant role in students’ life and in their school achievements. As Robinson and Aronica (12, 2009) writes that most of us can look back to particular teachers who inspired us and changed our lives. These teachers excelled and reached us, but they did this in spite of the basic culture and mindset of public education. [22]

According to Feldhusen (5, 2001) that the process of recognizing and developing talents should not be seen as a one-shot, one-time determination with tests and rating scales labeling students as “talented” or “untalented.” Rather, it is a long-range process in which parents, school personnel, and the students themselves recognize, understand, and work together to facilitate the development of the students’ unique talents. [7]

According to Margalot and Magid (9, 2020) the last era exposed the role of creative thinking as an essential component of teachers’ work. Under the Corona crisis, while students located away from their home schools, teachers’ ability to harness their creativity and cause their students to be engaged in the learning process via ICT, becomes to be a matter of survival.[18] This study examines whether the method of teaching creative thinking as it is applied here, encourages participant’s motivation to be more creative as teachers in the future, and therefore it may be worth for sharing with the community of professionals.

Csikszentmihalyi, M. (3, 2014; 14, 2020) argued that judgements of creativity emerge through three interactive components: 1) the domain, or body of knowledge that exists in a particular discipline and at a specific moment; 2) the individual, who acquires knowledge of the domain and produces variations to the existing knowledge; and 3) the field, consisting of other specialists and members of the discipline who decide which of the novelties produced by all the individuals that work in this discipline deserve to be preserved for the next generation.[5]

Feldhusen (5, 2001) proposed to create a model for talent development and for this model we need to develop strategies first. [7] According to Feldhusen (4, 1996) teachers and other school personnel can employ the following strategies to help implement this model. [6]

- Be alert to signs of talent in the four talent areas. Point out strengths to the student and parents, and test to verify possible emerging talent.
- Structure learning activities that will give students the opportunity to demonstrate their talent potential.

- Use praise to recognize and reinforce signs of talent.
- Help students who have talent in particular areas set learning goals in that area.
- Locate resources in the school and community that can help foster the student’s talents.
- Enlist parents in identifying and nurturing their children’s talents by providing resources and experiences, and encouraging goal-setting behavior.

Talking about talent development Gagne(6, 2004) divided them into two: giftedness and talent; and he is explaining them as the following [9]:

Giftedness designates the possession and use of untrained and spontaneously expressed natural abilities (called outstanding aptitudes or gifts), in at least one ability domain, to a degree that places an individual at least among the top 10 per cent of age peers.

Talent designates the outstanding mastery of systematically developed abilities (or skills) and knowledge in at least one field of human activity to a degree that places an individual at least among the top 10 percent of age peers who are or have been active in that field or fields. [11]

The Gagne’s (6, 2004) Differentiated Model of Giftedness and Talent (DMGT) presents the talent development process (P) as the transformation of outstanding natural abilities, or gifts (G), into outstanding systematically developed skills which define expertise, or talent (T) 3 in a particular occupational field. [9] This developmental sequence constitutes the heart of the DMGT. Three types of catalysts help or hinder that process: (a) interpersonal (I) catalysts, like personal traits and self-management processes; (b) environmental (E) catalysts, like socio-demographic factors, psychological influences (e.g., from parents, teachers, or peers), or special talent development facilities and programs; and (c) chance (C). (Figure 1)

Araujo and Davids (1, 2011) are not agreed with Gagne’s DMGT theory and writing that although Gagne’s model mentions the environment, he does not explicitly explain how environment-individual interactions occur. In his model, gifts and talents are conceptualized as components of an individual, with allusions to context as a catalyst independent of the element to be catalyzed, or simply referenced as the application location of an acquired talent, not its ontological existence.[2] To put it simply, the tasks in which gifts and talents are expressed are excluded from the explanation. Much of the ensuing discussion on the DMGT model, the “talent development process” and influence of the environment, concerns how context enriches performers’ abilities.

