

Characteristics of the Creative Development Technologies Applying During the Work With Students

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ABSTRACT

Present article explores the characteristics of the influence of creative influence technologies for school and college students on their professional and personal self-identification.

The aim of the study is students' creative development, which represents the process of integration of mental, emotional and physical personality components, which is corrected by the psychological technologies.

Methodological bases of the study are the ideas about an integrative nature of development within the inseparable emotional, intellectual and personality domains; about creative work as a cultural-historic and social-cultural phenomenon; about aesthetic and creative cultures; and about creativity.

The result of the study consists of revealing the following directions of creative development as self-identification factors: students' professional orientation, development of communicative skills and overcoming the difficulties in communication, exploring oneself and the world, adaptation to the educational environment and motivation towards creative activity.

The novelty of the study consists of developing a model and technologies that facilitate students' creative resources actualization, which helps their creative development. Using the technologies of creative self-expression in the process of working with school and university students allows improving the level of students' acquisition of the new knowledge and expands the field of application of this knowledge in further professional activity.

KEYWORDS

creativity, students, school students, self-identification, creative technologies.

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1. Introduction

The goal of a modern teacher is not only to pass certain knowledge to his students but also to develop the skills of independent thinking and creative approach in them, as well as to develop an individual teaching style based on the integration of the obtained knowledge and experience. The development of self-identification skill should begin in adolescence. The development of creativity

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and independent life perspective is a necessary foundation, which should be set in school. During the high-school age, one of the most important directions is career guidance, which is the most efficient with the application of the creative methods and creative development (Vygotskiy 1987; Vygotskiy 1991).

Professional training of the pedagogic colleges students implies the development of their creativity, along with mastering the theoretical material and practical work skills, ability to maintain the contact with the audience, openness and benevolence.

Both national (Ya.A. Ponomarev, D.B. Bogoyavlenskaya) and international (J. Guilford, E.P. Torrance, S. Mednik, R. May, A. Maslow, C. Rogers) researchers made a significant contribution to the development of the problem of creativity.

Modern psychological and pedagogic sciences address creativity as a personality category in the following aspects: 1) manifestations of divergent thinking (J. Guilford); 2) actualization of intellectual activity (D.B. Bogoyavlenskaya); 3) integrated personality quality (Ya.A. Ponomarev) (Bogoyavlenskaya 2002; Guilford 1969; Ponomarev 1994).

The study had the following aims:

- To explore the characteristics of applying the methods of working with school and college students that are aimed at creative development.
- To address the specifics of using the professional preparation technologies aimed of students' creative development.
- To organize a pedagogical experiment, which would include conducting an empirical-experimental evaluation of the developed model and revealing the characteristics of the creative development influence on students' professional training. To create methodic recommendations about developing students' creativity in line with the results of the experiment.

2. Materials and methods

Methodological basis of the study consists of the basic principles of humanistic therapy and pedagogics of A. Maslow and R. May, L.S. Vygotsky's creative work studies, creative personality development by D.B. Bogoyavlenskaya, Ya.A. Ponomarev, J. Guilford, E.P. Torrance, ideas about artistic pedagogics as a science of mentoring and teaching by A.V. Bakushinskiy, S.A. Gerasimov, B.M. Nemenskiy, A.A. Melik-Pashaev, G.M. Tsypin, B.P. Yusov, gestal-therapy approach of F. Perls, J. Enright and the system of integral pedagogics and psychology by K. Wilber (Bakushinskiy 1981; Maslow 1999; Melik-Pashaev 2000; Vygotskiy 1987; Vygotskiy 1991, Yusov 2004).

With regard to the analysis of literature, we conducted an empirical-experimental work, which included the following stages:

1. Diagnostics of the creative development in school and college students.
2. Conduction of the developmental experiment.
3. Conduction of the repeated diagnostics.

The structure of practical seminars follows the goals and aims of learning and consists of a number of stages, each of which uses certain technologies, which facilitate the development of students' creativity on that stage.

