An Empirical Study of Improving the Creativity of Art Class Students by Integrating Surrealism into Visual Art Courses

Haipeng Li
Art College, Kunsan National University, Kunsan, 54105, Korea

Long Jia
Art College, Kunsan National University, Kunsan, 54105, Korea

Abstract
With the evolution of the globalization art trend, the current art education emphasizes the characteristics of pluralism, eclecticism and reproducibility, and the paradigm of subject-based art education gradually transforms into post-modern art education. With the advancement of information technology, the trend of the times facing art education is not only the evolution of knowledge in specific fields; and it is an inevitable trend to strengthen the advantages of national competition in a changing era and to promote creativity with planning and comprehensiveness. In this study, an experimental study was conducted using the unequal group test design pattern. A total of 204 students from a university in Chongqing Province were selected as experimental subjects for a five-week, three-hour (45-hour) experimental teaching study. Research results: 1. Surrealism has a significant impact on creativity. 2. Visual arts education has a significant impact on creativity. 3. Surrealism combined with visual arts education has a significant impact on enhancing creativity. Based on the results, this paper makes recommendations and hopes to help art education and specialty courses to guide the potential of art class students.

Key words: Surrealism; Visual Art; Creativity; Art Education

1. Introduction
Art is the accumulation of human culture. It is derived from life and applied to life. It is also the main way to cultivate aesthetic literacy and implement whole-person education. Art can stimulate students’ intuition, reasoning and imagination, and promote their creativity and thinking. With the evolution of the global art trend, current art education emphasizes the characteristics of diversity, compromise and reproducibility. The paradigm of subject-based art education has gradually transformed into post-modern art education. Instead, it is creative expression, multi-intelligence, multicultural connotation, experiencing art in life, expressing social phenomena, and even visual culture, and other paradigms of interaction, folding and juxtaposition. Forming a colorful and open situation in various regions to build a beautiful world and benefit the people.

With the advancement of information technology, the spread of knowledge is bound to become more rapid. The challenges of the era of art education are not only the evolution of knowledge in specific fields; In the era of knowledge economy, one of the key to the national competitiveness is the level of national creativity. Especially for creative talents, professional art talents should have imagination, sensitive thinking, creativity, originality, etc. It is an inevitable trend to strengthen the advantages of national competition in a changing era, and to promote creativity with plans and comprehensiveness; Whether it is innovative thinking, critical thinking or the ability to solve problems, it is the main basic ability of the future world citizen and the key to improving the quality of the people. The development of the art talent class is a rare mode for the cultivation of basic talents in the world. It is to cultivate students with outstanding artistic talents, to develop the basic talents needed for the development of art and culture, and to guide the development and performance of students’ artistic, functional and creative potential. Therefore, this study uses the surrealism to integrate visual art courses to enhance the empirical research of art class students’ creativity, and hopes to help art education and specialty courses to guide the potential of art class students.

2. Literature Discussion
2.1 Surrealism
Wang et al. (2017) believe that most of the works of the surreal are the realm of subconsciousness through nightmares and fantasy. The theory of surrealism is mainly influenced by Freud’s psychoanalysis, which means using painting and literature to portray a high-level real world connected with dreams or subconscious. Beiman (2017) believes that surrealist artists believe that the artist’s job is to present an unconscious world through
works, to use a non-logical process like a dream to adjust reality, and then to create a reality beyond reality. Utami & Sputra (2017) believe that surrealism should re-construct the human world with psychology, and re-create human vitality by analyzing the subconscious. They attempt to discover and reveal more real meaning than the real world behind reality; Artists use their unique talents to create a new phenomenon of fantasy. Through psychological theory, they find a way to return to reality from the fantasy world, and this is the reflection of real life. Duarte et al. (2017) divided the image of surrealism into seven types of non-logical images: (1) contradictory imagery; (2) intentional imagery; (3) imagery that loses direction after emergence; (4) imagery that exhibits hallucinatory characteristics; (5) an image that abstracts the abstract; (6) an image that denies the natural character of the material; (7) an image that draws a laugh. For surrealists, imagery is higher than thinking, or imagery can replace thinking.

