



Creativity-oriented Approach of Higher Education in Russian Federation

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ABSTRACT

The contemporary higher professional education strictly formulates one of the most important goals of science - Development of creativity in students. In the creative process only, new ideas are brought, stereotypes holding back the civilizational progress are broken, new approaches are established for social life organization, contributing to the perception of not just simple need for creative work. The formation of the need for creativity in students is a comprehensive process based on conceptualization and perception of Russia's and global cultural and historical experience.

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1. INTRODUCTION

Today, when the current situation in higher education requires radical changes, a pedagogue's readiness to develop creativity in students is one of the urgent tasks of higher professional education. Search for opportunities of the activation of that internal resource is a vast area of teacher's activity in the general context of the academic and training process in a higher educational institution (Kryukova et al., 2014).

Meantime, a set of complex, mutually related and mutually dependent tasks needs to be solved, like: Diagnostics of creative potential, finding its direction, creating conditions for its realization, both during studies and after graduating a higher educational institution, etc., (Vinogradova et al., 2014; Maloletko et al., 2015; Ilina et al., 2015).

However, as noted by Gladilina (2009), for successful development of creativity in youth in higher school and ensuring constructivism

of their creative work, innovative organizational approaches are insufficient.

For that purpose the authors developed and tested in a few higher schools the program called Pedagogics of creative development of personality for students in humanities within higher professional education. That program allows a high school teacher to actively exercise the target activity on creative cooperation organization in the logical linkage teacher - Student and student - student. The program is based on leading concepts, theories, and ideas on creative development. A few of them will be considered now.

2. METHOD

In 1950s, the doctrine escalated and emerged on specification of some creative abilities not limited to the intellect alone. Consecutive implementation of that trend was reasoned in the methodology of Gilford. As opined by many Russian psychologists, the success

3. RESULTS

of Gilford's concept was caused by non-satisfaction with the preceding tradition for understanding creative abilities only as the maximal expression of general and special abilities. Within many years, intellect structure model has been neither proved nor disposed of, serving the foundation for studying creative thinking (Burno, 2004; Vidmenko, 2013; Gladilina and Sergeeva, 2013; Stenina, 2012; Yurtayeva, 2012; Colangelo, 1991; Hany, 1992; Heller, 1992; Keller, 1992; Monks and Heller, 1994; Sternberg, 1993; Wiczerkowski and Prado, 1992).

Gilford considered creative work as a part of intellect. According to Gilford, any mental task comprises three elements/categories: Operation, content and product. Respectively, there are five types of operations: Cognition, remembering, divergent producing, convergent producing, assessment; six types of product: Items, classes, relations, systems, transformations, applications; four types of content: Figurative (imaginary), symbolic, semantic, behavioral. As opined by Gilford, creative work is one of the methods of problem solution. He offered 4 basic types of abilities appearing in the course of problems solving:

1. Sensitivity to problems or ability to perceive existent problems
2. Fluency comprising:
 - a. Quickness of ideas generating or ability to quickly work out various ideas pursuant to the requirements.
 - b. Associative quickness or ability to give a list of words, each of which is associated with the given word.
 - c. Expression quickness or ability to combine words into higher order structures, making phrases, sentences and paragraphs.
3. Flexibility comprising
 - a. Spontaneous flexibility or ability to spontaneously switch from one method of problem solving to another until the optimal solution is found.
 - b. Adaptive flexibility or ability to find a new method to solve problems via a thorough insight in the essence of the problem.
4. Originality or ability to find new and original solutions.

Gilford's theory was the central doctrine in the American psychology of 1970s. As opined by many scholars, national and foreign, today the situation has changed. That theory created two basic problems: In theory and measurement. Gilford developed a few tests to check creative abilities based on his concept of intellect structure. The central place in those tests is assigned to divergent producing. Divergent thinking tests are not the only ways to study the level of creative work development. Stenberg and Lubart measured creative thinking offering the tested persons to complete 4 tasks: To write a story, to draw a picture, to rationalize a scientific explanation of some phenomenon. The assessment was made from the standpoint of novelty and quality. The concept of Stenberg and Lubart like others (Amabile Csikszentmihalyi, Gardnertl, etc.) together with cognitive concepts comprises affective and motivational elements. From the standpoint of those researches, no cognitive test is the only predictor of creative work as it does not consider affective and motivational factors which are important components of the creative process.

The study of youth's creative development issue causes us to address creative work as a psychological process. In the national psychology, the most holistic concept of creative work as a psychic process was offered by Ponomaryov. He developed structured and leveled model of the central link of the psychological mechanism of creative work. Studying children's mental development and solving problems by adults, Ponomaryov concluded that "experimental results... allow to draw a scheme of the central link of the psychological intellect in the form of two interpenetrating spheres. External borders of those spheres may be imagined as abstract limits (asymptotes) of thinking. Below, such a limit will be intuitive thinking (beyond that, there will be strict intuitive thinking of animals). Above, it will be logical thinking (beyond, there will be strict logical thinking - contemporary computers)" (Ponomaryov, 1976).