3 METHODOLOGY

The research focus to find out how to develop student creativity in higher education with help and support of teachers and by knowledge. For this reason, I have applied for two methods: descriptive and online survey-questionnaires’ methods. The research was conducted on a convenience sample of teachers and students at different universities in Azerbaijan. Participants in research were informed of its purpose and participated voluntarily. Two types of questionnaires were developed, one for teachers and other for students. Generally, questionnaire had two main parts. First part contained general information about respondents while second part contained several groups of questions. Namely, the general

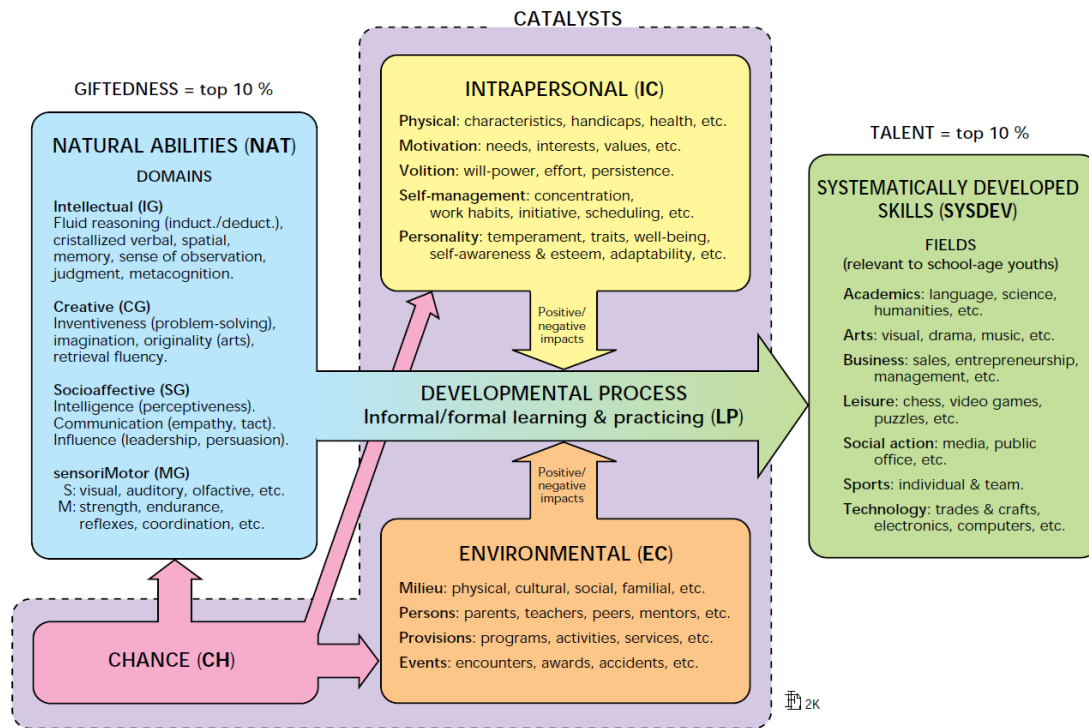


Figure 1: [9].

Level of study

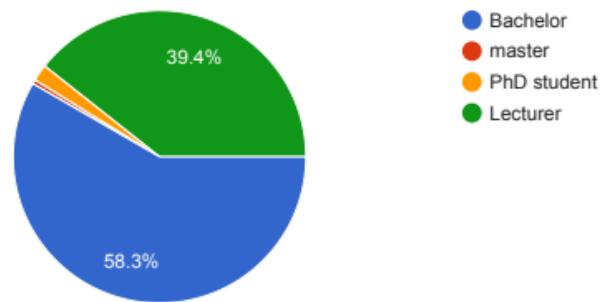


Figure 2: Level of study [28]

information related to students covered following: age, gender, type of study, field of study and study year.

The second part of questionnaire was the same for both, teachers and students. The first group of questions/statements evaluated frequency of practicing specified activities related to creativity. The second group of questions/statements evaluated the frequency of students' involvement during the class.

The results of research by applied for above-mentioned methods, and study will be analyzed how effect of creativity as motivational tools in the teaching process depending on the teacher's pedagogical skills and approach. For the development of study, descriptive scanning model was also used for getting more effective result.

4 RESULTS AND DISCUSSION

219 respondents took part in this survey.

How do you think: Knowledge or creativity must be the key to achieving the goal?

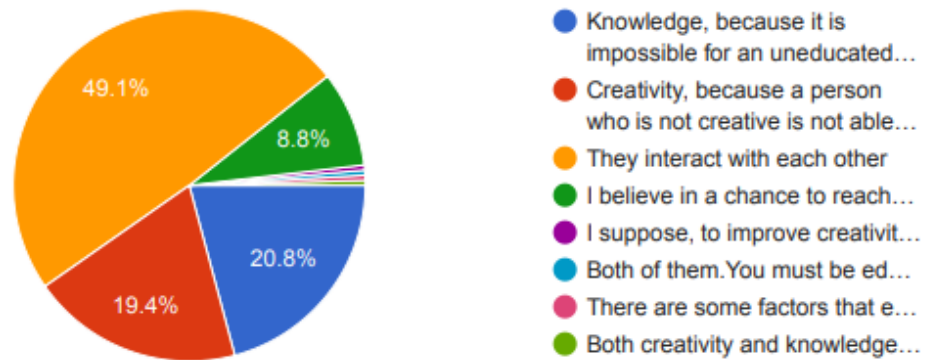


Figure 3: How do you think: Knowledge or creativity must be the key to achieving the goal? [28]

Do your teachers give you a task based on demonstration of creativity during the assessment process?

