

### 3. CONTRIBUTION OF THE UNIVERSITY TEACHING STAFF TO THE DEVELOPMENT OF CREATIVE IMAGINATION OF THE *FINE ARTS* PROFILE STUDENTS

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**Abstract:** *The aim of the research is developing of the CISA in FAD course. The acquired skills will enable the creative explanation, understanding of the current artistic principles and the achievement of quality creative products. The research problem is the indigence of the creative process, the mechanical combination and the intuitive reproduction of the students' plastic artists experience and the lack of creative imagination in the creative process.*

**Key words:** *Creative imagination of students artists(CISA), methodology of creative imagination development, Fundamentals of Decorative Arts (FAD), professors, creative potential, creative product*

#### 1. Introduction

As long as creation was considered a hereditary privilege acquired by a minority, the school failed to deal specifically with this issue, although it also created special classes for gifted. Besides the traditional effort to educate critical thinking, stimulate imagination and it appears as a major objective. This involves important changes, both in the mentality of teachers and in the methods of education and training. First of all, the climate must be changed in order to eliminate the cultural and emotional bottlenecks, which were strong in the past school. Open, relaxed and democratic relations are required between students and teachers. Then, the way of teaching should require participation, the students' initiative by using pedagogical methods. Finally, fantasy must also be properly appreciated, along with the solidity of knowledge, rigorous reasoning and critical spirit [2, p. 169].

The creative pedagogical product engages at least the level of inventiveness, located between meaningful creativity (only in the individual sense) and the relevant one (and) at the social level. At this level, there are only a few individuals, namely "the most flexible and responsive to symbolic processing on large spaces "[Apud 7]. Education increases their number precisely because of the creativity exercise permanently engaged in the lesson, form mastering class, etc., which requires the educator to constantly adapt to new, unpredictable situations, in a fast-paced mode. The creative product reflects the complexity of the subject-object correlations, the correlations committed to the educational / didactic action by multiplying the necessary pedagogical correspondence between the pedagogical objectives - the pedagogical contents - the teaching strategies - the learning - evaluation, specifically directed to the realization of a formative education.

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The field of education develops a space and a pedagogical time open to creativity at the individual level (creativity of the teacher, pupil's creativity), collectively (the creativity of the teaching staff, the creativity of the group of students, the creativity of the micro group of pupils) and the social (the creativity of the school organization, the creativity of the educational, district, local community). The pedagogical creation process is engaged in the didactic design of education which involves the capitalization of the preparation stages: incubation - illumination - verification of the way the lesson is accomplished, the time of conducting, etc. in a formative sense.

## 2. Discussions

The first two stages - *preparation and incubation* - impose a certain (self) pedagogical control exercised by the didactic framework in different educational contexts. The *illumination* stage requires full understanding of the didactic / educational situation created by stimulating the original and efficient decision, emotionally condensed at a certain moment. of liberation ", which can not be reached if the premises obtained during the incubation phase are missing" (Landau, Erika).

The *verification* step finalizes the creative process, expressed through a specific product - symbol, verbal sense, object, action, social relationship etc. - which respects the particularities of the domain of reference (cycle, educational discipline), acting at the level of the improvement of subject-object correlation, employed in the school and extra-school environment. The creative pedagogical product is at the level of inventiveness, which reflects the ability of educators, teachers, professors - to "produce" new instructional and educational correlations (see subject-object correlation developed at the level of the educational / didactic action structure) in relation to previous achievements).

In this sense, valorizing on a basic thesis, affirmed at the level of praxiology - "everything well done is a new thing" (Kotarbinski, Tadeusz) - any effective didactic / educational activity (lesson, form mastering class, etc.) is an activity which ensures the adaptation of the pedagogical project to the concrete situations of the class and the psychosocial field, which are constantly changing and transforming. This tendency supports in time the (self) continuous improvement of didactic / educational activity with optimizing effects not only in the psychopedagogical level but also socially (cultural, political, economic) [Apud 7].

