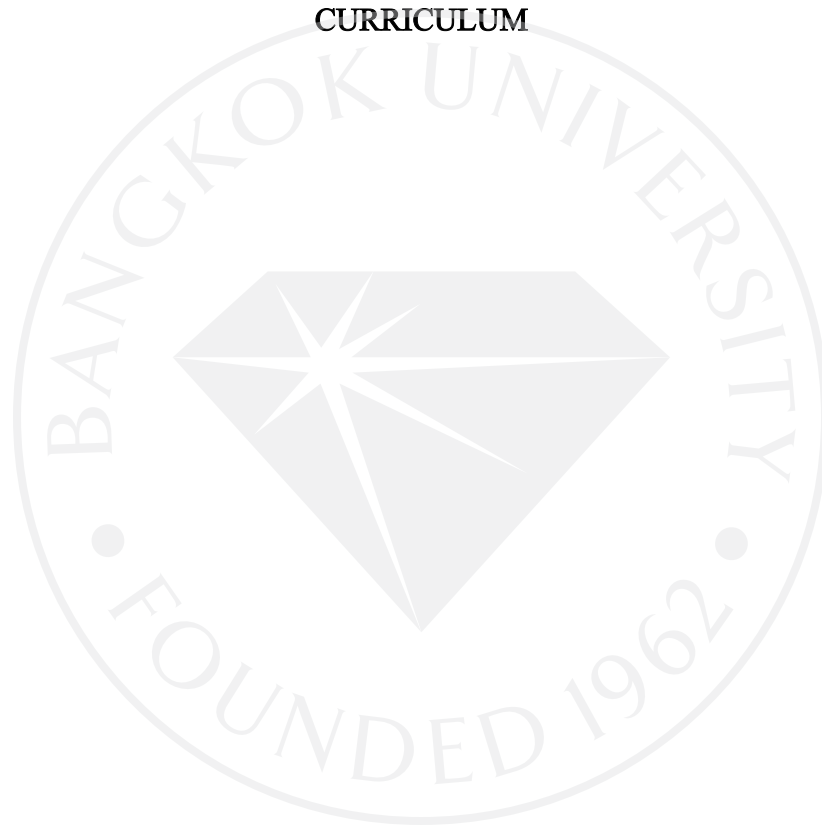


**INVESTIGATING DIFFERENCES IN THE CREATIVITY LEVEL OF BAISE
UNIVERSITY BACHELOR'S STUDENTS ENROLLED IN
ENTREPRENEURSHIP CURRICULUM, ART CURRICULUM AND LANGUAGE
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ABSTRACT

The accelerated development of science and technology has increasingly highlighted the importance of creativity in the development of individuals and nations. However, the development of creative talents has become one of the critical goals of the school system. Our government and ministry education department have repeatedly emphasized that colleges and universities should focus on developing college students' creativity. It should not be ignored that the development of college students' creativity is a systematic project. Any new education concept must be transformed into an effective educational practice that must rely on an active educational carrier, and the curriculum is an essential part of it. The key to developing creativity in undergraduate students lies in the curriculum of colleges and universities.

This research focuses on the creativity of Baise University undergraduate students, especially those studying in the entrepreneurship curriculum, art curriculum, and language curriculum. The research results are significant for Baise University to develop students' creativity. To measure the undergraduate student's creativity levels,

the researcher used the Princeton creativity test to conduct random sampling tests on undergraduate students enrolled in those mentioned above three professional programs. The creativity test questionnaire is published online. Each curriculum received 125 questionnaires, and a total obtained 375 questionnaires. A statistical analysis of the results of the creativity test with a one-way ANOVA revealed three findings: First, there is no significant difference in the creativity level of Bachelor's undergraduates studying entrepreneurship curriculum, art curriculum, and language curriculum. Second, the three curricula students are all creative, and the level of creativity is average, strong, and very strong. Third, of all the interviewees, only a few have very strong creativity.

After obtaining the test results, the researcher conducted interviews with students in three major curricula to understand the curriculum structure. The researcher recorded videos of the three interviewees' in-depth interviews and translated the conversations into text. The researcher analyzed the interview data and made three findings: First, teachers of the art curriculum and language curriculum are more developed in thinking than entrepreneurship curriculum and are more likely to accept new things. Second, unlike the other two programs, the art program is mainly based on a practical curriculum that accounts for 60% of the total curriculum. Third, the three interviewees agreed that the Baise University curriculum should increase practical training. These findings provide reference data for fostering the creativity of college students.

Keywords: Creativity, Curriculum, Creativity Assessment, Bachelor's Students

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CHAPTER 1

INTRODUCTION

1.1 Research Background

Creativity has become a common curriculum foundation for economic, political, cultural, social, and educational development in various countries. All sectors of society, especially the education community, pay close attention to the universality and effectiveness of creativity education in colleges and universities and continue to improve in exploration and practice the Creativity education model (Li Lifang,2010). They are published in 1999 by the European Union (Culture, Creativity, and the Young):1. Japan has put forward the development strategy of education and innovation and has its original implementation methods and effects in the areas of invention, creative competition, and overall community creation.2.The Americans plan to guide universities to set up creativity research centers.3.universities in the Netherlands, Australia, and other countries also have institutions that set up similar creativity research centers. It shows that the promotion of creative education in the world has made great progress and achieved gratifying results. Although the development progress of creativity education in various countries is uneven at present, the tide of innovation sweeping the world will eventually lead the global development direction of creativity education to be consistent. The goal is to develop innovative talents who are creative and can produce knowledge. In the face of a complex and ever-changing international competitive environment, only by following the development paths of cultural innovation, social system innovation, value concept innovation, and technological innovation can the country's soft and hard power be continuously improved.

Today's college education should spontaneously carry out organizational reforms

or innovations while contributing to the university's sustainable development and contributing to the construction of innovative countries and national innovation systems (Zhu Fengliang,2006). In 1998, to realize the rejuvenation of science and technology, vigorously develop innovative service industries, and develop high-tech talents, China took innovation as a great program towards the 21st century. Promulgating policies such as the Higher Education Law and the Action Plan for Education Promotion for the 21st Century Six documents and the development of high-level creative talents has become the focus of the strategy of rejuvenating the country through science and education. The report of the Sixteenth Congress of the Communist Party of China in 2002 stated that "Insist on education innovation, deepen education reform, optimize education structure, rationally allocate education resources, improve education quality and management level. Comprehensively promote quality education, and cultivate hundreds of millions of High-quality workers, tens of millions of specialized talents, and a large number of top-notch innovative talent". At present, Premier Li Keqiang proposed an important innovation-driven development strategy to encourage mass entrepreneurship and innovation. This report put forward higher requirements for the development of creative education in Chinese universities. Although China has become one of the top three world economies, the overall innovation level still has a considerable gap in terms of rankings. The supply of innovative talents is in short supply. Therefore, the development of high-level innovative talents has become an urgent task (Wang Yingmi, Cheng Mengyun, Wen Xin,2013).

With the continuous development of education, students' creativity, especially the creativity of college students, has attracted more and more attention from scholars. As an essential group for building an innovative country in the future, whether college students have a sense of innovation and ability is related to the quality of talent development in China. Furthermore, it will directly or indirectly affect the awareness of innovation in

society and the quality of talent development in China. Strengthening the development of college students' innovative ability is an essential link to improving the quality of their talents in colleges and universities. The development of innovative talents should regard as one of the goals of talent training for colleges and universities. Gradually build up a scientific, complete, and efficient, innovative talent training model. Moreover, develop innovative talents with all-around development of moral, intellectual, and physical education. China is facing leapfrog development and challenges. The country and society's desire for innovative talents determines that education in the new period must develop innovative talents. Creativity is often considered a necessary quality for innovative talents.