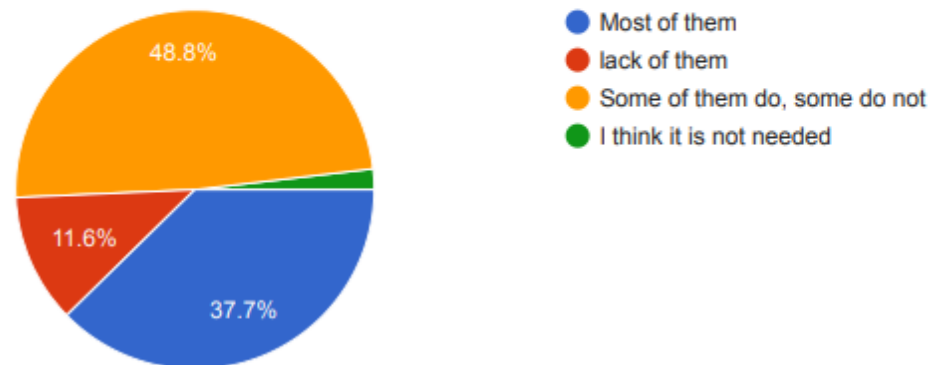


Figure 4: Do your teachers give you a task based on demonstration of creativity during the assessment process? [28]

When asked about the level of education of the survey participants, answers were received according to their age level. Thus, 58% of respondents said they have a bachelor's degree, and 39% said they are teachers. (Figure 2)

After that, the respondents were asked questions specifically related to creativity and a comparative analysis of knowledge and skills was given ample space. When asked in Question 2 from

respondents, 21% of them pointed out that knowledge and skills affect each other. About 19% of respondents said that creativity is the key to achieving human goals. 49% of respondents said that they affect each other. We know that teachers are more likely to accept a combination of knowledge and skills. 9% of respondents say that achieving goals depends on chance. This is more related with the thinking of young people. (Figure 3)

Is human creativity happened in the learning process, or is it created together with knowledge?

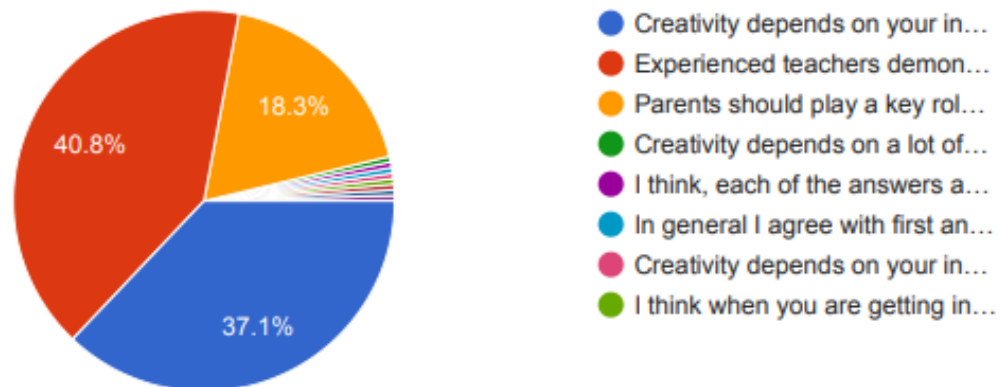


Figure 5: Is human creativity happened in the learning process, or it is created together with knowledge? [28]

215 respondents out of 219 find answer for this question. As the reason of the vast majority of respondents were students, they were asked whether their teachers demonstrated their skills during teaching. Approximately 49% of participants noted that such classes were mixed. So while some teachers allow creativity in the classroom, others don't. That is why 12% of participants noted the need to demonstrate their skills in the classroom. It is clear from the above answers that the student is always striving to show their talent. It is also gratifying that 38% of respondents said that most teachers prefer skills in the teaching process. (Figure 4)

