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Influencing Academic Motivation, Responsibility and Creativity

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Abstract

Intentions of the study are to examine academic motivation, including the motivation of teachers as well as students, and responsibility and creativity in mutual context and to analyse and define the methods of their potential reinforcements. Methodological part includes a qualitative analysis of teaching the subject Organisational Behaviour and a qualitative-quantitative analysis of students’ results in two consecutive years (N1=45 students studied the subject in the first year; N2=53 in second year). The analysis of learning outcomes in both years shows that, with the first experimental method, the students achieved $\bar{x}=50.82$ points on average; with the second method, their average was $\bar{x}=53.21$ points. This suggests that the systematic motivation of and fairness to students have positive impacts on their results.

1. Introduction

University is a high-level education institution in which students study for degrees and academic research is done (Soanes & Stevenson, 2003, p. 1928). University is a physically as well as imaginarily designed place, where new knowledge that is subsequently imparted to students is generated. It is a place of consistent scientific research, documented by the adequate quantity and quality of scientific and educational publications, and a place of lively scientific discussions and debates. In addition, it is a place where teachers and leading representatives of departments, faculties and of the entire university perform many other activities and duties (in terms of administration, evaluation, assessment, cooperation, etc.). Activities of all universities are currently being examined in terms of quality in an effort to constantly improve their quality and enhance them to a level of major (European as well as global) universities.

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In their studies, university graduates should acquire the relevant knowledge, skills and competences (EC, 2009; NUCZ, 2012). There are plenty of classifications of the skills and competences that university graduates should acquire. Firstly, for example, according Dickinson, the present work offers a teaching-learning experience, conducted to develop communication, analysis and critique skills from a social and economic point of view (2002). Secondly, from the viewpoint of high performance work systems, key workforce skills are as follows: good social skills and communication skills; leadership, initiative and accepting responsibility for one’s own work and that of the team; constant vigilance regarding quality; teamwork, cooperation; flexibility; analytical skills; capacity to learn and capacity to teach others in a team (Lafer, 2002; Keep & Payn, 2004; Martin & Healy, 2008; Toner, 2011).

Thirdly, the following three overlapping sets of skills for innovation – often referred to also as the “21st century” skills – can be considered: technical skills including disciplinary know-what and know-how; thinking and creativity skills such as curiosity, critical thinking, problem solving and making connections; and social and behavioural skills such as interest, engagement, self-directed learning, self-confidence, organisation, communication, (cross-cultural) collaboration, teamwork and leadership (Hoidn & Kärkkäinen, 2014, p. 7). Fourthly, in addition to those characteristics, students should possess many more characteristics which, in essence, complete the primary professional and personal profile of a successful graduate/expert in the chosen field. Such characteristics (irrespective of the graduate’s professional specialisation) can be certainly include also motivation, systematic approach, preciseness, endurance, curiosity, sociability, cooperativeness, tolerance, drive, empathy, etc. Of the four lists above, we can certainly prioritise (in addition to specialist knowledge and skills) notably motivation, responsibility and creativity, as the dominant preconditions and concurrently indicators of personal and professional maturity and expertise.

This study deals with these three students’ as well as teachers’ competences in terms of theoretical as well as practical analysis. It focuses on presenting the educational-evaluative-motivational requirements used in teaching a subject designed for students of the last year of master’s studies. It specifies the methods of developing the three aforementioned student competences during lectures and seminars, the evaluation of students’ success in meeting the defined requirements, and the comparison of these in two academic years.

2. Motivation, responsibility and creativity

Motivation is the impetus, instigation, reason that trigger an individual to make a decision or an action. It is an activated pursuit (accomplishment) of the current life goals towards a positively evaluated target state (Niermann, Schmutte et al., 2014, p. 402). Motivation can be defined also as the process whereby goal-directed activity is instigated and sustained (Yukseloglu & Karaguven, 2013, p. 283).

