

# Role of Creativity in Program of Teaching and Learning

## Abstract

The Creative process is any process by which something new is produced an idea or an object including a new form or arrangement of old elements. The new creation must contribute to the solution of some problem that is why the author feels that education should help the teacher in an important exploration of himself or herself and his or her potential as a creative teacher. He states that teachers should try to elicit the best possible performance from each student in every kind of intellectual activity letting the specialization evolve slowly out of the complex and largely inscrutable matrix of intellect, temperament and motivation that makes a unique individual.

**Keywords:** Creativity , Development, Curriculum, Aspects, Inventiveness, Teacher Interaction

## Introduction

Creativity is the key to education and the solution of mankind's problems. If a child is creative, he is constantly seeking better answers to the problems that confront him. He brings this method of solving problems of learning to school with him. If he were free to operate in a normal manner, he would continue to be creative. Studies of perception indicate that each individual perceives uniquely in terms of his background of experiences, his purposes and his needs. It is no longer safe for the teacher to assume that all youngsters will learn the same thing from reading the same assignments, from the same field trips, or from the comments of the teacher. Provision of creative activity by the pupil is essential if a teacher is to be sure of what he has taught and to be able to evaluate adequately the teaching he is doing.

## Concept of Creativity

Creativity is a general ability possessed by all essentially healthy individuals to some degree. All people think in terms of different levels of creativity. A great deal of mist surrounds the word creativity. Since a person can behave creatively in many ways, it is not strange that there are many definitions of creativity but there is no universally accepted definition of creativity.

To give a bird's eye of the overall functions of creativity, its definitions may broadly be divided into five groups. They are as follows :  
Creativity as a Talent : Carl Roger (1975) defined creative process as an action of the rational and novel product. Rhodes (1961) defined creativity as a process and as a talent found in some individuals.

## Creativity as a Process

Maslow (1966) stated that creativity is a process which is preconscious rather than conscious process and included something of checking and corrective process. Taylor Chamber (1973) described creative thinking as a process which has been considered as bipolar in which the interaction between the person and the environment will be studied.

## Creativity as a Novel Idea

Thurston (1952), Stein (1953), and Raina (1989) described creativity as a novel idea. Creativity involved responses to that of novelty, statistically frequent to some extent of adoption. It is concerned with something which is new rather than unexpected or non-traceable area.

## Creativity as a New Thinking

Getzel (1972) held the view that creativity consisted of two important components – convergent thinking and divergent thinking. Convergent thinking referred to intellectual ability where as divergent thinking referred to the method adopted by the individuals to attain their goals and objectives. Torrance (1969) described creative thinking as the capacity of sensing the gaps in missing elements, identifying the difficulty, searching for solutions, formulating hypotheses, testing and retesting them



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and finally communicating the results. Federick Bartlet (1969) described creativity as an adventurous thinking.

#### **Creativity as a Problem Solving Capacity**

Kilpatrick (1906) defined creativity as a problem solving method. According to him it was the best method to solve the problems of our daily life. According to Guilford (1952), creativity is essentially problem solving method. It is this aspect that is gaining utmost attention.

#### **Elements of Creative thinking**

According to Guilford (1966), creativity is a form of divergent thinking. Divergent thinking is a kind of mental operation in which we think in different directions, sometimes searching and sometimes seeking variety. Divergent thinking leads to novel responses to a given stimuli. The unique feature of divergent thinking is that a variety of responses are produced. Guilford (1966) and his students undertook to discover and define the complex of abilities that together make up creative thinking. They devised tests to explore each of a number of possible components, and eventually established somewhat different but related abilities as follows :

#### **Sensitivity to Problems**

This means awareness of defects, needs and deficiencies in the environment. A test of this ability is a set of questions asking for the defects which might be improved in common appliances, such as a refrigerator or social institutions such as the school.

#### **Fluency**

(2a) Associates Fluency : This is the ability to think of words rapidly that meet certain requirements, such as being synonymous or being opposite. (2b) Ideational Fluency: This is the rate at which a person can think of ideas. For example, a person may be asked to think of as many uses as possible for a common brick.