When asked Question 4 from respondents, 37% of them said that creativity is directly related to internal potential. The majority of respondents (41%) said that the existing skills were revealed during the assignments given by the teacher. From this it can be concluded that creativity can be detected depending on the circumstances. However, a certain group of people in society always believe that creativity is created in accordance with the conditions created by the family. This idea is also reflected in our survey, as 18% of respondents say that creativity is directly influenced by parents. (Figure 5)

In previous question, respondents noted that creativity occurs during work, so they were repeatedly asked whether the tasks were in group or individual form. About 50% of respondents paid attention to the assessment of group work, noting that startups serve this purpose. 41% of respondents partially supported group work, although not completely. So, in order to show creativity, it is necessary not only to give tasks, but also to achieve group work. (Figure 6)

It should be noted that a high level of creativity is not always successful. Thus, in some cases, this feature creates inconsistencies

in the teaching process. In this case, the question of "what we must do" makes everyone think. Respondents were also asked about this, and as a result, about 56% of the participating teachers said that they should take students into account and prepare their assignments accordingly. This means that in all cases, education should be organized according to the abilities of the students. 25% of respondents support the initial opinion, noting that all tasks should be selected according to the characteristics of the audience. (Figure 7)

The period we live in has surrounded our lives with different standards. Thus, modern innovative technologies open new horizons for the expansion of skills. However, not all skills can be demonstrated with the development of technology. Thus, depending on the type of skills, the forms of influence of modern technologies on their expansion are determined. About 49% of respondents agree with this idea. Only 39% of respondents think that technology is invaluable in the development of all types of skills. We believe that using the technology to develop student creativity in higher education is an innovative approach. (Figure 8)

The more students have the opportunity to demonstrate their skills in the educational process, the more enthusiastic they become. But for this it is necessary to motivate them. Respondents highlighted different types of motivation. Thus, about 42% of respondents think that the more they are allowed to demonstrate creative skills, the more motivated they will be. A certain group of people think that rewards for motivation are necessary. In this survey, about 36% of respondents said so. Interestingly, some students think that creativity is a characteristic of them and does not require a special definition. (Figure 9)

As a result, 20% of respondents said they did not see motivation as a reason.

Does group works improve creativity?

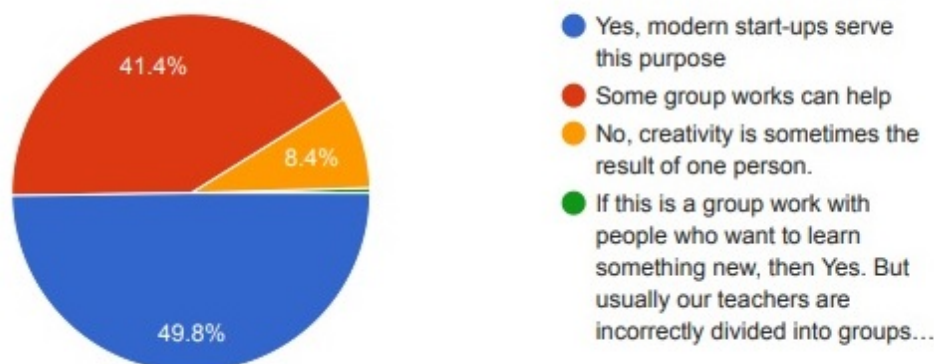


Figure 6: Does group works improve creativity? [28]

What to do if student creativity is inconsistent in the learning process?

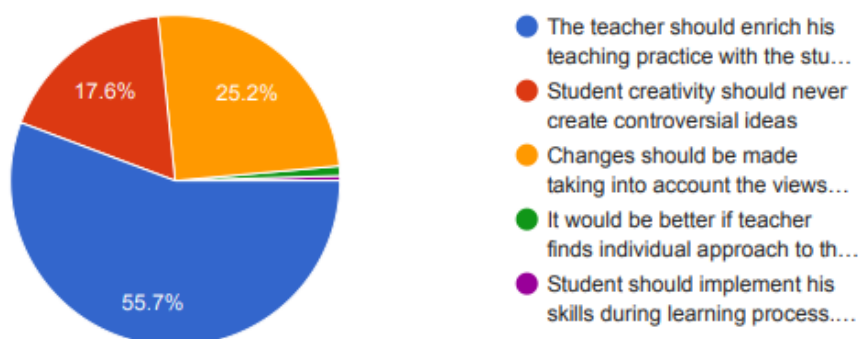


Figure 7: What to do if student creativity is inconsistent in the learning process? [28]

The following conclusions can be drawn from the analysis of the survey:

- a) Creativity is a human trait and can be strengthened by knowledge.
- b) Creativity justifies itself at every moment.
- c) Creativity can be further enhanced in the teaching process depending on the teacher's pedagogical skills and approach.
- d) Motivation is a key issue for increasing creativity.

