The Effect of Art Criticism Activities on The Creativity and Motivation of Secondary School Students

Research Article

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ARTICLE INFO	ABSTRACT
Article History: Received: 24.06.2019 Available online: 17.12.2019	In this research, it was aimed to determine the effect of critical thinking skills on secondary school students' creativity levels and motivation within the scope of art criticism activities. The study group consisted of 40 (13 male/27 female) students at 6th class level in a secondary school of Erzincan city centre. The students were chosen with simple random sampling. The mixed research pattern was applied as the method and qualitative and quantitative analysis were used. The "Painting Assessment Form" and "Interview Form" were used as the data collection tools. According to the quantitative results of the research, it was found that the creative interpretations of the students in terms of the critical thinking dimension were good level and demonstrated no difference according to gender. According to qualitative data, it was found that the activity affected the students' motivations positively.

Introduction

Art is a phenomenon that we encounter in every aspect of our lives. It is possible to see traces of art wherever we look at the world we live in. The fact that art is so intertwined with life can be considered as an indication of how important art has in human life. Brommer & Horn (1985) referred to the significance of art in life as, " wherever people look, they can see art and design works. Art forms and design products appear to people on a breakfast plate, dress, furniture, tableware they use almost every day.

The training of individuals can be expressed as; before getting a job, during practicing the job and experience after the job. This sort of training starts from birth and continues until the end of life. This can also be defined as life long training."(Mercin, Alakuş 2007). If we consider the concept of training in this respect, training consists of the whole life for an individual. Another phenomenon that covers most of the areas of life

is art. It is clear that these two phenomena that concern life so much cannot be considered independent of each other. The more significant the concept of training for societies, the more significant is the art training. One of the common purposes of art and training is getting the individual to acquire creative skills. It is significant to educate creative individuals for the development of a society. This necessity can be provided with teaching the concept of creativity to the individuals of the society. Teachers have crucial roles in this respect. Visual arts courses can contribute to teachers' fulfillment of this requirement. Because one of the purposes of the art training is helping the individual gain the concept of creativity.

One of the significant purposes of art training is teaching the individual how to look and see. Interpreting what we see, combining them with imagination, being creative and original, as well as being able to analyse and communicate are among the goals that art training aims to teach. In this direction, giving importance to visual arts education is important in terms of educating constructive creative individuals. By educating creative individuals who have critical thinking skills, it can be contributed to the scientific progress of countries. This case necessitates to follow every creative development in art in the training process, transfer these developments to the students and develop the critical thinking skills of students related to the developments.

The Significance of Art Education in the Concept of Training and Creativity

Read (1981) refers to the importance of art in the community as, "Art is such a mechanism in life that societies without it lose their balance". As it is considered with this point of view, training has a vital role in developing communities consisting of people who adopt, develop, improve and interpret the conditions of our time. "One of the significant goals of training is to live in a happy, peaceful, tolerant, environmentally sensitive and harmonious way by solving the difficulties rationally and creatively (Yolcu, 2009). As it is considered from this point, the concept of creativity has great importance in solving the problems encountered in the concept of training. In this respect, the concept of creativity should be provided to the student. This necessity can be possible with the visual arts course in schools. "The most effective discipline in developing the creative power of the individual is undoubtedly art training within the education systems" (Tütücü, 2006). For this reason, "art education will continue to be one of the most important fields of education, both in pre-school and university level, as well as in leisure time and as a hobby area." (Ozsoy, 2003:15).

It is not the right approach to limit art training only to its importance in education. Related to the topic, Tütücü (2006), we can see that the ability of the child to express his / her emotions, thoughts and impressions and his / her creative power can only be concealed through art training, therefore, it can be seen that art training is important for the development of a society in the expression that art training is a compulsory course in developed countries.

