DEVELOPMENT OF ART AND CREATIVITY

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Abstract
The precursors of adult creativity are evident in young children and can be encouraged during teaching and learning in the early years. This paper explores factors that affect creativity and techniques for fostering this quality. The definition of creativity within a developmental framework, are also discussed. Investigations were carried out with the aid of online journal articles and the library was widely consulted. It was found that children are exposed to creativity at the very early stages but they get discouraged as soon as adult orchestrated intervention begins. It is recommended that the classroom teachers need training in the arts as it is the identified modus for teaching in all subjects at the early stage of learning. It is a fact that there is need to foster creativity in children right from the early years as studies have shown. Teachers need to know how to identify creativity with a view to analyzing the theories of creativity for teaching and learning purposes.

Key Words: Child, Creativity, Development, Classroom, Teachers

Introduction

There are many definitions of creativity and many of them reflect a great deal of essential agreement. Some definitions are formulated, in terms of a product, such as an invention or discovery; others in terms of a process, or a set of conditions. Barren and Harrington (1981) considered creativity in terms of process, product or person and defined it as the interpersonal and intrapersonal process by means of which original, high quality, and genuinely significant products are developed. Creativity is the ability to generate novel and useful ideas and solutions to everyday problems, and challenges. Creativity involves the translation of unique gifts, talents and visions into an external reality that is new and is useful.

According to Drevdahl (1964), creativity is the capacity of persons to produce compositions, products, or ideas of any sort, which are essentially new or novel, and previously unknown to the producer. It can be imaginative activity, or thought synthesis where the product is not mere summation. It may give rise to the, forming of new patterns and combinations of information derived from past experiences and the transplanting of old relationship to new situation and may involve the generation of new correlates. It must be purposeful or goal directed, not idle fantasy, although it needs not have immediate practical application or be a perfect or complete product. It may take the form of an artistic literacy or scientific production or may be a procedural or methodological nature.

For a proper understanding of children's creativity, one must distinguish creativity from intelligence and talent. Ward (1968) expressed concern about whether creativity in-young children could be differentiated from other cognitive abilities. Moran et al (1983) have shown that components of creative potential can indeed be distinguished from intelligence. The term "gifted" is often used to imply high intelligence. Nevertheless, Wallach (1970) also agreed that intelligence and creativity are independent of each other, and highly creative child may or may not be highly intelligent. According to Moran and others (1983) for young children, the focus of creativity should remain on process: the generation of ideas.

Adult acceptance of multiple ideas in a non-evaluative atmosphere will help children generate more ideas or move to the-next stage of self-evaluation. As children develop the ability for self-evaluation, issues of quality and the generation of products become more important. The emphasis at this age should be on self- evaluation, for these children are exploring their abilities to generate and evaluate hypotheses, and revise their ideas based on that evaluation. Evaluation by others and criteria for genuinely significant products should be used only with older adolescents or adults. Arthur Koestler in his book, *The Act of Creation* defines creativity as the bringing of previously unrelated planes of thought together for new purposes. Koestler's definition is not, far fetch from De Bono's definition of creativity which states that, when a low probability line of thought leads to an effective idea, there is a Eureka! Moment and at once the low probability approach acquire the highest probability. De Bono's believes that creative art

comes naturalistically therefore creative process, like other human process, can be explained. Brunner (1966) opined that both process and product must be new to the maker. Creativity is present in all subject areas. Moran (1983) accepts unusual ideas from children by suspending judgment of children's divergent problem solving.

Theories of Creativity

Creativity differs from the kinds of abilities measured by standard intelligence tests. Creative people tend to have average or above average scores, on Intelligence Quotient (IQ) tests. Beyond an IQ of 120, there is little correlation between intelligence and creativity. Guilford (1959) first distinguished the thought process of creative people from those of other people in terms of convergent and divergent thinking. Convergent thinking is the type required for traditional IQ tests and involves the application of logic and knowledge to narrow the number of possible solutions to a problem until one's thoughts converge on the most, appropriate choice. In contrast, divergent thinking is the kind most closely associated with creativity and originality. It involves the ability to envision multiple ways to solve a problem. "Guilford identified solutions to a problem in a short amount of time. Flexibility is the capacity to consider many alternatives at the same time; and originality refers to the difference between a person's ideas and those of other people.

Torrance (1962; 1960) explained that creativity is the process of becoming sensitive to problem, deficiencies, gaps in knowledge, mission elements, disharmonies, and so forth; identifying the difficulty; searching for solutions; making guesses or formulating hypotheses about the deficiencies; testing and re-testing these hypotheses (and possibly modifying and testing them), and finally communicating the results. This idea describes a natural human process, and strong human needs are involved at each stage. If a person senses some incompleteness or disharmony, tension is aroused. He is uncomfortable and wants to relieve the tension.