Ponomaryov considers a creative act as inserted in the context of intellectual activity as follows: At the initial stage of problem statement, the consciousness is active, then at the stage of solution - The unconscious is active, while choosing and checking the correctness of a solution is done by the consciousness. Naturally, if thinking is logical initially, i.e., reasonable, the creative product may appear only as a by-product. But that variant of the process is only one of possible variants. As a mental unit of measure of the creativity of a thinking act or the quantum of creative work, Ponomaryov offered to consider the difference of levels dominating in the statement and solution of a problem (a problem is always solved on a higher level of the structure of the psychological mechanism than on the level on which the means for its solution are provided for). Ushakov develops the approach of Ponomaryov in connection with the psychological sphere of individual differences. As opined by Ushakov, people have various abilities to establish intuitive experience. Intuitive experience is formed on the periphery of the area of our consciousness and apart from the connection with the direct purpose of our activity. That experience serves as the material for unconscious transformation of knowledge, so its richness is related to creative abilities of a person. The original pedagogical technology of Gladilina for the development of creativity in young people, implemented in a few Russian higher schools, allows to state the need for the use of ideas and concepts of foreign and national scholars on creative work as a methodological tool for solving that urgent scientific task. For instance, original program Pedagogics of creative development of personality covers the following sections/units.

3.1. Section I: Creative Development and Personality

Unit I: Scientific beliefs on creative development phenomenon

Creative work phenomenon. Evolution of scientific beliefs on creative work and creativity of personality. Psychology of creative abilities (Rubinshtein, Teplov, Ponomaryov, Shadrikov, Lomov, Anokhin, Ananiev, Bogoyavlenskaya, etc.). Foreign theories and concepts on the creative development of personality.

Unit II: Subject and tasks of the pedagogics of creative work

Subject of creative the pedagogics of creative work. Creative self-realization of personality. Educational aspects of creative work development. General approaches to the development of creative abilities. Improvement of the content of education as a condition of creative development.

Unit III: Humanistic principles of the creative development of personality

Essence and sense of the humanization of education. Sources of humanistic basics and creative work. Principle of nature compatibility and culture compatibility. Unity of training and life. Principle of transparency. Pedagogization of creative environment. Principle of specificity. Principle of pedagogical optimism. Humanization of pedagogics of creative development of personality in humanistic paradigm of education.

Unit IV: Creative work in the socialization of students

Creative work and mutual relations of personality and society development. Unity of training and life. Training in group. Dialogism, opening, co-creativity. Culturological, axiological and innovative approaches to the development of the problem. Social design as one of the approaches to the creative socialization of personality.

3.2. Section II: Basic Approaches to the Organization of the Creative Development of Personality

Unit I: Methods for creative thinking activation

Thinking as a process. Concept of Guilford. Divergent thinking. Stenberg, Lubart and others on creative work problem. Methods to develop fantasy and imagination. Development of associative thinking. Synthesis of creative processes. Unit of creativity measure. Qualitative characteristics of creative activity.

Unit II: Methods for the evolution of creative development of personality

Synthesis of creative processes. Question as stimulation of creative thinking. Perception and dominance of thinking. Methods for creative development of visual, auditory, kinesthetic learners. Individual methods for people with chaotic or subsequent functioning of brain. Methods of involvement, exercise, convincing. Development of creative imaginary thinking. Productive modeling.

Unit III: Conditions of creative development of personality

The environment contributing to creativity development. Psychological and pedagogical basics of organization of spatial and subjective component of creative environment. Psycho-didactic conditions of creative educational environment organization. Diagnostic complex by Yevtushenko Creative targeting.

4. DISCUSSION

In the professional literature, there are various approaches to the definition of creative work. Speaking about creative activity, the basic definition of creative work means a kind of human activity resulting in a tangible/intangible product possessing some novelty and public significance and/or value. "Creative work is a form of human activity on spiritual and practical exploration of the world comprising the fullest realization of the core forces of the subject of cognition, the results being compliant with the criteria of novelty and social significance," Yevseeva wrote. Thus, the most widespread trend - to characterize creative work via the criteria like novelty and social significance - is attributable to most scholars. That approach to the professional training is applicable only in part, as a young schoolchild does not create any brand new products in the course of his/her creative activity. Novelty is not a general characteristic of creative work. Therefore, the theoretical provision on the difference of subjective and objective parts of creative work will be significant for our research. From the subjective point of view, a subject of creative work may make no new discovery manifesting new things in his/her individual experience manifested as the ability to see usual things in a new way, to find new functions in things, to specify and successfully solve playing, artistic and intellectual tasks (Mukhamedin and Baiysmakova, 2014).

Creative work is both continuous transformation of a person's inner world and permanent perception of the new emerging content. Meantime, the need for information is somewhat dividing: A person needs not only information from the outer world (Volkova et al., 2015), but the extraction of new things from the inner world. A creative person differs from a non-creative one by increased interest to the new in his/her inner world - fresh images, thoughts. Further, it becomes interesting for him/her what else may be taken from the inner world, what he/she is capable for. Therefore, real creative work is a test of own abilities. "The main thing in creative work is not external activity but internal - An act of creation of an ideal, an image of the world where the problem of alienation of a person and the environment is solved. External activity is just a form of internal act products' explication," Druzhinin (2000).