Art Training and Artistic Development of Students

"Art educator, Manuel Barkan, referred the art training in 1962 for the first time. This cognitive approach caused to the studies on the more common discipline focused programs in art training then. "(Özsoy, 2001, 53). In art education, different opinions emerged that children should be free to express themselves and not be restricted for teaching. "While some of the traditional views explain children's lines with mental concepts, some of them focused on the motives and the expressive aspect of drawing." (Yavuzer, 1998). Among all these views, Lowenfeld emphasized that the individual's ability of expression is important by drawing attention to creativity in art. The most systematic and admired approach from the past until now related to the development periods was the artistic stages of Lowenfeld (Kırışoğlu, 2002). These stages are as follows:

1. Scribble Stage (2-4 years)

2. Preschematic Stage (4-7 years)

3. Schematic Stage (7-9 years)

4. Dawning Realism Stage (9-11 years)

5. The Pseudorealistic Stage (11-13 years) (Kırışoğlu,2002).

In some stages of Lowenfeld's artistic development stages, it is more important to gain the creativity and critical thinking skills of the child (Yolcu, 2009). The facts attract more attention to children in the pseudorealistic stage, which is one of these stages. They prefer using factual measurements in their drawings. It is possible to notice the gender difference clearly. "Children in this period no longer like to show their pictures to others" (Gökay, Ayaydın, Vural and Tuna, 2009). As it is taken into consideration from this point, the child does not accept criticism, and the anxiety of reflecting the truth in his/her paintings distracts him/her from being creative and criticizing. For this reason, the child in the pseudorealistic stage should be provided the critical thinking and creative thinking skill.

"Researchers, who investigate child paintings, claim that drawings in this stage are less free than the previous stages. In this age group, children are more conservative in expressing their paintings, their drawings are the same as their real forms. This stage reveals less imaginary worlds of children, their real-world interests are more dominated." (Gardner, 1980). The child may lose his/her creativity with the concern of reflecting the truth. In this respect, the concept of creativity should be gained to the child especially in this period.

The Pseudorealistic Stage of Lowenfeld's artistic stages can be significant in terms of the concepts of creativity and criticism. The children in the pseudorealistic stage begin to interest in the realities more. The child in the pseudorealistic stage starts to make drawings by observing the pictures s/he draws and wants to convey exactly what he sees. As it is considered from this point of view, the effort to be close to the truth may distract the child from creativity. Because when the child wants to paint what s/he sees as close to the reality as s/he can, s/he can think that s/he should not add anything from her/himself, and that s/he must stick to the appearance of what is seen. In this stage, The student's creativity should be encouraged and the child's creativity feature should not be lost. It may be significant for students in the realism period to have activities aimed at improving their creativity. In this context, the 20th century is a period in which there are important developments in terms of creativity in art and creative art movements emerge from each other. The critical approach of the students in this period to the works of this period can make significant contributions to their creative thinking skills and critical thinking skills.

Students who are in the pseudorealistic stage should be shown and introduced to the creative contemporary art, critical thinking can be achieved on this understanding. Besides, the critical point of view is that the pseudorealistic stage can feed its creativity by enabling the student to make original inferences from the work.

In the pseudorealistic stage, the child accepts his / her own realities. For this reason, it is important for children to be admired for their drawings. If the child in the pseudorealistic stage has difficulty in transferring the events he sees and figures on paper in accordance with the truth, this problem brings about the problems of composition, light-shadow, perspective and the use of colours. When the child is unable to solve these problems, he may turn away from painting. The motivation level of the child may decrease in this revulsion. For this reason, the motivation level of the students in this period should be increased and the motivation in art education should be taken into consideration. Yılmaz (2010) described the differences between a student, whose motivation is provided in art courses and other students with no motivation as:

1-Interests

2- Behaves carefully

3- Eager to show effort

4- Willing to spend time on the event

5- Has a high concentration level

6-Struggles with the difficulties encountered during the activity and tries to solve the problems

7- Determined, behaves persistent in reaching the result

8- Does not imitate and copy others, creates original products

9- Applies imagination, the richness of images is noticed in his/her works

10- Takes different approaches,

He explained that the student, who can show the behaviours indicated in the artistic learning-teaching process, has high motivation.

