

DCCD 2020

Dialogue of Cultures - Culture of Dialogue: from Conflicting to Understanding

“TEACHER CREATIVITY”: FROM TERMINOLOGICAL ANALYSIS TO THE TECHNOLOGY OF PERSONAL DEVELOPMENT

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Abstract

The authors raise the problem of support of teachers professional creativity in differential education conditions. The article substantiates topicality of investigating the problem at the first levels of education and states the goal: to elaborate and approbate an innovative form of teachers professional development directly in the educational institution. A system of methods, have been set forth, materials of the research have been elaborately described and the participants of all its stages have been presented, educational organizations of different types among them. The results of the research have been logically described according to the vector indicated in the theme of the article: from a terminological analysis to an elaboration of pedagogical technology. A principally new definition of teacher professional creativity has been given, a definition which is revealed as an integrative ability to comprehend educational situations and creatively solve professional tasks for the sake of successful achievement of a qualitatively new result of pedagogical activity. What has been described is the progress and main results of the experimental research aimed at approbation and implementation of the authors' technology of "Development of teachers professional creativity in the process of elaboration and realization of the projects of art-aesthetics orientation in the conditions of differential education. The conclusion contains the main inferences from the research and outlines its further perspectives.

2357-1330 © 2020 Published by European Publisher.

Keywords: Teacher, creativity, terminological of personal development.



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1. Introduction

Analysis of the state documents (Professionalny'j Standart Pedagoga, 2013, p. 30) and modern psychological and pedagogical research (Bayer, 2019; Lukersmith & Burgess-Limerick, 2013) shows that in conditions of permanent changes in the society, it is particularly creative specialists who are capable of flexibly solving professional problems, ready to accept and creatively implement innovations, owing to which they guarantee a sustainable development of their own institution as well as that of the professional sphere as a whole.

In pedagogical research carried out over the last decade, more and more often we come across and see it discussed the term “teacher creativity” (Bashina, 2013; Bayer, 2019; Kashapova et al., 2013; Lukersmith & Burgess-Limerick, 2013), pedagogues of the first level of education among them (Drubeczka, 2008; Tatarinczeva & Ly'senko, 2017; Ushakova–Slavolyubova & Chemenyova, 2018). A creative pedagogue (tutor, primary school teacher, musical instructor and others) has been discovered to possess competences that allow him to:

- adequately estimate situations which arise in the process of professional activity; flexibly adapt oneself gaining new experience and skillfully apply it to practice; act responsibly in different (often unpredictable) circumstances (Ushakova-Slavolyubova & Chemenyova, 2018; Lykova et al., 2018a; Lykova et al., 2018b; Lenkov, 2016);

- independably put forward goals and educational tasks with regard to every child's peculiarities and educational requirements of his or her family (Lykova et al., 2018a; Lykova et al., 2018b);

- independably choose of educational programs, technologies, methods, forms, techniques, adequate means and others (Bashina, 2013; Ushakova-Slavolyubova & Chemenyova, 2018; Maier et al., 2018), and on this basis, creatively design educational process (Ushakova-Slavolyubova & Chemenyova, 2018); build up a developing educational environment after the model of culture and society (Lykova et al., 2018a; Lykova et al., 2018b);

- be ready to take part in a “dialogue” (Bakhtin, 1981) in socio-cultural educational environment (Lykova et al., 2018a; Lykova et al., 2018b); motivationally play the part of a facilitator (Maier et al., 2018; Winnicott & Bowlby 2017); create conditions for maintaining the child's individuality.

Such professional teacher competences are demanded in the era of global educational transformations which are observed in all civilized countries (Bakhtin, 1981; Bayer, 2019; Leong & Qiu, 2013; ; Lukersmith & Burgess-Limerick, 2013; Lykova et al., 2018a; Winnicott, 2018), who are responsible for bringing to light and backing up the child's personality, setting up conditions for his all-round development in a harmonized cooperation with the family. This is only possible if the pedagogue possesses creative competences since as early as the student's desk (Berezhnaya, 2018; Nikitin, 2009), is ready to accept the child such as he is and is open to interaction with his parents.

2. Problem Statement

Questioning 2125 pedagogues of the first levels of education (tutors, primary school teachers, musical instructors) which took place from 2016 to 2019 at the courses of development of teachers' qualification at the Institute for Study of Childhood, Family and Education of Russian Academy of

Education has made it possible to manifest a low level of professional creativity of pre-school specialists. Teachers note that in their professional activity, they:

- are liable to work on the basis of traditional educational programmes, ready-made scenarios and methods (more than 68% of those being questioned);
- experience marked difficulties while taking decisions of their own (75%), are afraid of making professional errors (82%);
- acknowledge feeling discomfort and even serious apprehensions while coming across something new, unexpected, unregulated (63%);
- prefer to communicate with a group of children and not with an individual child (57%), have no experience in working out individual educational routes (51%) and even are not conscious of their necessity (45%);
- choose habitual forms of communication with children (61%) and their parents or those who act in their capacity (67%);
- ignore the influence of traditional forms of raising their qualification on the development of their creative capabilities (78%), and, hereat, acknowledge and approve a possibility of teacher professional development (self-development) directly in an educational institution (93%).