The Program Pedagogics of creative development of personality is an integrated discipline providing for interactive approach to the study. As students are considered as a collective entity and simultaneously as individual subjects of learning, the teaching environment is arranged pursuant to the goal to create the opportunity for intensive communication of students with the teacher and with each other which suggests comfortable lecture-rooms, audio/visual means, micro group working conditions. A crucial factor of successful teaching is creating intellectual stress in emotionally comfortable atmosphere, continuous and clear readiness of the teacher to support students and their cognitive efforts, urging students to support each other, encouraging team spirit, humor, special attention to introduction and use of creative situations.

Teaching is built as the integrity of in-class and off-class work, education and self-education. Great attention is paid to the study of

basic literature on the course, including making clusters, discussing and reviewing books and articles devoted to creative work issues.

In in-class work, monological methods are motivated by the real need and the availability of urgent, creative tasks for students. Computer presentations and other contemporary visual means are used widely (Sitdikova et al., 2015).

Lectures are of problematic nature, the materials are explained via a continuous dialogue with students, questions to check details and understanding as well as solving various creative tasks with further discussion of results.

In the course of study using interactive methods the teacher exercises the following functions:

- Epistemological: Obtaining new knowledge on the course. That function requires a high level of epistemological abilities of a teacher, quickness and creative possession of new scientific methods of cognition, ability to take possession of special knowledge - that in history of creative work, pedagogics, teaching methodology, etc.; design of goals, programs, plans, methodical systems and technologies, selection and structure of the content of the discipline, forms and methods of doing classes. Each class requires structuring accounting for the specifics of audience readiness.
- Organizational: Ability for self-organization, ability to organize oneself, personal time, individual, group, collective activity of students uniting them around a problem which is analyzed.
- Communicative: Establishment of pedagogically feasible relations between the subjects of pedagogical process.

Within the implementation of Gladilina's original pedagogical technology and the program Pedagogics of creative development of personality we detected some problems in knowledge and skills of pedagogues and outlined out some scientific and methodological problems to be paid attention to during training a teacher engaged in development of a student's creativity:

- What is creative work in pedagogics
- Algorithms of pedagogical creative work
- Conditions of the development of a pedagogue's creative work
- Pedagogue's creative work: Definition, theoretical model, training functions
- Creative work and pedagogical experience
- Formation of pedagogues' readiness for innovative activity.

Our experience enables to specify the following individual and collective forms of methodical work in establishment of psychological and pedagogical competence of a pedagogue in development of a student's creativity in higher school:

- Scientific and methodical council
- Thematic consultations - pedagogical consulting
- Pedagogical readings
- Trainings
- Scientific and pedagogical seminars
- Methodical practicums
- Interviews
- Methodical halls
- Master classes, etc.

Higher school pedagogues actively participated in individual and group consultations. They shared their experience in a generous way, telling about problems, seeking together the answers to the hard questions of creative work development in students. Program of consulting service Informative orienteers of development of creative academic and training process was of special demand for pedagogues. That program covers three areas (Tables 1-3).

- I. Pedagogical school (Table 1)
- II. Educational consulting (Table 2)
- III. Educational consulting (Table 3).

5. CONCLUSION

The changing lifestyle, public consciousness, value priorities put creative work on a special place in everyday and professional activity of an individual. The understanding that only through creative work new ideas emerge, stereotypes which slow down the civilizational development are broken, new approaches to social life arrangement are established, contribute to the perception of not only the need for creative work but also the social significance of the products of creative work. Teaching not only cognition but creation is one of the priority goals of higher schools adequate to the urgent issues of the contemporary Russian

Table 1: Problem: Creative education as the leading characteristic of the contemporary education process

Meeting topics	Date	Person in charge
Leading pedagogical ideas on creative development of personality		
General principles of pedagogics of creative development of personality		
Directions and kinds of creative educational activity		
Technologies of educational and training process		

Table 2: Themes of individual consultations

Meeting topics	Date	Person in charge
Didactics of professional creative education		
Technologies of creative education		
Problems of the education of students having high creativity potential		
Creative cooperation of teachers and students		

Table 3: Themes of group consultations

Meeting topics	Date	Person in charge
Business game me and a creative student		
Debates creative work?		
Creative work! Creative work...		
Training communicative method as a method for activation of creative abilities in a personality		
Case seminar secrets of creative work development		

society development. Creative cognition and perception of Russian and global cultural and historical experience is a comprehensive process built on initiation of need for creativity in students.

However, educational and training process in a high school and then in a higher school often injures the personality causing him/her to obey the generally accepted stereotypes but deforming a student's personality in general.

Therefore, governed by the data obtained in this research on specially structured educational and training process in a higher school may create opportunities to reveal a creative personality among students and serve as a takeoff ramp for his/her further development.

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