#### **Flexibility**

It is a matter of fluidity of information or a lack of fixedness or rigidity. Flexibility is the basis of originality, ingenuity and inventiveness. (3a) Spontaneous Flexibility : This is the ability to strike out in a number of different directions in one's thinking. For instance, in the question about 'uses of a brick', those who have much spontaneous flexibility will think of a variety of uses, taking account of the various qualities of a brick, such as weight, solidity, abrasion and size. (3b) Adaptive Flexibility. It is the ability to change the direction of one's thinking in order to keep up with a changing problem situation.

#### **Originality**

It is a quality which can be demonstrated in several ways, one being the uncommonness of ideas a person has, another the ability to produce clever, "Original" titles for stories, and another being the ability to see unusual consequences of outlandish hypotheses, such as, "What would happen if people only had 3 fingers?"

#### **Redefinition**

It is the ability to improvise operations in situations where as familiar object may be used for unfamiliar functions, such as in the questions, "What

are the various devices for pounding a nail into a wall as a picture- hanger ?"

#### **Elaboration**

It is a facility for adding a variety of details to information that has already been produced. Creative productions very often progress from a vague outline or theme. through development of a more clearly organized structure or system with its essential aspects, then to the more elaborate finished affair, whether it be a poem, a novel, a painting or a scientific theory. There are implications to be followed up and finishing touches to be added in order to round out the final product.

#### **Creativity in Relation to Educational Goals**

Creative thinking is a powerful force for lifting man to higher levels of intellectual functioning, human dignity and achievement. It has given us the alphabets, printing, radio, television, computers, and spacecraft. It has given us great art, architecture, music and literature.

According to research evidence (Torrance, 1962), it became clear that creative thinking is important for mental health, educational achievement, vocational success and many other important areas in life. As studies by Torrance (1962) creative behaviour among both children and adults, it became increasingly clear that perhaps nothing could contribute more to the general welfare of our nation and the satisfaction and mental health of its people than a general rising of the level of creative behaviour. There is little doubt but that the prolonged and severe stifling of creative thinking cuts at the very roots of satisfaction in living. This must inevitably create overwhelming tension and break down.

Teachers and educators must have a better understanding of the creative process and the influence of the personality pattern on the creativity of the individual. They should find out how educational institutions can liberate the creative potential of the individual and initiate him into creative way of life. They should strive towards providing and educational environment that would free the individual from the shackles of prejudice, fear of the unknown and from ignorance.

Schools are the proper and fertile ground for the release of the creative potential, but it is only in a liberated atmosphere that productive creativity will manifest itself.

#### **Aspects of Designing Creative Teaching**

Using the 'raw' material of teaching – time, space, people and content – a teacher creates his designs, arranging (ordering and reordering), those ingredients of education in a constant flow and in an intermingling way.

The three aspects of design are :

1. Responding in interaction with individuals and groups.
2. Developing content with individuals and groups.
3. Organising inter-related uses of time, space and materials.

#### **Creativity in the Development of Content**

Curriculum content is of four sorts, each highly important for today and tomorrow.

1. In the form of information itself – facts, generalizations and theories.
2. A set of skills – for securing information from varied sources, for organizing, interpreting and evaluating information, and for putting information to work in solving problems.
3. The realm of feelings – good feelings towards self and others, values to guide in the interpretation and use of information and appreciation of integrity, beauty and order.
4. A repertoire of approaches to be used as appropriate – analytic, experimental, intuitive, imaginative and creative modes of experience.

Unfortunately, teachers sometimes concern themselves mainly with information content. They become overzealous about feeding in a great deal of subject matter that they believe is important. Novelty in the fundamental approach to teaching is frequently discouraged while, in the name of experimentation, the restrictive, inhibiting tradition of pedagogy is being reinforced at a time when it is apparent that creativity is required for our very survival.

We must confess, as teachers, that we have stopped far short of helping children to learn how to focus their own experiences. What we have been doing historically, is to provide children with prefocused data in all kinds of fields. However, to supply information alone – the historical purpose of the school – is to do nothing about the development of creativity. Perhaps this is why school marks and college degrees tell so little about the creative abilities of people. Yet it may be asserted that every school subject has creative possibilities, since every subject is itself the result of creative endeavor. What is required is that we teach “sciencing” “mathematicizing”, and so on and that the information in these and the other fields be made available for the purpose of discovery, not merely for passive learning.

