

Techniques that stimulates creativity in primary school, during the activities of communication

L. I. Casangiu

Larisa Ileana Casangiu

Universitatea Ovidius, Constanta, Romania

„Human progress is not possible without the creative human work, theoretical or practical. It is therefore natural that creative activity is regarded as the highest form of human activity”[1]

Abstract. The article “Techniques that Stimulates Creativity in Primary School, During the Activities of Communication” presents both creativity in the theoretical works and some pragmatic techniques that can stimulate creativity in pupils.

In other words, we offer some points of view about creativity and examples of practical techniques that stimulate pupils’ creativity.

We think that one of the aims of school, in addition to that of teaching students how to learn, is to develop the creativity they possess.

Keywords: creativity, practical techniques, Brainstorming, synactis, literary compositions.

Being in absolutely all areas of activity, creativity has been addressed from various perspectives, enjoying the modern psychopedagogy, the definitions and descriptions extensive targeting the acceptance period, presumed mechanisms, stages of the creative process but also the development of children, of creative potential.

Both Bruner's conception and the Ned Herrmann, all human individuals are capable of creativity; it can be learned, educated, encouraged and developed, requiring favorable conditions to express[2].

The approach and characterize the phenomenon of creation, S.E. Gollan identifies four categories of criteria:

- the effective creative performance / creative product;
- creative process;
- creative person;
- creative potential.[3]

Given the broad issues and multiple perspectives approach to creativity, a universally accepted definition was not shaped. However, given the views of most teachers, in which case we would consider creativity: the ability / capacity to produce something new and valuable, process that occurs every product and solution of new problems.[4]

In physiological conditions, creativity is, in particular, a feature of children. Thus, each child has a creative potential, that certain traits or qualities favorable for the creative act. The differences are expressed by the intensity with which manifests this potential and the field is applied.

To the children, "is characterized, above all, the intellectual contribution of emotional motivation that I bring the subject in activity and by personal effort leads to a step of personal development"[5].

The transition from reproductive teaching-learning to the creative is not only a creative teaching option, but even the "essence of the fifth revolution in the sphere of education"[6] (after the other four revolutions recorded by UNESCO in 1981: the transition from family education top the institutionalized education, use of writing in education, development and printing of the book, the introduction of electronic technology in education). That's why creative learning is a general goal, assuming a series of specifics:

- the teacher to inspire students through the presentation of information, through his style of thinking, through specific requests made for students, an attitude and style of creative thinking, free and independent;
- to stimulate, guide and encourage students to new thinking, towards unexplored things;
- providing a permissive atmosphere that provides the optimal environment for students' free expression, spontaneous, without fear of error, receive the sanction, immediate critical assessment, creating an atmosphere of exploration independent, confident and undisturbed;
- directing the creative potential of students to those areas where they have the greatest chance of demonstrating effective for achieving effective;

- instilling self-confidence, encouraging creative effort of the students since their first event;
- standing activism of thinking that can not be a tedious style but an intellectual effort that produces satisfaction, help develop the spirit of initiative, the training ability to address enterprise and dynamic;
- cultivation of a specific attitude towards risk: ordinary people become anxious and insecure in front of the new, while in the creation field, temporary risk, disorder and ambiguity, create intellectual tensions.[7]

*

A common manifestation of the creativity of the teacher is expressed at the procedural level, in the approach and content accessibility, the use of more effective individualized instruction methods and techniques, in making educational material designed to capture, focus and maintain attention to students, and constitutes a genuine support lesson, giving practical-applicative aspect to the knowledge taught.

Identifying creative potential in students requires attention and concern of the teacher and performed by current observations, both during lessons and outside their. In the first situation, the teacher must adopt a specific strategy in order to provide field show spontaneity and initiative students. Manifestation of the creativity to the students dependents a lot on students and teacher-student relationship, which should be open to an ongoing dialogue, to facilitate the establishment of a psychological climate characterized by positive emotional tone. "No less important is to stimulate the student's personal effort and boost its tendency to make its own contribution, to be original, inventive, and creative".[8]

In order to educate the creativity, you can use many techniques, including *Brainstorming*, developed in 1938 by Alex Osborn. Launching a word or phrase is followed by the association, close or distant to some terms, which sends to the particular word or phrase.

