

THEORETICAL ANALYSIS OF THE PROBLEM OF CREATIVITY IN PSYCHOLOGY

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Abstract. *This article discusses the issues of developing students' creativity and increasing their active participation in education through these factors. In addition, in today's context of rapid development of science and technology, all stages of continuing education, including the socio-psychological features of the development of creativity, logic, content, creative abilities of students in ensuring the effectiveness, efficiency and quality of higher education.*

Keywords: *personality creativeness, fluency, adaptability, self-esteem, creativity, personality traits, individual-psychology traits.*

The psychology of creativity is a field of scientific and applied knowledge, developed mainly by general psychology, personality psychology and differential psychology. This branch of psychology generalizes theoretical and experimental studies of creativity, studies the general psychological patterns of the structure, regulation and development of creative activity, as well as the characteristics of a creative personality, the nature of creative abilities and the ways of their development [3].

The psychology of creativity uses knowledge from various branches of psychology: social psychology, developmental and educational psychology, personality psychology, psychophysiology, psychogenetic. The psychology of creativity is represented in various areas of modern psychology: the cultural-historical approach, activity theory, psychoanalysis, Gestalt theory, existentialism, humanistic currents, cognitive psychology, which determines the theoretical principles and methods of research, as well as the options for psycho-correctional and training practices and procedures used. The psychology of creativity is of great importance for other sciences: philosophy, sociology, political science, economics, management, advertising, marketing, computer science and artificial intelligence, engineering and design theory, pedagogy, art history and for all applied disciplines related to the search and analysis of new creative solutions.

The term “creativity” indicates both the activity of the individual and the values created by her, which, from the facts of her personal destiny, become the facts of culture.

Creativity (from old Latin “creation” - creation) is the creative capabilities (abilities) of a person, characterized by readiness to produce fundamentally new ideas and included in the structure of giftedness as an independent factor [1].

Creativity can manifest itself in thinking, feelings, communication and certain types of activities, characterize the personality as a whole and/or its individual aspects, products of activity, the process of their creation.

Creativity is considered to be the most important and relatively independent factor of giftedness, which is rarely reflected in tests of intelligence and academic achievement. On the contrary, creativity is determined not so much by a critical attitude to the new in terms of existing experience, but by receptivity to new ideas.

The concept of intelligence is inextricably linked with the concept of creativity. It is understood as a set of the most general mental abilities that provide a person with success in solving various problems. Although intelligence is one of the most studied psychological concepts, there are many differences in its understanding. Some consider intelligence to be some general mental ability, others believe that this concept combines ideas about various mental abilities.

Guilford (1959) gives an idea of creativity in his model of intelligence. This model includes a list of mental operations, one of which is classified as the main one - creativity. Guilford noted that two types of operations can be involved in the process of extracting information from memory - convergent reproduction and divergent reproduction [2].

Divergent reproduction - required to solve problems that may have many different and equally acceptable solutions (What else can we do with a ballpoint pen other than write something? How can we make the history of the ancient world meaningful for modern students?).

Guilford stated that creativity involves divergent thinking, represented by fluency, flexibility, and originality of thought processes. People with well-developed ideas-forming and perceiving abilities come up with many more ways to solve a problem in a short time. They are highly flexible and can easily switch from one approach to solving a problem to another, new one, if the problem and its conditions are new and require an appropriate approach. Original people can create new and universal assumptions and ideas (fluency), “break boundaries” to attack a problem from a new position (flexibility), and come up with new and truly unique ideas (originality) [5].

Initially, D.Gilford included in the structure of creativity, in addition to divergent thinking, the ability to transform, the accuracy of the solution, and other intellectual parameters proper. Thus, a positive relationship between intelligence and creativity was postulated. D.Gilford’s experiments revealed that highly intelligent subjects may not show creative behavior when solving tests, but there are no low-intellectual creativity.

Later, Based on the factual material, E.P.Torrance formulated a model of the relationship between creativity and intelligence: with an IQ of up to 120 points, general intelligence and creativity form a single factor, with an IQ of over 120 points, creativity becomes a factor independent of intelligence.