1.2 Problem Statement

In the era of the creative economy (Howkins, 2001), there is an increasing demand for creativity education in colleges and universities. Talents with creativity in colleges and universities are the objects of fierce competition from all walks of life. First, proceed from the national macro perspective, accelerate the adjustment of industrial structure and develop science and technology, and gradually promote creativity to become the source of national economic growth. Second, from the university level, the university education system's quality needs to be comprehensively improved. Education is the key to national creativity. Creativity education refers to a series of educational measures related to creativity in systems, policies, environments, and schools that promote creativity. In school education, creativity is regarded as an invisible curriculum goal, and the purpose of stimulating students' creativity is achieved through teaching plans and curriculum arrangements. Early creativity education was mainly aimed at people with specialized skills in a certain area, concentrated in the fields of art, science, technology, and belonged to elite education. With the development of the times, people gradually realize that

creativity is a good quality that everyone should have. It is also a humanistic spirit that the entire society badly needs. School education has controllability and selectivity, and can effectively organize and effectively use various factors in the environment that are conducive to innovation and creation, and adjust and control unfavorable factors. Although China has actively advocated quality education and vigorously developed children's creative spirit under the influence of the overall environment of the entire society, there is still a great lack of creativity in China (Zeng Qin,2019). Developing the creativity of college students has become one of the hot topics in the research of higher education theory and education practitioners. Many scholars at home and abroad have studied creativity from different perspectives. Researchers have diligently tried to reveal the real face of creativity and provide a basis and strategy for creativity development. Most students are accustomed to accepting, reciting, and repeating mechanized learning and thinking methods due to the influence of exam-oriented education. They lack the consciousness to explore and develop creativity actively. This situation is undoubtedly an obstacle to the development of college students' creativity. Although many colleges and universities recognize the importance of creativity in the curriculum (McWilliam 2007a), few studies have been conducted on the impact of the curriculum on the creativity level of college students. There are many articles on the development of creativity at home and abroad, especially foreign literature that has implemented the development and education of innovative capabilities since 1960. However, most of them are the influence of thinking style on creativity, the influence of emotional factors on creativity, and the influence of external environmental factors on creativity. Few kinds of research focus on the influence of curriculum creation and develop student creativity.

1.3 Intention of Study

This research takes the creativity level of Baise University undergraduates as the study goal. Compares the creativity levels of Baise University undergraduates to take entrepreneurship curriculum, art curriculum, language curriculum, and explores the impact of three curricula on Baise University undergraduates' creativity levels. Understand the basic structure of the entrepreneurship curriculum, art curriculum, and language curriculum. And then explore the factors that contribute to the creative development of Baise University undergraduates. Provide data reference for Baise University to develop college students' creativity and improve the creativity level of Baise University undergraduates. The author mainly focuses on four aspects: first, consulting domestic and foreign literature, to understand the research results of scholars in the field of creativity training and the current development status of creativity training. Secondly, to find the creativity test scale suitable for online testing, this step is crucial to the research results, so the researchers used the currently widely used Princeton creativity test by comparing different creativity tests questionnaires. Through a questionnaire survey, students of the three curricula were tested for creativity. Third, from the perspective of curriculum teaching resources, curriculum content, teaching methods, organizational forms, curriculum suggestions. We interviewed three students in the three curriculums of entrepreneurship, art, language. The researchers tried to find the factors that influenced students' creativity in the curriculum design from interviews.

1.4 Research Objective

The report (2017) of the Nineteenth National Congress of the Chinese Party regards accelerating the construction of an innovative country as a national development strategy in the new era. Innovation-driven is essentially talent-driven, and the lack of

innovative talents has seriously restricted the construction of an innovative country in China. A Systems Approach to Creativity is the process of creating novel and useful ideas or products (Dewett, 2003). Even if creativity can be learned and assessed, the learning environment will either promote or impede creative performance. To improve the creativity level of Baise University undergraduates. This research focuses on the creativity level of Baise University undergraduates. Especially the creativity level of Baise University students studying entrepreneurship curriculum, art curriculum, language curriculum. The result is crucial because Baise University hopes to design curricula to develop students' creativity rationally. After reviewing other authors' papers on creativity development and entrepreneurship education, the researchers combined some valuable theories with the current status of entrepreneurship education at Baise University to set meaningful goals for subsequent research.

First, explore the creativity level of Bachelor's degree students studying entrepreneurship curriculum, art curriculum, and language curriculum.

Second, Explore the factors that influence the creativity of Baise University undergraduates in the curriculum.

1.5 Research Question

The researchers hope to study the level of creativity of Baise University in the entrepreneurship curriculum, art curriculum, language curriculum. Explore curriculum factors that affect students' creativity. According to the research requirements, the researchers selected three curricula of students from Baise University's College of Innovation and Entrepreneurship, School of Fine art and Design, and School of Foreign Languages as the research objects. Researched on their creativity. Therefore, the main research question is to identify what the students of entrepreneurship curriculum are more

creativity while the sub-research questions are linked to the research objectives

Main research questions

1.5.1 Are Baise University students taking the entrepreneurship curriculum more creative than undergraduate students taking art curriculum and language curriculum?

Sub-research question

1.5.2 Which factors in Baise University 's three-curriculum programs have an impact on students 'creativity?

1.6 Scope of the Study

This research mainly compares the creativity level of Bachelor's degree students in the entrepreneurship curriculum, art curriculum, language curriculum. It explores the factors that the curriculum can develop the creativity of students. The target group is undergraduates from Baise University School of Innovation and Entrepreneurship, School of Art and Design, and School of Foreign Languages. To achieve this goal, an exploratory hybrid approach has been adopted.

1.7 Significance of the Study

This study is the correct practice of comparative education. Innovative talents are the requirements of developing the times and the product of a specific social and historical background. Good creative ability and innovative quality, creative spirit, and innovative talents will all become secret weapons based on the international community and enhancing the country's core competitive advantage. Therefore, it is necessary to develop creativity for college students. Developing student creativity is one of the goals of colleges and universities to develop talents. This study explores the influencing factors of curriculum on creativity by comparing students' creativity levels in different curricula.

Mastering the basic situation of Baise University students' creativity, from one aspect, it provides a certain data basis for the teaching of first-line teachers and the exploration of Baise University's talent training model. Specifically, it is conducive to teachers to give full play to students' learning potential, to explore the training model to adapt to students' personality characteristics and subject characteristics, and to promote the development of students' creativity. It has a certain supplementary effect on the systematic theoretical viewpoint of the research on the creativity of college students. It also provides corresponding reference data for Baise University to develop college students' creativity, which has practical value.

1.8 Limitations of the Study

First, Due to the small number of students taking the entrepreneurship curriculum, in this study, to align the sample size, the research object's insufficient sample will affect the overall results.

Second, students who take the entrepreneurship curriculum, art curriculum, and language curriculum may experience cross-curricular influences.

CHAPTER 2

LITERATURE REVIEW

2.1 Creativity

Creativity-related research started earlier in foreign developed countries, and its development has matured in many fields, including pedagogy, psychology, and creative engineering (Jian Hongjiang, 2012). Many psychologists abroad are actively working on the concept of creativity. The main ideas about the concept of creativity are the following five. First, creativity consists of at least four components: the creative process, the creative product, the creative person, and the creative situation (MacKinnon, 1970). Second, creativity is the ability to innovate things that were not there before. Psychologists Getzels and Jackson of the University of Chicago believe that creation is to modify the known, explore the unknown, and then form new knowledge. This form of cognition is creativity (Li Hongyu, 2002). Third, creativity is the formation of creative behavior through problem thinking. Jone and Roberto Daniel believe that creativity comes from unusual ways of behavior and thinking, which also requires the creative objects to have flexibility, sensitivity, unique creativity (2012). Fourth, creativity is a problem-solving ability, using innovative thinking to solve practical problems. John Dewey believes that creation is a psychological process of problem-solving (1997). Fifth, creation is a personality tendency. Maslow analyzes the connotation of creativity from the perspective of social psychology and believes that human subjective behaviors originate from personality tendency. Creative personality can form creative thinking (Maslow, 1968). It can be seen from the above research results of foreign scholars on the concept of creativity that scholars have put forward the concept of creativity education from different perspectives and different research fields, and interpreted it in different ways. However, no matter what kind of

understanding, it can be seen that creativity is a novel, different from others, innovative thinking, behavior, ability.

Although scholars have different definitions of creativity, all their views contain two specific characteristics of originality and usefulness. On the whole, there are two main differences in the definition of creativity among scholars. First of all, the two characteristics of originality and usefulness describe different objects. Some scholars believe that creativity is a characteristic of human beings, such as the American scholars Prakelen Zuri and Torrance; others believe that creativity is a characteristic of products, such as Gruber and Wallace (1999) tend to focus on creative Product research. Secondly, there are differences in creativity's ability to be achieved by a few people or ordinary individuals who have achieved creative achievements. The scientific definition of creativity, each researcher has his different understanding. After summing up, it can be roughly divided into two categories: part Researchers regard creation as a process of psychological activity; another part of scholars regards creation as a capability. The representative of creation as a process is Wallas (1926), a British psychologist who mainly studies the creative thinking process. These processes include four Stages: preparation period, incubation period, golden period, and verification period. However, some scholars believe that creativity is the behavior of individuals after thinking. The representative of a more output-centered view on creativity is the American psychologist Guilford. They believe that creativity has three characteristics of fluency, flexibility, uniqueness, which is the result of his research on divergent thinking ability (1967), for creativity research in psychology, including creativity research on activity, intelligence, thinking, and imagination. However, no matter in any psychology book, while acknowledging that perception, memory, thinking, and imagination is psychological processes. They also recognize that observation, memory, thinking, and imagination are mental abilities (He

Wei, 2013).

