Formation of Creative Fantasy and Imagination of Students as A Task of Artistic Pedagogy

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Abstract: *The paper reveals one of the key problems of the modern artistic pedagogy, which lies in the application of the potential of creative fantasy and imagination of students in the pedagogical process. It considers the various preconditions for the development of the ability to fantasize, depending on the individual capabilities of students. Reliance on initially individual systems of perception of artistic information with the subsequent development of this perception to the level of creation of full-fledged artistic images and interpretations is proposed as a leading pedagogical strategy. The interrelation between the organized social and aesthetic experience of students and possibilities of creative fantasy and imagination is established. In this process, the role of educational creative teams as a space of social, artistic and aesthetic development of students is highlighted.*

Keywords : *creativity, imagination, fantasy, pedagogy, image, perception.*

I. INTRODUCTION

The organization of modern artistic and pedagogical process in educational institutions involves ensuring its effectiveness through the development of students' abilities of creative fantasy and imagination as the main conditions of aesthetic, artistic and cultural development [1], [2]. At the same time, the modern pedagogical technologies are mainly focused on the regulation of the development of the creative potential of students in accordance with the specified aesthetic standards and criteria of educational and creative achievements without taking into account the individual capabilities of students themselves as creative subjects.

On the other hand, the solution of the problem of students' imagination and creative fantasy development is an important resource for activating the entire educational process based on a differentiated approach and pedagogical technologies developed in creative educational practice.

The use of the relevant experience of activation of this resource assumes the study of these technologies and the development of further appropriate pedagogical strategies that contribute to the development of fantasy and imagination of students needed to fully master the achievements of artistic culture and the development of the necessary performing skills in modern conditions.

II. METHODS

The results of various diagnostics of personality development show that at the age of three one can observe the manifestations of the creative imagination of a child. In real behavior, these creative impulses are demonstrated in the form of a well-known crisis of three years, called "I myself". Thus, it is proved that the desire for creative independence is an integral inherent feature of every person [3]. It is characteristic that according to Montessori pedagogy the interaction of a teacher with young children based on the hidden appeal of a child to the adult "Help me to do this by myself" is welcomed.

To identify options for the development of creative fantasy and imagination of students, a comprehensive diagnosis has been developed and tested to identify the following prerequisites to the imagination, which are largely innate and significant for the development of the corresponding creative fantasy [4], [5].

A. Prerequisites for intellectual imagination

This kind of imagination is inherent in those students who are interested in ideas, but not facts (imagination in the world of thoughts, ideas, and non-standard rational solutions). In relation to artistic texts, there is a tendency to analyze ideas, thoughts, and generalizations. They can gravitate to their own art based on intellectual game and experimentation in the performing and songwriting activities.

B. Prerequisites for the artistic imagination

This type of imagination is characterized by a desire to operate with images, invented by fantasies (imagination in the form of invented plots, new artistic reality, fantasies, contrasting with real life). In the context of artistic writing and performance, it is desirable to give such students considerable freedom. The genre of fantasy, fairy tale and dramatic works are particularly popular. There may be interest in the implementation of certain fantasies to solve practical problems.

C. Prerequisites for the designer's imagination

Any Students with such creative imagination are focused on the decoration of the environment; demonstrate visual thinking with special attention to artistic details, decoration, design.

They show interest in the verbalization of visual images, landscapes, still life, the design of the scene, etc. Accordingly, they are particularly interested in landscape lyrics, artistic and literary description of situations.

D. Prerequisites for the compassionate imagination

Students are willing to sympathize and empathize with different characters, heroes as a dominant of their own fantasy and imagination. They can demonstrate the ability to perceive and compose relevant plots and positions in the ethical aspect with the obligatory triumph of the forces of good over the forces of evil, justice over injustice, etc. Accordingly, there is a desire to compose plots, works with a pronounced humanistic orientation.

E. Prerequisites for the emotional imagination

A subordination to a particular feeling, emotional state in the pursuit of a variety of emotional experiences and relevant exciting images is present. Internal musicality and procedural imagination can be combined with the unusual images created, the desire for adventurous captivating plots, emotionally exciting for a reader.

F. Prerequisites for the erotic imagination

A special susceptibility to the external and internal beauty of the opposite sex is observed, as well as the corresponding imagination, willingness to create an appropriate attractive artistic image. Students with this prerequisite show interest in love lyrics, love stories, search for opportunities to express their own fantasies in art. It is also desirable to have opportunities for staging of artistic plots, involving a public demonstration of own mental states.