These facts confirm a necessity of seeking new forms of professional and personal growth aimed at developing teachers professional creativity at the first levels of education.

The problem of the research, as we see it, lies in a search of ways of overcoming a strong contradiction between needs of modern community (state, society, family) for a creative teacher and the absence of innovative forms securing development of teacher professional creativity directly in an educational institution.

A pilot research carried out in 27 educational institutions in Moscow, Nizhny Novgorod, St. Petersburg and Sterlitamak (Republic of Bashkortostan) helped to reveal a high potential of educational projects of art-aesthetics orientation, which makes it possible for all participants of educational relations (teachers, children and their parents) to creatively realize themselves in unregulated educational situations. On this basis, a working hypothesis was put forward stating that educational projects of art-aesthetics orientation can emerge as an innovative form of developing teacher professional creativity directly in the educational institution, if there are technologies defining goal-oriented, motivating, structural, substantial, diagnostic (evaluative) landmarks of pedagogical activity.

3. Research Questions

The research is connected with theoretical and experimental elaboration of the following questions:

- 1) How is the term “creativity” treated in major approaches to research? What can we find out as a result of comparative analysis of those interpretations?
- 2) What is the essence and specificity of the professional creativity of teachers working at the first level of education?
- 3) How it is possible to discover and develop teacher creativity directly in the educational institution?

4) Is it true that the technology of teacher professional creativity must have a personality oriented character?

5) What is the innovative potential of educational projects of art-aesthetics orientation for the development of creativity of tutors, pre-school teachers, musical instructors?

4. Purpose of the Study

The goal of the research is connected with elaboration, approbation and testing of the authors' technology of development of teacher professional competency in the process of preparation and realization of educational projects of art-aesthetics orientation.

5. Research Methods

To achieve the goals of the research, the following methods were used: analytical; modelling; diagnostic; formative; statistical.

Questioning of 2125 teachers of the first level of education was carried out by Lykova and Kozhevnikova from 2016 to 2019 at the courses of professional improvement at the "Institute for Study of Childhood, Family and Education" of the Russian Academy of Education. The analysis of results which made it possible to substantiate topicality and directions of the research is represented in the introduction to the article. A questioning carried out by Kozhevnikova in 2017-2018 and aimed at studying difficulties in applying innovations by the teachers of the first level of education, included 1238 tutors from 7 districts of RF (Archangelsk region, Belgorod region, Vologda region, Samara region, Moscow region, Khanty-Mansi autonomous district and the Republic of Udmurtia). The questioning was conducted face to face (at the courses of professional improvement, at the authors' seminars) and by correspondence (with the help of webanketa.com).

Basic empirical results were obtained by Chemenyova and Ushakova-Slavolyubova (Chemenyova, 2018; Ushakova-Slavolyubova & Chemenyova, 2018) in the process of experimental research with 677 professionals, 35 chiefs of the pre-school educational institutions, 42 senior tutors, 475 tutors, 83 musical instructors, 68 specialists of supplementary (art) education. At the formative stage of the research, 148 tutors from the pre-school system of education of Nizhny Novgorod region and St. Petersburg were invited, 24 of them tutors and specialists from the municipal autonomous pre-school educational organization "Danko Kindergarten № 90" from Nizhny Novgorod, who became active participants of a longitudinal study which took place during 10 years, from 2008 to 2018.

Approbation of the technology "Development of pedagogues professional creativity" worked out by Ushakova-Slavolyubova, was organized in five pre-school educational institutions of different types: a state budget pre-school educational organization "Integrated kindergarten №110", "Hermitage kindergarten", St.Petersbourg; a municipal budget pre-school educational organization "Integrated kindergarten № 17", the town of Lyskovo, Nizhny Novgorod region; a private pre-school educational organization "Ghan Menachem" kindergarten, Nizhny Novgorod; a municipal autonomous pre-school educational organization Center of child development- "Fairy-tale" kindergarten", workers' settlement Krasniye Baki, Nizhny

Novgorod region; a municipal autonomous pre-school educational organization “Danko kindergarten № 90”, Nizhny Novgorod.

6. Findings

The problem of the research was made clear; a survey of psychological-pedagogical sources (more than 150 of those included 47 foreign ones) was accomplished and system analysis of the term “creativity” was fulfilled; a general strategy of the research was being built.

