

Creative Teacher: Social Demands and the Potential

Valentina G. Ryndak

Orenburg State Pedagogical University, Orenburg, Russia

Abstract: This paper deals with the problems of the demand of an educational community in a creative teacher; the circumstances of showing creativity; the rating of a creative teacher; the results of the analysis of the creativity characteristics; the factors positively influencing the development of creativity; the world of values of a creative teacher; the interdependence of creative education and humanist values. The ratings of creative teachers confirm that when acquiring the competence to organize creative education and to implement creative technologies, more than 63% of teachers succeed in overcoming difficulties, 25% of teachers learn the methods and techniques of creative education, modernizing their own technologies. The students of philological department are put into the group of highly creative students and differ from the students of economical department by a greater resourcefulness, inventiveness and originality, whereas the latter are closer to “conservatism” in this regard. “Managers” from both highly and weakly creative groups tend more to follow stereotypes. Highly creative philologists have a pronounced ability for abstract thinking. Highly creative managers and philologists have strongly developed visual thinking. It was revealed that creativity of a person is determined by their high intellectuality and spirituality. It contributes to self-realization and self-development of a person and provides self-sufficient behavior. The following types of teachers are determined according to the presence of the creative component in their work: teachers-retransmitters, teachers-explicators, teachers-improvisers and teachers-researchers.

Key words: Creative teacher • Creative education • Teachers-retransmitters • Teachers-explicators
• Teachers-improvisers • Teachers-researchers • World of values of a creative teacher

INTRODUCTION

The global changes in modern society, the dynamics of social realities and the growing need of a person to realize them in the constantly changing creative world actualize the problem of creativity and its development at different stages of ontogenesis.

“It is obvious that culture and traditions to a greater extent determine the interest in creative activity, degree of creativity and its forms” [1]. The need for creative people is inexhaustible. However, their number increases if, firstly, education is of high value in a society and there exists the culture of support of talents and, secondly, if, “while improving human capital, the creative society make efforts to keep up the health of a person since early childhood” [2]. Physical health is just one of the components; psychic well-being is no less important.

Nowadays, first discoveries are made at a later age compared to that in the past (which may result in the reduction of the number of innovations, particularly given

that achievements in certain spheres are higher at early age) [3]. Some of the most amazing discoveries were the result of the multidisciplinary work, which combined knowledge, experience and intuition of the professionals from different fields.

If a teacher wants to be in demand in the new educational community, their activity should contain the creative component. It is not enough for a good teacher to just know their subject, the same as it is not enough for a modern manager to know everything about management. For being successful in professional sphere, it is necessary to be able to develop erudition and “intellectual culture”, which is understood as the ability to see problems and to use the modern methodology of creativity as well as the methods of setting and solving of creative tasks.

We sometimes hear from parents that children do not understand teachers and that learning of school program has a negative impact on pupils’ health. There are numerous facts that confirm this opinion. Meanwhile,

a teacher complains that parents find little time for their children's study (there are reasons for that too, e.g., busyness at work, enthusiasm for business, etc.). Teachers working in one and the same class do not have a common understanding of the peculiarities, capabilities and needs of a child. Each of them being a professional in their sphere has an idea about the methods, means and forms of education, which are not always adequate to their own methodological proficiency and the cognitive activity of a child.

What is necessary to solve this problem and to reach maximum effect of interaction between a head of educational institution, a teacher, a pupil and a parent and therefore to achieve optimum results in the sphere of the development of creativeness of the subject of education?.

The unexpectedness of situations requires non-standard creative solutions from a teacher. A creative teacher is capable of constructive thinking and behavior as well as recognition and development of their experience (generation of ideas and designing of success situations).

The rating of a creative teacher who is able to adapt quickly to new working conditions, to solve unconventionally the arising problems, to find unexpected ways out of seemingly unsolvable situations and to invent novel ways of achieving the objects in view under the conditions of market economy, grows very fast.

Our observations of the work of teachers of the highest category, debutants and winners of the "Teacher of the Year" competition and creatively working lecturers allow us to assert that 63% of them overcome difficulties successfully (e.g., in the acquisition of the competence to organize creative education, in the realization of creative technologies and in the preparation of students for the development of creative thinking, etc.). However, near 12% of teachers at the moment of recognition of their failure to solve the above-mentioned problems withdrew from the race. Some teachers (25%) adapted quickly to the new requirements, learned the new methods and techniques of creative education and modernized their own technologies. Nevertheless, having overcome successfully professional barriers, some of them had a feeling of discontent, because it seemed easy to defeat themselves and they wanted something new. Others mentioned that the self-victory and the acquisition of a new level of readiness for solving the problems of creative education was hard to gain and, therefore, desired. Thus, the direct dependence between the growth of the influence of the problems and the growth of the influence of those creative teachers who manage these problems is getting obvious [4].

