

The Contribution of Creativity to the Formation of the Little School Personality

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Abstract: *Apparently, creativity is a widely known concept, an important subject of study, but difficult to define. Creativity has been the subject of the formal academic study for over a century and philosophical reflection for more than two millennia. Considered as an individual and cultural phenomenon, which can always turn the possibilities into reality, creativity plays an important role in many of the activities we carry out every day, in our original way of communicating with others. In Western culture, creativity has been described as one of the essential resources in the development and renewal of society. The research field of creativity exists today because it has been largely the result of pioneering efforts.*

Keywords: creativity, personality, small school.

Introduction

Detecting and stimulating creativity among students is one of the most important directions for improving and modernizing the process of education, education and training in general. Also, by developing students' creativity, we stimulate the progress of society and highlight the creative potential of each. The progress of society depends on innovation and creative people. Creativity and education is today a great and beautiful challenge for societies, peoples, and for education, the creative behavior being the most complex behavior. It can assume a wide range of creative actions - from simple transformations of action patterns, to the creation of new models of varying degrees of complexity, and to enriching and even revolutionizing general human knowledge.

Creativity in education, receives the functions of education: the transmission of past knowledge and the realization of new knowledge, new discoveries. In a broader sphere, creativity is a dynamic and interactive process that helps us assimilate information in a more imaginative way. It is an essential component of our ability, which opens our minds to allow us to innovate new ideas to become more competitive, thus improving the quality of our life.

At the young school age, the receptivity and curiosity of the student, the richness of imagination, the spontaneous tendency towards the new, his desire to achieve constructively creative work can be appropriately capitalized by proper solicitation and training. In this context, the didactic framework is the key figure in providing an interesting (creative) and effective teaching through the use of interactive methods in the classroom.

An essential starting point for teachers, in knowing and stimulating the creative ability of the young schoolboy, is to promote students' positive

attitudes towards their own creativity, encouraging them to express their own feelings. The intrinsic motivation of everyone, the family environment and class of students can become important support points in discovering creative ideas.

Speaking about the knowledge and stimulation of the young school's creative capacity, we think of the self-esteem of the three participants (pupils - parents - teachers), of the applied teaching methods, the involvement of the teachers in the creativity programs in the schools and addressing a curriculum that promotes students' creativity. These aspects can have implications in out-of-school social relationships, between teacher and student, pupil-student.

The Creativity

The terms of man and creativity are supposed to be conceived simultaneously. Among the many definitions of creativity, we make the one that best denotes this term, "creativity is the mood to create, it exists in a potential state of all individuals and of all ages."¹

To address this vast subject, so exciting, so difficult, we need to ask ourselves some questions: What is creativity? What is the difference between the terms used in this area? The term creativity was introduced in 1937 by G. Allport, who opted for the term "creativity" among the many possible derivatives. There is, of course, a great diversity of definitions of the term, definitions that are made from different perspectives.

In the perspective of this article, we will focus mainly on the aspects related to creativity both as a process and as a product, but also on the ones related to the creative personality, all aspects concerning the small school. Thus, an "application" of the general theory of creativity to the instructive-educative field in primary classes we believe is really a necessity.

Creative performance is a demonstration of the ability to produce the new one, being visible through the appreciation of creative productions. The creative person is the one who carries out a creative activity that has a new idea. Creative potential is the latent, sometimes unnoticed and underestimated ability to achieve different creative performances. So we see the connection, the interference between the three complementary aspects. The creative potential of a person can be and is being harnessed through creative performance.

The intelligence-credibility ratio beyond the controversies in the field can be studied. The main trends of intelligence-creativity analysis can be suggested by the following scheme².

1. The relationship of mass dependence of intelligence creativity

¹ N. Sillamy, *Dictionary of Psychology*, Bucharest, Enciclopedic Universe, 1996.

² A. Munteanu, *Inclusions in Creatology*, Timișoara, Augusta Publishing House, 1994, p. 39.

2. More nuanced relationship after which creativity is dependent on intelligence only to a certain threshold, absolutely necessary.

3. The inexistence of a dependency relationship of intelligence creativity.

Another perspective in the study of creativity in relation to intelligence is "the placement of creativity under the incidence of the entire personality of both intellectual and non-intellectual factors"³.

A. Munteanu presents a synthesis of the creative factors grouping them into psychological, biological or social factors⁴.

The factors of creativity

A. Psychological factors

A.1. Intellectual Factors

A.2. Non-intellectual factors

A.3. Special skills

A.3. Abisal Factors

B. Biological Factors

B.1. Heredity

B.2. Age

B.3. Sex

B.4. Mental Health

C. Social factors

C.1. Socio-economic and cultural conditions

C.2. Educational conditions

For an effective analysis, we will briefly present the main factors of creativity by attempting a synthesis of the literature in this field.