In the research, descriptive scanning model was also used for more effective work. In this model, the event, individual or object chosen as the subject is tried to be described in its own conditions

and as it is (Karasar, 2005, p. 77). It has been tried to describe the creativity support levels of the teachers as they exist.

It was also conducted here with 52 teachers who work in different universities of Azerbaijan and voluntarily participated in the research. Demographic information of teachers is shown in Table 1

As seen in Table 1, 59.6% of the teachers are female and 40.4% are male. The majority (59.6%) are between the ages of 31-39; 63.5% of them have 11-19 years of professional seniority. 76.9% of them have worked with gifted students for 0-3 years, 44.2% of them are undergraduate, 44.2% are graduates and 11.6% are doctoral graduates.

Can creativity be enhanced by modern innovative technologies?

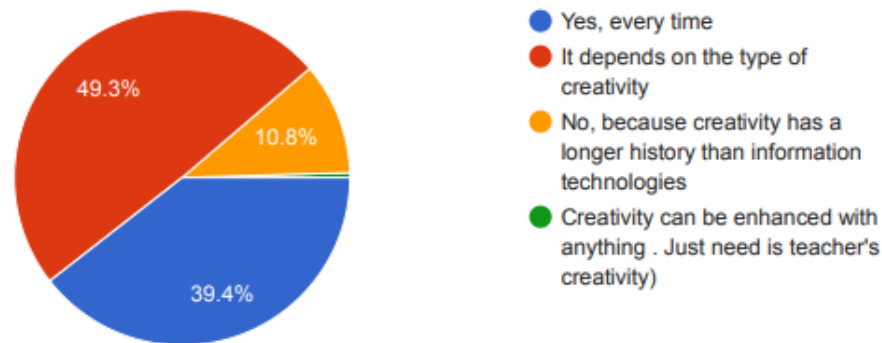


Figure 8: Can creativity be enhanced by modern innovative technologies? [28]

How can students be motivated to demonstrate their creative skills?

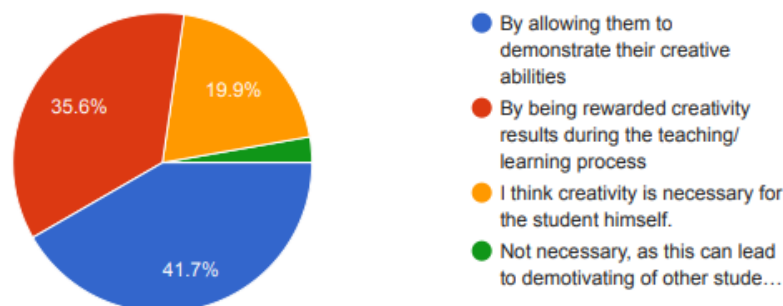


Figure 9: How can students be motivated to demonstrate their creative skills? [28]

In the study, a personal information form was used for the demographic information of the teachers, and the "Teacher Index Scale for Supporting Creativity" developed by Soh (2000) was used to measure the level of support for creativity. The original of the Teacher Supporting Creativity Index consists of 9 sub-dimensions and 45 items and is in the form of a six-point Likert scale.

Kolmogorov-Smirnov test was applied to determine whether the scores obtained from the scale showed normal distribution. Although the significance value for the total score of the scale is .171, it is less than .05 in the sub-dimensions, indicating that the data are not normally distributed. In the analysis of the data, Mann Whitney U Test was used to determine whether the difference between the scores of the two groups was significant, and the Kruskal Wallis-H Test was used to determine whether the difference between the

scores of more than two groups was significant. The significance level was taken as $p < .05$.

The scores of the teachers were examined according to the sub-dimensions of the scale. The descriptive statistics of the scores are given in Table 2. When Table 2 is examined, it is seen that the total averages in the sub-dimensions of the scale vary between 22.55 and 9.17. The highest score that can be obtained from the scale is 165, and the level of support for creativity can be considered as high compared to the average of 149.53.