Ioan Cerghit show that **the synactis** is "a method by excellence of practice and education of creativity".[9] Like brainstorming, but more effective, synactis "is based on the use of metaphors and analogies to ease the understanding the situation of concern, so the unusual (the strange) to become familiar and customary to appear as something strange. This fantasy focuses on developing students, regarded as decisive in the assertion of creativity".[10](ș.a.).

Thus, after stating the theme and task, the teacher proposes a problem solving unusual, they will ask students in turn:

- References to knowledge of other areas
- References to personal experience
- References to art solutions, addressing to images, symbols, words, phrases
- shocking fantastic references, contrary to experience, laws, precepts.

Subsequently, the problem turns into something familiar unusual, because this should be turned into something unusual, strange, requiring new solutions, novel, which will be discussed (critically analyzed, arguments and counterarguments). Finally, it emphasizes creative thinking and the most inspired solutions.

From third grade, in the area of communication, one of the most eloquent ways of reflection and expression of creativity is the **literary compositions**.

In the compositions, creativity is expressed both through formal originality, message's originality and the articulation structure of the text, for an essay seeking recovery of various pieces of knowledge.

As indicated, compositions school (art) is both an expression of creativity and an effective way to stimulate student creativity or, better said, a way to boost the capacity of expressing his creativity, since it is latent in human beings, without necessarily protrudes.[11]

At first, after providing examples of composition, structure and specific identification of their parts, shall proceed to develop collective compositions, as follows: place the theme announcement, its development, forming composition plan (with the students, recorded on the board and in books), development of oral composition (through the development of each idea in part by appealing to students), writing composition, or on the board by the teacher (in which case students copy on their notebooks), either individually, in notebooks by students (in which case it requires faithful transcription of the composition made orally).

After the first entitlement, we would identify individual opportunities for real work of pupils, with respect to: the work rhythm (different), the horizon of information held about a particular issue, the ability to focus on a task, expressive speech and artistic achievements. Subsequently, differentiated instruction will consider the student's individual potential recovery and multiple intelligences available to

him, giving him, in this way, each condition that assertion and recovery of all capacities that may be involved in carrying compositions.

Once passed the formative-instructive approach, the teacher passes the proposal of learning activities likely to stimulate students' creativity. It will consider the unknown places in surprise: look recommended for treatment (subject/ topic, time, event etc.), narrative/ descriptive technique, way of linking the ideas (as "fiction" or by "subject") and style. And, as always, the example persuade and explains best, I propose to reading/ available for reading students (the teachers), the idea of shaping a contrastive study, a composition of one (or only the beginning) constituted by narrative *homodyegetic* type, then *heterodygenetic* in epistolary style (at the second person), with technical detail, by analepses and prolepses, through digressions' technique, the argument of a claim (for example, demonstrating the validity of a proverb) or to refute them, to treat the same subject in various registers (a neutral, serious, funny).

Awareness that, in the content, after the publication of millions of literary works through the world, innovation is an illusion which is rather the impossibility browsing all, involves focusing on formal aspects of learning the subject, especially the style.

Here are some possible types of beginning for a composition:

It was winter when I first saw him. Slipping on ice, I fell, and he rushed to help me to get up. How my shoes had no soles skid, I was in danger of falling again and therefore I accepted an invitation to me to support his arm for a while.

On wheat straw left on the field after mowing, an ant takes a burden in the back, as if it was walking on a catwalk. It has not break, not rest, it is not running, but going constantly, just towards an anthill direction, that I barely see it.

You were too young when our parents, wanting to give us more than they had, went to work away from home. You rose to the maternal grandmother, forgetting that you have other relatives but her. All your friends have you made in that place where you were protected from deprivation or inconvenience.

For my birthday, the best gift that I got was a pen. Immediately, I wrote my initials on it.

Made from black porcelain, transparent, and from golden metal, shiny, with tank and with pen in sight, my pen writes fine, slipping slightly on paper, as if it would be driven by an unseen force. When

resting, my favorite pen sits in a leather case, which port is a breast pocket, close to heart.