Contemporary psychologists have placed more emphasis on discovering factors that may be exploited to increase a person's productive creative ability. Maslow (1959) has stated in addition to great talent, creativity requires hard work, long training, unrelenting criticism, and perfectionist standards. A pioneer in the field, of creativity is Wallas (1929), a British Scholar, who in the book *The Art of Thought,* outlined four stages in the development of creative idea. Preparation, incubation, illumination and verification. The first stage is that of gathering information relevant to a problem, the next two stages involve letting the information germinate without consciously using it until it spontaneously generates a novel idea or approach to the problem. The final stage is concerned with working i.e. details or testing the approach. People have criticized Wallach's stages as being too simplistic, but no one has produced another analysis that has stimulated so much research. Rogers (1959), listed the most important factors as being;

1. Openness to experience and lack of rigidity,
2. Acceptance of one's own evaluations, independently of outside valuations and
3. Ability to toy with concepts, to shape hypothesis

Carl Rogers (1902-1987) worked with the theories of Abraham Maslow, but added that for people to "grow", they need an environment that provides them with genuineness (openness and self-disclosure), acceptance (being seen with unconditional positive regard), and empathy (being listened to and understood). Without these, relationships and healthy personalities will not develop as they should, much like a tree, will not grow without sunlight and water. Rogers believed that every person could achieve their goals, wishes, and desires in life. When, or rather if they did so, *self-actualization* took place. This was one of Carl Rogers most important contributions to psychology and for a person to reach their potential a number of factors must be satisfied. (McLeod, 2014).

The most important factor, according to Wallach (1965) is an atmosphere that is free from the stress-of academic evaluation and fear of making errors. The creative individual should respect the irrational elements in him and trust that he will be able to produce a new order from them. Fromme (1956) stressed acceptance rather than avoidance of conflict and the capacity to "experience oneself as the true centre of the world creativity and, intelligence. A creative person is usually very intelligent in the ordinary sense of the term and can meet the problems of life as

rationally as anyone can, but often he refuses to let intellect rule. He relies strongly on intuition and he respects the irrational in himself and others above a certain level. Intelligence seems to have little correlation with creativity i.e. a highly intelligent person may not be as highly creative. There has been little success in finding test of creativity. While most creative individuals tend to have high IQs, the presence of high IQ does not guarantee creativity. Studies by Getzels and Jackson (1962) reveal a low correlation between high IQ and creativity. Intelligence is however defined as mental, generally taken to comprise such things as the ability to learn from experience, to adapt to new situations, and to deal with abstract concepts. Intelligence is a term for a kind of behavior. Any kind of behaviour that is best defined as the ability to grasp space relations, to remember, to define, to reason, to draw analogies, to calculate, to classify, and to generalize.

Spearman (1927) noted that the results of most tests of intelligence were highly correlated with each other and he therefore postulates the existence of a general factor, to account for the results of his: research. However, he did observe some difference relating to particular kinds of intelligence test items, such as numerical or verbal, and added that there were also specific factors that influence intellectual tasks. Intelligent behaviour is a composite of a general factor that pervades all intellectual activities, plus a specific factor or factors relevant to the immediate task

How Culture Inhibits Creativity

Our environment does not give children enough freedom to express themselves creatively; because our culture believes that the child will misuse freedom as such a lot of restrain is placed on the Nigerian child. Studies suggest that the society should allow time for the child to explore all possibilities that is moving from popular to ideas that are more original. The Nigerian society does not encourage enough creativity in education. Our educational system kills creativity in children by not allowing the child to explore and play without undue restrain by the adult e.g. a child exploring an object is shouted at and he drops such an object. It is better to adapt the child's idea rather than structuring the child's idea to fit that of the adult. Tradition and religion are key factors that affect our children's education and this leads to lots of restrain. Myths and misconceptions such as "children who go to school become corrupt" militate against the freedom to experiment and thereby learn. For young children, a non-evaluative atmosphere appears to be a critical factor in avoiding what Treffinger (1904) labels as the "right answer fixation." Through the socialisation process, children move toward conformity during the elementary school years. Rewards or incentives for children appear to interfere with the creative process. Although rewards may not affect the number of responses on ideational fluency tasks, they seem to reduce the quality of children's responses and the flexibility of their thought. In other words, rewards reduce children's ability to shift from category to category in their responses (Groves et al, 1987). Indeed, any external constraint seems to reduce flexibility. Teachers heed to remember that the structure of children's responses is very subtle. Research suggests that children who 'appear to be creative are often involved in imaginative play, and are motivated by internal factors rather than external factors, such as rewards and incentives.

Adults Can Encourage Creativity in the following ways:

I. Provide an environment that allows the child to explore and play without undue restraints.
II. Adapt to children's ideas rather than trying to structure the child's ideas to fit the adult's.
III. Accept unusual ideas from children by suspending judgment of children's divergent problem solving.
IV. Use creative problem solving in all parts of the curriculum. Use the problems that naturally occur in everyday life.
V. Allow time for the child to explore all possibilities, moving from popular, to ideas that are more original.
VI. Emphasize process rather than product.