Art criticism and critical thinking

It can be said that critical thinking is the ability to look at issues with an inquisitive approach. The positive effects of the art training on the development of critical thinking skills of the individual is an issue that needs to be emphasized (Ülger, 2015). Because one of the many achievements that are thought to be developed by art training is critical thinking. According to Knight (2010), art training is a foundation that allows students to form ideas using critical thinking. Art training enables the individual to think differently and leads the individual to question at the same time. For this reason, it is necessary to emphasize the critical thinking skills that art training provides to the individual. Kırışoğlu (2002) referred that in addition to critical thinking of art training, it also provides the student with the ability to solve problems and he is of the opinion that thanks to the art training the student can transform abstract concepts into concrete concepts by visualizing these concepts, which leads to the acquisition of problem-solving skills.

In addition to critical thinking, it is also significant to create creative thinking skills in the individual. Several pieces of research were conducted on developing these skills among individuals. Dikici (2006); Özdemir (2007), Baysal, Kaya & Üçüncü (2013), Aydın,(2017); Taşkesen & Uzuner Yurt (2018); Altın &Saraçoğlu (2018); Kömürcü 2019) These studies were generally conducted according to the class or gender variable and it is primarily related to determining the level of creativity and critical thinking skills.

This present research was conducted to find out the effects of activity within the scope of art criticism on artworks applied on students, who were in the pseudorealistic stage among the artistic development stages, on their critical thinking skills, creativity levels and motivations. These following research questions were asked in this research.

(1) What are the creativity levels of secondary school students?
(2) Do the creativity levels of secondary school students demonstrate differences according to gender?
(3) What are the opinions of secondary school students on the works the choose?
(4) How do the art activities of secondary school students within the scope of art criticism affect their motivation?

Method

Research Design

The general survey model was applied in this study, in which it was aimed to find out the effect of the applied activities related to the art criticism through contemporary artworks on the creative thinking skills and motivations of students in the pseudorealistic stage (10-12 years) in secondary school 6th class. "General

survey models are the screening arrangements made on the whole universe or a group to be taken from it to reach a general judgment about the universe in a universe consisting of many elements." (Karasar, 2016, p. 111). The mixed research method, in which qualitative and quantitative methods were used together, was employed in the research. The mixed-method researches are defined as researcher's combining qualitative and quantitative methods, approaches and concepts in a study or consecutive studies (Creswell, 2003). To gain a broad perspective on the subject and add a different dimension to the study, the concurrent nested pattern model was preferred from mixed-method researches in this research. "Similar to concurrent triangulation of the concurrent nested pattern type, quantitative and qualitative data are collected and analyzed at the same time. However, quantitative or qualitative data are weighted, in general." (Baki & Gökçek, 2012).

Descriptive analysis was used in the evaluation of the qualitative part of the study, where qualitative and quantitative designs were used together.

Sample of Research

The sample consisted of 40 (13 male/27 female) students who were at the ages of 10-11 and selected with the simple random sampling at 6th grade in a medium-size secondary school of in a province located in the Eastern Anatolia Region of Turkey in the 2018-2019 educational year.

Data Collection Tools

To evaluate the studies conducted to measure the creative levels of students, as a result of the literature review, "The Product Assessment Form" was prepared by the researchers (San 1979; Buyurgan &Buyurgan 1997; Kırışoğlu 1998; Yavuzer 1998). This form consisted of a totally of 25 items including 7 artistic development features, 4 colour features,7 space perception and perspective, 2 ratio-proportion. Content validity of the scale of research was provided with the opinions of 3 academicians in the Department of Painting of the Fine Arts Education Department in the Faculty of Education.

The reliability of the data collection tool was provided with the correlation between the assessors. In this research, the correlation between the evaluation of the pictures of each student by 3 field experts was taken into consideration According to the Pearson Correlation test results, it was observed that the correlation coefficient between the 1st evaluator and the 2nd evaluator was .711, and the third evaluator was .454. Besides, the correlation coefficient between the 2nd and 3rd evaluators was found as .439. It is found that the correlation test showed a significant correlation between all three coefficients.