The quantitative data of the research, collected with the "Teacher Index Scale that Supports Creativity", were analyzed according to the variables of gender, age, professional seniority, working with gifted people and education level. The Mann Whitney-U Test was used to determine whether the creativity support levels of

Table 1: Distribution of Demographic Information of Teachers in the Study Group [28]

Demographic Information		f	%
Gender	Female	31	59.6
	Male	21	40.4
Age	22-30	6	11.6
	31-39	31	59.6
	40+	15	28.8
Professional Seniority	0-10	14	26.9
	11-19	33	63.5
	20+	5	9.6
Study Time of Students	0-3	40	76.9
	4+	12	23.1
Education Level	Bachelor degree	23	44.2
	Master degree	23	44.2
	PhD	6	11.6

Table 2: Descriptive Statistics of Teachers' Scores According to the Sub-Dimensions of the Scale [28]

Dimension	N	X	S.s.
Independence	52	9,17	0,92
Integration	52	18,92	1,39
Motivation	52	13,76	1,67
Judgment	52	17,46	1,95
Flexibility	52	18,09	1,98
Evaluation	52	12,75	1,55
Questioning	52	18,34	1,85
Give opportunity	52	18,46	1,65
Frustration	52	22,55	2,57
Scale total	52	149,53	11,37

the teachers differed according to the gender variable. The results obtained are shown in Table 3

As can be seen in Table 3, there is no significant gender difference between the scores teachers get from the creativity support scale and its sub-dimensions.

The Kruskal Wallis-H Test was used to determine whether there was a significant difference between the scores of teachers from the creativity support scale according to age, and the results are shown in Table 4.

As can be seen in Table 4, there is no significant difference between the scores of the teachers' creativity support scale and its sub-dimensions according to age.

The Kruskal Wallis-H Test was applied to determine whether there was a significant difference between the scores of teachers from the creativity support scale according to professional seniority. The results obtained are shown in Table 5.

As can be seen in Table 5, there is no significant difference between the scores of the teachers' creativity support scale and its sub-dimensions according to professional seniority.

The Mann Whitney U Test was conducted to determine whether there was a significant difference between the scores of the teachers on the creativity support scale according to the length of time they

worked with gifted students. The results obtained are shown in Table 6.

In Table 6, it is seen that there is no significant difference between the scores of teachers on the creativity support scale and its sub-dimensions, according to the duration of working with gifted students.

According to the education level of the teachers, whether there is a significant difference between the scores obtained from the creativity support scale was determined by the Kruskal Wallis-H Test and shown in Table 7

Table 7 shows that there is no significant difference between the sub-dimensions except for the independence sub-dimension and the scores they get from the whole scale, according to the level of education. In the independence sub-dimension, the scores of master's graduate teachers are significantly higher than the scores of undergraduate and doctoral graduate teachers.

According to Renzulli's (1986) 'Triple Ring Model', giftedness emerges with the interaction of above-average general and special abilities, creativity and motivation. In this context, teachers need to have an attitude that supports creativity in order to develop creativity, which is defined as producing original products, producing solutions to problems in a different way and having an extraordinary perspective.[20] The result of the research shows

Table 3: Mann Whitney U Test Results of Teachers' Scores by Gender [28]

Dimension	Gender	N	X	S.s.	U	P
Independence	Female	31	9,22	0,80	-0,31	,89
	Male	21	9,09	1,09		
Integration	Female	31	19,12	1,35	-1,36	,17
	Male	21	18,61	1,43		
Motivation	Female	31	13,87	1,85	-1,08	,27
	Male	21	13,61	1,39		
Judgment	Female	31	17,45	1,54	-,59	,55
	Male	21	17,47	2,48		
Flexibility	Female	31	18,09	1,86	-,32	,74
	Male	21	18,09	2,18		
Evaluation	Female	31	12,77	1,25	-,16	,87
	Male	21	12,71	1,95		
Questioning	Female	31	18,58	1,87	-1,33	,18
	Male	21	18,00	1,81		
Give opportunity	Female	31	18,41	1,72	-,01	,99
	Male	21	18,52	1,56		
Frustration	Female	31	22,64	2,57	-,25	,80
	Male	21	22,42	2,63		
Scale total	Female	31	150,19	10,57	-,25	,80
	Male	21	148,57	12,67		

that the creativity support level of the teachers of gifted students is quite high. In other words, teachers working at universities support students' creativity, as expected from teachers of gifted students.