Intellectual factors bring together divergent, convergent and perceptual thinking. Of particular interest is divergent thinking understood as a multidirectional thinking that brings together basic skills such as fluidity, flexibility, originality, originality, elaboration and redefinition.

Non - intellectual factors that influence the activity would be: motivation, character, affectivity and temperament.

In the field of special aptitudes we can include a wide range of skills specific to each field: science, technology, art. We will refer in more detail to the chapter on special skills related to "art" in general: literature, music, painting, etc., in small schools, as well as "pedagogical art", that of the creative teacher and forms creative students.

³ A. Munteanu, *Inclusions in Creatology*, p. 40. Cf. Nataliya Petrovna Gavriluk, Yana Vladimirovna Kryucheva, Svetlana Nikolaeвна Semenkovа, "Professional Integrity within the Structure of Professional Activity: Psychological and Pedagogical Formation Basis," in *Astra Salvensis*, VI (2018), no. 12, p. 185.

⁴ A. Munteanu, *Inclusions in Creatology*, p. 70. Gabriel Albu, Venera-Mihaela Cojocariu, "Teachers – at the Turn of Times," in *Astra Salvensis*, VI (2018), no. 12, p. 280.

"The Contribution of Creativity to the Formation of the Little School Personality," *Astra Salvensis*, VII (2019), no. 14, p. 81-87

The biological factors, among which we may note: heredity, sex, have a significant influence on creativity, but also on the analysis of creativity, of the creative personality above all.

Social factors are represented by socio-economic and cultural conditions - which have a significant influence on both the creative personality and the creative product (their acceptance or non-acceptance). Here too we can include education; the educational conditions necessary for the manifestation of a creative person, the development of a creative approach or the realization of an original, creative product. Education addresses both family, school, and social issues.

Levels and forms of creativity

We can talk about 5 levels of creativity in terms of value:

1. expressive creativity - basic stage, characterized by spontaneity.
2. productive creativity - which leads to the realization of material and spiritual "products".
3. inventive creativity - characterized by the surprise of some relationships and the original use of the acquired experiences.
4. Innovative - higher creativity that implies a significant change in the fundamentals or principles underlying a field, requiring remarkable conceptualization skills.
5. Emerging creativity - which is the most elaborate nucleus of creativity. This corresponds to the concept of new fundamental principles, in this case being developed at the most abstract level, entirely new principles and hypotheses, around which real schools of science and art are formed.

Typically, the first two levels of creativity develop in school. The creative nature of activities in any field, the need to adopt behavior in different situations, require that the school, together with its informational function, develop students' intellectual skills, independence, but also creativity. We could therefore add to the formative function of the school and the task of stimulating, educating students' creativity.

Considering the field in which creativity manifests, we can largely determine two types of creativity: scientific or technical and artistic. We will then refer to artistic creativity, especially at the place, and its functions in the aesthetic education of small schools.

Since artistic expression embraces many concrete forms - literary, musical, plastic, dramatic, we should also delineate the specific "types" of creativity for each subspecies.

Literary creativity leads to the consolidation of literary genres (epic, lyrical or dramatic) that represent unpredictable ways of knowing and analyzing the world and the human nature.

Creativity is manifested in small schools: they fabulous wonderful stories that we would not be able to accomplish. The limit that can be reached can be discussed. Between "fabula" and "create" we can say that

there is no difference to the little ones. But what happens next? What could happen? At school entrance, children are given this joy (sometimes) asking themselves not to fool, but to reproduce something. What helps them more? Creativity or memory ?.

From the intellectual point of view, in literary creation an important role is played by symbolic thinking, auditory, visual memory and imagination. There is no neglect of the affective, volition-motivational and characteristic factors.

Musical creativity requires a mix of qualities; in the intellectual plane: intelligence, imagination and auditory memory, but also affective heat, sensitivity and depth in the experiences. Besides all this work, perseverance and dedication provide a secure success.

Creativity in the plastic arts - painting, sculpture, graphics can be related to the musical. Both skills are prefigured early. Among the necessary qualities we can remember: those of a sensory nature: the spirit of observing, the sense of color, etc. In terms of motricity, manual dexterity is mandatory. On an intellectual level, thinking accompanied by rich imagination can yield good results. And the affective, motivational and characteristic features are of great importance for creative artistic work in all fields.

The scenic, acting, creativity involves the reporting of three major dimensions: cognitive, affective and expressive, each with multiple subdimensions. Part of this "stage creativity" must also be possessed by the educator in order to stimulate students in all areas of artistic creation. What is important for education is not just the analysis of the diversity of creative events, but also the capture, stimulation and practice of creativity in the whole activity of the students.