At the end of the art criticism through the visuals, the semi-structured interview form was applied for the evaluation and "the Motivation Level Determination Form" was prepared to determine the motivation levels of the students by the researchers. 5 questions were included in this form. These questions were: Did you want to do this activity? Were you happy doing this activity? Did you show the effort to make this work good? Do you want to take part in such activity once more? Do you think you have achieved your goal at the end of the study?

Analysis of the Data

In the research, the skewness index was calculated as -0.8 and the kurtosis index was calculated as 1.08 by dividing the skewness and kurtosis values by their standard errors. The fact that skewness and kurtosis indexes are close to 0 within ± 1 limits, skewness and kurtosis indices calculated by dividing skewness and kurtosis coefficients by their standard errors are considered as proof of the existence of normal distribution within ± 2 limits (Tabachnick & Fidell, 2013). Parametric tests were used for the quantitative data of the study because of the normal distribution of the data.

Analysis of Qualitative Data: The descriptive analysis method was applied in the analysis of the qualitative data.

Analysis of Qualitative Data: The quantitative data of the research were tested with the SPSS 22 program in .05 level of significance. In the research, students' interpreting skills of contemporary artworks were interpreted descriptively and the dependent samples t-test was used to test the difference between students' creativity level according to gender.

Implementation

The study was conducted in a medium-sized secondary school in terms of the socio-economic level in Erzincan. Necessary arrangements and precautions to increase the motivations were provided for the practicing activity planned to be applied for 40 students in 10-11 years old. First, after the seating arrangements of the participants, to ensure the students to use their critical thinking skills in describing, analysing, interpreting and judging why the artists create artworks, the effect of personal ideas and value judgment in evaluating the artwork and the artwork within the scope of the activity "Do you want to do the art criticism!", which is among the functions of the secondary school 6th grade visual arts curriculum, the practicing activity was started with the guidance of the achievements included in the 6th grade annual plan and targeted to be achieved. First, the large and colorful images of the selected artworks were projected onto the screen with the help of the smart board. In the next step, the "Picture Criticising Form" prepared by the researchers was given to the students so that they could become more familiar with the subject and make easier criticism. In this form, there are 8 images of important art movements (Impressionism, Expressionism, Fauvism, Cubism, Dadaism, Surrealism, Abstract Painting, Popart) and the works of leading artists. By asking and answering questions about the steps of identification, analysis, interpretation, and judiciary, which are the classification steps through the artworks, the students were provided with the necessary preliminary information about the work. The students were asked some questions such as: for the describing step; What is the name of the artwork? What is there in the artwork? Which techniques were used in the work? For analyzing step; What lines are in the work? (Straight, curved, broken). How are the colours arranged in the work? How is the texture of the work? (Rough, soft, can be both). For the interpreting step, What does the artist try to express in the work? Why would the artist make this work? What does the work mean to you? For judgment step, What did you like the most in the work? Do you think the work is good work?

The students were asked to make a selection through the visuals of the contemporary artworks on the "Painting Criticization Form" which contains the visuals of the contemporary artworks shown to the students and the questions related to the critical thinking skills. The prominent features of the movement in which the work takes place during the selection process of the students are expressed verbally and necessary preliminary information is presented to the student. During the practicing activity on the students, the necessary material variety was provided and no intervention was made about which materials to use. After the end of the study, the question "Why did you choose this work?" was asked for the work they chose to interpret. After the collection of the works from the students, the "Motivation Level Assessment Form" which determined the motivation levels of the students in this process was given to the students and guidance was provided to answer them.