Motivation cuts across all areas of economic as well as social life. It is typical of primary, secondary as well as tertiary sector of each country. In the primary and secondary sectors, this encompasses the respect for the importance of sufficiently strong motivation of production/manufacturing employees and managers (Reichheld & Rogers, 2005; Becker, Huselid & Beatty, 2009; Bourne & Bourne, 2011; Marr, 2012; Zemiga, 2012; Gražulis & Rakalovič, 2013; etc.). In the tertiary sector, including services such as healthcare, security, education and others, which, in essence, actively foster the country’s economic sustainability and growth, the motivation of employees and managers is also addressed by numerous authors (e.g. Wright, 2003; Ryan & Deci, 2008; Segec & Kubina, 2008; Borkowski & Rosak-Szyrocka, 2012; Jedinačk, 2012; Roets, Van Hiel & Kruglanski, 2013; etc.). The basis is the knowledge that the motivation of employees and managers in the third sector, seen as a stimulus, action/psychological support and accelerator of work efforts, has a direct impact on the motivation of clients and customers (students).

In perspective of the university, motivation can be considered as students’ insertion or strong engagement into learning and active academic endeavour. According a lot of authors, an academic motivation has been found positively associated with academic achievement, academic performance and “will to learn” (e.g. Pintrich & Schunk, 2002). Yukseloglu & Karaguven, by their survey on the sample 300 students, confirmed the communal mastery and academic motivation are dependent variables ... Students have high academic motivation and communal-mastery levels if they are happy from their school (2013, pp. 285, 286). This knowledge and/or pedagogical true are satisfactory knowledge for those teachers who include belief, faith, enthusiasm, and motivation into their teaching.
**Responsibility**, as a second factor of this study, is a qualitative variable defining the nature and scope of a commitment, the feeling of inevitability or the voluntary ‘control, supervision’ of one’s own life, own progress, assigned work, entrusted resources, managed people, etc. According to Arnold et al., responsibility for people and responsibility for things generally exist within a particular organisation. The responsibility for people is stressful in particular (2005). From the point of view of responsibility, students should be able to make use of knowledge to solve problems in real life situations, understanding the sense of learning, adopting one’s own attitudes and viewpoints, and strengthening responsibility for one’s own learning (Spilková, 2011, p. 118). On the other hand, senior academics should be responsible for learning and teaching, and for assisting staff to develop their skills in learning and teaching research (Clark & Andrews, 2010, p. 12). Innovative didactic model of teaching has to be aimed at the facilitation of an active social learning of the students, leading to the development of the key personal, social and moral responsibilities, pro-social action in different social and cultural context (Valica & Rohn, 2013, p. 865). Teachers themselves are responsible for the quality of their teaching and for the relationship they build up with their students. They are responsible for the quantity and structure of the skills and competences which they will help develop or discover and refine in their students. They are largely responsible for the motivation of students in respect of the subjects they teach and the absorption of all of the necessary knowledge. They are largely responsible for the facilitation of the creativity of students in their professional profiles.

In general, it can be stated, on the one hand, that motivation and responsibility of university teachers directly predetermine the motivation of students to study responsibly. On the other hand, teachers inculcate their students with the inevitability and the huge benefit of high motivation and felt responsibility in real life situations (in enterprises, organisations, institutions). This is why it is very appropriate for teachers to teach about the motivation and responsibility of students not only theoretically but also to integrate motivation and encouragement directly, actively and with all the responsibility into their teachings and into their relationship with students – thus they will be able not only to teach about motivation but also to apply it to students directly at lectures or seminars (through various motivational teaching forms, techniques and elements).

**Creativity**, as the third element deliberated on in this study, is a specific phenomenon, with a unique position in the contemplations on the minimum requirements to be met by university graduates. It is essential for institutions of higher education to foster creativity in their students (Craft, 2006; Jackson et al., 2006; McWilliam & Dawson, 2008; Marquis & Vajoczki, 2012; Bayram et al., 2013; etc.). „The schools need to develop creativity in students as much as they need to produce literature and numerate learners,” (Lucas, Claxton & Spencer, 2013, p. 7). Creativity is aptly defined by Dacey & Lennon: Creativity is the ability to create new (2000, p. 11). Creativity is one of the essential psychological potentialities of humans. Such behaviour, contemplation and thinking are considered to be creative that meet the following criteria: originality; correctness; applicability; value – benefit (Žák, 2004, p. 34). Creativity can be defined as “imaginative activity fashioned so as to produce outcomes that are both original and of value,” (Gibb, 2008, p. 286). The following definition, which sees creativity in terms of outcome, i.e. an outcome of a creative process, is similar: A work or a solution to a problem is considered to be creative to the extent to which it is a new, useful, right and beneficial solution to the task assigned, as well as to the extent to which the task is heuristic (revealing, original, initial, envisaging new solutions) rather than algorithmic (a well-known task with a routine solution), (Amabile, 1992). The Findlay & Lumsden’ concept of creative process is interesting. According to the authors, this process represents a system integrated with the current theories of bio-cultural dynamics, leading to the hypothesis that creative activity is a developed strategy where cognitive development rules act through the aggregate heritage of genetic and cultural information. The creative potential in certain areas relates to organisational or semantic networks through the reinforcing links between previously separated elements (1988).