Although each form of creation has its own identity and its own space of practice, all are, in the end, only different ways of incarnation and expression for the same miraculous universe of human creativity. Another approach to the forms of creativity might be that of the "creative subject" aspect. If most of the analysis conducted so far has made it somewhat at the individual level - individual creativity - we can mention the second level, that of group or collective creativity.

The model assimilated in the literature for the creative process comprises the following steps: preparation, incubation, illumination and verification, evaluation. Preparation is the "accumulation" step of collecting the raw material. This does not take place strictly in the time preceding the creative moment, but encompasses a vast area. Here we can remember that all the information, the knowledge possessed by the individual represents possible points of departure or support in the later stages of the creative process.

The approach from an analytical perspective of this stage allows the approach of several sub-topics: the problem's analysis, its analysis and

definition, the accumulation of necessary material, the formulation of possible hypotheses and the sketching of the first possible solutions. Incubation is a waiting step. Problems go somewhat into the unconscious. Understanding the consequence of this state is explained by the fact that this distance makes it possible to have a free, unprejudiced approach to the problem.

Enlightenment is the sudden appearance of the solution to the problem that "drives" the creator. It is the moment when the material accumulated in the incubation phase turns into a clear, clear and suddenly installed sequence. This experience is often accompanied by very strong feelings, engaging the whole personality of the individual.

Verification is the stage that completes the creative process, enrolling this creator's approach in a possible circle. Now the idea materializes into an explicit fact. New knowledge is tested, examined, and modeled. The result, whether material or ideal - but perceptible: a theory, a work of art, etc., must be analyzed. Evaluation often targets information, knowledge, and only to a small extent the creative ability of combining, synthesizing knowledge. The evaluation of original ideas must be done in the light of constructive criticism, suggestions for new ideas, improvement of other ideas; and I do not simply criticize. We could conclude these last statements with the idea of "making students become more adventurous from a spiritual point of view".

Conclusions

Pedagogical approaches to encouraging students' creativity include space, appropriate time and a set of tools to stimulate innovation and uniqueness by involving students to the level of their thinking skills. Outside of school, creativity can be encouraged through extra-curricular and extracurricular activities that can complement classroom learning activities. Knowledge of the creative ability of pupils in small classes requires specific instruments of a psychological nature. What we need to mention is that directing the didactic act according to the psychological knowledge of the students' capacities, interests and aptitudes helps us to have an effective educational action.

By following the general characteristics of pupils' personality we can know their creative ability. This leads us to consider creative capacity as the result of a broad circle of influences determined by the quality of students' creative thinking. Therefore, the mental process underlying creativity is indeed a powerful skill that brings with it a wide range of opportunities and skills of a characteristic nature designed to enhance pupils' thinking better. That is why the ability to create pupils is very difficult to assess because it can be manifested in different ways. By looking for each student to have their own experience, we discover that methods used to develop creative thinking that work well for a student can lead to great frustration for another student.

So it is necessary to develop our students' own style of thinking that helps them express their thoughts and creative ideas in unique ways. Thus, the creative potential of each student is enhanced by the use of methods and techniques that offer the possibility of an individual and social value.

In accomplishing this complex process, daily observations on students help us discover their strengths, fears and fantasies, freeing them from fear of being mistaken or being misunderstood. In this context, we can provide students with creative learning that provides their own initiative, independent work, self-confidence and positive response to environmental demands.

The educational relationship through the attitudes of teachers in and out of class represents primary school pupils, the essential factor in stimulating their creative capacity due to the tendency to borrow from educators views and value systems. In fact, by stimulating the creative capacity of the students, we make a complex approach involving phenomena of activation, training, cultivation and development of their creative potential that they can benefit throughout schooling.⁵ In the system of stimulation methods and techniques, imagination is identified with creativity due to emotional and emotional concomitations and the spontaneous, relatively unconscious unfolding of the mechanisms of creation. Running activities outside of classroom lessons where creative methods are used, allow students to come out of a known system and discover other ways to think. The associations and combinations of objects or phenomena, as well as the appreciation of more distant elements, simulate the creative ability of the students, thus leading to the emergence of original ideas.

In conclusion, the act of creation is carried out in school by creative schoolboys who may have certain attributes based on their personality. Thus, personality can be defined as a system of psychological attributes that describe how an individual feels, believes, interacts with the social world and regulates his behavior.

⁵ Nurbol Sayatbekov, Aibek Gabdullin, "Learning Methods for Supporting Professional Development of Young People: the Contribution of Teachers and Parents," in *Astra Salvensis*, VI (2018), no. 12, p. 334.

"The Contribution of Creativity to the Formation of the Little School
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