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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, P. N.,

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2013). Much research by philosophers, psychologists, and pedagogues has been dedicated to the problem of forming a creative individual.

Genrich 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 (M. Shusterman, I. 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. L. I. Lerner, a follower of G. S. 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* (Vygotkiy L. S., 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:

<p>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.</p>	<p>The Big Russian Encyclopedic Dictionary http://reword.org/online/?s_query</p>
<p>Creative work -a, neuter. The creation of new cultural or material items.</p>	<p>I. S. Ozhegov and N. Y. Shvedova's Explanatory Dictionary of the Russian Language http://www.speakrus.ru</p>
<p>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</p>	<p>Wikipedia http://ru.wikipedia.org</p>

systems.	
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.	<i>Psychological Dictionary. I. M. Kondakov. 2000.</i>

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.

A. Toynbee considers that the creative minority constitutes an “overwhelming” minority, that is, a few individuals who cultivate creative ideas. He proposes that in the present day this term has been “soiled”, frequently associated with *creativity*. Societally speaking, this is a sufficiently dangerous substitution of terms, inasmuch as creative people constitute the mass, while *creative work* people are indeed a small entity. The essence of *creativity* is the invention of the new, the fundamentally alternative; the meaning of *creative work* is the generation of the fundamentally new, which will be productive for societal development. Thus, not all creativity activity has a constructive *creative work* character (Toynbee, A., <http://3dway.org/publications/elita/otvorcheskom-menshinstve>).

L. S. Vygotskiy writes also that *creative work* is the lot of a chosen few: geniuses, great talents responsible for great artistic works, important scientific discoveries, or technological advancements” (Vygotskiy, L. S., 1997).

According to V. I. Andreev's definition, “a creative individual – this is a person capable of continuous self-development and self-realization in one or several types of creative activity” (Andreev, V.I., 1998).

Pedagogy defines *creative activity* as a form of individual or collective activity, creating something quantitatively new, never having existed before. As applied to the education process, it stands to define *creative work* as a form of individual activity, directed towards the creation of material quantitatively new for that individual and having a social meaning, that is, important for the formation of the individual as a social subject.

From the point of view of psychology, activity which leads to a new result or new product is called creative. According to the definition of L. S. Vygotskiy, “we call creative that activity of a person which creates something new, regardless of whether this is the creation of something in the physical, external world or a mental construction existing and revealed only within that person him or herself” (Vygotskiy, L. S., 1997).

3. Creativity and creative work in the research of scientists

The prominent American psychologist A. H. Maslow plays an important role in the research of *creativity*, giving a pragmatic criteria for the evaluation of one's level of self-actualization as an external manifestation of creative processes (Maslow, A, 2001).

Creativity is our capacity for *creative work*. It is realized in the form of new ideas and approaches in science, culture, politics, business – in a word, in all those dynamic areas of life where competition is well-developed. This defines its value for society.

E. V. Konova has addressed the problem of students social creativity. She noted that this problem is quite new for modern high school. As there exists no single opinion in modern psychological-pedagogical literature regarding what the term *creativity* should mean, a diversity of views on this topic have gained widespread currency. In analyzing domestic and international pedagogical literature, Konova ascertained that what is meant by *creativity* is a stable, systemic property of an individual, defining their sensitivity to new ideas and a striving for exits outside the limits of a given problem; a striving for the new. Social creativity is most successfully

formed in conditions of an educational system oriented towards individual development. These conditions are realized through refinement of a syllabus and its goals, provision of new teaching aids, use of new instruction methods and techniques, development of new – and perfection of existing – didactic material and personalized tasks, optimization of the instruction process, readiness of teachers to actualize the development of students' social creativity, and readiness on the part of students themselves (Konova, E. V., 2011).

I. I. Goncherenok points out that, along with the idea of innovation, the concept of *creativity* appeared in official European ideology in 2009. He notes that the National Advisory Committee on Creative and Cultural Education (UK) distinguished four basic characteristics of *creativity*:

1. *Creativity* includes imagination – the generation of something original.
2. *Creativity* is goal-oriented; it is imagination at work and has a moment of completion.
3. *Creativity* produces something original in relation to the previous work or results of a person or group.
4. *Creativity* has value in relation to the goal which it pursues. (Goncherenok, I. I., 2012).

In this way, in the opinion of British specialists, *creativity* is connected with the generation of ideas, their evaluation and realization.

B. S. Klementiev links the formation of the concept *creativity* with the appearance of a creative class in a social space (Klementiev, B. S.).

A. D. Zaretskiy considers that two factors represent the moving forces of a market economy: private ownership of means of production, intellect, property, competition.

The competitiveness of higher education dictates its level of *creativity*, that is, ability to adjust to life's shifting demands. Basic courses for the increasing of competitive ability in domestic higher education, he considers, can be:

- A restructuring of the social institution of domestic higher education in the context of changing priorities of the interaction of theoretical and practical instruction.
- Development of innovative pedagogy oriented towards the addition of creative skills and knowledge in students

4. Conclusions

So, what kind of individual should Russian universities be forming? The formation of individuals of surpassing mental faculties is possible only in a knowledge society, thus institutions which prepare the new generation of specialists are presented with great requirements. Creative students are distinguished by a striving for self-development and self-perfection (without which not only successful instruction is impossible but also independent organization and realization of scientific research work), an ability to adapt to new situations, reevaluate accumulated experience, and analyze one's own abilities.

Development of *creativity*, personality dynamics, professional and spiritual maturity is influenced most of all by pedagogic factors (a motivational creative environment, individual-oriented systems of instruction) which interact closely with social factors (societal acceptance of innovative activity, social tendencies of educational and labor collective) and psychological factors (level of intellectual activity, leadership qualities, readiness to cooperative creative activity, adequate self-assessment, self-organization of creative activity).

For creative activity both external factors (the absence of a strictly structured hierarchical society, absence of authoritarianism and bureaucratism, freedom of speech and press, tolerant relations towards free-thinkers) as well as internal (high intellectual level, openness to the new, personality type, ability to take responsibility on oneself) are necessary.

Why is *creative work* so important? It is important because the world is changing very rapidly, and people are constantly encountering new problems and situations. People must learn to think in new ways, creatively, in order to survive on our planet.

Can *creative work* be taught?

There is no conclusive answer to this question. S. D. Smirnov notes that the answer can be only negative. It has been determined, for example, that capacity for *creative work* (in other words, creativity) is not a special

characteristic of cognitive processes, but instead represents one of the deepest characteristics of a personality. Individuals cannot be formed but only raised. Raising them in turn can mean nothing other than the creation of conditions for the individual's self-cultivation. (Smirnov S.D., 1995).

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