The first day of school at age six years, as most "buds" did not know that, exactly twice the age then I will support the "single sentence with subject" or other examinations, with complicated names.

I had learned letters home when Mrs. Teacher began lessons with us. Later, I would realize that even other colleagues knew how to read and write. But nevertheless, everyone was all eyes and ears to what happens in the classroom, some of us already seeing ourselves as teachers, alike our "Mrs."

Examples of learning activities that develop critical thinking, while encouraging creativity:

1. Formulate three questions for a character (or more characters) of work.
2. Find at least 5 uses of pen / mirror / chalk / a sheet of paper / gray.
Example (for the pencil): as a tool for writing, drawing / graphics, meant for woodwork, bookmark, as decorative element, as a splint for the wing / leg ..., for a chute etc..
3. Rewrite the work on comic/ dramatic/ critical/ neutral tone (your choice).
 4. Tell what you think would have happened if:
 - there was no conflict in the work?
 - heroes would have had mobile phones?
 - the characters would have read (to each other) thoughts?
 - the characters could be metamorphoses (in anything)?
 - it rained flowers in a crucial moment?
 - one of the characters would be able to teleport?
 - evil was immediately punished?
 - did not have a happy ending?
 5. Each heterogeneous group of 3 or 4 students each will receive one task. Win group that found most features (in a specified time – e.g.: 5 minutes)
 - Group 1. Find as many features suitable for word / noun *mother*.
 - Group 2. Find as many features suitable / adjective for the word / noun *cat*.
 - Group 3. Find as many features suitable/ adjective for the word / noun *mountain*.
 - Group 4. Find as many features suitable / adjective for the word / noun *lake*.
 6. Imagine that things behave as human beings. What can it do?
 - E.g.: the waves: cry, play, retire, whisper
 - the moon:
 - the forest:.....

the butterflies:

the bees:

Stimulation of expression/ manifestation of creativity in the development of students' composition, the teacher asks the ingenious ways to propose and formulate various topics and encourages the adoption of as many aesthetic formulas.

Examples:

Free composition

1. My favorite book
2. Traveling really
3. The most beautiful day
4. Words – gifts
5. Gifts from/for Santa Claus
6. Proofs of patriotism
7. Thoughts of a camel in the desert /...
8. Into the world of books
9. The toy that I dream at
10. Lessons to be taught in school
11. A cup of tea
12. An incredible meeting
13. Encountered daily Plant
14. Necessary refusal
15. Self-respect
16. A happy child
17. A troublesome object.

Other compositions (themes)

1. Compose an essay in which you use the following proper nouns: *Europe, Sibiu, Switzerland, Constanta* and *Bucharest*.

2. Compose an essay in which to make a portrait of someone he greatly appreciated (outside of family members). Specify:

- the person's name and relationship with her
- her/ him profession
- the circumstances you have known
- physical features
- her/him traits
- how and what talk to her/him
- reasons for appreciation
- other feelings for that person.

3. Write an essay entitled "A name on a book", beginning from the lyrics:

"I will not leave as assets after death,

Than a name signed on a book" (Tudor Arghezi, *Testament*)

5. Make a description of a landscape in which to use the words of support: *water, butterflies, lilies, sun, light and glow*.

6. Make a description of the school where you learn, they refer to:

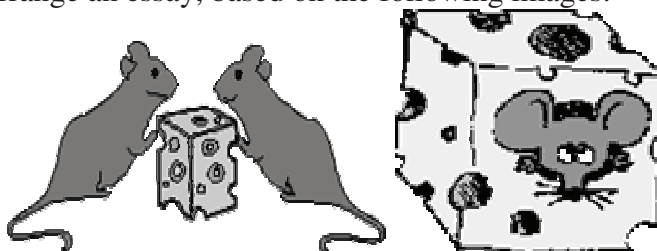
- exterior and interior appearance of the school

- teaching-learning activities

- persons who have been trained by your (former students of the school, well-known teachers, important guest)

- feelings you have towards the school in question.