This finding is consistent with the research results in the literature (Aslan N. and Cansever A., 2009; Gelen, 2002; Ismail, Yusof and Pappu 2013; Kılıç, 2017). In addition, this result may be due to the search for some criteria in the selection of teachers who will work at universities. In the application, education, postgraduate education, foreign language, published book/article, national and international papers, projects etc. about gifted students. Appointments are made as a result of the scores they will obtain from the criteria and the interview (MEB, 2018). Agaoğlu (2011) research, which examines the job satisfaction of administrators and teachers working at universities, states that administrators and teachers generally think that their colleagues have professional competencies. (Agaoğlu, 2011)

In the study, it was also evaluated whether the creativity support levels of the teachers showed a significant difference according to the variables of gender, age, professional seniority, working time with gifted students and education level. Accordingly, there is no significant difference between the creativity support levels of teachers according to gender, age, professional seniority and gifted students and working time. This situation can be interpreted that the behavior of supporting creativity depends on the teacher's self-development by reading about current issues, making trips, observations and researches, regardless of gender, age, professional seniority and experience.

According to the education level variable, there is a significant difference only in the independence sub-dimension in favor of postgraduate teachers. This result can be explained by the fact that teachers improve their knowledge and skills in supporting

creativity with their graduate education. İnel Ekici (2016) states that teachers who follow academic articles and thesis studies have higher creativity support scores. Kaysi and Gürol (2016) reveal in their research that teachers use new methods and techniques in their classrooms, which they learned by improving themselves through graduate education.

5 CONCLUSIONS

Many researchers have brought a great attention and stated the importance of the development of creativity and talent in students, in higher education. They believed that it has a key role in development of knowledge society. Governments, ministries of education and higher education institutes have to update their policies, develop new strategies and found out new ways and methods to develop student creativity. However, many research and work have been done to explore problems and challenges in order to achieve new development and solutions in the field. Within this research the author has tried to explore student challenges in creativity, how teachers and universities help them to become more creative and develop their talents. Considering the literature review and research results of this paper, conclusions of the research are following:

- creativity is a human trait and can be strengthen in higher education with help and support of teachers and by knowledge;
- creativity can be further enhanced in the teaching process depending on the teacher's pedagogical skills and approach;
- various teaching methods can develop creativity of students in higher education including modern innovative technologies;
- creativity justifies itself at every moment in teaching and learning process in higher education

Table 4: Kruskal Wallis-H Test Results of Teachers' Scores by Age [28]

Dimension	Age	N	X	S.s.	KW	P
Independence	22-30	6	9,16	0,75	3,11	,21
	31-39	31	9,29	1,00		
	40+	15	8,93	0,79		
Integration	22-30	6	19,16	0,98	,31	,85
	31-39	31	18,90	1,51		
	40+	15	18,86	1,35		
Motivation	22-30	6	14,00	2,44	2,71	,25
	31-39	31	13,83	1,69		
	40+	15	13,53	1,35		
Judgment	22-30	6	16,83	1,83	1,25	,53
	31-39	31	17,51	1,96		
	40+	15	17,60	2,06		
Flexibility	22-30	6	17,50	2,16	,79	,67
	31-39	31	18,12	1,96		
	40+	15	18,26	2,05		
Evaluation	22-30	6	12,66	1,36	,14	,93
	31-39	31	12,80	1,49		
	40+	15	12,66	1,83		
Questioning	22-30	6	18,66	2,33	,68	,71
	31-39	31	18,38	1,81		
	40+	15	18,13	1,84		
Give opportunity	22-30	6	18,16	1,47	1,40	,49
	31-39	31	18,64	1,66		
	40+	15	18,20	1,74		
Frustration	22-30	6	22,50	3,56	,31	,85
	31-39	31	22,70	2,43		
	40+	15	22,26	2,60		
Scale total	22-30	6	148,66	12,78	,52	,77
	31-39	31	150,22	11,54		
	40+	15	148,46	11,16		

- -motivation is a key issue for increasing creativity.

At the same time, in this study, in which 52 teachers from different universities of Azerbaijan participated, it was determined that the creativity support levels of teachers were measured according to their own evaluations and were high. However, while interpreting this result, it should be taken into account that in the study conducted by Gelen (2002), although teachers evaluate themselves as sufficient, they are evaluated as inadequate according to the observations of the researcher. In this context, further research can examine whether teachers' self-evaluations are consistent with observations of teacher behavior or assessments of students.

According to Forrester and Hui (2007), the behaviors of teachers to support creative thinking may stem from the different teaching methods they use in their lessons. In this context, qualitative studies can be conducted to investigate teachers' creative thinking support behaviors in depth. If there are deficiencies in the knowledge and skills of teachers to support creative thinking, in-service training can be provided on the methods and techniques they can use in the lessons.