2.2 Research on College Students' Creativity

The psychological characteristics, environmental characteristics, practical characteristics of college students' creativity have become essential factors influencing the creation, development, success of college students' creative behaviors (He Wei, 2014). Creativity can largely determine individual performance in life, study, work, so research on creativity has always been one of the critical areas of research. The following summarizes three types of research results related to college students' creativity.

The first is the research on the level of creativity of college students. The evaluation of creativity requires the help of evaluation scales to form an accurate and objective evaluation. Liu Xuanru and Liu Chengbin (2006) took 6 colleges and universities in Jiangxi Province as field survey and evaluation objects. They evaluated the creativity level of the students in these six colleges and universities. The results showed that the university students of 6 universities showed a macro-upper level in creativity tendency. Zhou Zhijin, Yang Wenjiao and Zhao Xiaochuan (2006) measured and evaluated the creativity development level of 453 college students using four universities in Wuhan as the object of study. The research found that the characteristics of the creative development level of college students are mainly manifested Studious, being independent, being comfortable with the status quo, and being creative. It also investigated the flexibility and acuity in thinking and found that there are certain differences in the creative development of students in different disciplines. However, the creativity level of engineering and liberal art students is higher than that of medical and science. There are significant differences in various indicators among the students in different disciplines, such as the maverick, the present situation, and the originality. Gao Shan and Zeng Hui

(2012) used random sampling to study 1139 college students from 6 different colleges and universities in Hunan Province as research objects. The research used the "Creativity Trends" compiled by Williams "Scale" conducted a survey and found that the level of creativity of college students is average. There is no significant difference in the gender of creativity. The educational level of parents has a greater impact on the level of creativity of college students. The higher the educational level of parents, the higher their overall creativity. The creativity level of upper school students is also higher, and the creativity level of students of different grades shows a wave-shaped dynamic change trend. The study of the characteristics of college students' creativity is one of the most basic and important parts of the research of college students' creativity. Lu Jinmei and Chen Kai (2013) conducted a survey and analysis on the creativity of college students. They found that there are significant professional differences in college students' creativity, especially the creativity level of art college students is significantly higher than that of other major types of college students. Besides, there is a significant grade difference in the creativity of college students. The creativity level of sophomores and juniors is the highest and is significantly higher than that of first-year students and seniors. However, among college students of different genders, female college students and Male college students have some differences in the part of the structure of creativity. Zheng Xiuying, Wang Qianying, Zhang Xuan, Wang Taozhi (2013) found that college students with different grades have significant differences in the part of creativity. Specifically, college students with excellent grades have better creativity characteristics. The study also found that male college students have created, and the level is significantly higher than that of female college students. The third-year college students have the highest level of creativity, which is significantly higher than other grades. The creativity scores of college students whose families locate in cities are also significantly higher than those of rural students. Wang Zhe

and Kang Ruixin (2014) Through the survey results, it was found that there is no significant difference in the level of creative thinking ability between college students majoring in physical education and engineering.

Second is the research on the influencing factors of creativity. Research on the influencing factors of college students' creativity has attracted much attention from researchers to improve college students' creativity. Liu Chunlei's (2003) research found that college students' creativity needs to base on a certain physiological mechanism, including the activation of several major brain regions in the creative process and the coordination of the brain creation process. He Wei discussed the relationship between college students' intellectual factors and creativity. She found that intelligence is one of the main factors influencing college students' creation, but it is not a decisive factor. Intelligence is only a necessary and insufficient condition for creativity (2014). Yin Kaida, Chen Jin, Wang Mingxia, Liang Liang discussed the relationship between the non-intellective factors such as the personality characteristics of the virtue quality external environment and the creativity of college students. It found that these non-intelligent factors can also affect the creativity of college students. From these findings, it can see that college students' creativity is affected by many factors, mainly covering multiple aspects of physiological factors, intellectual factors, and non-intelligent factors (2015).

The third is research on the development method of creativity. How to effectively develop the creativity of college students is the most critical issue in all research. Therefore, many researchers have proposed ways to develop college students' creativity based on their research results. Wang Jie (2015) research found that the level of creativity of college students can develop through leadership training. Tang Jihong believes that developing the creativity of college students can achieve in various ways, such as the transformation of educational concepts and the construction of innovative spirits (2012).

Zhou Xihu and Gang Zhirong pointed out that it is possible to promote the development of college students' creativity from multiple angles of building a good teacher-student relationship and optimizing the campus management model (2014).

In summary, Chinese scholars have conducted many studies on the creativity of college students. The results of the research will also vary depending on the research object. The researchers discussed the factors that affect college students' creativity from the aspects of gender, age, and major. However, regarding the impact factor of the profession, the research results of Lu Jinmei et al. (2013), Zhou Zhijin et al. (2006) and Wang Zhe et al. (2014) are different. Through the literature review, the author hopes to use the creativity test scale to compare Baise University students taking entrepreneurship curriculum, art curriculum, and language curriculum. The purpose is to understand whether different curriculum has an impact on Bachelor's undergraduates.

2.3 Creativity test

Based on the basic concept of creativity, the researchers further quantified creativity, among which the primary task was to measure creativity. The field of measurement of creativity began to peak after Guilford's presentation at the American psychological association in 1950 (Plucker, Renzulli, 1999). It mainly reflected in that the measurement of creativity becomes the methodological basis of creativity research, which provides strong support for further research on creativity. A research report shows that various creativity scales and questionnaires are the first choices for information collection in creativity research, far more than interviews or literature analysis (Hursen, Kaplan, 2014). Creativity test is a method to evaluate individual creativity utilizing psychological test. In general, using standardized questions to measure following the prescribed degree requirements. The measurement results compare with the norms prepared in advance to

determine the degree of individual creativity. Torrance and Goff (1989) reported 31 years ago that there were no fewer than 255 creativity tests in the academic world.

The divergent thinking test, represented by Guilford and Torrance, is usually presented in the form of open questions. The usual practice is to give the subject the freedom to write whatever ideas they can think of for the test question. Divergent Thinking test applies to individuals or groups and is widely used in all age groups. The most widely used form of creativity test is Guilford's (1967) Structure of the Intellect(SOI) and Torrance's (1972)Torrance Tests of Creative Thinking(TTCT).

About 95% of researchers in the United States use TTCT, indicating its full application. TTCT is favored by so many researchers mainly because its testing process and scoring method are standardized, which avoids some subjective effects and has high credibility. TTCT can be divided into two types: verbal creative thinking test and picture creative thinking measurement. The two kinds of tests have two equivalent types of A and B, mainly to meet the requirements of creativity in the initial test and retest in the actual measurement process. In the measurement process, the measured will show a certain degree of flexibility, fluency, originality, and the measured will score points according to these characteristics, with strong objectivity.

The fundamental theoretical assumption of the divergent thinking test is that individuals with high levels of creativity. The most obvious characteristic is that he can from multi-angle thinking and solve the problem. Therefore, divergent thinking through the open questions to assess the individual level will predict individual creative potential. However, this hypothesis does not accurately match the two core characteristics of creative thinking-novelty and suitability. An individual's ability to think and answer a question from multiple angles is not necessarily a manifestation of the novelty of creative thinking, it may just reflect the amount of information related to the problem stored by the

individual in long-term memory (Leon, Altmann, Abrams, Gonzalez Rothi, Heilman, 2014).

The Torrance test, which focuses on drawing pictures, will impact the art students in the study. Moreover, the questionnaire survey needs to be tested online. The purpose of this study is to test the overall creative thinking ability of college students. The researchers used the Princeton creativity test

(<https://www.wjx.cn/wjx/design/previewq.aspx?activity=65896895&s=1>). The test was devised by psychologist Eugene Laundersea, managing director of the Princeton Institute for the study of creative talent. In the test, participants cost just 10 minutes to know if they are creative. Of curriculum, if you need to think about it carefully, extending the test time will not affect the test's effectiveness. This test is designed to understand the creative thinking ability of the respondents.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Research Methods

3.1.1 Literature method

We can review and sort out a large number of relevant domestic and foreign relevant documents and materials related to this research direction at home and abroad to understand the domestic and foreign research situation through the Internet search and the collection of relevant works and papers.

3.1.2 Volume Survey Method

In this study, the questionnaires were tested for creativity by posting questionnaires online to understand the creativity level of Baise University undergraduates. This study used the Princeton creativity test to test people's overall creative thinking ability. The study presented the data from 375 respondents in Baise University. They come from Baise University's School of Fine arts and Design, School of Innovation and Entrepreneurship, and School of Foreign Languages. There are 125 students in the art curriculum, language curriculum, entrepreneurship curriculum, respectively.

