Factors of the development of creativity

Among the many social and natural factors of the development of creative abilities, of course, education is the most important one. The German scientist F. Monks (1991) proposed a “triarchic model of creative talent”, highlighting three determining social factors which have an influence for the development. In his opinion, this is a school, a family, peers .

Monks believes that talent is realized in the presence of creative potential, the need for communication and high intellectual abilities. Let us stay to discuss the two most important factors: education and family.

At the stage of school education, we lose a lot of talented students, firstly, because very seldom creative children gain recognition from both teachers and peers. As it was already mentioned, they are inconvenient, not similar to others, are they are lost in the conditions of competition and stress. The so-called excellent students (children with high intelligence, but with low creative potential) in schooling have advantages over those who are bored with school standards.

Secondly, schooling is formalized and, despite attempts to change something, it still remains so. Standardization is necessary in order to give students the necessary amount of knowledge. Mandatory discipline also inhibits the free expression of activity.

Thirdly, the entire educational system is focused on the development of the left hemisphere of the brain. Education involves the assimilation of norms, formulas, definitions, the systematization of increasing information. The material for better mastery is subordinated to logic (it is necessary to follow the rules of didactics). With such training, the loss of school education is inevitably large: the world is dismembered, it loses colors and smells, its whole picture disintegrates.

The way out of this situation begins to be realized by society: subjects that are designed to develop a person with the help of art are included in school education. The academic discipline "The World Art Culture." was introduced. The role of the theater with its syncretism, the activeness of the participants, an orientation towards empathy, participation and co-creation is great in such training.

Artistic activity (including both active creativity and a right perception of art) develops aesthetic, moral feelings and so on, so it educates the person herself. Doing art awakens creative activity, emotional responsiveness, imagination and associative, and, of course, the imagination and thinking. Art liberates the subconscious and teaches openness and impartiality in the perception of the world. It forms a culture of feelings and a culture of communication.

Thus, an essential pedagogical problem in teaching creativity and creativity is the preservation of the correct interrelation between consciousness with its logic and generalization in one side and the subconscious with its creative impulses, originality and unexpectedness of decisions in another side. How to cultivate the will and preserve intuition, instill a sum of skills (“school”) and not lose the enthusiasm? How to cultivate the "discipline of imagination" and help to come over the means of expression, without which all creative ideas will remain in vain?

The only answer we can find in the practice of an independent activity. Creative personality traits can only be developed in a business that requires appropriate abilities. This means that in each lesson one must strive to create a creative situation, solve a small, but a real problem, where there are no ready-made answers.

Only a creative teacher with a non-standard thinking, with a sense of humor, enthusiastic and infectious can resolve this difficult contradiction, relieving the pressure of authorities, shifting the focus of attention of students to creative tasks that require certain skills. Professional education includes four equal blocks.

Professional training is possible if a pupil, a student or an applicant has special abilities in this field of art, general abilities necessary for coming over the world artistic culture, creative potential of an individual and its orientation: cognitive, moral, aesthetic needs that form the ability to communicate and empathize with perception of the external world. Humanistic and aesthetic positions are formed in school. Creativity cannot be spiritless, and the artist cannot but bear social responsibility for his work. Therefore, the education forms a value-moral attitude towards people, towards art, towards a profession, towards oneself.

Let us speak about the program of moral habits in. A. Sukhomlinsky:

• To finish the job started.

• Doing work is not good, but good.

• Never shift your responsibilities to others and not enjoy the fruits of other people's labor

• To help the elders, the weaks, the lonelies, regardless of whether they are close people or “strangers”.

• Never let your loved ones limit themselves or create difficulties for themselves by satisfying my desires.

• Align your desires with the moral right to satisfy desires.

• Coordinate your joys, pleasures, and entertainment with the needs of other people. Do not allow your own joys give someone care and pain.

• Do not hide your reprehensible actions, have the courage to speak frankly about them to someone you consider necessary to say.

To sum up, the vocational art education is a system of interrelated components, where knowledge and skills turn into skill, and creative practice is humane and responsible to society. Skill binds together "what" and "how" - the main thing that can be taught in art.

Another important social factor in the development of creative abilities is a family. The outstanding Russian philosopher of the 20th century, I. A. Ilyin, has written about the family as a laboratory of human destinies. Here people are not given any particular creative goal, but theey simply live, rejoice, mourn, but at the same time they manifest themselves as freely as it is possible, realizing the eternal needs for procreation, caring for posterity, for love and understanding, for transmitting accumulated experience. Ilyin believed that the art of raising children is the most subtle, noble and responsible art on earth. It is the most important and difficult task to open the way for children to love, to inner freedom, faith, and conscience. "Where there is a healthy family, there creativity will always be conservative enough not to degenerate into groundless revolutionism, and conservatism will always be creative enough not to degenerate into reactionary obscurantism."