Modern foreign investigators note that creative office workers are important for introduction of innovations and sustained development of the organization. To support and develop creative potential of the staff members, it is necessary to improve the design of the space and the process of work, to encourage development of leadership qualities of the staff (Lukersmith & Burgess-Limerick, 2013).

Undoubted interest is caused by Leong and Qiu’s investigation (2013) which points out to the necessity, on the one hand, in the system of art education of developing teacher creativity and, on the other hand, of working out instruments (methods, tests, diagnostic assignment for measuring the creativity of the art cycle teachers).

Aleksić et al. (2016) substantiates a necessity of transforming personal creativity, defined as an inclination to be fond of one’s work and be creative, into a really creative professional activity. It was demonstrated that the possibility of such a transformation depends on the staff readiness to accept and determine of their own the precise objectives. This exploration showed that comprehension of the objectives and an orientation towards a positive result stimulates a higher level of creative behavior of the staff members, gives them a keener feeling of satisfaction by their work, which, in turn, brings to a higher level of their creative results. It should be noted that in native theory, likewise, teachers professional effectiveness and creativity has been proved to depend on their ability competently and responsibly put forward needful objectives (Lykova et al., 2018b).

Zinsser et al. (2014) paid attention to the fact that in formation of professional creativity, important significance is attached to adopting by teachers the role of an emotional socialization associate. This observation is resonant with “the portrait of a teacher” created by Russian researchers Maier et al. (2018).

Bayer (2019) warns that because of its specific features, creativity as a general concept is an abstraction; that is why we cannot learn too much about the nature of creativity if we mainly concentrate on theoretical search. He made an important conclusion about a connection between theory and practice, about a necessity to concretize the research objectives (minding their composition) and teach pedagogues professional skills.

Wang and Shan (2019) conducted an applied investigation in some schools of Shanghai with the object of evaluating creative behavior of 54 pedagogues and discovering its connection with an individual creative approach of the specialists. A scale of self-evaluation was developed, which included 27 points based on 9 capacities connected with creativity.

Santana (2019) expressed an idea that a creative pedagogue is an innovator in his professional role; therefore his competence must contain a choice of methodologies, teaching materials and evaluation criteria which correspond to children development and the contents of educational programs. Among the teacher

competences revealed, it is important to note “a possibility to develop the atmosphere of teaching which contributes to the development of child creativity”.

Cheung et al. (2019) in their applied research carried out in Hong-Kong using the method of analysing 275 teachers reports, convincingly demonstrated that creativity was directly connected with the teacher’s effectiveness in constructing an educational environment oriented towards a child. And they proved that creativity can be regarded as a personal resource of a teacher of the first level of education for constructiong a child-oriented environment. Hence the authors made a conclusion that the syllabi of pedagogical colleges must include components facilitating development of creativity of the prospective teachers while they have not yet started work. It is important to note that this conclusion is reminiscent of the ideas expressed by our native researchers (Berezhnaya, 2018; Lenkov, 2016; Levshina & Bagautdinova, 2017; Nikitin, 2009).

Ahmadi et al. (2019) revealed a contradiction between the acknowledgement of creativity as a competence of the 21st century and an evident lack of creativity in the system of education, including teachers’ competences. And they discovered the following paradox: even acknowledging an importance of creativity for self-development and development of education, specialists do not actually strive to be always creative and act creatively.

Buber (1970) expressed a fruitful idea the necessity of personality oriented approach to teachers training. Zelichenko et al. (2016) write about a purposeful support of creativity and a necessity of its development. That was a reason why Afanasyev et al. (2016) made a conclusion that the experience of foreign countries in the field of the personality approach to education is “fairly lasting, many-sided and rich” (p. 48).

On the basis of terminological and system-classification analysis of different interpretations of the term “creativity”, the authors formulated a principally new definition of teachers’ professional creativity.

Teachers’ professional creativity is looked upon as an integrated capacity to comprehend educational situations and to creatively solve professional tasks in constantly changing conditions for successful achievement of a qualitatively new result of pedagogical activity (Lykova et al., 2018b, Ushakova-Slavolyubova & Chemenyova, 2018).

In the pedagogical research that has been conducted in the course of the late decade, the term “teacher creativity” is more and more often met with and discussed. As Dorfman (2015) notes, “creativity not as ubiquitous as is rather a heterogeneous and not a homogeneous phenomenon. Herein lies one of the objective reasons why creativity has not up to now possessed a settled notion status” (para. 3).

On the basis of creativity interpretations, a working definition of teacher professional creativity was formulated, the basics of which were made by the key ideas of culturological, integrative and situational approaches. The teacher professional creativity is regarded by the authors as an integrative capacity to analyse and estimate educational situations and to creatively solve professional problems for maximum achievement of a qualitatively new results of pedagogical activity.