3.1.3 Mathematical Statistics

SPSS 24 Analysis software was used to perform One Way ANOVA and multiple comparisons on all experimental data in this study. Analyze whether the three sets of data have significant differences.

3.1.4 In-depth interview

After the questionnaire survey, the researchers interviewed three students through online video in May 2020. The researchers tried to understand the curriculum setting through in-depth interviews. Use interview data to explore the reasons that may affect the

results of the questionnaire survey.

3.2 Model of Research Processes

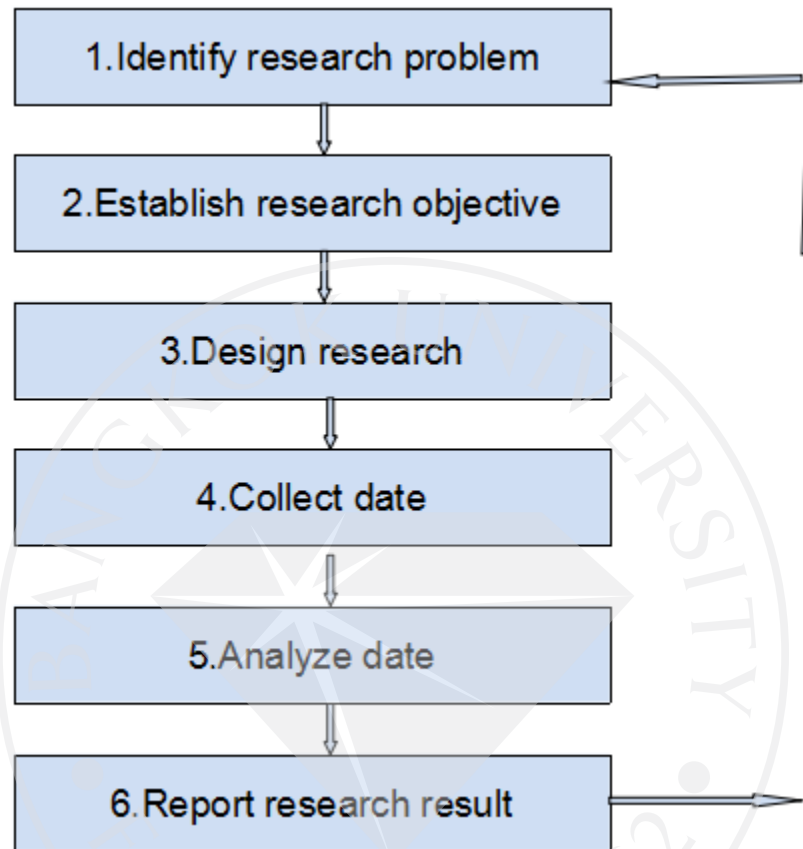


Figure 3.1: Research Process

3.2.1 Identification of Research Problems

Are Baise University Bachelor's students enrolled in the entrepreneurship curriculum more creative than enrolled in language and art?

3.2.2 Establishment of Research Objective

The objectives of this study as follow:

1. To study the creativity level of undergraduate students in entrepreneurship Curriculum, undergraduates in art Curriculum, and undergraduate in language Curriculum

at Baise University.

2. To study the factors that may affect the creativity level of Baise University's entrepreneurship, art and language undergraduates in the curriculum.

3.2.3 Research Design

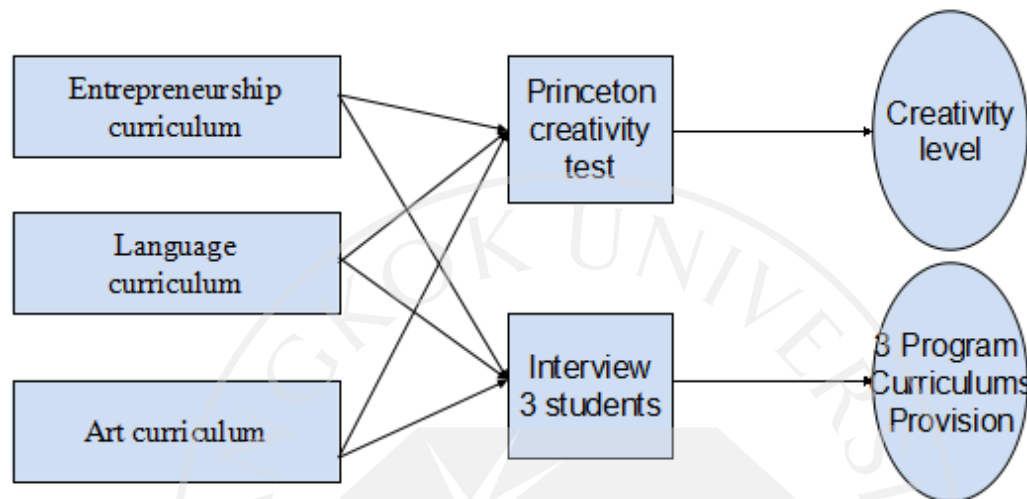


Figure 3.2: Research Design

3.2.4 Data Collection

The researchers used Princeton's creativity test. A random sampling of undergraduates from Baise University's School of Fine arts and Design, School of Innovation and Entrepreneurship, and School of Foreign Languages. The questionnaire was published online. To understand the three programs' curriculum, the researchers randomly selected three students from the three majors for online video interviews. Record the contents of the in-depth interview during the interview. After the interview, the researchers transcribed the recording into text.

3.2.5 Data Analysis

1. After collecting the data, the researcher discards the invalid questionnaire and retains the valid questionnaire.

2. Compare the creativity level of students who take the entrepreneurship curriculum, art curriculum, and language curriculum through data statistics.

3. Use SPSS analysis software to perform a One-way analysis of variance on the three sets of data. The purpose is to discover whether there is a significant difference in the students' creativity level in the three programs.

4. Extract the keywords of the in-depth interview dialogue and transcribe and encode them into viewpoints related to the curriculum set.

3.2.6 Research Result Report

According to the results of data analysis, the results of the researchers before the literature research. Discuss in conjunction with the findings of this study. Finally, the process of this study, the results, found a research report.

3.3 Conceptual Framework

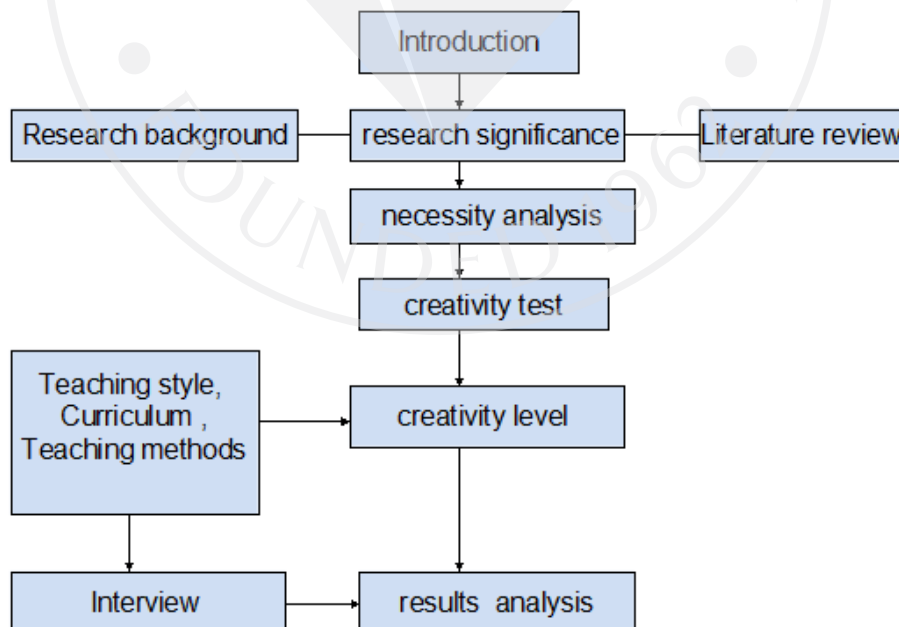
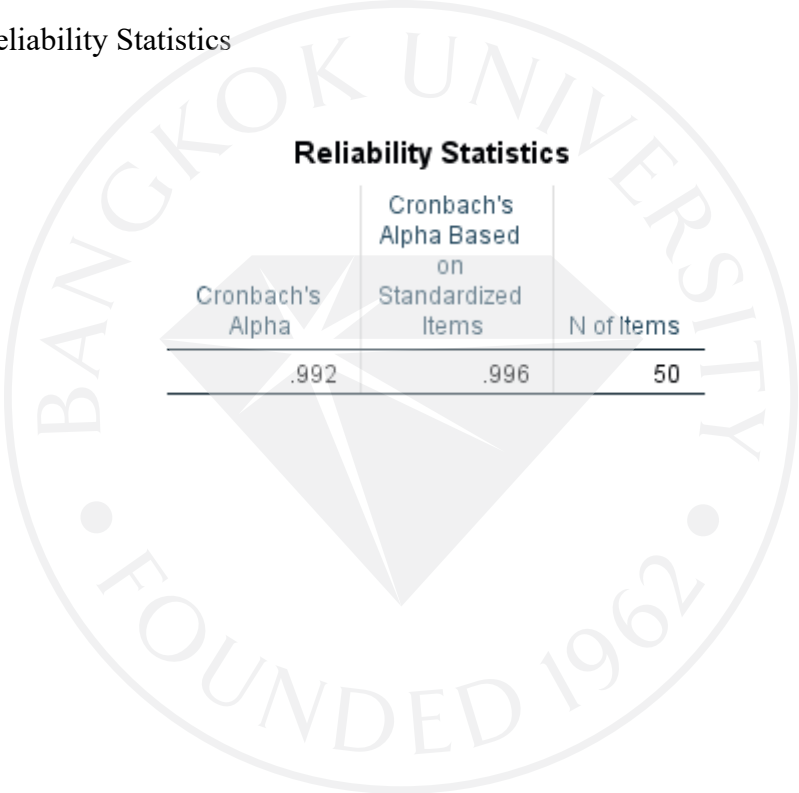


