



“ FOSTERING CREATIVITY THROUGH EDUCATION”

Education

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ABSTRACT

Creativity is a generated constellation of intellectual abilities, personality variables and problem solving are interrelated and go hand in hand. It is imperative that the concept of new and novel ways thinking are inculcated in minds of the children so that they can be productive in their achievements. In this article, an attempt has been made to discuss different aspects of human abilities related to creativity and developmental strategies for fostering creativity among the children.

KEYWORDS

Creativity, Education

INTRODUCTION

Each and every student has creative mind but he didn't apply hence teacher have to motivate them and develop their creativity and give them a new vision to see education and develop educational skill with the help of creativity.

Creative or innovative thinking is the kind of thinking that leads to new insights, novel approaches, fresh perspectives, whole new ways of understanding and conceiving of things. The products of creative thought include some obvious things like music, poetry, dance dramatic literature, inventions, and technical innovations, But there are some not so obvious examples as well, such as ways of putting a question that expand the horizons of possible solutions, or ways of concision of relationships that challenge presuppositions and lead one to see the world in imaginative and different ways. There exist two major areas in which the term is used. On one hand, it refers to a special kind of thinking or mental functioning, on the other hand, it refers to the generation of products that are perceived to be creative, such as work of art, architecture or music.

In the late nineteenth and early twentieth centuries, leading mathematicians and scientists such as Helmholtz(1896) and Henri Poincare (1908) had been to reflect on and publicly discuss their creative process. And these insights were built on in early accounts of the creative process by pioneering theorists such as Graham Wallas (1926) and Max Wertheimer(1945). The early years of the twentieth century saw a move toward empirical investigation of creativity within the new discipline of psychology.

Creativity- The concept of creativity has traditionally proved an elusive one to pin down. Most of the dominant writer on creativity acknowledges a broad spectrum of creativity which can be described as creative. More than 60 different definitions of creativity can be found in the psychological literature. The etymological root of the word in English and most other European Languages comes from the Latin *creatus*, literally “to have grown”. Perhaps the most wide spread conception of creativity in the scholarly literature is that creativity is manifested in the production of a creative work (for example, a new work of art or a scientific hypothesis) that is both novel and useful. Definitions of creativity take a fundamental assumption that creativity is something which all pupils can do:

- “Imaginative activity fashioned so as to yield an outcome that is of value as well as original”.
- “Creativity is the application of knowledge and skills in new ways to achieve a valued goal. To achieve this, learner's must have four key qualities:
- The ability to identify new problems, rather than depending on other to define them
- The ability to transfer knowledge gained in one context to another in order to solve a problem
- A brief in learning as an incremental process, in which repeated attempts will eventually lead to success.
- The capacity to focus attention in the pursuit of a goal, or set of goals.’

Types of creativity -

The creative abilities pertain only to verbal activity, and they accordingly belong in the category called semantic in the structures of intellect. They would be the main stay for creative people in the broad categories of writing, philosophy, and science. There are other categories of information. The content of primary concern for the pictorial artist is figural (visual). The content for the musical composer, arranger, and performance is figural (auditory). The kind of information with which the mathematician deals is symbolic, being composed of numbers and letters. Finally there is creativity in dealing with people, called behavioural creativity. Separate behavioural abilities are involved in understanding the behaviour of people and in thinking productively about how to deal with them. Both kinds of behavioural abilities are important for solving interpersonal problems. Fluency, flexibility, and elaboration have been illustrated in the area of semantic or verbal content Creativity and learning.

The major educational question concerns the possibility of developing whatever creative abilities the student may have. Before we can engage in programs designed to produce this result. we must know whether training (or teaching) can increase creativity. Maltzman and his associates (1958,1960) carried out a series of experiments. Based on the assumption that training could increase originality. Maltzman preferred the term originality to creativity because he could define originality, simply in terms of unusual or uncommon verbal responses.