Ginn (2002), in summarising recent neuroscientific research on similarities among learners’, notes that “...when the brain is asked to solve a problem, decipher a code, fathom a mystery, unravel a puzzle, respond to a curiosity, answer a creative request, it immediately bursts into life,” (p. 22, in: Lueddeke, 2008, p. 8). Hence creativity is the unique ability to create either all-new and still undiscovered things, thoughts and solutions, or the synthesising ability to combine existing objects and ideas in an absolutely new, still unused and unknown, manner. It is a phenomenon currently combining multiple scientific disciplines, such as psychology, biology, genetics, neurology, anthropology, etc. Its use in higher education is very appropriate, as it stimulates thinking and motivates students to be more interested in their studies. It is a platform for further development of the creativity potential of students, and
teaches students to create their own definitions and solutions. Providing students with the chance of discovering, testing and demonstrating their creativity directly at seminars, in the presence of the other colleagues, is certainly a motivating and invigorating factor, directly engaging students in the educational process. Students feel to be partners of the teacher, receive feedback to their own abilities and ideas (not just to the memorising of other authors’ views). In connection with strong motivation and responsibility, this enhances the personal value of the student.

3. Methods

3.1. Qualitative analysis of the teachings

The analysis deals with the method of developing the students’ competence as concerns motivation, responsibility and creativity within the scope of and by means of the Organisational Behaviour subject – one of the subjects completing the master’s studies of the Management course. There are several intentions in teaching the subject. The primary one, as usual, is to provide students with sufficiently good and acceptable knowledge (in terms of perception and individually felt educational absorption of students) of human behaviour within an organisation and of the methods of effective influence on such behaviour in order to achieve the defined goals. However, an equally important intention is to inculcate students with the awareness of attractiveness and concurrently of the burden of responsibility for their own decisions while significantly strengthening and confirming their motivation to develop themselves on a permanent basis and to motivate their colleagues (both current and future ones). The subject can afford such ambitions, as it is designed for students in the last year of their studies, i.e. sufficiently mature personalities, equipped with a reasonable knowledge base in management sciences.

The content of lectures is standard, consistent with this scientific discipline. The requirements/criteria of the student’s success in the subject are fairly high (compared to some other subjects at other Slovak universities, where success in a subject often requires demonstrating only 50% of knowledge, even without creating a comprehensive project):

- Active participation in thematic discussions at each seminar, with 10 points obtainable for discussions during a semester (1 point for each active engagement); at least 6.1 points are required;
- Successful completion of the first didactic test (in the 6th week of a semester) and of the second didactic test (in the 11th week), with up to 10 points obtainable in each test; at least 6.1 points are always required;
- Creation of a comprehensive project with a chosen and approved topic (in a triplet with two other students), composed of a theoretical part (10/6.1 points) and a practical part (10/6.1 points).

The examination is composed of a comprehensive didactic knowledge test, where the student can obtain 100 points. Scoring A requires 93% (of points) whereas scoring E requires 61% (of points). While the defined requirements are fairly high, the effort is to carry out the seminars with the maximum motivation and creativity, and consequently to encourage students to acquire positive experiences and examples and to develop their own responsibility. This means that, at the opening lecture and opening seminars, we explain the subject and the defined requirements (as well as the potential penalties for failure to meet them adequately) to students in a thorough and incentive way. Above all, however: we explain to students, as persuasively as possible, that this subject involves an open, truly partner-like and friendly relationship between the student and the teacher. Such relationship means that we, as teachers, are willing and prepared to do our best for students and, in return, we expect the students to do the same. We emphasise to students that “the amount of efforts they invest in the subject and the way they open up to the subject determines what they can acquire from it, not only in terms of knowledge but, in particular, in terms of behavioural skills and competences.” In combination with the offered examination bonus (in section 3.2), students start to see the subject, from the very beginning, as very challenging, but also as absolutely positively set up and based on their engagement.