#### **Teacher Interaction with Individuals and Groups**

This may be identified as the dynamics of teacher – child and child – child relationships that promote individual development, including creativity. Some, however teach in ways that close doors instead of opening them, that tend to incapacitate individuals for independent, avid searches for knowledge.

Creative development of content has as its purpose the building of an intelligence that is continuously being informed and that is committed to higher human values. Creativity in teaching should result in flexibility in planning and transacting so that there is room for new ideas and room for more than the ideas a teacher needs to deliver.

There are three requirements for a teacher to show more creativity in the development of content.

1. A clear image of content worthy of development, a framework within which to operate.
2. The structure of the content with which he may be expected to help another individual deal.
3. The convictions with respect to the importance of multidimensional content which cause him to find the time and the ways to provide the experience necessary for satisfactory individual progress at any point of time.

Inventiveness with time, space and materials

Experiences occur in the ongoing process of living in school, but whether they are instrumental in changing behaviour and in illuminating and giving quality to learning depends on their fullness and vividness. Much of this is made possible through the resources that the teacher provides. Whether the materials are books or frogs’ eggs, films or a recording of a Indian hymn, sheep for shearing or a cargo ship bound for Sri Lanka – all must help to keep open the way to adventure and to intense living.

In providing learning opportunities, the teacher must work not only with the human beings around him, but also with resources of time, space and materials. These are readily available. How he uses them is the test of his own creativity as a teacher. It is the privilege of teachers so to design learning opportunities that the dimensions of a learner’s world will be broadened, keeping him alert to the inexhaustible nature of experience.

#### **Creative Teacher**

A creative teacher will have adequate mastery over his subject and a strong desire to acquire more and more of it. In fact, he is an explorer of ‘truth’. He strives continuously to grow professionally. Occasionally, he does self-education, analyses his shortcomings and tries utmost to get rid of them. He is always prepared to welcome the knowledge acquired as a consequence of new experiences and is always very cautious not to develop any sort of prejudice. He makes sincere efforts to learn something from all types of experience.

A creative teacher very well understands the laws of learning and keeping in view these laws, the makes appropriate and desirable changes in his methods of teaching. He also tries to understand each and every student and plans his teaching in accordance with the interest and abilities of students whom he has to teach. In addition to it, he studies the maladjustments present in the student’s personalities and strives hard to release their creative potential by making a multi-prolonged attack on the problem. Thus he tries to enable them to lead life with sound mental and physical health. Creative teacher always yearns that his students should become broadminded instead of becoming rigid and obstinate, that is, they should always be receptive to the ideas and opinions of others. He also tries to develop among his students, the habits like keeping the decisions suspended until full information is assembled, analyzing the causes of a problem by plunging deep into it, evaluating an event or behaviour on the basis of available facts, which in turn helps to develop positive values.

#### **Teacher Actions Which Promote Pupil Creativity**

1. Reduce regulations that cover the routine of the classroom.
2. Are permissive enough to enable the student to be honest.
3. Avoid giving interpretations of events and materials to children.
4. Take class time to give children opportunity to express their interpretations.

5. Are concerned about the feelings, hopes and aspirations of their pupils.
6. Help students value feelings and emotions.
7. Are willing to wait for pupils to arrive at their answers.
8. Stimulate creativeness through brainstorming sessions.
9. Help youngsters express their feelings.
10. Supply information beyond that available in the text book.
11. Possess and share a wealth of illustrative material.
12. Know their field enough to be able to make a variety of organizations of it.
13. Search for new knowledge.

The Education should help the teacher in an important exploration of himself and his potential as a creative teacher – not only listening to his expression of a new way of doing something, but actually reacting with pleasure and respect for the ideas ; not only

saying, in so many words, “Go ahead and try it”, but actually offering to help, to join in the exploration, to learn from experience with the student. One of the central goals of a preservice programme then is to contribute to the development of teachers who will bring their professional work in the field with a desire and some ability to teach creatively.

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