2.2 Visual Arts Education

Koo & Li (2016) believe that art education is an important goal to enhance students' creativity. The purpose of all art education is not to train students to become artists, but to open their creativity. The countries of the world are paying more and more attention to art education, and it is hoped that they will develop the creativity of children and build on the future competitiveness of the country. Watson (2016) considers art to be called pure art or high-level art, such as painting, photography, sculpture, etc., to create an image with static visual elements and to convey the artist’s emotional ideas. But visual elements are not just in art. Beausaert (2016) believes that visual art is not only an art form that relies on visual elements to disseminate creative information, but also a creative product that has a close relationship with daily life and has application value. Rolling (2016) believes that creative education originally included music, and later music was considered as time art, which was classified in the art of performing arts. Therefore, Grohman et al. (2017) argue that art usually refers to the so-called graphic art in two-dimensional space (painting, painting, photography, etc.) and the so-called three-dimensional art of three-dimensional space (architecture, sculpture, etc.) consisting of static visual elements. Visual art includes art, but it is different from the purpose of traditional art education. Liao et al. (2016) believe that in addition to art, visual art also includes four-dimensional spatial, temporal, dynamic, acoustic art elements, and an imaginary world that explores the overlapping of multidimensional spaces. It incorporates a variety of new scientific and technological achievements. Contemporary visual art is inseparable from contemporary culture. It is a multi-disciplinary new fusion that is based on the application of the latest achievements in contemporary science and technology.

2.3 Creativity

Chen et al. (2018) believe that creativity refers to the individual's ability to combine sensitivity, fluency, originality, and progress in a supportive environment. Through the process of thinking, it creates a divergent view of things and goes beyond unique and novel. Significance. The result is not only to make oneself satisfied. Carlos et al. (2017) argue that creativity is seen as potential, including a quick flashing idea, a process of lasting diffuse thinking, or a novel and creative product, artistic expression. Farquhar (2016) argues that creativity is the ability of people with outstanding creative performance to reflect the intuitive perception that creativity is a capability. Moghaddam & Russ (2016) believe that creativity is an extension of the ability or trait of creative personality. It can generate new ideas or unique products for things in its environment through self-thinking processes and using existing knowledge or experience. The final result can also be recognized and recognized by others. Achata & Ticona (2016) believe that creation is the transformation process of individuals or groups, and the unprecedented performance of knowledge, emotions and intentions. Its performance results in the transformation of itself, the individual, or the field of creation into a higher level. Creativity often includes several basic cognitive abilities of diffuse thinking that can be understood through the test tools or the observations of the assessors.

This study cites Chen et al. (2018)'s view that the facets that influence the development of creativity include knowledge, intentions, and abilities:

(1) Knowledge: Creative people usually have considerable professional knowledge. For example, if you want to have creative performance in the art field, you must have sufficient professional knowledge in the art field. Otherwise, it will not only produce creative products, but the effect may be worse.

(2) Intention: Intentions include personality traits such as attitudes, inclinations, and commitments, and their traits related to skills or abilities are separate.

(3) Ability: Creativity is a cognitive ability of human beings. The display of creativity requires some skills and strategies. The insights and research presented by the synthesis found that creativity must produce skills or abilities.
3. Research Hypothesis and Method

3.1 Research Hypothesis

Wang et al. (2017) believe that surrealist artists have creative personality traits such as adventure, concentration, and self-confidence; By analyzing these traditional nutrients, the mysterious artists are amazing in their creativity, and their growth background and environment also give them the necessary conditions for creative development. Bernal & Ardila (2016) uses the book of surrealistic techniques to make the picture book itself have three characteristics: (1) a compelling visual performance; (2) a lot of fun and a sense of humor; (3) a rich ability to create imagination. Bohbot et al. (2017) believe that surreal picture books can cultivate students’ character and inspire students’ creativity. Lega et al. (2017) integrated the teaching process of visual arts through Miro painting style. Teachers in the process of experience enhance the awareness of circular thinking such as perception and creation. The students’ appreciation of the vision and creativity of the paintings are positive. Therefore, this study proposes the following hypothesis:

H1: Surrealism has a significant impact on creativity.