Figure 3.3: Research Conceptual Framework

3.4 Creativity Questionnaire Reliability Test

Before publishing the questionnaire, the researchers conducted a reliability analysis of the Princeton creativity test questionnaire. The researchers sent the questionnaire to 10 respondents for pre-testing. Based on the pre-test data, the researchers conducted a reliability analysis using SPSS 24. The analysis result, as shown in Table 3.1, has a reliability of 0.992, indicating that this test questionnaire has high reliability.

Table 3.1: Reliability Statistics



Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.992	.996	50

CHAPTER 4

RESULTS

The results present the data collected from 375 respondents in Baise University's School of Fine arts and Design, School of Innovation and Entrepreneurship, and School of Foreign Languages. There are 125 students in the art curriculum, language curriculum, entrepreneurship curriculum, respectively. After recovering the questionnaire, the researcher gave a statistical score to the respondent's creativity level. And then, the researcher made the statistical one-way ANOVA. The interview results from the three students in the curriculum of entrepreneurship, art, and language. Interview data were analyzed from five aspects: teaching resources, curriculum content, teaching methods, organizational forms, and curriculum recommendations. Researcher tried to find out the factors that may affect students' creativity in the curriculum design from interviews. There are four sections in this chapter. The first section describes the results of the creativity test of students in the three programs. The second look into the result of the statistical one-way ANOVA. The third section presents findings of the interview and the fourth section Synthesis of results.

4.1 Results of Creativity Test of Students in the Three Programs

The data shown in Figure 4.1 shows a comparison of 375 undergraduate respondents' creativity levels in three curricula at Baise University. Among them were 125 respondents in the entrepreneurship curriculum, 125 respondents in the art curriculum, 125 respondents in the language curriculum. The Princeton creativity test used by the researchers divides the creativity level into six levels according to the test scores. They are extraordinary creativity (110 to 140), very strong creativity (85 to 109), strong creativity

(56 to 84), general creativity (30 to 55), weak creativity (15 to 29), and no creativity (-21 to 14). Researcher divided into different levels based on the respondents' creativity scores.

As shown in the figure, among the entrepreneurship curriculum respondents, those with average creativity are the most (55%). Followed by strong creativity respondents (42%). However, at a very strong level of creativity, only 3% of the total respondents. The researchers found that respondents who took the entrepreneurship curriculum were creative and distributed in three levels: very strong creativity, strong creativity, general creativity.

Figure 4.1 shows that 50% of respondents to the language curriculum are at a general creativity level. Immediately after 48% of the students have a strong level of creativity, only 2% of them have a very strong level of creativity. The researchers found that the respondents who took the language curriculum were all creative and distributed in three levels: very strong creativity, strong creativity, general creativity.

As shown in figure 4.1 below, 54% of the 125 respondents who participated in the art curriculum were more creative. There is the largest number of respondents at this level, but only 2% of students are very creative. .44% of the respondents have general creativity. The researchers found that the respondents who took the art curriculum were all creative and distributed in three levels: very strong creativity, strong creativity, general creativity.

According to the data shown in Figure 4.1, the researchers found that the respondents who took the three curricula of the readers all showed creativity. However, the creativity levels of the respondents in the three curricula are in the three levels of very strong creativity, strong creativity, and general creativity. Only very few of the respondents have very strong creativity in the entrepreneurship curriculum (3%), art curriculum (2%), language curriculum (2%). Most respondents have general creativity in entrepreneurship curriculum (55%) and language curriculum (50%). However, the respondents have very

strong creativity in the art curriculum (54%) showed the highest numbers.

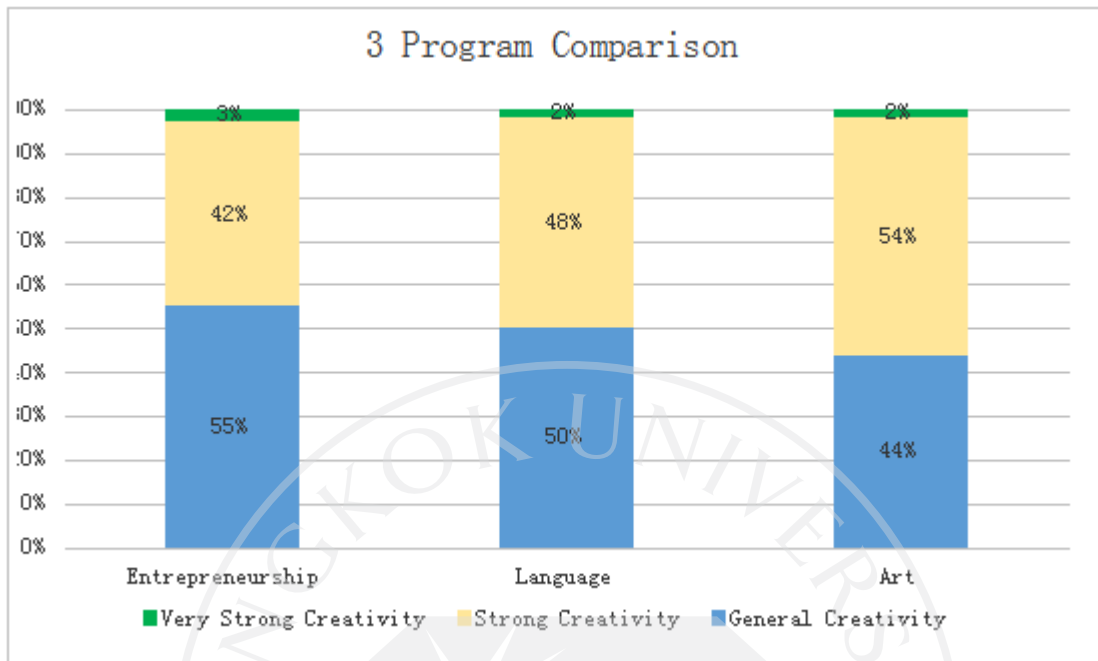


Figure 4.1: Students' Creativity Level of the Curriculum in 3 programs

4.2 Results of the Statistical One-Way ANOVA

To explore whether there is a significant difference in the creativity levels of respondents in the entrepreneurship curriculum, art curriculum and language curriculum. The researchers used SPSS 24 software to conduct a one-way analysis of variance (ANOVA) of the questionnaire data. The statistical analysis results show in Table 4.2.1. The statistical analysis shows that the sig value is greater than 0.05, which indicates that Baise University undergraduates studying entrepreneurship curriculum, undergraduates taking art curriculum and undergraduates taking language curriculum. There is no significant difference between the creativity of students. The average value of the students' creativity levels of the three projects is different (Figure 4.2.2). However, the statistical results show that college students in Baise University's entrepreneurship curriculum, art curriculum, language curriculum are similar in terms of creativity.