One of the studies carried out in the application processes, "Creating Works" application was evaluated and the level of creativity of the student was determined. The works created by the students were evaluated with the " Product Assessment Form". The answers to the question "why did you choose this work" on the "Picture Criticization Form" which was used to improve the students' critical thinking skills levels were tried to be determined after evaluating. In the whole process, to determine how was the motivation levels of the students affected were ensured with the evaluation of the answers of students in the "Motivation Level Determination Form".

Findings

Quantitative Finding

What are the interpreting levels of secondary school students in contemporary artworks suitable for the development stages?

According to find an answer to the sub-problem, the average scores of students related to determining the interpreting the contemporary artworks were presented in Table 1.

Table1. descriptive statistics related to determining creativity levels of students

	n	Std.Dev.	$\bar{X}$
Creative interpreting levels of students	40	9,57	54,6500

The lowest score of 11-12-year-old students was 33, the highest was 69 and the average score was 54,65 out of 75. As it is seen in this table, the interpreting levels of students related to the artworks were good and that is suitable for the artistic development stages.

Do the creativity levels of secondary school students demonstrate differences according to gender?

Independent sample t-test results related to the 2nd sub-problem of the creativity level score averages according to the gender of the students are presented in Table 2.

Table 2. Independent Sampling T-Test Results Related to the Difference in Creativity Levels of Students According to Gender

	n	$\bar{X}$	Std.Dev.	df	t	p
Female	27	56.59	8.67	38	1.911	,064
Male	13	50.61	10.43			

As the arithmetic average values of female and male students in Table 2 are analysed, it was determined that the score of female students was $\bar{x}$ = 56.59, this value was $\bar{X}$ = 50.61 for male students. As the standard deviation values are analysed, it was understood that the score measurements of female students S= 8.67 are more homogenous compared with the male students. According to the independent sampling t-test results to determine the difference between the scores of secondary school male and female students, [$t_{(10}$= 1.91 p>.05] there is no significant difference. In other words, no meaningful difference was found between female and male students in the creative dimension.

Qualitative Finding

What are the opinions of secondary school students on the works the choose?

The opinions, frequency, and rates of students related to the question " Why did you choose this artwork?" directed to the students after the art criticism practices are presented in the following table.

Table 3. The answers of secondary school students related to the question "why did you choose this artwork?"

	Sub-theme	Frequency	Rate %
Chose, because	Liked	19	47.5
	Beautiful colour	4	10
Not answered	-	17	42,5
	Total	**40**	**100**

As Table 3 analysed, among the answers of participants given to the question "why did you choose this artwork?", 19 (47,5%) of the 40 participants claimed that as they liked, 4(10%) expressed because of its colour. As the views of the students were considered in terms of their artwork preferences, 35 of them chose the Popart movement among 9 different shown art movements. Their answers related to their choices are: "An explosion occurs inside of me and fills me with pleasant air. (E83, 11-12 years, Popart)". "I would like to congratulate the author of this work for being interesting. (K45, 11-12 years, Popart)". "To become popular. (Ö56, 11-12 years, Popart)." "More crazy, different, beautiful, fun and colors are very successful (Ö88, 11-12 years, Popart)" It is clear that Popart movement is preferred among 6th-grade students compared to other movements. Other students preferred the Surrealism, expressionism and abstract painting. Their answers related to their preferences are: "For giving the disdain of the time to different creatures (Ö55, 11-12 years, Surrealism)." "Piece drawings seems good, I like these glittering pieces (Ö44, 11-12 years, Expressionism)". "Sounds very scientific to me. Lines and patterns are good (E41, 11-12 years, Abstract Painting)" When the answers were given by students about why they chose the study were examined, most of the students answered generally that they liked. But the answers were quite creative and different. It is possible to say that the answers given are creative and different, reflecting the development of critical thinking.

How do the art activities of secondary school students within the scope of art criticism affect their motivation?

The answers of the students to the questions in the "Motivation Levels Determination Form", which was applied to determine the motivations of the students during the practicing activity were presented in tables below. The frequency and rates of the views of students related to the question, " Did you want to be included in this activity?" on the artwork they chose were given as in the table below.