The results of the research carried out at the philological and economical departments of Orenburg Pedagogical University show that students-philologists excel students-managers in a number of characteristics. Thus, philologists classified as highly creative differ from managers by a greater resourcefulness, inventiveness and originality, whereas the latter are closer to "conservatism" in this regard. For the parameter of "fantasy", the figures of both professional groups of students differ slightly. Managers from both highly and weakly creative groups are more disposed to follow stereotypes. They excel philologists in this parameter. Highly creative philologists are characterized by a confident mode of behavior, inner anxiety is absent. The confident mode of behavior of the managers from this group does not always show itself in the confidence in their decisions; their creativity is a source of inner tension.

Philologists are disposed to inner concentrated worries and self-analysis. Managers abstain from taking typical, conventional positions first coming to mind, they are more open outwards. Highly creative philologists have a more pronounced ability for abstract thinking, while highly creative managers show more developed visual thinking.

The above information, firstly, indicates that the creativeness of a person is determined by their high intellectuality and spirituality; secondly, provides self-sufficient behavior; thirdly, requires the development of creativity from schoolchildren. The latter revises the factors positively influencing the development of creativity on the part of a teacher. According to Torrance, these include, for example, the following: the recognition of importance of creative thinking, the development of sensitivity of schoolchildren to outer stimuli, the free manipulation of objects and ideas, the ability to give constructive information about a creative process, the skill to develop constructive criticism and to encourage self-respect, etc. [5, 6, 7].

Based on the research of the author's school of thought, E.I. Bryakova considered the importance of creativity for teachers, the use of it in practical activities, the techniques for developing schoolchildren's creative abilities and the readiness of teachers to solve this problem. The following data were revealed:

- 100% of teachers accept the problem of the development of creative abilities of a person as an important one and consider its solving to be necessary for the formation of a pupil's life strategy;

- Creativity is present in the work of teachers, but only 58% of them are aware of the level of the creative component in their professional competence;
- Teachers inclined to an independent creative work use more diverse techniques for the development of creative abilities of schoolchildren and have a good creative potential;
- Creatively working teachers use more actively different techniques for the development of visual imagination of schoolchildren (67%), such as thought experiment, amplification, paradox solving, non-stereotype question setting, etc.; techniques for the development of fantasy (48%), such as creation of metaphors and associations, suggestion of fantastic hypotheses and “fantasy binomial”; techniques for the development of the “feel for a word” (82%), such as reconstruction of poetry and prose texts, stylization, creation of similes, extension of verses with observance of rhyme and rhythm, etc.; methods for the development of visual and creative imagination and fantasy (59%), such as “free compositions”, dramatization of historical plots, composition based on musical impressions, creation of personal interpretation of a piece of music or fine art, etc.;
- For the effective development of schoolchildren’s creative abilities, the respondents lack theoretical grounding on the basic aspects of the creative process theory as well as on certain pedagogical and methodological questions;
- Theoretical self-education relating to the problems of the development of creativity of a person is not topical for teachers due to the lack of time and the habit of using the existing recipes of creative work and colleagues’ experience. Teachers have insufficient methodological grounding in the sphere of the development of creative abilities of schoolchildren;
- Inclination of pupils towards certain types of creativity depends on the interests of a teacher in this type of literary-creative activity [8].

The qualitative analysis of the monographic characteristics (portraits) of teachers confirmed our supposition that teachers inclined to independent creative work and aware of techniques and methods used for the development of creative abilities apply more diverse techniques for developing schoolchildren’s creative abilities and have a good creative potential themselves. Disposition of pupils towards certain types of creative work depends to a great extent on the interests of a

teacher. Let us consider the types of teachers according to the creative component of their work. The group of teachers of the first type turned out to be rather big. These teachers are not able to use methods for the development of pupils’ creative abilities, cannot create their own creative product and find it difficult to create critical and journalistic texts. They are at the stage of imitation-copying. Since the teachers of this type have a strong tendency to act according to samples and do not go beyond the initial manner of working, pedagogical support is important for them represented by a supervisor with developed creative abilities and formed creative competence. This group of teachers was called “teachers-retransmitters”. They provide transmission of the conceived patterns of thought and action to pupils.