Table 4.2.1: The Statistics ANOVA of Three Samples

ANOVA					
score					
	Sum of Squares	Df	Mean Square	F	Sig.
Between Groups	574.181	2	287.091	2.063	.129
Within Groups	51778.016	372	139.188		
Total	52352.197	374			

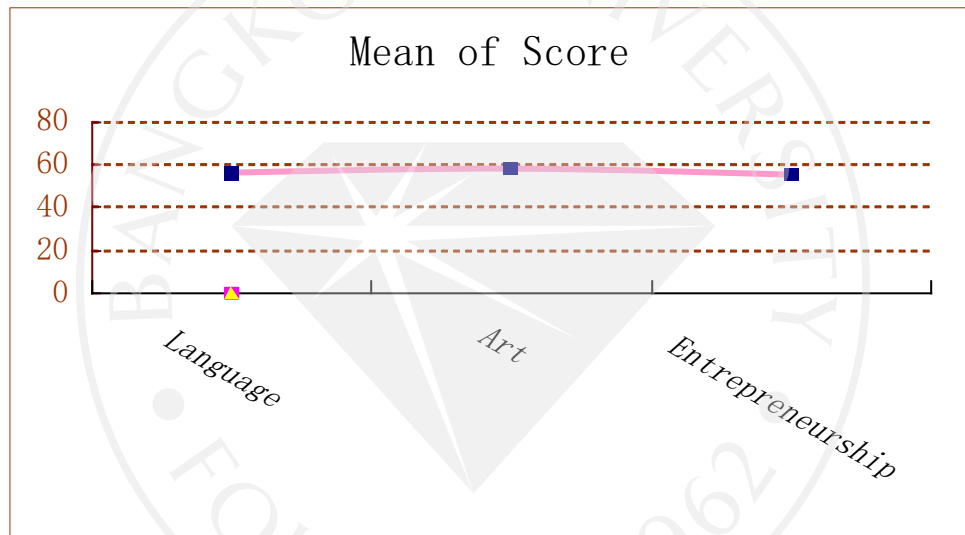


Figure 4.2.2: The Creativity Level Means Plots of 3 Program

4.3 Findings of the Interview

The researcher interviewed three undergraduates of Baise University through QQ chat software. They enrolled in the entrepreneurship curriculum, art curriculum and language curriculum. Each of them was interviewed about 40 minutes. The researcher designed an interview questionnaire from five aspects: teaching resources, curriculum content, teaching methods, organization forms and curriculum recommendations. The researchers recorded interview videos on their mobile phones. In this interview,

respondents were interviewed about creativity, the status of the three curricula, and suggestions for the curriculum. After the interview, the researcher converted the recording of the interview into text. Encode the content of the interview and classify the topics by extracting keywords. The researcher tried to understand the factors that may affect the creativity level of Baise University undergraduates in the curriculum through interviews.

Table 4.3.1: Interview Record of Students in Entrepreneurship Student

Respondent 1 Interview dialogues	Narrative Coding	Categorizing / Theme
<p>Creativity is a kind of human thinking ability. When dealing with affairs, you can come up with new ideas to solve things. Each has different levels of creativity. You can develop creativity through some activities. Creativity can change the way of learning and life, so creativity is still very important.</p>	<p>Creativity is a kind of thinking ability to generate new ideas and solve problems. It is very important and can be developed.</p>	<p>Cognition of creativity</p>
<p>Students studying through the entrepreneurship curriculum will improve their level of creativity. However, the creativity of entrepreneurship students is not necessarily higher than that of students of other majors. Entrepreneurs may be more</p>	<p>Entrepreneurship curriculum can improve their level of creativity. Entrepreneurship students is not necessarily higher than others. Creativity is an important quality for entrepreneurs.</p>	<p>The relationship between entrepreneur's curriculum and creativity</p>

(Continued)

Table 4.3.1 (Continued): Interview Record of Students in Entrepreneurship Student

Respondent 1 Interview dialogues	Narrative Coding	Categorizing / Theme
<p>prominent in certain areas, such as management ability or market insight ability. It does not mean that entrepreneurs have a high level of creativity. Creativity is an important quality for entrepreneurs. Entrepreneurial creativity is conducive to the development of enterprises. But creativity is not a necessary condition for entrepreneurs to achieve business success.</p>	<p>It does not mean that entrepreneurs have a high level of creativity.</p> <p>Creativity is not a necessary condition for entrepreneurs to achieve business success.</p>	
<p>The impact of different curricula on creativity varies with individual differences. The instructors of the entrepreneurship curriculum have rich work experience and can develop students' creativity in many ways. Teachers who have a part-time job in an enterprise are not limited to traditional teaching methods, which is conducive to developing students' creativity. However, some teachers still stay in</p>	<p>The instructors of the entrepreneurship curriculum have rich work experience and have a part-time job that can help develop students' creativity.</p> <p>Teaching methods in the entrepreneurship curriculum include theoretical lectures (main), case studies,</p>	<p>Factors affecting student creativity</p>

(Continued)

Table 4.3.1 (Continued): Interview Record of Students in Entrepreneurship Student

Respondent 1 Interview dialogues	Narrative Coding	Categorizing / Theme
<p>the rigid teaching mode. Teaching methods in the entrepreneurship curriculum include theoretical lectures, case studies, group discussions and entrepreneurs entering the classroom. Among them, theoretical teaching occupies the main part. Basic theories, simulation training and teacher experience in the curriculum are all very important factors that affect creativity. In addition to the curriculum, student quality development activities also help to improve creativity.</p>	<p>group discussions and entrepreneurs entering the classroom. Simulation training and teaching experience are very important factors that affect creativity. student quality development activities help to improve creativity.</p>	
<p>Chinese innovation and entrepreneurship education is influenced by traditional teaching, and its thinking is not open enough. The proportion of theoretical and practical teaching in the curriculum should be balanced.</p>	<p>Balance the proportion of theory and practice in the curriculum. Provide social simulation training and more practical opportunities. Professional skills competitions,</p>	<p>The suggestions about developing students' creativity.</p>

(Continued)

Table 4.3.1 (Continued): Interview Record of Students in Entrepreneurship Student

Respondent 1 Interview dialogues	Narrative Coding	Categorizing / Theme
<p>Baise University 's entrepreneurship curriculum provides social simulation training and more practical opportunities. In terms of creativity training, professional skills competitions and out-of-school practice activities are held in conjunction with professional characteristics. Entrepreneurship training can develop students' creative thinking. Hope to get the teacher's guidance on students' practical activities.</p>	<p>Entrepreneurship training, and out-of-school practice activities can develop students' creativity. Hope to get the teacher's guidance on students' practical activities.</p>	

Table 4.3.2: Interview Record of Students in Art Curriculum

Respondent 2 Interview dialogues	Narrative Coding	Categorizing / Theme
<p>Creativity is mainly reflected in people who can have innovative ideas when they deal with things. Some people perform more prominently. Others behave more generally. Creativity is nurtured</p>	<p>Creativity is the ability of people who have innovative ideas to solve the problems. Creativity is nurtured and important</p>	<p>Cognition of creativity</p>

(Continued)

Table 4.3.2 (Continued): Interview Record of Students in Art Curriculum

Respondent 2 Interview dialogues	Narrative Coding	Categorizing / Theme
<p>and important. A higher level of creativity can better solve the problems encountered in life.</p>	<p>Creativity is the ability of people who have innovative ideas to solve the problems. Creativity is nurtured and important</p>	<p>Cognition of creativity</p>
<p>Students who take the art curriculum may be more creative in some respects than students of other majors. I do not think there is no difference in total creativity thinking because many factors affect people 's creativity.</p> <p>Curriculum and creativity training is only part of the development approach. The market has high requirements for the creation of artistic talents, so it is very important to explore the art curriculum suitable for developing students' creativity.</p>	<p>More creative in some respects than students of other majors. No difference in total creativity thinking.</p> <p>Developing students' creativity is very important in the art curriculum.</p>	<p>The relationship between curriculum and creativity</p>
<p>The different curriculums have different curriculum goals, so they have different effects on students' creativity. The teachers of the art</p>	<p>The teachers of the art curriculum are more innovative and personalized.</p>	<p>Factors affecting student creativity</p>

(Continued)

Table 4.3.2 (Continued): Interview Record of Students in Art Curriculum

Respondent 2 Interview dialogues	Narrative Coding	Categorizing / Theme
<p>curriculum are more innovative and personalized. Diversified teaching and the development of respect for students' personalities are conducive to developing students' creativity. In the art curriculum, practical curriculum (60%) are the mainstay.</p> <p>Classroom lectures include theoretical explanations, case studies and group discussions.</p> <p>Teaching methods that are easy for students to accept in the curriculum and rich teaching content are important factors that affect students' creativity. Outside the classroom, some professional skills competitions can be launched to develop students' creativity.</p>	<p>Diversified teaching and respect students' personalities are conducive to developing students' creativity. The practical curriculum (60%) is the mainstay.</p> <p>Classroom lectures include theoretical explanations, case studies, and group discussions. Teaching methods and rich teaching content are important factors that affect students' creativity. Professional skills competitions can develop students' creativity.</p>	
<p>Art education should pay attention to the guidance in the teaching process and the development of students' personality. . Baise University's art curriculum can</p>	<p>Art education should pay attention to the guidance in the teaching process and students' personalities.</p> <p>Development the creativity</p>	<p>The suggestions about developing students' creativity.</p>