Table 4. The answers of secondary school students related to the question " Did you want to be included in this activity?"

	Sub-theme	*Frequency*	*Rate%*
	Entertaining	15	37.5
I wanted because	Beautiful Colour	10	25
	Crazy	5	12.5
	Showy	5	12.5
I did not want because	Difficult	4	10
Not answered		1	2.5
	Total	**40**	**100**

As Table 4 is analysed, among the answers of the participants, 15(37,5%) of the 40 participants claimed that they wanted to do it again as it was entertaining; 10(25%) as it had a beautiful colour. 5 participants (12,5%) claimed that as it was crazy and different, 5 (12,5%) as it was showy. 4 (10%) of the students claimed that they did not want to do it again as it was difficult but they attended. The answers of the students are: "Yes because I thought it was a colorful world. (Ö14, 11-12 years, Popart).", "Yes, because the harmony of colors made me happy (Ö75, 11-12 years, Popart)". "Yes, because it was different and fun. (Ö69, 11-12 years, Popart). As the answers given by the students were examined, the majority of the students answered that they wanted to study. Since wanting to do something is related to intrinsic motivation, it can be concluded that the study positively affects students' internal motivations.

The frequencies and rates of the answers of the students related to the views of students to the question, "Were you happy during this activity?" which was included in the " Motivation Level Determination Form" are presented in the table below.

Table 5. The answers of the secondary school students to the question "Were you happy to be included in this study?"

	Sub-theme	Frequency	Rate %
I'm happy, because	I could do	21	52.5
	I was peaceful	7	17.5
	I was impressed	4	10
Not answered		8	20
	Total	40	100

As Table 5 is analysed, among the answers of the participants, 21(52,5%) of 40 participants claimed that they were happy as they could do. 7 of the participants (17,5%) were happy as they felt peaceful. 4 (10%) of them felt happy as they were impressed. The answers of the students were: "Yes, I was happy with my talent and the beauty of Popart. (Ö52,11-12 years, Popart)". "Yes, painting is not a work of paint for me, but a work of imagination. Imagination makes me happy. (Ö96, 11-12 years, expressionism)". "Yes the colours made me happy. Pop notice drew attention. The color was beautiful (Ö51, 11-12 years, Popart)". As the answers of the students were analysed, the majority of the students claimed that they were happy as they were performing the activity. Similarly, it can be concluded that being happy also affects intrinsic motivations positively.

The frequency and rates of the students' views related to the question, "Did you show the effort to make this work good?" directed to the students about the artwork they chose in the " Motivation Level Determination Form" are presented in the table below.

Table 6. The answers of the secondary school students related to the question, "Did you show the effort to make this work good?"

	Sub-theme	Frequency	Rate %
Shown effort	To make it beautiful	14	35
	As it is difficult	6	15
	To imitate it completely	8	20
Did not show effort	As it is easy	3	7,5
Not answered		9	22.5
	Total	**40**	**100**

As Table 6 is analysed, among the answers that the participants gave, 14(35%) of 40 participants claimed that they had shown an effort to make it beautiful. 6(15%) of the participants claimed that they gave effort during performing the activity, 8(20%) participants expressed that they had shown the effort to imitate the work of an artist they chose. 3 of the students claimed that they had not shown any effort as the activity was easy. The answers of the students are: "Yes, I have worked hard to make this work beautiful because I wanted it to be beautiful. (Ö5, 11-12 years, Popart)". "Yes, the more effort I have made in the fabric, the more effort I have made in the painting. (Ö81, 11-12 years, Expressionism)." No, because the picture seemed very easy to me (Ö75, 11-12 years, Popart). Yes, we can't say every picture is easy, they all have difficulty in their own way, but we shouldn't give up anything saying it is difficult and we should make an effort to do it. So I have shown effort for it (Ö9,11-12 years, Popart)". "Yes, it is difficult to shape because the watches melt" (Ö79, 11-12 years, Surrealism). "No, because I was able to paint very quickly. I think there is no effort because it is easy" (Ö75, 11-12 years, Popart). As the answers of the students were analysed, the majority of the students had shown effort for the activity. It can be concluded that the activity that the students were asked to perform and they were directed to show effort as it affected the extrinsic motivation of the students and they wanted to prepare a good product and had the fear to be admired by others.