Children who amaze their teacher with unusual response to questions or display a keen sense of humor are thinking creatively. A Child who is non-conforming and unpredictable is thinking creatively. Because creativity often goes against the set rules, adults often do not recognize the

value creative children bring to families and classrooms. All children become adults who will make a difference in our world with their creative problem-solving skills. This happens with greater mobility and use of language through modeling and being allowed to experiment without fearing failure. To solve a problem creatively, children need to see a variety of perspectives and to go generate several solutions. When working on problem, adults should teach young child to examine his surroundings for cues that will help him generate a poll of possible solutions. In addition, adults can encourage creative thought simply by providing the following:

1. Choices: Children who are given choices show more creativity than children who have all choices made for them.
2. Stimulation: Physical environments designed to stimulate the senses can enhance creative problem solving. For example, when shown an object in the shape of a half-moon and asked," What can we use this for?" children will exhaust their first mental images and begin developing ideas from what they see in their surroundings.

Research has found that children who keep looking around a classroom or playroom for cues are using a creative problem-solving method. An environment that provides both novelty and variety will greatly aid creativity. Dramatic play just before engaging in problem -solving tasks can lead to thought that is more creative.

Parents and teachers should encourage children to think and act without adult direction but within the limit of rules. Give children opportunity to see and experience other culture the ways of living, acting, and being to teach them how to respect the choices of other people. Encourage children to tackle problems as a group by freely expressing their ideas with no fear of a negative response. Brainstorming can take place between a child and an adult or between two or more children

When children show special aptitudes, such as ability to generate many questions, a keen memory, advanced reading or pre-reading skills; artistic skills, or other above –average abilities, adults should encourage them to build on and expand their skills.

Evaluate student's work constructively so that, they can see ways to improve their works and still feel positive about themselves and what they have created. Create an environment where there is no one right answer for every problem. Teachers who enthusiastically encourage children to develop more than one solution to a problem see grater creativity in problem solving. Often people are not able to perform at their best because of outside influences that make them feel pressured or insecure. When people do not expect a reward, they are more creative and enjoy the process more. An unexpected reward that comes after a project is completed is valuable but not necessary to the creative process.

External motivation (such as money or special privileges) undermines creativity. Artists say that when they are working for the enjoyment of the process, they are far more effective and productive than when they are commissioned to create for money. Knowing beforehand that a piece of art is going to be graded can lead to a decrease in creativity.

3. Peer pressure- There is some evidence that pressure conform can lead to temporary decreases in creativity.
4. Surveillance- Being observed by others while engaged in a creative process can undermine creativity.

Visual literacy is critical for our future citizens. With technology you have extensive tools for deception and persuasion though manipulated images and animation. Television, print media, video games and internet are laden with visual maneuvers ranging from; entertaining special effects to deception for profit or political persuasion. Present and future visual arts curriculum must address these developments and the increasing value of visual literacy within our culture.

it is no longer sufficient for Audu or Ngozi or Bolaji to understand the past, it is not even enough for him to understand the present, for the here and now environment will soon vanish as stated by Toffler (1970), the learner must learn to anticipate the directions and rate of change. They must, to put it technically, learn to make repeated, probabilistic, increasingly long- range assumption; about the future. And so must their teacher (Toffler, 1970).

Conclusion

Adults can encourage creativity by emphasizing the generation and expression of ideas in a non-evaluative framework and by concentrating on both divergent and convergent thinking. Adults can also try to ensure that children have the opportunity and confidence to take risks, challenge assumptions, and see things in a new way.

Recommendations

1. It is important to society that creative talent be identified, developed, and utilized. There is little doubt that the stifling of creative thinking threatens satisfaction in living and eventually creates overwhelming tension and breakdown. It is important that person's creativity be energized and guided from birth. If it is stifled early in life, it may become only an imitative ability, if it survives at all. A vigorous creative imagination can survive early stifling and oppositions, but if it learns only to operate vigorously and without direction, it becomes a dangerous force.
2. There is quite a significant semblance between all the theories of creativity propounded by the early researcher's in the field. However, many areas are yet to be researched into. Even when abilities and temperamental factors have been taken into account, a very large range of individual human behaviors remain unaccounted for. These areas are described as the domain of interests, attitudes and motivation, often described as dynamic psychology.
3. Subsequent studies should be carried out to tell us if children who live and school in the same environment will be equally creative if exposed to the same things at the same times of their lives. We also need to find out if parental influence or genotype transfer also affects creative ability in children. Like a case of a child, whose parents are artists or whose grandparents, one or two of them are artists.
4. Most of these authors have not given indebt consideration to personality traits, hereditary factors, and general environmental influence on creative ability of a person.
5. Teachers and parents can help children learn to think and solve problems in creative ways by giving them the freedom to make mistakes and by respecting their ideas.

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