(Continued)

Table 4.3.2 (Continued): Interview Record of Students in Art Curriculum

Respondent 2 Interview dialogues	Narrative Coding	Categorizing / Theme
<p>develop the creativity of college students based on the professional curriculum. The development direction of creativity should be combined with the current market demand for talents to set up the curriculum and increase social simulation training. Baise University 's creativity training enables students to participate in practical activities, focusing on developing professional skills.</p> <p>Hope to improve creativity through the guidance of teachers and the exchange of outstanding students.</p>	<p>combined with the professional curriculum.</p> <p>The development direction of creativity should combine with the current market demand for talents</p>	<p>The suggestions about developing students' creativity.</p>

Table 4.3.3: Interview Record of Students in Language Curriculum

Respondent 3 Interview dialogues	Narrative Coding	Categorizing / Theme
<p>Creativity is the ability to create new methods and things.</p> <p>Everyone has a different level of creativity. However, it can be developed through training.</p>	<p>Creativity is an important ability to create new methods and new things.</p> <p>Everyone has different levels of creativity, and it</p>	<p>Cognition of creativity</p>

(Continued)

Table 4.3.3 (Continued): Interview Record of Students in Language Curriculum

Respondent 3 Interview dialogues	Narrative Coding	Categorizing / Theme
Creativity is very important for individuals and businesses. It can improve the efficiency of individual work and it can make the enterprise more competitive in the market.	can develop through training.	
Whether students' creativity taking the curriculum is higher than students of other majors depends on the individual . The language curriculum may affect students' creativity in language . For those engaged in language-related work, creativity is suitable to adapt to market requirements.	The language curriculum can develop students' creativity in language. Language workers need creativity to adapt to the needs of the talent market.	The relationship between curriculum and creativity
The teaching content and teaching methods of students in different curricula are different, so their creativity will also be different. Most of the teachers of the foreign language curriculum are more open than other curriculum teachers. Teachers' ability to accept new things will affect students' creativity. The teaching	Most of the teachers of the language curriculum are more open to foreign teachers than others. Teachers' ability to accept new things will affect students' creativity. The teaching methods of language curriculum mainly include theoretical	Factors affecting student creativity

(Continued)

Table 4.3.3 (Continued): Interview Record of Students in Language Curriculum

Respondent 3 Interview dialogues	Narrative Coding	Categorizing / Theme
<p>methods of language curriculum mainly include theoretical teaching, group discussion, and extracurricular practice. The variety of teaching methods in the curriculum helps to develop students' creativity. Examination teaching is not conducive to the development of students' creativity. Extracurricular student activities should increase, and students' creativity should develop in different ways.</p>	<p>teaching, group discussion and extracurricular practice. The variety of teaching methods and extracurricular student activities can develop students' creativity.</p>	
<p>The language curriculum are mainly based on theoretical teaching, ignoring the effect of language practice on improving language ability. Baise University's language curriculum should include a more practical curriculum. Especially for students to have more internship opportunities. Baise University develops students' creativity by attracting companies</p>	<p>More internship opportunities. Companies to join students in practical training guidance. More practical case teaching and open teaching activities in the language curriculum.</p>	<p>The suggestions about developing students' creativity.</p>

(Continued)

Table 4.3.3 (Continued): Interview Record of Students in Language Curriculum

Respondent 3 Interview dialogues	Narrative Coding	Categorizing / Theme
<p>creativity by attracting companies to join students in practical training guidance. I hope there are more practical case teaching and open teaching activities in the language curriculum.</p>		

According to the interview information, the researchers found that all three interviewees believed that creativity could be developed. They think creativity is the ability to create new ideas. The three interviewees agreed that the impact of the curriculum on creativity varies from person to person. There is no significant difference in comprehensive creativity due to the curriculum taken. The market needs talents with creativity to adapt to social development.

In the interview, students of the art curriculum stated that the curriculum was mainly based on practice. However, entrepreneurship students and language students point out that most hours are theoretical classes. Art curriculum students and language students said their teachers are more open-minded and easier to accept student suggestions. Entrepreneurship student believed that the class of entrepreneurship teachers is flexible. And he thought that simulation training and teacher experience are important factors of creativity development. He also said that quality development activities can help improve creativity. The art student expressed that teaching methods and rich content are important factors to develop student's creativity. He said that professional skills competitions can develop students' creativity. Language students thought that teachers' ability to accept new

things can affect the creativity of students. She introduced a variety of teaching methods, and extracurricular student activities can improve student creativity.

Entrepreneurship students said that it is necessary to balance the ratio of theory and practice in the entrepreneurship curriculum. However, the curriculum should provide social simulation training and more practical opportunities. He believes that professional skills competitions, entrepreneurship training, off-campus practical activities can improve students' creativity. He hopes to get the teacher's guidance on students' practical activities. A research pointed out the high scores on a creativity test and prior entrepreneurial experiences are positively associated with entrepreneurial intentions (Daniel Yar et al, 2008).

The thinking of art students should be mainly guided in the teaching process. The art curriculum should be integrated with current market conditions. The curriculum needs to increase social simulation training. Students participate in practical activities. He also said that the focus is on developing professional skills to develop students' creativity. The guidance of the teacher and the exchange of outstanding students are the help he wants.

Language student thought that the language curriculum has too many theories classes and ignore the practical classes. She said internship opportunities are very important for the language curriculum. The language curriculum should attract companies to join students' practical guidance. She hopes to have more practical case teaching and open teaching activities in the language curriculum.

4.4 Synthesis of Results

The test results of 375 respondents showed that the average creativity of students of art curriculum is higher than that of the language curriculum. The average creativity of language curriculum students is higher than that of entrepreneurship courses. However, in

the interview results, it is found that the proportion of practical hours (60%) in the art curriculum is higher than the proportion of theoretical hours (40%). His relatively low entrepreneurship courses and language curriculum are mainly theoretical. In the interview, the three interviewees also believed that the impact of the curriculum on creativity varies from individual. Due to the different courses used, there is no significant difference in overall creativity. The three interviewers' understanding of personal creativity is consistent with the test results. The test results showed that each student is creative. All three interviewees said that creativity is very important, and teaching methods greatly influence the development of students' creativity. At the same time, they always believe that the actual part of the course should be increased, and simulation training modules should be added. They hope to increase creativity through student activities outside the classroom (such as skill competitions, hands-on activities, exchange meetings). Besides, they hope to get professional guidance from teachers when they participate in practical activities. According to the interviewees, teachers of art courses and language courses are more open than other teachers. However, the questionnaire survey results show that only a very small number of respondents are very creative in these three programs. Therefore, researcher believe that developing college students' creativity is a very important curriculum goal. Based on the above findings, how to improve undergraduates' creativity in the curriculum needs to be further explored.

CHAPTER 5

DISCUSSION AND CONCLUSION

5.1 Discussion

The researchers hope to assess the level of creativity of Baise University, especially students who have registered for a bachelor's students in the entrepreneurship curriculum, art curriculum, language curriculum. The result is crucial because the university hopes to develop a higher level of creativity in the curriculum to develop students' creativity. Through statistical analysis of the results of the questionnaire test, the researchers found that, first, there is no significant difference in the creativity level of Bachelor 's undergraduates studying entrepreneurship curriculum, art curriculum, and language curriculum. Second, the students of the three curricula are all creative, and the level of creativity in general, strong, very strong, but only a few people have very strong creativity. In response to these findings, the researchers made the following discussions based on the interview data and questionnaire data.

5.1.1 There is no significant difference in the level of creativity of undergraduates studying entrepreneurship curriculum, art curriculum, language curriculum at Baise University.

The study used SPSS 24 software to conduct a one-way analysis of variance on the test results of 375 respondents. The statistical results show that there is no significant difference in the creativity level of Bachelor 's undergraduates studying entrepreneurship curriculum, art curriculum, and language curriculum. The results of this study confirm the research results of some early scholars. In early 2009, Yang Jingfeng conducted a random sample survey on college students 'creativity at Jinan University and Dongguan University of Technology. The results showed no significant difference in the scores of creativity

among college students in literature, history, philosophy, and other majors. Analysis of Wang Zhe and Kang Ruixin's analysis of the creative thinking ability of college students majoring in physical education and engineering shows that there is no significant difference between them (2014). This shows that different curriculum factors have no evident influence on the creativity level of Baise University undergraduates. The author believes that there are three reasons why the curriculum has little effect on students' creativity. First of all, college students' creative thinking ability tends to be stable, and it is difficult to enhance their creativity. Secondly, the three programs are all curricula of Baise University. Therefore, the curricula' structure is restricted by the rules and regulations of the school without much difference. Third, ordinary curriculum design can no longer meet the needs of developing college students' creativity. The average level of creativity of students in the art curriculum is the highest. It is found in interviews that art curriculum mainly practical teaching is significantly different from other curricula. Although different curriculum designs impact the creativity of college students, this effect is not significant enough. As Lee (2010) puts forward, universities should break through the boundaries and expand the scope of innovation to cooperative organizations such as enterprises, through institutions, innovation, responsibility, benefit-sharing mechanisms. Some researchers believed that the significant improvement in student creativity comes from school-enterprise cooperation (Jiang Lihua, 2007; Jiang Maodong, 2004). Therefore, Baise University's curricula can cooperate with enterprises that provide more practice opportunities for students. Moreover, the curricula can take some classes in the enterprises, so that students can combine theoretical knowledge with enterprise production to improve creativity.