Liao (2016) believes that after receiving the Visual Arts course, students have made significant progress in creative thinking skills such as fluency, flexibility, openness, originality, title and total score. Stannage (2017) believes that students participating in the Visual Arts program have achieved significant results in terms of overall cognitive scores and fluency, openness, flexibility, creativity, precision and title. Gross & Gross (2016) also proposed that visual arts learning activities can effectively enhance students’ curiosity and imagination. Through the process of visual arts learning and creation, the individual’s creativity can be developed smoothly through training, and even stimulate higher levels of creative performance. Patton & Knochel (2017) proposes that visual art is the most useful teaching perspective for cultivating and enhancing student creativity. Compared with other subjects, visual arts courses are more able to contribute to the development of imagination and creativity. Therefore, this study proposes the following hypothesis:

H2: Visual arts education has a significant impact on creativity.

H3: Surrealism combined with visual arts education has a significant impact on enhancing creativity.

3.2 Research Object and Research Design

In order to effectively achieve the research purpose and test the research hypothesis, this study used the unequal group test experimental design mode for experimental research, with 204 students from a university in Chongqing Province as the experimental research object to carry out the surrealist method into the visual arts education 2 × 2 experimental research, the experiment is divided into visual art education (visual art education; general traditional teaching) × surrealism (surrealism; general traditional teaching) for 15 weeks’ experimental teaching study with three hours a week (45 hours in total).

3.3 Analysis Method

This study uses the analysis of variance to explore the impact of surrealism on student creativity, the impact of visual art education on student creativity, and further understanding the impact of surrealism and visual art education on student creativity.

4. Results and Analysis

4.1 Analysis of Surrealism’s Difference in Creativity

This section will use the analysis of variances to explore whether there is a difference in the knowledge, intentions, and abilities of Surrealism. It can be seen from Table 1 that surrealism and general teaching have significant differences in knowledge, and surrealism is higher in knowledge than general teaching. Then there is a significant difference between Surrealism and general teaching in terms of intention. Surrealism is more intentional than general teaching. Finally, there is a significant difference between surrealism and general teaching in terms of ability. Surrealism is higher in ability than general teaching, so Hypothesis H1 is established.

<table>
<thead>
<tr>
<th>Variable</th>
<th>Teaching Method</th>
<th>Average Number</th>
<th>F value</th>
<th>P value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge</td>
<td>Surrealism</td>
<td>4.16</td>
<td>12.753</td>
<td>0.000**</td>
</tr>
<tr>
<td></td>
<td>General Teaching</td>
<td>3.52</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intention</td>
<td>Surrealism</td>
<td>4.23</td>
<td>15.664</td>
<td>0.000**</td>
</tr>
<tr>
<td></td>
<td>General Teaching</td>
<td>3.46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ability</td>
<td>Surrealism</td>
<td>4.07</td>
<td>17.128</td>
<td>0.000**</td>
</tr>
<tr>
<td></td>
<td>General Teaching</td>
<td>3.38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* refers to that p<0.05, **refers to that p<0.01
4.2 Analysis of Differences in Creativity in Visual Art Education

This section will analyze whether there is a difference in knowledge, intention, and ability in visual arts education based on the analysis of variance. It can be seen from Table 2 that visual arts education and general teaching have significant differences in knowledge, and visual art education is higher in knowledge than general teaching. Then there is a significant difference in the intention of visual arts education and general teaching. Visual art education is more intentional than general teaching. Finally, there is a significant difference in the ability of visual arts education and general teaching. The ability of visual arts education is higher than that of general teaching, so Hypothesis H2 is established.