G. Prerequisites for the subject-practical imagination

This kind is characterized by a tendency to search for hidden opportunities for practical use, benefit, success. It is accompanied by entrepreneurship and pragmatism. Adventurism in combination with calculation is observed. Artistic plots related to the search for treasure, inheritance, wealth seem attractive. Exciting intrigue with a happy conclusion and the achievement of the desired practical results of the characters arouse the interest. Accordingly, the heroes with business acumen, intelligence, will and enterprise are attractive.

H. Prerequisites for the egocentric imagination

It is characteristic of those who are focused on achieving personal success and occupying a central position in their own environment. One can observe craving for power and leadership. Heroic plots, themes, historical and literary characters, heroes, rulers of thoughts, generals, etc., able to be at the head of large masses, people, etc. are attractive. There is quite often a special interest in the military-historical themes and activities of commanders, military leaders, etc.

III. RESULTS

The study of the experience of artistic pedagogy confirms the existence of the above-mentioned orientations, and shows that starting from school age, the imagination of students is based on the existing educational and social experience, which significantly affects the nature of imagination and fantasy. In this aspect, the school knowledge and algorithms developed in educational activities are especially significant. As a result, a contradictory effect is created – on the one hand, many creative achievements demonstrated already at school age can meet high professional criteria; on the other hand, the level of demonstrated skill (performance or writing) is not accompanied by independent creativity, interpretation, a creative search of students themselves.

The self-disclosure of a teacher as a creator and as a person is equally important. Teacher's demonstration of his/her human qualities to students may not be directly related to the topic of the lesson, which is perceived in traditional pedagogy as a kind of retreat, the task of which is to establish trusting contact with students [6], [7]. However, for the development of the creative potential of students, such deviations should be considered as an integral part of the main pedagogical process. The corresponding democracy in the communication of a teacher allows opening the inner world of participants of this communication, which creates the creative atmosphere and stimulates imagination and fantasy of pupils [8], [9]. The latter can also be stimulated through the study of the history of art and the geography of art, which contributes to the development of art-time and art-spatial phenomena of culture.

The connection of imagination, the fantasy of students with their life plans can be carried out through the appeal to the works of fiction, which can be used as a textbook of life. The application of interactive technologies to solve this problem, aimed at embedding in literary images, various characters can stimulate the corresponding creative fantasy and imagination of students [10], [11], [6].

In the process of introducing students to the achievements of artistic culture, the basic mental process is the aesthetic perception, which should be creative [12]. Students learn not just to look but see; not just listen but hear; not just touch but feel, etc. Creative perception in its turn contributes to the development of imagination and fantasy, which respectively are the basis for the development of creative thinking and memory.

Using the resource of fantasy and imagination of students, a teacher can teach students to plan not only their own educational and creative activities but also their future as creators of their lives and destinies. Specially organized pedagogical programs in this context have been justified by the example of fiction, organized in the form of theatrical discussions and conversations, in which the opportunities unrealized by many literary characters are studied together with a teacher. Students are invited to search for creative solutions to various life problems reflected in the literature, as well as identification of themselves with a particular character, with the plot, the problem reflected in the literary work. Thus, the necessary cultural semantics for the activation of the processes of artistic imagination and fantasy is formed in the pedagogical space [13], [14].

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In the teaching practice, one distinguishes the processes of imagination and fantasy of students. If imagination is, as a rule, the desire to create something new based on existing knowledge, information, etc., a fantasy is designed to create something fundamentally new in comparison with the existing reality.

It happens quite often that the creative imagination is shown in fairy and fantastic plots, in which students realize those desires and aspirations, which cannot be satisfied in real society.

In this regard, it should be noted that the pragmatism dominant in modern society as a social setting and lifestyle often leaves no room for creative fantasy. Therefore, the desire of many teachers to carry out special actions related to the motivation of students for creative imagination and fantasy is justified. The popular content of this motivation, as shown by the relevant pedagogical experiments, is the involvement of students in a variety of creative projects, involving scenario and directorial provision for the demonstration of creative achievements that attract viewers, listeners, novelty and originality of the creative idea and artistic embodiment. The study of the artistic and pedagogical process shows that one of the most acute pedagogical problems is the formation of students' spiritual and moral worldview, which determines the general direction and content of the corresponding creative imagination and fantasy [15], [11]. Observations of pedagogical practice show that when such a worldview is not formed, the fantasizing of students becomes unproductive and often does not correspond to high aesthetic and moral standards, because these students do not have a spiritual and moral ideal that sets the appropriate direction, creative energy and motivation for artistic and creative activity.

IV. DISCUSSION

The results of the study of artistic and pedagogical technologies for the formation of creative imagination and fantasy of students allow raising the question of the need for widespread organization in all educational institutions of the experience of perception of works of literature and art, followed by the reproduction of own thoughts and feelings about the perceived.