The frequency and rates of the answers of students related to the question, "Do you think you have achieved your goal at the end of the study?" directed to them about the artwork they chose in the "Motivation Levels Determination Form" are presented in the table below.

Table 7. The answers of the secondary school students related to the question, "Do you think you have achieved your goal at the end of the study?"

	Sub-theme	Frequency	Rate %
I achieved my goal, because	It resembled	15	37.5
	Became beautiful	10	25
	Have shown effort	5	12.5
Not answered		3	7.5
	Total	**40**	**100**

As Table 7 is analysed, among the answers of the participants, 15(37,5%) of the 40 participants claimed that as it resembled the artwork they had chosen. 10(25%) of the participants claimed that they reached their goal as they liked their works, 5(12,5%) participants, as they had shown effort. The answers of the students are: " Yes because it resembled I chose (Ö48, 11-12 years, Popart)." "No, because my painting didn't resemble much like the one I chose (Ö9, 11-12 years, Popart)." "Yes, I think I made a different movement (Ö87, 11-12 years, Popart)". "I think I've reached my goal because it's very compatible with the painting I want to do (Ö57, 11-12 years, Popart)." As the answers of the students were analysed, the majority of the students claimed that they had reached their goals at the end of the activity. It can be concluded that the study has a positive effect on the extrinsic motivation of the students since the achievement of the goal is good and the resulting product causes the student to gain appreciation or be rewarded.

The frequencies and rates of the views of students related to the answers to the question, "Do you want to take part in such activity once more?" directed to the students related to the artwork they chose in the " Motivation Levels Determination Form" are presented in the table below.

Table 8. The answers of the secondary school students to the question"Do you want to take part in such activity once more?"

	Sub Theme	Frequency	Rate %
I want, because	Entertaining	15	37.5
	Its colour is beautiful	10	25
	Crazy	5	12.5
	Showy	4	10
I don't want, because	Difficult	5	12.5
Not answered		1	2.5
	Total	**39**	**97.5**

As the Tablo 8 is analysed, among the answers of the participants, 15(37,5%) of the 40 participants claimed that they wanted to do the activity once more as it was entertaining. 10(25%) of them as its colur was beautiful, 5(12,5%) of them as it was crazy, 4(%10) of them as it was showy. On the other hand, 5(12,5%) of the participants claimed that they did not want to take part in such activity once more as it was difficult. The answers of the students are: "Yes, because vivid colors impressed me a lot (Ö56, 11-12 years, Popart)". "I want it, because it was so much fun. I think I can do it all, even if there were more paintings. (ö65, 11-12 years, Abstract painting)". "I did all my thoughts while I was doing this survey. I don't want to because it was hard when I was doing it. (Ö8, 11-12 years, Popart), "This survey made me very happy I would love to do this very but very much (Ö25, 11-12 years, Popart)". "I want because it was fun and we made my own thoughts using our imagination (Ö59, 11-12 years, Expressionism)". As the answers of the students are analysed, it is understood that the majority of the students wanted to take part in the activity once more. Considering this, it can be concluded that the activity generally affected the motivations of the students positively.

Discussion and Conclusions

According to the findings of the research, the scores of the students whose creativity levels were at good level, were found as 54,65 from the activity they performed within the scope of the research and it was determined that the works shown among the artists to the students had a certain effect on the creativity level of the students. To support this result, it was also found in the dissertation of Özdemir (2007) named as The Effect of the Works of Artists Shown to the Students in Secondary School on the Development of Their Achievement and Creativity, it was found that it was a significant factor affecting the originality and creativity positively.