From the perspective of social interests, each teacher's creativity is the primary source of the progress of humanity as a whole. The quality of national education, its power to create future creators, is the main factor that prefigures tomorrow's position of a nation in the world. For these reasons, the cultivation of individual and group creativity in the education system in general and the higher in particular is the major imperative of education. The current issue of increasing students' creative potential is supported by a number of arguments:

A - Legislative;

B - formative principle

C - of the processuality of the exchange of values between social and individual [8].

A - the Law of Education specifies the educational ideal, which consists in the free, integral and harmonious development of human individuality, in the formation of the autonomous and creative personality.

B - the formative principle serves as an argument for the opportunity to increase the creative potential in higher education, the need to link the curriculum with the specificity of the professional reality in constant change.

*Creativity in the exchange of values between social and individual.* The educational process - institutionalized, organized and guided, ensures "the transfer of values, selected and systematized, from social to individual" [8]. Ensuring the creative character of education in the area of artistic and plastic pedagogy is restricted by certain factors of teacher education. The professionalisation curriculum of future pedagogical specialists and systematization platforms guarantee the theoretical information and praxiological training, indispensable to the competent activity; gaining representative results, building the competence to balance yourself and the environment, needed in the professional field to prevent any failure. Everyone, regardless of age, may have the mood to invent, in other words, creativity. It can be considered a general human phenomenon or the peak form of human activity.

If we are to return to Sorin Cristea's theory of pedagogical creativity as a *Model for approaching* the qualities necessary for the *educator / teacher* to design and carry out an effective education / training activity by capitalizing on his / her capacity for permanent renewal of the specific actions at the level of the system and the process education, in the context of the resources and conditions existing within the educational community, the school as a "learning organization", the class of pupils, etc. [3 pp. 63-69]. Then the pedagogical aptitude is the result of the reflection in the consciousness of the educational activities, in which the psychological, psychopedagogical, psychosocial traits can be framed. Pedagogical aptitude has scientific, psycho-pedagogical and psychosocial qualities. In this context, the educational institution can be the originator of organizing creative activities if a number of conditions such as the reorganization of the teacher-student connection on a democratic basis are observed, the student's involvement in the educational-educational process having an interactive character in which the general atmosphere is both authoritarian and liberal [3 pp. 63-69].

At the curricular level, it is necessary to restructure the educational programs, by expanding the disciplines that contribute to the development of creativity, the inclusion of new but selective disciplines, not to overload the students and to avoid the excess of information. To avoid stereotypes and routines, creativity becomes flexible in the teaching process. Creativity itself is a reciprocal link and conditioning between the creative process, the creative product and the creative personality. Creative product requires novelty, based on all the knowledge that man acquires the reality surrounding or individual directly. This product must be original, relevant and useful. From a pedagogical

point of view, the creative product is at the level of the inventions and teachers' capacities to correlate the new instructional and educational elements.

The creative learning process is a gradual and uninterrupted process, the basis of which is the receptivity to the new experiences acquired through the investigation, analysis, synthesis, derivation, the general binding of the sensory experience, the extension, the widening of the scope, the transition from concrete to the abstract. By learning creatively, the receiver of the education penetrates, investigates, redefines his concepts, passes through his own vision, appeals to higher cognitive and creative mental processes. Students involved in the creative studio process result in more consistent products. Students get the ability to organize and structure their results as efficiently as possible, having the opportunity to develop customized study projects and to take a conscious attitude towards the study, becoming aware of the purpose, need and usefulness of learning activities, and gaining autonomy in their own formation.