1. Greetings. On this stage teacher and students get to know each other; they clarify the group's requests, define the forms of work and strategies of interaction and establish a working contract with a group. This stage is primarily diagnostic. It actively uses the technologies of involved listening, empathy, support and clarification. Also, in dependence from a number of group factors (size, activity, level of aggression, anxiety, trust and personality traits), a teacher chooses the style of greeting and interaction and develops the strategy of further stages (Ilyin 2012).
2. Creation of the atmosphere of trust and support. This stage is characterized by the use of mild technologies of role modelling, non-directive leading by the teacher, use of drawing techniques of creative self-expression and a wide choice of verbal and non-verbal exercises (Golubeva 1993). During this stage, the basic group rules are discussed and further strategy of interaction and lesson conduction are defined.
3. Practical mastering of the work skills. This stage is the main one and takes most of the time. It is characterized by the use of a wide range of pedagogical and psychological technologies, aimed at activating a personality's creative potential, enhancing creativity and awaking the inner resources, which facilitate active acquisition of study material and application of theoretical knowledge in practice. This stage uses the technologies of psychodrama, role modelling, working with symbols, dance movements, drawing and immersion techniques.
4. Generalization. During this stage, the learned material is generalized and the conclusions are made. Here, the main goal is to integrate knowledge and experience, as well as to coordinate the proportion of work technologies and theory. In this stage it is reasonable to use the integrative technologies of working with drawing, psychodrama and gestalt-theory. Special attention is aimed and group discussion and interaction.
5. Modelling. The work in this part is aimed at students' adaptation to the prospective profession, development of a life perspective and transition to a new social status. This stage is the conclusion of learning. It is recommended to use the technologies of role modelling, directed fantasy and psychodrama on this stage.

As an example of methods of students' creative development we can propose the following.

“Conversation of qualities” technique (Kiseleva 2006; Lebedeva 2005).

Aim: development of creative reflection in 6th-11th-grade students (it is conducted in a small group of 4-10 people).

Warm-up. The psychologist lists the names of personality qualities and characteristics, and the adolescents take turns to show a person with these qualities. Another variation of the warm-up – the psychologist passes around the papers with the names of qualities, and the children have to take turns to stand in front of the rest of the students and show these qualities with gestures and mimics. Students-spectators have to guess the quality. After the warm-up,

children are suggested to think, which qualities they have, and to write them down on a sheet of paper.

The main part: school students have to draw their qualities (in any form). Each student presents his drawing to the group. Children take turns to go out to the center of the classroom and tell the others about their drawing. The teacher asks why the adolescent chose this particular color for representing a certain quality. After the presentation of the drawing, the child is asked to choose 2-3 most important qualities. Each student chooses “actors” from the other children for the roles of these qualities (for example, “Laziness” and “Intelligence”) and stages a conversation between them. The psychologist helps the student with staging a scene with questions like: “What could I-intelligent have said to I-lazy?”; “In which aspects can these qualities argue?”. After that there is a discussion.

Authors’ “Landscape” technique.

This exercise is performed in pairs. One of the participants is suggested to take a standard copybook page of A5 format and crumble it with his hand, then it should be unfolded carefully without flattening it. When looking at such sheet it is possible to see a landscape of shadows and light.

The participant is suggested to look closely at the unfolded sheet of paper. After some time, images appear from the interplay of shadows; it might be faces, shapes of people, animals and other objects.

The student pays attention to the figures that spontaneously appear in his field of vision. In the process of figure occurrence, it is necessary to articulate what in particular he sees in the current moment. The second participant plays the role of a consultant; he has to memorize the appearing images, upon his capacities.

Furthermore, the first participant should be proposed to create a story or a fairytale on the basis of the figures, which appeared during the observation of the paper. It is necessary to focus on the fact that the story plot should develop with the minimal invasion of the rational thinking.

On the next stage the participant is suggested to tell this story from the perspective of one of the tale’s characters, i.e. to see the tale with the eyes of one of the characters. He can be suggested to find the polar character (e.g. hero and villain) in the story and tell the tale from their points of view. It is necessary to point the story-teller’s attention to the question of whether the story has a character, with whom the story-teller associates himself. Probably there would be several of such characters, and they would reflect different aspects of “story-teller’s” personality. Then the consultant proposes the “story-teller” to look at the tale’s plot, its characters and their relationships once again and correspond these elements with his own life. The “story-teller” should judge if the characters are reflections of certain significant people in his life; probably, the plot of the tale is a metaphorical reflection of his life in general, of a certain episode in the past, present or near future. In case when the characters have real prototypes, it is necessary to focus on their interactions in the tale’s plot and in reality, to compare them and, if necessary, to draft the lines of further interaction.