5.1.2 Everyone has creativity by Baise University undergraduates in this study, but only a few students have very strong creativity.

The researchers used the Princeton Creativity Test Questionnaire to test the creativity of undergraduates studying the entrepreneurship curriculum, art curriculum, and language curriculum at Baise University. The test results found that all the respondents distribute in three levels: very strong creativity, strong creativity, and general creativity. This finding indicates that Everyone is creative (at least to some extent), and while some individuals in all programs are more creative than others. However, the creativity of Baise University's undergraduates has no outstanding performance. However, in 375 respondents, there are only eight very strong creative respondents. Cheng Gong and Liu Wei (2003) used the same test to test the creativity of 828 students in Shenyang Institute of Physical Education and found that only a small number of students had very strong creativity. The reason for this result may be influenced by exam-oriented education. First of all, this test-oriented education model makes students become test machines, and test scores dominate students. This test-oriented education is becoming a heavy burden for educated people. Students spend too much time reciting theoretical knowledge rather than thinking about problems to cope with the curriculum's final exam. Secondly, some curriculum teachers have not improved the teaching methods to adapt to the development of students' creativity. They still mainly teach theoretical knowledge, with a single form of class and a single form for evaluating students' learning effects. In this research interview, students of the entrepreneurship curriculum said that part-time teachers in enterprises are not limited to traditional teaching methods, which is conducive to developing students' creativity. However, some teachers still stay in a strict teaching model. The students of the language curriculum indicated that the teachers of the language curriculum were flexible and flexible. However, the assessment method was too simple due to the influence of the curriculum standards. Students of art curriculum said that the teachers of art curriculum are more innovative, personalized, and teaching methods are diversified. However, among

these three projects, students of art curriculum performed best in creativity. Third, in curriculum design, the emphasis is placed on the transfer of theoretical knowledge, and the development of students' creativity in practical teaching is ignored. The interview found that among the three projects, only the art curriculum has more practical teaching than theoretical teaching.

The desire of the country and society for innovative talents determines that education in the new period must aim at developing innovative talents. Therefore, Baise University should strengthen college students' innovative ability to improve the quality of talents. First, Baise University can train teachers to let them master more teaching methods, which helps to stimulate students' creative thinking skills in the teaching process. In teaching activities, we should vigorously create an innovative learning environment and develop college students' innovative consciousness. In teaching activities, a variety of teaching methods are used to stimulate students' creative thinking ability and pay attention to innovative teaching methods. Second, increase practical teaching hours and carry out students' practical activities in the curriculum design to improve students' creativity through practical links. During the interview, the three interviewees all hoped to increase practical teaching. Students of the entrepreneurship curriculum pointed out that they wanted to increase entrepreneurship training and improve creativity. A research pointed out the high scores on a creativity test, and prior entrepreneurial experiences are positively associated with entrepreneurial intentions (Daniel Yar Hamidi, Karl Wennberg, Henrik Berglund, 2008). Yang Jingfeng (2009) found in Jinan University and Dongguan University of Technology's creativity development curriculum setting research that setting up a variety of practical links such as technological innovation, quality development, social practice, scientific research training, entrepreneurship practice, graduation design, and social survey can Active thinking, inspiring inspiration, improving quality, and

individuality foster students' innovative spirit. Third, change the evaluation method of some curriculum for college students. Most curricula at Baise University use exams to evaluate the learning effect of college students. Curriculum assessment methods can be flexible and diverse. For example, the homework-based assessment method guides students to learn knowledge and think questions spontaneously. A variety of assessment combinations are adopted. For example, the art curriculum uses work creation and classroom performance as assessment methods. To develop the creativity of college students is not to memorize knowledge but to allow college students to create more new ideas and new things. Changing the evaluation methods of some curriculum for college students can save college students from rote memorization and have more time to think about problems to help improve their creativity. In summary, although there are certain difficulties in improving the creativity of college students, they can also be improved, so in university education, we must be good at discovering teaching methods and strategies to improve students' creativity.

5.2 Conclusion

Innovation and creativity have become the main driving forces for countries to achieve rapid development. Creativity has become an important factor in measuring whether a country has international competitiveness. The fundamental task of higher education is to train senior talents, especially those with innovative capabilities. According to the requirements of higher education for the development of innovative talents, colleges and universities must actively explore the ways and methods of teaching reform under the guidance of modern education concepts, and constantly introduce reform measures with college characteristics and creativity. Strive to build an innovative talent training model.

Exploring the creativity level of Baise University undergraduates can promote the

development of college students' creativity. In this study, undergraduates studying entrepreneurship curriculum, art curriculum, language curriculum at Baise University were selected as the research object. Each group randomly selected 125 students to conduct a questionnaire survey to compare the creativity levels of undergraduate students taking different curriculum at Baise University. After processing the data with 375 valid questionnaires, the research results show that there is no significant difference in the creativity level of Bachelor's degree students in the entrepreneurship curriculum, art curriculum, and language curriculum. This shows that different curriculum factors have no obvious influence on the creativity level of Baise University undergraduates. This research provides a theoretical basis for studying the creativity training of college students in Baise University. Baise University hopes to improve the level of creativity of college students through the curriculum needs in-depth research.

However, this study also has many shortcomings. First of all, this research is only for undergraduates studying entrepreneurship curriculum, art curriculum, language curriculum at Baise University. This research results from a sampling study on the creativity of college students through a questionnaire survey within a specific time and a specific range. It can explain the level of creativity of college students to a certain extent. Nevertheless, the results cannot be equated to the level of creativity of the entire group. Future research needs to expand the scope of research objects. Secondly, this study only selected 375 undergraduates of Baise University as the research object. The study sample size is relatively small, and the data has certain limitations. The sample size of the study should be expanded in the future. Finally, this study only studies the creativity level of college students from the perspective of curriculum variables. In fact, many factors affect the creativity level of college students. Future research on this aspect will develop in the direction of multiple variables.

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The Questionnaire Recovered the Original Data

NO.	DATE	Curriculum	Points	NO.	DATE	Curriculum	Points	NO.	DATE	Curriculum	Points
1	2020/3/20 19:38:51	Language	95	126	2020/3/21 18:14:06	Art	90	251	2020/3/20 19:19:25	Entrepreneur ship	96
2	2020/3/20 18:57:47	Language	86	127	2020/3/21 18:59:51	Art	90	252	2020/3/20 18:59:20	Entrepreneur ship	94
3	2020/3/20 20:28:42	Language	76	128	2020/3/21 18:27:26	Art	82	253	2020/3/20 18:50:21	Entrepreneur ship	93
4	2020/3/20 21:55:06	Language	76	129	2020/3/20 18:34:24	Art	78	254	2020/3/20 19:15:56	Entrepreneur ship	85
5	2020/3/20 18:49:22	Language	74	130	2020/3/21 18:46:36	Art	77	255	2020/3/20 19:47:21	Entrepreneur ship	84
6	2020/3/20 19:50:44	Language	74	131	2020/3/21 18:59:45	Art	76	256	2020/3/20 19:15:22	Entrepreneur ship	83
7	2020/3/20 19:05:53	Language	73	132	2020/3/21 19:04:44	Art	75	257	2020/3/20 21:56:22	Entrepreneur ship	77
8	2020/3/20 21:51:59	Language	73	133	2020/3/21 18:43:13	Art	73	258	2020/3/20 19:57:21	Entrepreneur ship	76
9	2020/3/20 19:04:55	Language	72	134	2020/3/20 19:21:46	Art	72	259	2020/3/20 19:08:02	Entrepreneur ship	74
10	2020/3/20 19:53:06	Language	72	135	2020/3/21 18:47:46	Art	72	260	2020/3/20 18:41:56	Entrepreneur ship	72
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12	2020/3/20 19:09:46	Language	71	137	2020/3/20 21:47:00	Art	71	262	2020/3/20 19:27:30	Entrepreneur ship	72
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