7. Arrange an essay, based on the following images:



8. Arrange an essay, based on one of proverbs:

The word is silver, silence is golden.

Words must be chewed more than a piece of bread.

Good word lubricated and the bad one thrust.

Man's word - the icon of his thought, his works – the icon of his soul.

Thus, a way to encourage student creativity in making literary compositions is granted a greater share of originality in the evaluation compositions, where it would prefer to be initially expressed in scale score (from 0 to 100, with 10 points awarded by default), which will subsequently convert ratings.

Bibliography

Bădulescu, Sanda Marina, *Formarea formatorilor ca educatori ai creativității*, E.D.P., R.A., București, 1998

Bejat, M., *Talent, inteligență, creativitate*, Editura Științifică, 1971

Casangiu, Larisa Ileana, *Repere în organizarea procesului didactic la disciplina Limba și literatura română, în învățământul primar*, Editura NAUTICA, Constanța, 2008

- Dragu, Anca; Cristea, Sorin, *Psihologie și pedagogie școlară*, Editura Ovidius University Press, Constanța, 2003
- Ioan Cerghit, *Metode de învățământ*, Ediția a IV-a, revăzută și adăugită, Editura Polirom, Iași, 2006
- Ionescu, Miron, *Demersuri creative în predare și învățare*, Cluj-Napoca, Editura Presa Universitară Clujeană, 2000
- Paschia, Gh., *Buna-cuviință oglindită în proverbe și maxime din toată lumea*, Editura Albatros, București, 1970, pp. 65-66
- Roșca, Al., *Creativitatea*, E.E.R., București, 1972
- Sillamy, Norbert, *Dicționar de psihologie*, Editura Univers Enciclopedic, București, 1998
- Stoica, Ana, *Creativitatea elevilor*, E.D.P., București, 1983
- *** Annual volume No. 2 of the International Symposium on Teaching "Personal Development of Students - the Result of a Creative Teaching Approach", held in Constanta, on February 28, 2009, Ed Star Tipp, 2009
- *** *Creativitatea în învățământ. Auxiliare curriculare, mijloace de învățământ*, Editura Terra, Focșani, 2004
- *** *Învățământul primar 2-3 / 2003*, Editura Miniped, București, 2003

[¹]Roșca, Al., *Creativitatea*, E.E.R., București, 1972, p. 8

[²]apud Sillamy, N., *Dicționar de psihologie*, Editura Univers Enciclopedic, București, 1998, p. 84

[3] apud Rocco, M., *Creativitatea individuală și de grup. Studii experimentale*, Editura Academiei R.S.R., 1979, p. 17

[4] Ne situăm astfel pe direcția surprinsă de Gh. Tomșa, *Educarea creativității în școală*, în vol.: ****Creativitatea în învățământ. Auxiliare curriculare, mijloace de învățământ*, Editura Terra, Focșani, 2004, p. III

[5] Morar, M., *Învățământul primar 2-3 / 2003*, Editura Miniped, București, 2003, p. 104

[6]Bădulescu, S. M., *Formarea formatorilor ca educatori ai creativității*, E.D.P., R.A., București, 1998, p. 24

[7] apud Dragu, A.; Cristea S., *Psihologie și pedagogie școlară*, Editura Ovidius University Press, Constanța, 2003, p. 85

[8]Stoica, A., *Creativitatea elevilor*, E.D.P., București, 1983, p. 45

[9]Cerghit, I., *Metode de învățământ*, Ediția a IV-a, revăzută și adăugită, Editura Polirom, Iași, 2006, p. 163

[10] idem

[11] In primary education, they can achieve the following major types of compositions: 1. compositions based on given material as support (iconographic material, known texts, proverbs, sayings, riddles, their drawings, landscapes, etc. observed in nature.); 2. free composition; 3. composition-mail and official purpose; 4. grammatical composition (assuming the integration of certain linguistic structures or lexical). Following the technique used by teachers, school compositions can be: 1. with a given beginning; 2. with a given ending; 3. with some given terms; 4. with statements of support. Set out in the latter case, the composition can be presented as a text with missing words. After the predominant mode of exposure, composition can be: 1. narrative 2. descriptive.