After completing this exercise, it is necessary to conduct a discussion, during which the participants sit in a circle next to the person, who was their partner in the pair.

3. Results

Upon the completion of the study we obtained the following results.

1. We conducted the diagnostics in 5-11 grades (“Who am I?” test, “Self-esteem ladder”, developed surveys and art-pedagogics methods of diagnostics, as well as observation) (Druzhinin 1996). The study was based in Moscow schools #121, #1673 and #600. According to the diagnostic results, we revealed that all students can be divided into three groups, which correspond to the following levels of creative self-identification: high, average and low. The study allowed revealing that in the majority of school students the level of creative self-identification had increased, they gained awareness in the professional choice (more than by 30%) and the motivation in the field of creation and learning had also increased. Creativity increased by 20% in 5th and 6th grades.
2. We conducted the evaluation of the efficiency of the pedagogic model of creative development and its influence on students’ professional training. During the study, we approached creativity diagnostics as a “miniature model of a creative act” (P. Torrance), which provides an opportunity for orientation in the level of development of a creative personality’s individual program (Tunik 2002). We used N.F. Vishnyakova’s “Creativity” test for the diagnostics together with the projective methods developed by the authors and professional observation of the creativity development process in the creative activity forms (Mironova 2006). The questionnaire is a survey of 28 questions, which were combined in 4 groups with 7 questions in each of them. These groups revealed four parameters, which are related to the level of development of the pedagogue-psychologist’s professional skills (Figure 1).

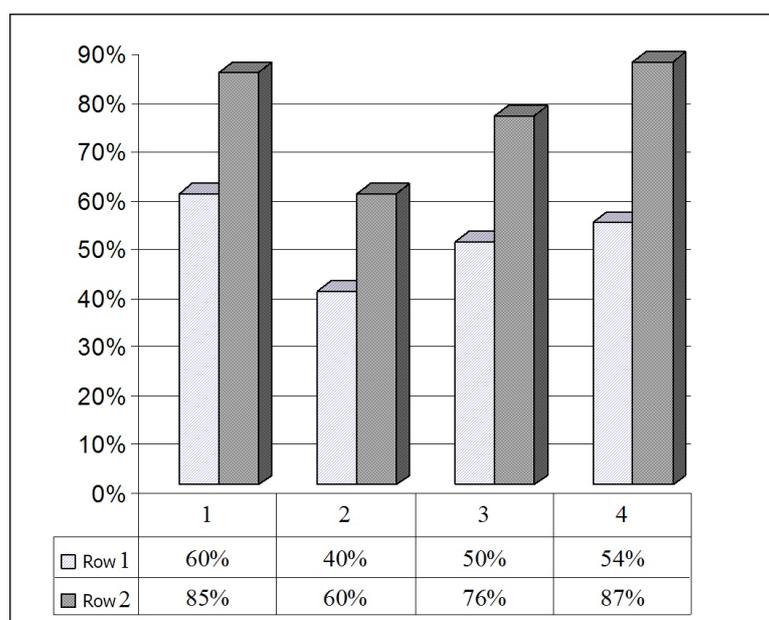


Figure 1. Diagnostic results of the education psychologists' professional preparation level during the initial and the final stages of learning.

The experiment was conducted in the senior- and sophomore-years student. Each year was divided into control and experimental groups. In the control group the lessons were conducted without practical lessons in their structure. The experimental group had such lessons.

The survey was conducted twice: during the initial and the final stages of learning.

The results of the survey showed that the professional preparation characteristics were higher in the experimental group than in the control group, which proves the efficiency of using this pedagogic model in practice.

1. openness to new experience;
2. ability to concentrate;
3. engagement in the education process;
4. positive attitude towards the professional activity.