The condition of efficiency is met if the new didactic activity ensures the adaptation of the pedagogical projects to the concrete situations of the classes and the psychosocial field, which are in permanent change. The teacher's position in front of the challenges of training in today's society must be reorientated in accordance with the requirements of the present, but especially the future. It is necessary to resize roles and hypostases, open behavior and positive, activating and reflexive attitudes, promoting interactive learning and stimulating the creative potential of students. School can become a promoter of creative initiatives when providing conditions such as:

- democratizing the teacher-student relationship, by involving the pupil in the instructive-educational, interactive process;
- creating a school atmosphere between authoritarianism and free-will;
- Restructuring of school programs, both horizontally, by expanding those disciplines

which directly stimulates creativity (literature, music, drawing), but also through the inclusion of new and horizontal disciplines, by avoiding overloading, excess information;

- Including creative strategies and promoting new methods (for example, learning by discovery, the student discovering the information through his own efforts through the formation of a certain cognitive scheme; method of directed discovery).

In education, today, it is aimed at the formation of creative teachers, able to develop an original, creative thinking, and a complete education for students. The creative skills that teachers must have are aimed at:

- the existence of a cognitive set and a favorable perception from new perspectives in solving problems, assuming easy understanding of the complexity of the challenge and overcoming routine and clichés in solving,
- Heuristics for generating new ideas,
- Strong and persevering work style.

*Creativity* fulfills the following features:

- the social function (the optimizing effects of the creative product with broad scope of action),
- psychological function (all psychic resources are involved in the creative process - intelligence, thinking, imagination, special skills, affective, motivational attitudes, of character)
- the pedagogical function (the mode of behavior of the creative personality, engaged in the design of some educational / didactic actions achievable under conditions of continuous transformation of subject-object relations) [9].

From the pedagogical point of view, the creative product, at the level of inventiveness, reflects the teachers' ability to achieve an efficient activity adapted to the pedagogical project based on the real, well-determined situation of the class and the psychosocial space, which is in continuous dynamics. The process of creation, from a pedagogical point of view, is at the level of the didactic design, being subjected to the stages of the creative imagination of training, incubation, illumination and verification of the way of realizing the goals in the formative priority direction.

In the field of education, the criterion of validating creativity is the efficiency of pedagogical communication. Effective action in this area means the permanent realizable mediation between the subject and the object, with their creative participation. Teachers' creative attitudes orient their capacities to design innovative pedagogical activities. Among the creative attitudes of teachers are self-confidence (doubled by very good professional training), cognitive interests and devotion to the profession, anti-routine attitude, courtesy, perseverance in the search for optimal solutions, valorisation attitude and sense of value, receptivity to the new respect for originality and its consistent cultivation and social engagement.

Creativity is a social need. The challenges of the modern world require creative solutions. C.Rogers believes that creative adaptation is the only solution to keep up with change. In order to adapt to new realities, the teacher has to cultivate his creative skills, activate his internal resources that act favorably on his own creativity, and stimulate the creativity of his students. [9] Also, we refer to:

**Table 1.** Principles underlying the design of the methodology of the development of artistic creativity, related to the development of creative imagination

<b>Modern educational principles</b>	<b>Principles of development of creative imagination</b>
Emphasis is placed on the connections between information, receptivity to new concepts, emphasizing the need for lifelong learning;	<b>The principles of designing the methodology of artistic creativity development:</b> Multilateral development of the student's creative personality;
Learning is a process;	Developing permanent interest in plastic artistic activity in the creative process;
There are anti-hierarchical principles,	Broad and varied choice of teaching