According to another finding of the study, the creativity levels of the students do not demonstrate any difference according to gender. Dikici (2006); Özdemir (2007); Baysal, Kaya & Üçüncü (2013); Taşkesen & Uzuner Yurt (2018) found out that the creativity levels of the students do not change according to gender and female and male average creativity levels do not differ meaningfully. Baysal, Kaya & Üçüncü (2013) investigated the creativity levels of primary school 4th class students from different variables, they found that the creativity levels of students did not differ according to gender and the education levels of their parents. However, a meaningful difference was encountered between the creativity levels and science and technology course academic achievement level. At the end of the study by Dikici(2006), who aimed to find out the creativity levels of high school last grade students, who had taken and had not taken art training course, it was found that the students who had taken art training course were more creative compared with the students who had not taken the art training course. The meaningful difference was not encountered according to the gender variable. Özdemir (2007) found in his study that showing samples to the secondary school 8th grade students in developing creativity affected the students positively and increased the creativity levels of the students. Taşkesen & Uzuner Yurt (2018) concluded that the gender factor was taken into account in terms of the artistic development factor of the students and the artistic development of the students did not differ according to the gender of the students.

Expressions from the students were encountered related to they chose the artworks which the students chose freely during the practicing activity applied to the students in the descriptive analysis of the answers to the question, " why did you choose this artwork?" related to the creative thinking skills within the scope of the art criticism practices of students. In addition, various expressions were encountered in the answers of the students. According to Altın and Saraçoğlu (2018), these expressions can be given as the examples to the necessities of critical thinking is to illustrate the relationship between concepts and the ability to look at events and concepts from different perspectives and can be a reflection of the development of critical thinking.

In the study by Altın & Saraçoğlu (2018) called as Creative, Critical and Reflective Thinking: Similarities-Differences, it was found that there were similarities in general between the creative and critical and reflective thinking in terms of the individuals being versatile and adopting more than one approach to use information and achieve results. On the other hand, it was concluded that creative, critical and reflective thinking are separated in terms of the ways of using information, the result and the role of the individual in this process. Kömürcü (2019) found out that students who received art training had a low level of critical thinking skills, which is an important step on the way to creativity. In this present study, the positive development of critical thinking skills can be influenced by the artworks shown to students.

In another finding of the research, within the scope of determining how the motivations of the students were influenced by the practicing activity applied to the students the questions such as: "Did you want to do this activity? Were you happy doing this activity? Did you show the effort to make this work good? Do you want to take part in such activity once more? Do you think you have achieved your goal at the end of the study? were asked. The students answered these questions as: "I wanted, be happy, I had shown effort to make my work beautiful, I want because it is entertaining and its colour is beautiful, the majority of the

students thought that they reached their goals, because it seemed like the work I chose and became beautiful. "From these expressions of the students, it can be concluded that they were positively affected by the activity applied within the scope of art criticism, and from this result, art criticism practices positively affect both intrinsic and extrinsic motivations of students. Because, intrinsic motivation is the student's needs arising from his / her own inner situation since it means giving him/her pleasure to work with love or will. Interest, interest, talent are examples of intrinsic motivation. The answers given by the students to the research questions support this situation. In addition, it can be concluded that the students' extrinsic motivations are positively influenced by the students' responses to the research questions as the goal of achieving the goal or the concern to conclude the work is good for external feedback. Because reward, to be approved, acceptance, appreciation are sources of extrinsic motivation. It is known that practices that increase student motivation in courses trigger the achievement. It was referred to in the study by Yenice, Saydam, & Telli,(2012) named " Determination of the Factors Affecting the Motivations of Secondary School Students towards Learning Science", increasing the satisfaction of the classroom environment increased the academic achievement. In another study, by Özerbaş (2003) named as "The effect of computer-aided instruction on student achievement, motivation and transferability" carried with the secondary school students, it was concluded that the motivation of the students after the course was positively affected by the different practicing activities. As in all other courses, it is concluded that the active participation of the courses within the scope of art training will have a positive effect on the motivation of the students, these activities should be extended.

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