F. Vernoy, exploring the productive students of American colleges, identifies such factors in the development of creative talent:

• Moral atmosphere in the house. Stability and honesty in the family. The ability to respect the father and emotional closeness with the mother.

• A creative child usually lives in a lively and vibrant family setting, where the role of jokes and humor is great. His parents are optimistic, especially his mother.

• There are brothers or sisters in the family, so the child’s social roles are more flexible: he is older and younger in relation to other children in the family.

• The role of live music is great, and, we add, it does not matter whether it is playing the piano, folk instruments or choral singing.

• Parents play with children, or read them aloud, or participate with them in drama games, home performances, charades.

• Parents pay attention not so much to academic success as to the moral development of the child and his individual efforts.

• Parents of creative children see fewer flaws in them, trust them more, pay more attention to their internal qualities, rather than external achievements.

• The family feels warm and intimacy with children, respect for the child and interest in his affairs.

• In families there the creative children live, the mother is often dissatisfied with her education and would like to increase it, that is, she is kind, receptive to new knowledge.

As American studies have shown, material conditions are not significant. Let us come to a stay on one factor of creative development. In childhood, an important component of creativity is formed: the ability to see the world directly and holistically. A huge role in the development of this ability is nature. It’s probably not only that nature is an inexhaustible source of themes, images and comparisons. The feeling of an involvement to a nature, "an adaptation" in it is connected by many threads with the development of aesthetic feeling. Nature develops a wealth of sensations, in particular subtlety in the perception of the world.

F. Vernoy, paying attention to hindrances to creativity, among others calls the lack of sufficient sensory sensations in childhood. The modern child does not go through the natural stage of differentiation of sensations. Already in kindergarten, he is experiencing sensory hunger. On the other hand, it withstands enormous overloads and is in an atmosphere of constant "noise" that falls on his eyes and ears. This dulls the ability to distinguish weak stimuli. The child does not notice how the first shoots appear, how flowers bloom, does not distinguish the voices of birds, does not smell the smell of the earth after the rain. As a result of this, the fund of imaginative ideas is depleted, there is nowhere to replenish memory reserves.

Therefore, it is important to teach a child to peer, listen to the world of nature, to educate a culture of sensations already in preschool age, drawing his attention to the color of the sky, shades of colors in the autumn forest, teaching him to distinguish natural sounds, smells, forms and their combinations.

The perception of the nature is emotional and brings up the empathy. The task of adults is to direct the perception of the child along the path of creative exploration of the natural world. In dealing with animals, toy and living, the empathy develops; observing the anthill, the life of the swallows who built the nest under the roof, and the change of seasons, will then serve an invaluable service in productive professional activity. Nature, influencing on a person, organizes his inner world, develops metaphorical thinking.

All over the world, psychologists are concerned that children play less and spend more time watching television, perceiving in a “chewed” way what they would have imagined when reading a book themselves. Computer games narrow the horizons of the individual, moreover, almost all of them are aggressive. French studies indicate that television culture has a negative effect on academic performance in high school. Children who spend all their free time watching television or playing computer games do not concentrate voluntary attention, do not develop imagination.

The constant listening to hard rock inhibits the development of goal setting centers and wills in the cerebral cortex. Other natural social factors, such as the lack of promising opportunities in the future, also hinder the development of creative potential. If you know that you still don’t enter a serious educational institution, that you don’t get a job without cronyism, if the future of a whole generation and the whole country is uncertain, it doesn’t contribute to the development of purposefulness in an individual. The unattractiveness of adult roles interferes the creativity too. This is one of the reasons why our adult children remain children for so long - irresponsible, fun-oriented, accustomed to subordinating their behavior to the minute desires.

Finally, female education does not contribute to the development of the creativity. According to the deep social role of the woman - the keeper of the hearth, the foundations - the beginning of a conservative. She reproduces the female type of behavior in children. Under conditions of universal female employment, a woman is torn between work and home. She cannot fully invest her creative forces in teaching and educating her own children, especially those of others.

The rules and regulations, prejudice and lack of self-esteem, anxiety and high self-control associated with it, poor position in the classroom, in the study group, psychological incompatibility with the teacher, personal problems and lack of a creative climate — all of these reasons that are so common today, impede the formation of a creative personality. , ruining natural abilities at the root.

Thus, scientific and technical progress requires the development of the creative potential of each individual and also impedes its development. Nature suffers, man suffers. It is in this sense that we can speak about the ecology of a creative person, that is, about preserving the conditions in which the creative potential of an individual receives maximum development. A significant place here is occupied by pedagogical communication and the psychological climate in the educational team.