Upon the completion of the study we obtained the following results:

- Using the technologies of creative self-expression allows actualizing and working through the limiting beliefs, which block students' personality potential, in relatively short time.
- Drawing techniques help studying intra-personal space, which allows presenting the structure of internal conflicts in an illustrative and clear way and study them from the perspective of an opportunity to solve them constructively (Jung 1991).
- Psychodrama technologies allow specifying and working through the unfinished situations, related to the traumatic events in the past and seeing the expectations of the future events from the perspective of rationality of using them in the context of self-identification.
- The creative learning facilitates the actualization of a personality's creative potential, which allows the students to use the obtained knowledge in the pedagogical practice to a greater extent (Lebedeva 2005).
- When a teacher uses drawing technologies during the lessons, it allows structuring the material from different topics in an illustrative way and integrating it in form of a structured and clear pattern (Kiseleva 2006).

The results of the study can be used during the education and additional education of teachers of various profiles in the system of basic and additional education, as well as in the system of post-graduate education and pedagogic proficiency.

Based on the results of the study it is possible to draw the following statements: 1) creativity is addressed, firstly, as a universal personality characteristic, secondly, as an ability to react in new conditions, and thirdly, as a process aimed at actualizing a person's intellectual and creative activity; 2) creativity can be divided in the specific types: general and social-communicative; verbal and non-verbal; external and internal, whereas within the cross-cultural theory creativity is defined by the type of culture in which a person exists; 3)

creativity as a process, a personality quality and an ability accompanies social creative work and can exist only within a certain culture and society; 4) creativity implies the integration of personality skills, motives and resources, which create an affirmation towards openness in perception of the surrounding and search of self-actualization opportunities.

The main criterions of creativity in students are the following:

1. Openness to new experience. This criterion is defined by a capability to generate new ideas with the aim of developing positive attitude towards other people and discovering new models of interaction in the field of pedagogic activity. In order for the openness to appear and develop, it is necessary to create certain conditions, which directly depends on the presence of the atmosphere of acceptance and support in the group. If this rule is not followed, there might be situations, which disrupt the group work. A teacher's task during the greetings stage is to test the students in order to define the level of trust in the group.
2. Increasing creative potential. This parameter directly depends on the activation of personality's creative resources. Activation of creative resources can be conducted with the use of visualization and role modelling. Statistically, visual modality of experience is used more frequently the others, and therefore it is the most susceptible to modifications. The process of visualization is available to almost anybody and it can be easily taught to almost anybody in a relatively short time. This fact allows using the visualization process on different stages of learning regardless of students' basic initial level of knowledge. Using role modelling allows developing the work skills, which are used in the professional pedagogical activity.
3. Ability to concentrate. This ability is the most significant in a teacher's work. It directly depends from the presence of a system of values and beliefs, which allows maintaining the attention in the state of free focusing and being interested and engaged in the pedagogical activity process. The ability to concentrate can be disturbed by unsolved and unfinished life situations. Working with such kind of experience implies the relieving of actual educational situation with the aim of gaining complete and final experience of the whole range of emotions, which accompany this event.
4. Empathy. This criterion facilitates the establishment of positive relationships in the pedagogic activity and develops while students encounter a number of modelled situations in the atmosphere of positive acceptance and support.
5. Engagement in the educational process. This parameter is related to consolidating the skills obtained on various stages of learning and their use in further professional activity. In order to develop such engagement in students, it is recommended to use the technologies, aimed at group interaction. Such technologies include the elements of group warm-ups in psychodrama, theater of spontaneity and gestalt-therapy.

Development of students' creativity directly depends on the level of understanding of the studied subject, because the ability to adequately translate

the obtained knowledge especially depends on the understanding. Understanding is a resulting force of knowledge and experience. In the context of learning it means that the increase of knowledge and experience should gradually complement each other, so that the line of understanding was developed in a balanced way. Knowledge is developed during lectures, and the experience is gained during the practical seminars. Understanding develops during traditional seminars, during which the students gain an opportunity to integrate the obtained knowledge and experience.

4. Discussion

As a conclusion of the empirical work, the obtained results can be corresponded with the aims of the study, as well as with the results obtained by other researchers in the field of students' creative development.