The largest group of teachers belongs to the second type. These are “teachers-explicators”. The main idea of their reality is as follows: from imitation-copying towards creative imitation. They from good knowledge, try to develop creative abilities in their pupils, they know how to do that, but find it difficult to create their own artistic, critical or journalistic texts. Teachers of this type need pedagogical support, which may result in the development of their own creativeness [8, 9].

The third type of teachers is called “teachers-improvisers” (from creative imitation towards imitative creativity). This group was the smallest among the respondents. These teachers are able to create unique creative products, but fail to teach their pupils to do it, because they cannot apply the methods of the development of creative abilities of schoolchildren. Pedagogical support for this type of teachers should be represented by a professional methodologist, who is able to correct adequately the actions of a teacher and to give more weight and importance to their work.

The fourth type of teachers is called “teachers-researchers”. They are characterized by a high creativity, resourcefulness, inventiveness and originality.

Our conclusions correspond to your conclusions, dear reader; i.e., a teacher with a high level of creativity forms more successfully the creative abilities of their pupils. It is important for a pupil to have an example for imitation, an “important adult”, whose influence will become crucial in the development of his or her creative abilities. Since a comprehensive school accepts teachers with different levels of creativity, we assume that a teacher’s belonging to this or that type can be fixed within those final results which can be achieved by students already at university depending on their individual abilities [4, 6].

Note that the world of values of a creative teacher is spiritual and creative. Its significance is expressed by the basic axiological concepts (value, good, evil, interest and need), generalizing “humanism” (humanity) and “humanist” (humane).

A creative teacher shows humanism when they respect the dignity and rights of a child and the importance of him or her as a personality; when their work is aimed at improving their own and their pupils’ physical and intellectual health; when they consider creative life-activity and self-realization as an ethical norm; when they aspire after spiritual and moral improvement. A creative teacher gives preference to humanism as the highest universal value [9, 10].

CONCLUSION

In conclusion, not every teacher consistently step-by-step comprehend the creative trend in education. Some copy the existing methodological recommendations; some modernize the main techniques; some based on the idea develop the content, methods and forms of creative education; others create original concepts and methods of creative learning based on the principles of humanism. The readiness of a teacher to a maximum creative fullness of their professional work in the context of humanism requires the system reflection of the level of creative predisposition, the forecasting of the optimum creative expression of the subjects of education, the pedagogical correction of the qualitative transformation of their creative potential and the consideration of ethical norms in creative education.

REFERENCES

1. Feinstein, J.S., 2006. *The Nature of Creative Development*. Stanford, CA: Stanford University Press, pp: 470.
2. Glewwe, P., H. Jacoby and E. King, 1999. *Early Childhood Nutrition and Academic Achievement: A Longitudinal Analysis*. FCND Discussion Paper, 68: 44.
3. Fleming, L. and M. Marx, 2006. *Managing Creativity in Small Worlds*. *California Management Review*, 48(1): 8-9.
4. Ryndak, V.G., 2012. *Pedagogics of Creativity*. Moscow: Universitetskaya Kniga, pp: 284.
5. Volkova, V.V., 2005. *The Image of an Educational Institution in the Context of the Problem of Competitiveness of Institutions of Higher Education*. *Proceedings of North Caucasian State Technical University, Humanities Series*, 2(14).
6. Torrance, E.P., 1988. *The Nature of Creativity as Manifest in the Testing*. In *The Nature of Creativity*, Eds., R. Sternberg and T. Tardif. Cambridge: Cambridge Press, pp: 43-75.
7. Torrance, E.P., 1974. *The Torrance Test of Creative Thinking*. Technical-Norm Manual, III.
8. Bryakova, I.E., 2010. *A Methodological System of Formation of the Creative Competence of the Students-Philologists of a Pedagogical University*. Abstract of Dr. Sc. Thesis, Saint Petersburg, pp: 27-29.
9. Ryndak, V.G., 2010. *The Humanistic Values of Creative Education*. In *The Conceptual Framework of Pedagogics and Education*, Eds., E.V. Tkachenko and Galaguzova M.A. Ekaterinburg: SV□96, 6: 238-248.
10. Ryndak, V.G., 2005. *Creative Education: Current State and Directions for the Development*. *Psychological and Pedagogical Search*, 2: 42-50.