A basis for the creative composition of seminars is the knowledge that ... inquiry based activities increase students’ motivation (Crawford, 2000; Madden, 2011; Bayram, Z. et al., 2013). For example, the structured debate sets a framework for students to acquire and develop information and communication competencies (Hernández, Rodrigo & Caballer, 2013, p. 27). Additionally, collaborative activities facilitate learning or knowledge construction
by virtue of their interactive nature, involving peers and others in intellectual and mental development (Lo & Monge, 2013, p. 2).

This is why seminars are composed of facilitated thematic discussions at the beginning of each seminar (students answer the teacher’s questions on the topic concerned; then the discussion is transformed into a more unrestrained, inspirational stage, where the students are compelled to seek the context, links and unconventional views within the topic discussed); two thematic games; interactive explanation of enriching terms (such as charisma); interim discussions on students’ projects under preparation; some of personality tests (such as stress test, team role test), excursions, etc.

In the preparation and implementation of thematic games, focused on demonstrating and activating the verbal creativity and initiating the ‘scientific enthusiasm’ of students, our contemplations are primarily based on the Osborn & Parnes’ Model of Creative Problem Solving (1998). It assumes that a creative process is composed of the following stages: mess-finding/objective finding (identify goal, wish, challenge); data/fact finding (gather data); problem finding (clarify the problem); idea finding (generate ideas); solution finding (select and strengthen solution); acceptance finding (plan for action). Our assumption was that the creative process of students at seminars would take place in line with these stages. We used logical, individual and group games with students, e.g. for the following:

- Identification of motivational and demotivational elements that are applied to students at the faculty (the individual role of each student was to identify the motivational elements that would help increase their own academic motivation = the motivation to learn, and to propose elements that would help increase the motivation of their fellow students + to identify the demotivators with the greatest adverse impact on academic motivation during the studies; in the game’s next stage – the group stage – each student presented and explained to the study group the most important motivators and demotivators defined by the student; then the whole group together (in discussions and argumentations) assigned ‘strength’ levels to the identified motivators and demotivators);
- Identification of power relations and of demonstrations of power in real enterprises (students were divided in two groups depending on whether they were experienced in working in production enterprises or service enterprises; both groups were assigned the same task: to identify positive and/or negative demonstrations of power they had encountered during their work or traineeships and to explain their essence; after completing this part of the game, representatives of both group presented their most important positive as well as negative findings; then the hypothesis that demonstrations of power in production and non-production enterprises do not significantly differ from each other was verbally tested in a creative discussion process in the whole study group; in the most creative part of the game, students were tasked to generate ideas how to prevent negative elements of power and had to evaluate their potential efficiency).

After evaluating the progress in both creative games, we can state that all stages of creative problem solving were prominent among the students. The initial openness and enthusiasm for the game were evident, as were some uncertainty and tension (even a degree of concern among shy students) in the following stages. However, the subsequent decent amount of pleasure as a result of the creation of new ideas that the students discovered, and later developed and critically reviewed, left a very positive impression on them. In the discussion on the benefits of the game to the students, a great majority of them even said that they had to use their fantasy, memories, had to analyse them, devise new elements or methods, thus testing, practising or developing their critical thinking and creativity.

Moreover, as a sort of reward and further motivation for students, we hold one ‘excursion in a small enterprise’ during a semester. This denotes an unconventional activity, during which we and the students visit a café outside the campus (to have a cup of coffee or tea). This activity has greatly proved its worth because, on the one hand, students can hiddenly analyse the work of the waiters and waitresses, i.e. observe their behaviour to customers with a various level of their customer-friendliness. We discuss the found behavioural demonstrations discreetly so as not to affect the work of the waiters and waitresses. Students like to compare their own waiter or waitess skills with the skills observed in the café. On the other hand (and this is attractive to, valued and highly appreciate by the students), we subsequently discuss any topic with the students (weather, child experiences, perceived life concerns and dreams, professional life expectations), learn more about ourselves and concurrently continue to motivate ourselves. This
way, the students can see for themselves that teachers/managers may not necessarily build their authority only by being strict and reticent, but with friendliness, trust and mutual human respect often having a much greater motivational impact. After each excursion of this sort, we can see an increased link between the students and the subject, as well as efforts to not only complete the subject, but also to complete it as successfully as possible.