This work is based on the achievements of modern studies related to the problems of higher professional education and creative development in Russian Academy of Education (we analyzed the works of F.T. Mikhaylov, V.P. Zinchenko, V.V. Kraevskiy, A.S. Zapesotskiy, A.A. Rean, V.I. Andreev and others), principles of humanistic pedagogics (V.I. Vernadskiy, N.K. Rerikh, Sh.A. Amonashvili), statements of the developmental learning system of V.V. Davydov, D.B. Elkonin, V.P. Zinchenko, the paradigm of culture-consistent education (V.T. Kudryavtsev, B.I. Slobodchikov, L.V. Shkolyar).

Based on the results of analysis of the literature references and the empirical study, we developed a model of students' creativity development (Figure 2).

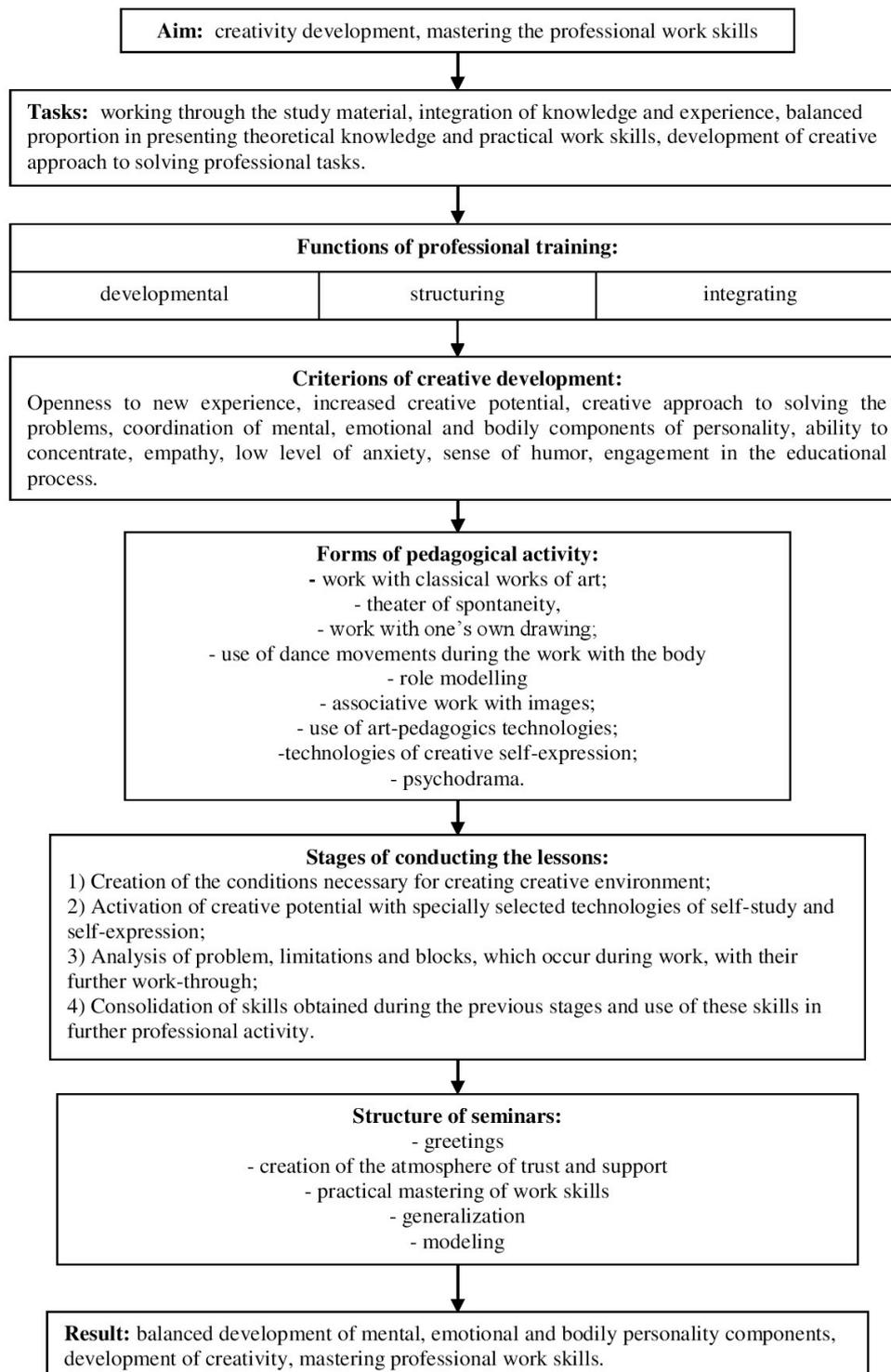


Figure 2. Pedagogic model of students' creativity development

Therefore, it is possible to reveal developmental, structuring and integrating functions in the educational process. Developmental function facilitates students' transition through a number of learning stages and stages of the professional skills development; structuring function allows coordinating the process of knowledge, abilities and skills development in the educational process; and integrating function helps to integrate the amount of experience and knowledge and to create the understanding of the studied subject. The revealed functions facilitate creativity development in students, which defines their wide use in the educational practice. In accordance with the educational program, students are faced with the following tasks: mastering the conceptual apparatus in correspondence with the chosen specialty; studying the work methods within the presented approaches; and obtaining practical work skills (Andreeva 1980; Melik-Pashaev 2000; Vagin 2002).

Due to the use of technologies, which facilitate the actualization of personality's creative resources, it is necessary to note a number of characteristics, specific for different stages of personality's creativity development in general: 1) such development can be characterized as gradual exploration of a new territory; 2) this territory is mostly located within a personality but is also related to the space surrounding a person in the current period of his existence; 3) creative development is related to discovering new forms of combining previously known material into a new kind that binds previously separated elements; 4) this new kind of connection can seem counterintuitive and unfamiliar at first glance; very often, discoveries and inventions are made this way.

Creative development component in the education process is related to the uniqueness and originality of each student at any moment of time. The creation process becomes a way of self-exploration, expansion of contact with the surrounding people and oneself. As a consequence, students' personality resources and use of the practical skills, acquired at the lessons, in further professional pedagogic activity expand.

