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Formation of The Creative Person

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Abstract

This article is a study of the «creativity» and «creative work» conceptions in modern higher education, where the analysis of their major functions and key characteristics is carried out. This study challenges current thinking about the integration of these phenomena into the area of modern education. It is essential to note that «creativity» and «creative work» are presented in the publication as different sorts of the notion. Special emphasis is laid on the necessity of working out the universal creative teaching approach in higher education developing students' creative potential and providing them with productive knowledge. The article also deals with the role, aims and tasks of creative education concept. The advantages of this concept receive attention in the paper. The importance of transition from traditional system of education to creative educational system based on innovative educational model is stressed by the author. In the present day, Russian society is in need of specialists who are not only possessed of a functional readiness for professional activity, but who are also well formed creative individuals.

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1. Introduction

The Russian educational system is currently experiencing significant changes. Among the courses for transitioning to an innovative, socially oriented type of economic development included in the Concept for Long-Term Socio-Economic Development of the Russian Federation by 2020 are strategic goals in the sphere of education: a transition from a system of mass education to continuous, individualized education for all students, as well as an emphasis on the development of creative, socially responsible individuals (Novoselova, 2013). Much research by philosophers, psychologists, and pedagogues has been dedicated to the problem of forming a creative individual.

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Altshuller developed a theory which can help to form a creative individual in any person (TIPS). He proposed that the foundation of innovation should be detailed analysis of a problem, identification of the obstacles impeding its solution. His successors (Shusterman & Vikentiev, 1994, and others) offered the TIPS method (Theory of Inventive Problem Solving) for the upbringing of preschoolers and designed a system of games for the development of a creative imagination. Creative development teaches one the ability to forecast the consequences of one's own actions. Lerner, a follower of Altshuller, considers that at some point in their journey, every genius had an encounter with a miracle. This encounter gave birth to something important – a worthy goal, one which shaped the course of their whole life from that point on. H. Schliemann, for example, saw a picture of Troy as a child and was so amazed that he decided to find that lost city at all costs. Creative work is a calling, a flight from the ordinary, and a path to happiness.

Researchers suggest that creativity and creative work are interrelated concepts, but reflect different aspects of thinking. “To make an analogy, creative work is like the flight of a balloon on the unpredictable winds – it cannot be controlled, but only indirectly regulated (for example, with the help of PDG ψ -techniques), it has a subconscious character (analogs: Jung's “fantasy” thinking and S. Freud's primary process. Creativity has engine – this is special technology of creative thinking (TIPS, brainstorming, synectics, PDG ψ -technique and other analogs: Jung's “directed” thinking and the Freudian secondary process). The concept of creativity has its own connotations in the Russian language and is not a formal calque of the idea creative work (Vygotskiy, 1997). The goal of our investigation is to clarify the etymology of the definitions of creativity and creative work and examine the research of young scientists on this problem.

2. Etymology of the definitions of creative work and creativity

In the present day the concept of creative work is widely used in pedagogic terminology, along with the concept of creativity, which is quite similar in meaning.

We decided to analyze the etymology of the definitions of creativity and creative work, in order to answer the following question: are these two concepts synonymous?

Why is creativity equated with creative work? We look to the semantics of their definitions:

Table 1. Semantic of definitions.

Definition	Source
Creative work, an activity, generating something quantitatively new which is distinguished by its originality, historic-cultural uniqueness and inability to be repeated. Activity specific to man, since a creator – the subject of the creative activity – is required.	The Big Russian Encyclopedic Dictionary http://reword.org/online/?s_query
Creative work -a, neuter. The creation of new cultural or material items.	Ozhegov and Shvedova's Explanatory Dictionary of the Russian Language http://www.speakrus.ru
Creativity (from eng. create — to make, create) Creative capabilities in an individual, characterized by a readiness to accept and generate fundamentally new ideas which deviate from traditional or accepted patterns of thinking. An endowed talent, an independent factor. Also, a capacity for the solving of problems in static systems.	Wikipedia http://ru.wikipedia.org
Creativity (from lat. creatio - creation) — the capacity in a person for generating unusual ideas, original solutions, deviating from traditional patterns of thinking. Creativity is one of the elements of a creative personality and is not dependent on erudition.	Psychological Dictionary. Kondakov. (2000).

These concepts appear synonymous, which can lead to doubt in the practicability of introducing foreign language terms. In fact, creativity is more correctly defined not so much as a particular creative ability or the totality of such, but as a capacity for creative work; definitions which, though very close in meaning, are not identical.

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