At the same time, the authors continue to scrutinize different aspects of teachers creativity deeply in accordance with the sphere of their explorative interests. Thus, Lykova regards teacher creativity in the context of the dialogical approach (Lykova et al., 2018) and connects it with the capacity of a specialist to formulate necessary goals in uncertain circumstances. Chemenyova (2018) elaborates and widely

approbates managerial mechanisms, pedagogical models and technologies of teacher professional creativity development in different organizational forms, among them, in the system of improvement of specialists' professional qualification. Ushakova-Slavolyubova and Chemenyova (2018) is rising to the level of theoretical comprehension of the long term experience of teachers' creative development within a concrete educational organization, studying an innovational potential of art-aesthetics projects, is about to complete her dissertation (Ushakova–Slavolyubova, Chemenyova, 2018). Kozhevnikova brings to light the teacher's creative potential as a subject of self-education (self-development) and defines an interaction of the teacher's creativity and the developing potential of the educational environment (Lykova et al., 2018). Sinitsyna studies teacher creativity of as a leading condition of success of differential models of children education, including those with special educational requirements.

Terminological analysis and a precise definition of teachers professional creativity has made it possible for the authors to work out an innovative technology of personality oriented development of teacher creativity in the process of her professional activity and to determine the strategy of the experimental study.

It has been revealed that success in developing teacher professional creativity is in close correlation with the atmosphere of the educational organization, the style of interrelations between the teacher and the children with their parents, approaches to designing the educational process in the pre-school educational organization that include elaboration and realization of educational projects of art-aesthetics orientation.

As a result of diagnostics of developing the teachers who took part in the approbation and realization of the creativity development technology, positive dynamics in the indicators of developing a person's creative qualities, creative competences, a creative product of pedagogical activity, including analysis and estimation of the results of elaboration and realization of educational projects of art-aesthetics orientation have been brought to light.

Positive dynamics of professional creativity of the experimental group teachers development (increment of the average indicator totaled 6,5 %) is determined by a high level of teachers' motivation to professional development and also by the methodological support of the teachers at each stage of elaboration and realization of the projects of art-aesthetics orientation.

The tutors, the primary school teachers, the musical instructors and specialists of supplementary art education who took part in the research, worked out, tested and described all by themselves own more than 260 creative projects, including materials in professional publications ("Pre-school Tutor", "Pre-school Methodist", "Musical Palette", "Nizhny Novgorod Education", "Pedagogics of Art", "Pre-school Management" and others).

7. Conclusion

1) Theoretical analysis of psycho-pedagogical sources and the results of experimental research have served as the basis for discovering the essence and describing the structure of professional creativity of teachers who work with children of pre-school and junior school age. Teachers' professional creativity is regarded as an integrative capacity to comprehend educational situations and to creatively solve professional problems in the circumstances of uncertainty, for successful achievement of a qualitatively

new result of pedagogical activity. Teacher professional creativity includes motivational, cognitive, operational, axiological and reflexive components.

2) The authors have worked out a technology of personality oriented development of teacher professional creativity as an optimal form of professional growth of specialists directly in educational organizations, including a complex of content and organizational-methodical conditions. Personality orientation to teachers professional creativity development is conducted on the basis of diagnostics results with the help of specially elaborated technological charts for pedagogues with different levels of professional creativity.

3) The significance of educational projects of art-aesthetics orientation for personality development of professional creativity of pedagogues of the first levels of education has been exploratively substantiated.

4) Organizational-managerial and methodical conditions have been revealed and described. They make it possible, firstly, to purposefully realize managerial and methodical support of teacher creativity development in accordance with diagnostics results; secondly, to choose forms, means and methods of creativity development depending on teachers' personal qualities, capacities, possibilities and needs; thirdly, to raise the effectiveness of educational designing in the educational organization, thanks to the development of teachers' creative potential (in their interaction with children and their parents).

5) Perspectives of further investigation of the problem and presentation of its results: elaboration of a differential model of teacher creativity development; generalization and translation of the results of experimental work, discovery and approbation of different forms of teacher professional creativity development (apart from educational projects of art-aesthetics orientation) have been indicated.

Acknowledgments

This article presents the results of a study conducted within the framework of the state task of the Institute of Art Education and Cultural Studies of the Russian Academy of Education under the project "Socialization of Children in a Difficult Life Situation using Art" (2020). This work was carried out as part of state assignment No. 073-00007-20-01 "Development of a methodological work system that allows providing a unified educational space and improving the quality of general education in the Russian Federation" for 2020 and for the planning period 2021 and 2022; No. 073-00032-20-01 "System of psychological and pedagogical support of the educational process in children".

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