Within the development of school students' ability to self-identify, creativity development implies the development of the following qualities (Goldstein and Kreger 2014): rationality during the career choice, communicative skills development and overcoming difficulties in communication, motivation towards creative activity, exploration of oneself and the surrounding world and successful adaptation in the school environment.

5. Conclusions

Creative development of a personality is related to the development of qualities necessary for creative exploration of the reality. Such qualities can be developed only in the process of personality's interaction with the surrounding society. In situations when such contact is distorted, a personality need support and correction. In these cases, the technologies, which facilitate the increase of a personality's potential and its creative activity, might be used. These technologies help developing a healthy self-esteem, strengthening the reliability

on one's own resources and working through psychological difficulties, which prevent an adequate contact with the reality.

1. Based on the conducted analysis of the psychological and pedagogic, cultural-scientific and scientific-methodical literature on the problem of the study, we defined the theoretical bases of students' creative development during their professional preparation. These bases are integration of knowledge and experience, balanced proportion in the presentation of theoretical knowledge and practical work skills and development of creative approach to solving professional tasks.
2. We revealed the main criterions of school and college students' creative development with regard to their level of readiness for accepting and learning a prospective profession. Such criterions are: unusual solution of creative problems, openness to new experience, increase of the creative potential, ability to concentrate, empathy, low level of anxiety, sense of humor and interested engagement in the educational process.
3. The technologies, aimed at creative personality development in school and college students, are a system of methods, which is based on integration of pedagogic and psychological approaches towards the development of personality's creative resources, which facilitates school students' self-identification and pedagogic colleges students' professional training.
4. We developed a model of students' creative development and adapted it for college teachers. The model includes the description of the professional training functions, creative development criterions, forms of pedagogic activity and stages of conducting lessons and seminars. Seminars are connected to the stages of group development and correspond with the studied material by the mutual complementary principle.
5. The conducted empirical-experimental work proved the rationality of creativity development both in school students and in pedagogic colleges students in developing their professional activity skills. The results of the experimental part of the study allow stating that the applied technologies might be recommended for the teaching activity in the humanitarian cycle subjects.

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