In the experiments of D.Gilford and E.P.Torrance, the only condition was introduced that distinguishes creativity tests from intelligence tests: the subject could give any answer to the task and any number of answers (by definition of divergent thinking). The time to complete the task was limited, the task was given by the experimenter, and not chosen or designed by the subjects, there was an assessment of the accuracy of the answer, test norms, etc. [5].

An important stage in the study of creativity was the work of J.Gilford, who singled out convergent (logical, unidirectional) and divergent (going simultaneously in different directions, deviating from logic) thinking. Most creativity tests are focused on identifying divergent abilities: they do not imply a certain number of answers; evaluates not their correctness, but compliance with the task; encourages the search for non-trivial and unexpected solutions.

P.Torrans defined creativity as a process of sensitivity to problems, to a deficit or disharmony of existing knowledge; definitions of these problems; search for their solutions, hypotheses; testing, changing and retesting hypotheses; finally, the formulation and communication of the result of the solution [4].

According to P.Torrans, creativity includes increased sensitivity to problems, to a lack or inconsistency of knowledge, actions to identify these problems, to find their solutions based on

hypotheses, to test and change hypotheses, to formulate the result of a solution. To assess creativity, various divergent thinking tests, personality questionnaires, and performance analysis are used. In order to promote the development of creative thinking, learning situations that are characterized by incompleteness or openness to the integration of new elements can be used, while students are encouraged to formulate many questions [1].

Consideration of creativity as a process makes it possible to identify the ability for its successful implementation, the conditions that stimulate this process, and also to evaluate creative achievements. In the tests of creativity developed by P. Torrens, models of creative processes were used, reflecting their natural complexity in various fields of activity: verbal, visual, sound, motor. The tests assess creativity in terms of fluency, flexibility, originality, and development of ideas.

Torrance has developed many tests to measure divergent thinking. They include tasks to create new ways to use boxes or bricks, or suggest ways to improve a stuffed animal to make it easier to play with. Reactions and responses to these tasks were the main measures of fluency, flexibility and originality.

These tests have a low correlation, but are of great importance in relation to IQ tests. Torrance's research shows that children with low IQs did not perform well on tests of divergent reproduction. The people who scored highest on tests of divergent thinking were usually of average intelligence, but a higher IQ does not guarantee that divergent recall abilities will be very good.

In addition to tests to determine creativity, special questionnaires are used with lists of situations, feelings, interests, forms of behavior that characterize creative people. These questionnaires can be addressed both to the subject himself and to the people around him. Expert assessments are used to analyze creative products: scientists, artists, inventors. The standards for such assessments are always based on public judgment.

Getzels and Jackson (1962) were at the very beginning of the study of the relationship between divergent thinking, intelligence, and creative action. In a group organized primarily from the most outstanding students, they found striking differences between students with the highest levels of intelligence and low levels of divergent thinking and students with outstanding divergent thinking scores but low IQ scores.

Below are examples of stories about a person depicted on photographs flying in an airplane.

For students with a low level of divergent thinking, the problem was to make up a story from a picture. If the picture shows an airplane, they will talk about travel. For students with a high level of development of divergent thinking, the problem was to talk about what came to their mind. The picture may show a man on an airplane, but the story may be about divorce [4].

Differences like these led Getzels to see creativity less as the ability to solve problems than as the ability to find new ones.

Thus, the diagnosis of creativity uses a positive criterion: the manifestation of creativity during testing indicates that the individual is creative, but the opposite is not true. This implies the senselessness of using creativity tests in the selection of “gifted children” in any kind of gymnasium. High levels of creativity do not at all guarantee their creative achievements in the future, but only increase the likelihood of their occurrence in the presence of high motivation for creativity and mastery of the necessary creative skills. The experience of teaching some aspects and methods of creative behavior and self-expression, modeling creative actions demonstrates a significant increase in creativity, as well as the emergence and strengthening of such personality

traits as independence, openness to new experience, sensitivity to problems, and a high need for creativity [4].

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