3.2. Qualitative-quantitative analysis of success in the subject

The motivational-creative effort of the subject is to engage students, even to a greater extent, in the process of learning by their own experiences and to inspire them to adopt and subsequently act as role models. They can apply those elements later in their professional careers as managers. We are confident that the personality of teacher should act as a role model for students. A positive role model is always very inspirational, also leading by example or giving recommendations how to effectively carry out an activity or act in a position to which the person has been assigned – using what is known as the imitation effect (Kowalczuk, 1973; Tyson & Jackson, 1992; Výrost & Slaměník, 1998; Kassin, 2004; Blašková, 2003, 2011).

Given the challenging criteria of success in the subject and the encouragement of students to study, be responsible and creative, we have decided to provide the students with an examination bonus for their outstanding results during a semester. Naturally, the possibility of obtaining the examination bonus has been exactly defined: the student must obtain at least 48 points (of 50) in seminars, and in each of the evaluated criteria (participation in thematic discussions, results of both didactic tests and evaluation of both parts of the comprehensive project) the student must obtain at least 9 points (i.e. 45 points in total). The remaining points to reach the bonus level (3) can be obtained by students with outstanding (above-average) results achieved in any criterion.

For even a greater study motivation, we have also defined and started to use the partial positive bonuses. They was based on adding decimal points in didactic tests for extra answers (to the question or task concerned) or for exceptionally inventive/creative answers (0.2 extra points for each additional definition; this not only made students learn to memorise more definitions of each topic lectured about and more pivotal terms, but it also made them create their own content-valuable definitions). Another positive bonus applied to comprehensive projects. Project propositions required creating a theoretical part, based on using 7 domestic and 7 foreign (foreign-language) sources. For each extra source used, the project teams also obtained 0.2 extra points (up to the total limit of 1 point); or, where applicable, the teams could obtain an extra bonus of 1 point for an exceptionally well and originally prepared project topic with the team’s own notable contribution. In the practical part of the project, the teams had to choose 3 particular organisations, draw up a questionnaire exploring the real situation of the modelled topic in the organisations, conduct surveys in them (30 respondents altogether, at least 10 respondents in each organisation, 8 of whom employees and 2 of whom managers), individually evaluate the surveys in the organisations, and subsequently compare the findings from the organisations to each other. This was more or less standard work, adequate to students in the last year of their studies. Nevertheless, items that were evaluated positively primarily included critical comments on each finding in all organisations (finding the causes, arguing about possible consequences, defining the threats, etc.), proposals to eliminate negative findings in each organisation and their elaboration into feasible solutions, and even the generalisation of the findings, and the proposal of universally applicable recommendations and warnings for Slovak organisations (this way, the students could obtain not only 20 points in a project, but some could even obtain 22 points).

The positive bonus also applied to the number of points obtained in thematic discussions. To liven up and keep the interactive nature of lectures, students could also obtain 0.5-1 points at a lecture for original answers to the questions posed in respect of the topic currently lectured about. A bonus was also available to students for an original question posed to a teacher at a lecture where such question drew attention to another, new concept of the topic lectured about.

In short, it can thus be stated that, in each monitored criterion, students could obtain extra points. The decision to obtain the bonus, i.e. the motivation and responsibility for the results achieved were up to the students.

We decided to carry out a small behavioural experiment. In the academic year 2012/2013, N1 = 45 students (in two study groups) studied the subject. We offered the following bonus: if the student achieved at least 48 points (of 50), we would add 10 points to the student’s examination test result (students could obtain 100 points in the test). In the academic year 2013/2014, N2 = 53 students (in three study groups) studied the subject. We slightly modified
the bonus: 48 points achieved = 10 points added to the examination test result; 50 points achieved (i.e. all criteria met with flying colours or exceeded) = 15 points added.