Table 2. Analysis of Differences in Creativity in Visual Art Education

<table>
<thead>
<tr>
<th>Variable</th>
<th>Teaching Method</th>
<th>Average Number</th>
<th>F value</th>
<th>P value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge</td>
<td>Surrealism</td>
<td>4.32</td>
<td>23.155</td>
<td>0.000**</td>
</tr>
<tr>
<td></td>
<td>General Teaching</td>
<td>3.25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intention</td>
<td>Surrealism</td>
<td>4.47</td>
<td>25.621</td>
<td>0.000**</td>
</tr>
<tr>
<td></td>
<td>General Teaching</td>
<td>3.43</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ability</td>
<td>Surrealism</td>
<td>4.58</td>
<td>27.369</td>
<td>0.000**</td>
</tr>
<tr>
<td></td>
<td>General Teaching</td>
<td>3.61</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*refers to that p<0.05, **refers to that p<0.01

4.3 Analysis of the Influence of Visual Art Education Combined with Surrealism

This section will use the analysis of the variance to explore whether there is a difference in the creativity of students in the integration of surrealism and visual arts education. According to the analysis of the two-molecule variation, the interaction between surrealism and visual art education is discussed to verify the effect of visual arts education. It can be seen from the interaction of Table 3 that in terms of knowledge, the effect of integrating surrealism into visual arts education is the highest. In terms of intention, the effect of integrating surrealism into visual arts education is the highest. Finally, in terms of ability, the effect of integrating surrealism into visual art education is the highest, so Hypothesis H3 is established.

Table 3. Analysis of the Difference in Surrealism in Creativity

<table>
<thead>
<tr>
<th>Variable</th>
<th>Knowledge</th>
<th>Intention</th>
<th>Ability</th>
</tr>
</thead>
<tbody>
<tr>
<td>F value</td>
<td>P value</td>
<td>Scheffe</td>
<td>F value</td>
</tr>
<tr>
<td>Surrealism</td>
<td>12.75</td>
<td>0.000*</td>
<td>15.66</td>
</tr>
<tr>
<td>Visual arts education</td>
<td>23.15</td>
<td>0.000*</td>
<td>25.62</td>
</tr>
<tr>
<td>Surrealism* Visual Arts Education</td>
<td>33.72</td>
<td>0.000*</td>
<td>37.52</td>
</tr>
</tbody>
</table>

*refers to that p<0.05, **refers to that p<0.01

5. Conclusions

It can be seen from the results of this study that after the implementation of Surrealism into the visual arts curriculum, students also gain and change their creative thinking. After the teacher’s guidance, the students slowly entered the situation. In the direction of student work creation, it is found that the media and painting themes chosen by students are quite diverse, and some of them are influenced by the style of surrealism. Therefore, surrealism is integrated into the visual arts curriculum, guiding students to engage in the teaching activities and establish the creative experience of the figurative, and strengthen the extension of students’ creativity and the practice of creation. This evokes students’ interest in learning, increases opportunities for thinking, generates more imagination and creative ideas, and makes it easier for students to create in art.

6. Suggestions

Based on the research conclusions, this study proposes the following suggestions:

(1) Many future imaginative teaching modes can be used as reference for the design of teaching schemes. Teachers should focus on the teaching theme and content, and consider the appropriate theory of future imagining teaching mode in order to construct a suitable and feasible teaching plan. When designing a
teaching plan, teachers should understand the purpose and method of each strategy and be familiar with the use of each skill in order to facilitate the selection of appropriate teaching strategies and enhance teaching effectiveness.

(2) In the future, when surrealism is integrated into the visual arts curriculum, teachers may consider dispersing relevant teaching strategies or activities in different creative units, or staggering the way of learning, thinking, and operation, so as to avoid delays in students’ creation desires.

(3) It is recommended that relevant units can hold seminars, workshops or teaching observations related to visual arts education, so that first-line teachers can understand the meaning of visual art, teaching strategies and application methods, and encourage teachers to enhance their future imagination. And the teacher can integrate the visual art into the teaching. Through the guidance of leading teacher, the visual art teaching is deeply rooted and strong in the education.

References