teachers and students looking at each other especially as people, not as roles;	materials (theoretical, practical, visual);
Flexible structure of the instructive-educational process, optional disciplines and alternative working methods;	The continuous repetition of the teaching material involves several exercises and work variants (crosses, sketches, samples);
Accepting that in terms of potentials - the pupils are different, which requires the admission of different rhythms of advancing in the matter	The correct technological execution of the works of art under the guidance of the teacher;
Emphasis is placed on developing the personality of the learner;	Designing the individualized learning process by developing and applying specific methods. Source: [1, page 6]
Promoting the empowerment and activation of the imagination, the potential of the pupil's inner experience;	<b>Basic principles of creative problem solving:</b> delimiting the disorder;
It is aimed at combining strict rational strategies with intuitive non-linear ones;	generating ideas;
Labeling is limited to an ancillary, descriptive role, and it is not necessary for it to become a fixed value, a final sentence stigmatizing the biography of the educated;	finding the fact;
Reporting the pupil's performance to the possibilities and level of suction;	the delimitation of the problem;
It is promoted the completion of the theoretical knowledge with practical experiences in the classroom and outside the classroom;	finding the solution;
The proposals of the community are taken into account and even supported;	the delimitation of the specific implementation plan. Source: [4, p.75]
Classrooms meet ergonomic criteria (lighting, chromaticity, ventilation and physical convenience, etc.)	
Education has a prospective character, and it is for the future (information recycling anticipating scientific progress);	
Promoting the reciprocity of learning in the teacher-student relationship Source: [6].	

Summarizing on the principles of creative imagination from the pedagogical perspective, we find that in the process of creative training, creativity or creative pedagogical imagination presupposes the clear and rational application of a set of specific elements, which implies the integration into the deontological attitude of some values of the creative imagination:

- Innovation
- The presence of a vision or dream of perspective;
- Authenticity, transparency, craftsmanship and originality;
- Opening for study;
- Creating something alternative by alternative means;

- Individual and collective study based on past experience;
- Self-development guided by spirituality or the feeling of personal growth;
- Inner harmony from a holistic perspective.

From the values of creative imagination it follows that the creative imagination from the pedagogical perspective implies the permanent discipline of the creative forces that are desirable for students of plastic artists. This ensures: keeping the creative atmosphere in the social relations, maintaining the quality of creative products within acceptable limits, adjusting our own emotional state, constantly examining the impressions we produce on those around us.

Developing the professional activities of future teachers implies the need to train creative skills to manage unpredictable situations and personal development. The creative imagination from the pedagogical perspective in this direction presupposes the observance of the possibilities to act according to the will or desire of the educators, the creative way of thinking and the monitoring of their socio-affective orientation.

In this context, we come back to the issue of developing the creative imagination of teachers, a relevant issue in that this mental process is an integral component of any form of creative activity, including the teaching process. The strong point of the original, creative thinking is the ability to look differently or in a new way to things and facts. The significance of independent thinking is the initiative, namely, the ability to take the first step in solving problems in a novel way. This ability, in turn, depends on imagination, the ability to consciously form something new, something different from what was previously encountered in reality. The creative imagination of the teacher creates a basic basis for developing research skills, initiative and observation activity.

The developed level of imagination implies that the teacher is thinking unconventionally, and is ready to look for original approaches, to analyze educational situations, and to solve pedagogical problems. The imagined imagination allows us to effectively combat the so-called psychological inertia, that is, the templated thinking (the provisional concentration of thought). In this case, as practice shows, it is effective to rely on such forms of activity as trainings and seminars for the development of creative imagination [5, 2c.].

### **3. Conclusions**

In the artistic and plastic area, the systematization of higher education presupposes a methodological exigency in the professional training of students - artists and teachers through the development of creative imagination from the point of view of the values of creativity.

The artistic knowledge affiliation determines the multifaceted specificity of the professional profiles in the artistic field, it presents objectively their epistemological position and the adaptation of the traditional methodologies: in general aspect, the nature of the artistic knowledge, and in the particular aspect creative thinking, perception and imagination, creative tangible and spiritual products.

At present, the problems of artistic activity in educational institutions must be seen not in terms of final results but in terms of stimulating the creative thinking of young teachers. At the heart of this thinking are many processes that can advance within the artistic and plastic education.

Pedagogical creativity determines the pattern of qualities needed by the lecturer or the teacher in the process of designing and performing the activities efficiently, by capitalizing on his / her attributes of continuously perfecting the activities specific to the system and the educational process.

So there are ways of educating the creative spirit in school. But there is also the need to change the way thinking and the style of realization of the teaching activities presented during the traditional education.

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