In the academic year 2012/2013, the average number of points obtained per semester (without examination) was $\bar{x} = 50.82$. Up to 38 (of 45) students achieved 50 and more points; no student was satisfied with only the interval range of 48-49.99 points. This means that 84.44% of students achieved 48 and more points altogether (Fig. 1). In the academic year 2013/2014, the average number of points achieved per semester was $\bar{x} = 53.21$. Up to 40 of 53 students (75.47%) achieved or exceeded 50 points; 9 additional students (16.98%) achieved points within the range of 48–49.99. With both point levels added together, we find that up to 49 students, i.e. 92.45%, achieved at least 48 points per semester in 2013/2014. Fig. 1 indicates that, compared to 7 students (15.56%) who obtained less than 48 points in the first monitored year, the number decreased to 4 students (7.55%) in the second monitored year (a difference of 8.01%). Overall, this means approximately 1.1 times more students who obtained more than 48 points. In combination with an increased number of points per semester (53.21 as opposed to 50.82), this is a truly outstanding outcome in the second experimental year.

We can conclude from the text above that the nature/amount of the bonus for work during a semester was successfully reflected in the average point success of students. The targeted and long-term reinforcement of student motivation, the accentuation of their own engagement in the subject and the creation of conditions to develop their creativity have a positive impact on the students’ success. The increased number of points is evidence of not only the increased academic motivation but, logically, also of the increased scope of acquired knowledge, skills and competences.

4. Conclusion

The theoretical as well as methodological part of our study indicates that, along with specialist knowledge, the graduates’ motivation, responsibility and creativity may be (and we believe that they really are) the key competences for entry into the labour market. We are confident that expertise, motivation and responsibility, complemented and concurrently filled with creativity (as a separate essence of the student’s personality as well as an essence that is integrated in expertise, motivation and responsibility, and that increases their value/level), will determine the professional success of the university graduate.

There is a highly diverse spectrum of individually different strategies or recommendations how to increase the motivation, responsibility and creativity of students. We see these three components of the graduate’s competence profile as interconnected in our study. In the methodological part, we stated that the criteria of success of the Organisational Behaviour subject include (in addition to the quantity and quality of acquired knowledge)
particularly the criterion of responsibility and the criterion of creativity of the student, e.g. with regard to keeping the deadline for delivering a comprehensive project, with regard to the minimum required success in didactic tests, to the necessity of demonstrating student’s own views and definitions in the project, etc. It is annually proved that the highest point scores in the subject are achieved by those students who take part in all or in the absolute majority of lectures – it is important to note that lectures are not mandatory for students in Slovakia (Act 131/2002), only exercises and seminars are. This intuitively suggests that academic responsibility (demonstrated by attendance at lectures, good preparation for discussions at every seminar, search for other knowledge and highlights on the topic lectured about) directly reflects the student’s motivation on the one hand, and supports the student’s creativity on the other.

Vice-versa, our study assumes that motivational and creative communication with students is necessary. “Communication supports building the trust in mutual demonstrations of cooperative behaviour, and this again supports cooperation,” (Hewstone & Stroebe, 2006, p. 406). In addition, feeling and thinking are interlinked. Emotions and moods jointly determine how successfully an individual can utilise his or her mental potential (Goleman, 1995). In other words, to develop the responsibility and creativity of students, appropriate communication and work with their motivation and with their intellect are primary. ‘Miracle’ accelerators of students’ efforts and of their creative abilities include:

- Systematic monitoring and subsequent highlighting of (even tiny) achievements and ideas of students;
- Openness to students, without hiding any relevant information or threats;
- Keeping all promises and agreed rules;
- Accommodating approach in the event of individual problems or lapses of students;
- Maintaining the absolute fairness and objectiveness in the evaluation of students’ results, etc.