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Table 5: Kruskal Wallis-H Test Results of Teachers' Scores by Professional Seniority [28]

Dimension	Profession Seniority by year	N	X	S.s.	KW	P
Independence	0-10	14	9,07	1,20	5,75	,05
	11-19	33	9,33	0,77		
	20+	5	8,40	0,54		
Integration	0-10	14	18,50	1,50	2,80	,24
	11-19	33	19,15	1,30		
	20+	5	18,60	1,67		
Motivation	0-10	14	13,07	2,36	1,66	,43
	11-19	33	14,09	1,25		
	20+	5	13,60	1,51		
Judgment	0-10	14	17,00	1,96	1,80	,40
	11-19	33	17,60	1,86		
	20+	5	17,80	2,68		
Flexibility	0-10	14	17,35	2,20	2,81	,24
	11-19	33	18,48	1,64		
	20+	5	17,60	3,04		
Evaluation	0-10	14	12,78	1,52	,39	,82
	11-19	33	12,81	1,46		
	20+	5	12,20	2,38		
Questioning	0-10	14	18,28	2,16	,26	,87
	11-19	33	18,45	1,69		
	20+	5	17,80	2,28		
Give opportunity	0-10	14	18,14	1,83	,75	,68
	11-19	33	18,60	1,57		
	20+	5	18,40	1,81		
Frustration	0-10	14	22,71	2,81	,26	,87
	11-19	33	22,60	2,41		
	20+	5	21,80	3,42		
Scale total	0-10	14	146,92	12,10	1,50	,47
	11-19	33	151,15	10,37		
	20+	5	146,20	15,88		

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Table 6: Mann Whitney U Test Results of Teachers' Scores by Working Time with Students [28]

Dimension	Operation Time by year	N	X	S.s.	U	P
Independence	0-3	40	9,20	0,96	209,50	,47
	4+	12	9,08	0,79		
Integration	0-3	40	18,83	1,41	193,50	,27
	4+	12	19,25	1,35		
Motivation	0-3	40	13,65	1,79	211,00	,49
	4+	12	14,17	1,19		
Judgment	0-3	40	17,28	2,01	186,50	,23
	4+	12	18,08	1,67		
Flexibility	0-3	40	17,90	2,07	192,00	,28
	4+	12	18,75	1,54		
Evaluation	0-3	40	12,83	1,56	206,50	,45
	4+	12	12,50	1,56		
Questioning	0-3	40	18,40	1,82	230,00	,82
	4+	12	18,17	2,04		
Give opportunity	0-3	40	18,40	1,66	218,50	,62
	4+	12	18,67	1,67		
Frustration	0-3	40	22,48	2,59	220,00	,65
	4+	12	22,83	2,62		
Scale total	0-3	40	148,95	11,94	219,50	,65
	4+	12	151,5	9,40		

Table 7: Kruskal Wallis-H Test Results of Teachers' Scores by Education Level [28]

Dimension	Education level	N	X	S.s.	KW	P
Independence	Bachelor	23	8,60	0,98	16,91	,00*
	Master	23	9,69	0,47		
	PhD	6	9,33	0,81		
Integration	Bachelor	23	18,65	1,61	1,30	,52
	Master	23	19,13	1,25		
	PhD	6	19,16	0,98		
Motivation	Bachelor	23	13,47	1,78	2,84	,24
	Master	23	14,08	1,62		
	PhD	6	13,66	1,50		
Judgment	Bachelor	23	17,04	2,20	1,67	,43
	Master	23	17,86	1,65		
	PhD	6	17,50	1,97		
Flexibility	Bachelor	23	17,73	2,00	1,73	,42
	Master	23	18,47	1,75		
	PhD	6	18,00	2,75		
Evaluation	Bachelor	23	12,47	1,53	2,29	,31
	Master	23	13,13	1,45		
	PhD	6	12,75	1,96		
Questioning	Bachelor	23	18,00	2,21	2,60	,27
	Master	23	18,82	1,43		
	PhD	6	17,83	1,60		
Give opportunity	Bachelor	23	18,04	1,89	2,11	,34
	Master	23	18,73	1,42		
	PhD	6	19,00	1,26		
Frustration	Bachelor	23	21,69	2,70	4,67	,09
	Master	23	23,30	2,40		
	PhD	6	23,00	2,00		
Scale total	Bachelor	23	145,73	11,74	5,04	0,08
	Master	23	153,26	9,88		
	PhD	6	149,83	12,33		

*p<0,05