In this regard, the training and exercises developed by the psychological school of R. Assagioli have great potential opportunities. The main spiritual and ideological content of this school is associated with the harmonization of the inner world of a person, where a special role is played by the development of various systems of aesthetic perception [16-19].

The main characteristics of the worldview presented in psychosynthesis can be summarized as follows:

- the essence of a person is determined by his/her inner spiritual world. With that, every person has a world that is the core of the personality, which is influenced by the world and the nature of the individual. These effects can lead a person away from the true "I", which is needed to be returned and developed;

- in this movement to one's own "I", it is necessary to pay attention not to the dark sides of the unconscious as it is widespread in psychoanalytic practices, but to the light sides of the mentality of a person where the leading role belongs to the spiritual beginning;

- this spiritual ascent should be carried out, first of all, at the expense of the mental and creative abilities of a person.

In accordance with this model of psychosynthesis, students can deeply understand and accept their individual inner features, which they can influence, if necessary, in the form of transformation towards positive artistic imagination and fantasy. The following model of psychosynthesis is able to synthesize individual subpersonalities into a general harmony. The introduction of this model in teaching practice involves the assembly of individual subpersonalities for the acquisition of a holistic image of students' own "I". Students can safely discard the subpersonality that is not subject to this synthesis in order to find their own integrity and organicity. This model completes the developed technological cycle of harmonization and individualization of a personality as a basis for the subsequent development of one's own world of creative imagination and fantasy.

1. Students in this regard may be proposed to develop the ability to relax while simultaneously activating the inner imagination. The ability to relax through immersion in the appropriate psychological state is accompanied in this case by the intensification of the work of imagination, which can have a certain relaxing effect. Without denying the importance of such a pedagogical setting, it should be noted that it should be supplemented by options for self-immersion of students in the world of their own fantasies and imaginary images corresponding to the individual worldview and attitude of students, which is formed largely outside the educational process, in the process of everyday life and aesthetic experience [20].

It makes sense to give some illustrative examples of the organization of such training, which can contribute to the development of creative imagination and imagination of students.

During the exercise "Concentration", it is proposed to conjure up usual pleasant visual, tactile, olfactory, kinesthetic, taste and auditory representations. Exercise "Lighthouse" is aimed at gaining faith in the inevitability of the victory of light over darkness. Exercise "Butterfly" is aimed at building confidence in the transformation of a student from "pupa" to "butterfly", confident in abilities and creative flight. Exercise "Sun" is a reproduction of the feeling of inevitability of a burst of creative energy that can transform the world. Exercise "Source" is the exemption from the destructive inner world of dark energy and addictions. Exercise "Fire" is aimed at forming a willingness to develop one's own light-bearing creative energy. Exercise "Diamond" is aimed at resistance to external pressure on the creative personality. Exercise "Sky" is aimed at developing confidence in one's own creative flight. Exercise "Ship" is aimed at forming a sense of self-confidence despite certain life circumstances. All these and many other exercises of psychosynthesis use the technique of internal visualization of images that affect the subconscious of an individual for self-disclosure of his/her inner world and actualization of his/her creative potential in the formation of his/her own images of imagination and fantasy.

Retrieval Number: L36511081219/2019©BEIESP
DOI: 10.35940/ijitee.L3651.1081219
Journal Website: www.ijitee.org

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Published By:
Blue Eyes Intelligence Engineering
& Sciences Publication

The pedagogical practices focused not only on recreating the imagination, like psychosynthesis but also on creative imagination and fantasy are not less important. In this case, the decisive role belongs to the development of game improvisation in the corresponding art form [21], [22].

Improvisational creative actions can and should be taught. In psychological interpretation, the learning of these actions can be described as the ability to spontaneous creative behavior and self-manifestation. The level of mastering spontaneity ultimately determines the development of creative imagination and fantasy [23], [8]. The experience of such spontaneous self-manifestation is not sufficiently represented in modern art pedagogy.

V. CONCLUSIONS

The considered possibilities of development of creative imagination and fantasy of students in art pedagogy can be generalized in accordance with the three laws of development of creative imagination, identified by researchers.

The first law – creative imagination is the result of the accumulated diversity of life and aesthetic impressions of a person.

The second law is the existence of fantasy, which has nothing to do with personal experience but is able to create a new artistic and aesthetic reality [24].

The third law is the relationship between emotional states, the world of feelings and the process of fantasizing.

In mature creative educational teams, the observance of the first law, the development of creative imagination as a result of the accumulated diversity of life and aesthetic impressions of a person, becomes especially important, since the team already has its own rich history of artistic and creative activity with an appropriate set of aesthetic and impressions, social experience, creativity, etc. All the above-mentioned laws can be present at any stage of development of the creative team, which does not exclude the high probability of domination of one of them at one stage or another.

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