Working with students’ intellect is as challenging and concurrently satisfying as working with their motivation. Intellect and creative abilities of students (in conjunction with strong motivation) can be developed:

- By targeted, terminologically escalating specialist discussions, where students bring in their own understanding of the problem and confront their views with those from the lecture and from their fellow students;
- By posing not only questions that explore the ability to have a good command of what is taught (Spilková, 2011, p. 129), because such memory strengthening/memorising is irreplaceable for the work of the brain and, in addition, students thus acquire the necessary specialist knowledge for their further creative efforts, but especially questions that provoke to continue to study, think and to research;
- By challenging students to raise additional, qualitatively more advanced questions, to make multidisciplinary connections and, above all, to raise ‘original queries’ (i.e. to discover/generate unexpected, unusual, original questions and challenges that have not yet been raised).

Numerous authors provide lists of multiple strategies to develop student creativity (e.g. Craft, 2006; Jackson et al., 2006; McWilliam & Dawson, 2008; Bayram et al., 2013; Lo & Monge, 2013; etc.). Marquis & Vajoczki present following: introduce students to a recent scientific discovery (as a starting point for an engineering design project); ask students to participate in some sort of direct action (even if it’s just getting their figurative toes wet); tutorial facilitation – open to help the students link learning style with content with creativity; giving students a worksheet with many drill questions; role model creativity; talk about inquisitive stance to practice and how this helps clients; provide required readings on creativity within social work; etc. (2012, p. 11).

It may be useful to structure the developed motivational and intellect-stimulating efforts from the teacher into certain logical units, which include further appropriate educational strategies and elements. The inspiration can be drawn from the Bass’ Model of Transformational Leadership (1990), according to which higher needs of the followers (organisation employees) should be met, and the needs of which the followers might not even be aware that they were their needs should be aroused in them. Bass presents that the transformational leader leads by charisma, inspirational leadership, individualised consideration and intellectual stimulation (1990). In the academic environment, the following strategies can be used in this regard in order to lead and motivate students to be...
responsible and creative:

- Natural influence of the teacher’s inherent charisma = to give lectures and seminars always with a smile, with a positive attitude, to adapt adequately to students’ demands and expectations, to explain the topic lectured about clearly and comprehensibly, to challenge students to engage in discussions even at a lecture (not only at a seminar) and to appreciate their thoughts and views by positive feedback (and by awarding additional points), etc.;
- Inspirational leadership of students = to inculcate trust in students’ abilities and creativity (because the creativity and innovation are likely to flourish in climates of trust [Soloma, 2013, p. 305]), to engage them in creative thought processes and procedures, to initiate their own questions, to arouse invigorating specialist argumentations with students, to highlight the importance of a clear vision of each student (a vision to become experts, proud of their knowledge and skills);
- Demonstrating the individualised consideration towards students = to remember their names as soon as possible, to become aware of and accept their study habits as well as limits, to demonstrate real and deep interest in their views, to engage them in the faculty’s ‘life’ and in the scientific projects in progress, etc.;
- Training and stimulating the students’ intellect = to solve unconventional logical (thought) rebus with students, to apply the truest possible role-playing by students (in groups) with a presentation of their own abilities and innovative solutions, to demonstrate non-conforming solutions to problems and situations and to inspire students to seek ‘their own solutions, their own definitions, their own professional truth’, to apply and inspire to the creation of mind maps, to refine analytical abilities and the ability to reveal the essence of the unknown, to eliminate the fear of the new and unknown, to compile a semester project in such a way as to ensure that it directly requires students’ own critical standpoints and innovative solutions, etc.

In general, we can state that all of the aforementioned motivational, responsibility and creative educational strategies and elements generate two fundamental experiences:

1. In addition to the excellent master of specialist knowledge, there are motivation, responsibility and creativity, which represent exceptionally important and key competences of graduates in the second decade of the 21st century.
2. Only teachers with excellent specialist knowledge and high motivation, responsibility and creativity, who systematically integrate these into their educational activities, may also increase such competences among their students.

We can explicitly conclude from our study (based on discussions with students) that the students – graduates with high motivation, responsibility and creativity will seek their jobs with such employers who are able to provide them with the jobs where such potential can be utilised. Employers – top management should seek to encourage the creation of appropriate business enterprise environment that will ensure open communication, discussion of ideas and work in teams (Lendel & Varmus, 2013, p. 39). This means that it is not only necessary to improve the competences of university students, but also to transform the profile of jobs created by employers and to make such profile attractive in terms of competences. Employers have to define jobs that will appeal to graduates and attract them forever.

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