CREATIVITY AND PROBLEM SOLVING

Many writers discuss creativity as creative thinking or problem solving. Torrance and his associated (1960) for example, define creative thinking as the process of “ sensing gaps or disturbing or missing elements: forming ideas or hypotheses concerning them: testing these hypotheses,” George (1970) also considers creativity to be a form of problem solving which involves intuitive leaps, or a combining of ideas from widely separated fields of knowledge.

Creativity and Intelligence -There has been debate in the psychological literature about whether intelligence and creativity are part of the same process (the conjoint hypothesis) or represent distinct mental processes (the disjoint hypotheses). Evidence from attempts to look at correlations between intelligence and creativity from the 1950s onwards, by authors such as Barron, Guilford or Wallace and Kogan, regularly suggested that correlations between these concepts were low enough to justify treating them as distinct concepts. Some researchers believe that creativity is the outcome of the same cognitive processes as intelligence, and is only judged as creativity in terms of its consequences, i.e. when the outcome of cognitive processes, happens to produce something novel.

However a very popular model is what has come to be known as “the threshold hypotheses: stating that intelligence and creativity are more likely to be correlated in general samples, but that this correlation is not found in people with IQs over 120.

Development of creativity in Education-

Research into the development of creativity in education. There is very little recent research, it seems, investigating the development of creativity in education, although some commentators suggest that

creativity can be developed. Various kinds of training programmes have been advocated to develop creative thought processes. Creative thinking is often equated with originality, the generation of ideas, and with a range of problem-solving strategies (sometimes referred to as 'creative production'). Although there have been attempts to do this within a school contexts, Vernon (1989) concludes that the results of such studies suggests they are much less successful that is sometimes maintained. For although specific skills, such as problem solving, can generally be trained and improved upon, there is rarely a transfer to more complex activities such as creative production. Edwards and Springate, 1995, Leach, 2001 have suggested that THE Reggio Emilia approach to pre-school education in Italy is particularly successful at fostering children's creativity. This is achieved, they suggest, by:

- involving children in higher-level thinking skills (analysis, synthesis, evaluation)
- Encouraging the expression of ideas and messages through a wide variety of expressive and symbolic media
- Encouraging the integration of subject areas through topics holding meaning and relevance to the children's levels
- Offering adequate time for the in-depth exploration of specific topics

There is, however, a lack of external evaluation of such approaches which mix together, and possibly confuse, curriculum, learning and pedagogical theories and practices.

Nickerson provides a summary of the various creativity techniques that have been posed. These include approaches that have been establishing purpose and intention developed by the both academia and industry:

1. Establishing purpose and intention
2. Building basic skills
3. Encouraging acquisitions of domain-specific knowledge
4. Stimulating and rewarding curiosity and exploration
5. building motivation, especially internal motivation
6. Encouraging confidence and a willingness to take risks
7. Focusing on mastery and self-competition
8. Promoting supportable beliefs about creativity
9. Providing opportunities for choice discovery
10. Developing self-management (METACOGNITIVE SKILLS)
11. teaching techniques and strategies for facilitating creative performance
12. Providing balance
13. Enhancing the Creative Process with New Technologies

CONCLUSION

There is a significant amount of research and literature into the nature of creativity, there is relatively little research into the development and assessment of pupils' creativity. There are also important areas unresolved, such as whether being creative in one subject. There are a number of different aspects that need to be clarified if pupils' creativity is to be promoted. These aspects include outcome, the pupil, the process, the strategies used by the teacher, and the social contexts in which the activity takes place. For example, it has been suggested that early family opportunities for independent action encourage creative achievement and that creativity training programmes in schools are more effective when teacher involvement is high. Individual creativity may be affected by even very minor aspects of the immediate social environment. For example, creativity may be impeded where there is undue time pressure, over-supervision, competition, or where choices are restricted and evaluation is expected. The relationship between formal arrangements for the quality assurance of teaching and learning, including the use of subject centred levels, and the fostering of creativity may need more orientation.

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