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Drawing up a Pedagogical model of creativity stimulation in children who do stage performances

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Abstract

The interest in the issue of creativity and its stimulation was crystallized from the direct interaction with school-age children, as a music teacher during the classes conducted and during the national and international competitions of the kind. 30 children who possess scenical performances were selected in the experimental group. The results revealed that the creative potential of the child can be stimulated by a pedagogical model based on the involvement of the motivational-attitudinal factors of the child, as factors with resonance for creativity. The solutions we suggest can also be applied to the small artists studying classical music, folk, jazz etc.

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1. Introduction

Creativity has been addressed over time, from several points of view: as a creative product, as a creative process and as a creative potential of personality. Many psychologists have supported, over time, the idea that all humans are, to a certain extent, creative in a potential way. (Potolea, 1989). By creativity, psychologists and teachers have understood primarily children's potential to conduct games and activities that stimulate the imagination, the intelligence, the insight. The children's creative potential can be translated as spontaneity, freedom of expression, curiosity, dispositions and skills in certain areas. By encouraging and properly guiding these qualities, one can result in a creative personality. This initial sense of creativity is considered fundamental, representing the first level,

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psychological and educational, in describing and explaining the characteristic notes of the creativity concept. (Bădulescu, 1998). In another train of thoughts, creativity becomes a creative potential, an amount of characteristics or psychological Creativity has been addressed over time, from several points of view: as a creative product, as a creative process and as a creative potential of personality. Many psychologists have supported, over time, the idea teachers have understood primarily children's potential to conduct games and activities that stimulate the imagination, the intelligence, the insight. The children's creative potential can be translated as spontaneity, freedom of expression, curiosity, dispositions and skills in certain areas. By encouraging and properly guiding these qualities, one can result factors for future creative performances. All the virtual conditions existent within humans, but not necessarily used, which could contribute to the success of the creative act, make up a person's potential creativity, unlike the creative faculty, which involves the real, actual possibility to create (Stoica, 1983). In conclusion, creativity, in the that all humans are, to a certain extent, creative in a potential way. (Potolea, 1989). By creativity, psychologists and light of the explanatory theories, is revealed as a very complex trait of personality, being the expression of the bio-psycho-socio-cultural structure of the human personality and creativity and is, in fact, human's potential condition, but also the value given to this virtuality.

I. Taylor (Geissler, 1977) makes finer distinctions and distinguishes five steps (levels) of creativity: *expressive*, *productive* - corresponding to the psychological creativity, *inventive* - corresponds to those capable of inventions, *innovative* - corresponds to the creativity manifested by the great representatives of art and science, *emerging* - corresponds to the creativity embodied in works of genius. Expressive creativity is the most easily noticed in childhood, being a child's possibility of expression and achievement of a product naturally and spontaneously (music, drawing, storytelling, stage interpretation). This type of creativity is manifested mainly in musical interpretation. The music teaching programmes based on improvisation and sound exploration achieve to improve the ability of children's creative thinking in music, according to the results of the studies of Fung (1997) and Koutsoupidou and Hargreaves (2009).

2. Research motivation

The interest in the issue of creativity and its stimulation was crystallized from the direct interaction with school-age children, as a music teacher during the classes conducted and during the national and international competitions of the kind. From experience, we noticed that few teachers are concerned with stimulating the children's creative potential, either due to the lack of courage towards accepting the child's spontaneity or due to insufficient knowledge and training in this direction. In the past three years, we have attended many times as a mentor teacher or evaluator teacher in a jury at numerous pop music competitions for children and we have noticed that many times, a child interprets the same song in different competitions and, in addition, sings in the same manner, without coming with something new or transmitting any artistic emotion.

Observing and analysing the children's performances and interviewing them after the contest, we noticed that there are two categories of children:

Children performing mechanically, without conveying the message of the song or artistic emotion, because that is how they were instructed by the teacher; these children can repeat the song several times in the same way, with the same interpretation and choreography;

Children who bring new elements with every interpretation, who involve emotionally and convey the message of the song every time they perform artistically.

We often asked why children's creativity and freedom of expression is not encouraged and why so often they desire to create "robots" that could reproduce the feelings of other people. What is the teacher's role in guiding these children? What should do to give the children the opportunity to express themselves creatively and to express their feelings?

3. Objectives

For the real musical development of the children, the teachers should not limit themselves to help the children memorize and reproduce musical works in an intuitive way, turning them into robots that have no ability to express

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