

Presentation – Creativity and emotion in education as a challenge¹

Apresentação – Criatividade e emoção na educação como desafio

Tania Stoltz*

ABSTRACT

The purpose of this introduction is to discuss different perspectives of understanding of the relationship between creativity, emotion and education. Emotion and creativity develop in an historical, cultural and social context and, in this sense, the role of education stands out as fundamental to their development and expression. Despite the significant number of studies that point to ways of developing creativity, considering the historical, social and cultural context and a systemic viewpoint, the development of creativity remains a great challenge for schools and society. In times of liquid modernity, there is an urgent need for investment in a new type of school that prepares people for the 21st century, where working with emotion, along with working with creativity, is fundamental.

Keywords: Creativity. Education. Emotion. Creative process. Imagination.

RESUMO

O objetivo desta apresentação é a discussão de diferentes perspectivas de entendimento da relação entre criatividade, emoção e educação. Emoção e criatividade se desenvolvem em um contexto histórico, cultural e social e, nesse sentido, o papel da educação evidencia-se como fundamental para o seu desenvolvimento e expressão. Apesar do número significativo de pesquisas que apontam para formas de desenvolvimento da criatividade, considerando o contexto histórico, social e cultural e uma visão sistêmica,

1 Research financed by the Conselho Nacional de Desenvolvimento Científico e Tecnológico (CNPq) Productivity Grant –, n. 311402 / 2015-1 and 307143 / 2018-0. Translated by David Harrad. E-mail: davidharrad@hotmail.com

* Universidade Federal do Paraná. Programa de Pós-Graduação em Educação. Curitiba, Paraná, Brasil. E-mail: tania.stoltz795@gmail.com - <https://orcid.org/0000-0002-9132-0514>

o desenvolvimento da criatividade permanece sendo um grande desafio para a escola e para a sociedade. Em tempos de modernidade líquida, há a necessidade urgente de investimento em uma nova escola, que prepare pessoas para o século XXI, onde o trabalho com a emoção, ao lado do trabalho com a criatividade é fundamental.

Palavras-chave: Criatividade. Educação. Emoção. Processo criativo. Imaginação.

This article presents different perspectives of the discussion on the relationship between creativity, emotion, and education. As part of the debate between cognition and affectivity, it understands creativity and emotion to be essential for accessing the whole person in education. Emotion and creativity can be understood as a link between higher mental functioning and corporeality. Emotion and creativity develop in a historical, cultural, and social context and, in this sense, the role of education stands out as fundamental for their development and expression.

In times of liquid modernity (BAUMAN, 2003) and in the current 21st century, it can be said that the most important abilities to be developed by schools are creativity and emotion. Interest in studying creativity, which began in the second half of the 20th century, focuses primarily on the creative person, his or her personality and attributes (TORRANCE; 1983; SCHLEDER, 1992; STOLTZ, 1999; FLEITH, 2001). In the United States, a country that stands out for its studies on creativity, the 1950s were marked by the funding of research with the aim of identifying and promoting talents in areas of interest (FLEITH, 2001).

In the 1960s and 1970s, after a period of exacerbated criticism in relation to schools, due to their creativity inhibiting character, the humanist movement or the Third Force in Psychology (MASLOW, 1968; ROGERS, 1985; STOLTZ, 2000), provided an important impulse towards creativity development at school, since every human being has the potential to be creative, according to this theoretical perspective. During this period, interest around creativity was focused on promoting the development of individual creative potential.

It was with effect from the 1970s and 1980s that cognitive psychology began to predominate in studies about creativity. The focus fell on the creative process, seeking to identify the variables of the social context responsible for the development of that process. Many theories of creativity began to be developed (FLEITH, 2001; FELDMAN; CSIKSZENTMIHALYI; GARDNER, 1994; GARDNER, 1993; CSIKSZENTMIHALYI, 1996).

As of 1980, according to Fleith (2001), the systemic view of creativity (CSIKSZENTMIHALYI, 2014) became predominant, which understands

creativity to be a result of the interaction between the individual and the historical, social, and cultural context. Currently, it is not possible to talk about creative people without alluding to the context that enables the development of this ability. In particular, the work of Renzulli (1992, 1994) with his Schoolwide Enrichment Model stands out. There is, therefore, a significant body of research that points to ways of developing creativity, considering the historical, social, and cultural context (ALENCAR, 1990, 1997, 1999; ALENCAR; FLEITH, 2009; GARDNER, 1993; AMABILE, 1996; CSIKSZENMIHALYI, 1996, 2014; NEVES-PEREIRA; BRANCO, 2015; PISKE *et al.*, 2014; PISKE *et al.*, 2016; PISKE *et al.*, 2018; VIRGOLIM, 2018; VIRGOLIM; FLEITH; NEVES-PEREIRA, 1999; PISKE *et al.*, 2020; PISKE; STOLTZ, 2020; STOLTZ; WIEHL, 2021) among others. Why, then, does the development of creativity remain a great challenge for schools and for society?

Baudson & Haager (2019) propose a set of aspects that answer this question:

– Creativity destabilizes: that which we are familiar with provides security and allows an interpretive framework that can order everyday experiences. Creativity breaks away from this framework. It works with the new and the unknown, which cannot be predicted. In the school context this is even more evident. Teachers are generally oriented toward safety and not toward taking risks. Teachers also do not like to make mistakes. Creative actions, however, require living with uncertainty.

– Creativity is disturbing: as a consequence of the uncertainty it generates, creativity is disturbing. Part of our security is based on the fact that our life is predictable. Creativity disturbs our plans. Creative students are generally less well liked than their peers because they point out how much the belief that everything is under control is illusory.

– Creativity (seems) less important. Schools are not just about the mastery of skills to be transmitted. While sound scientific knowledge is important for the development of creativity, acquisition of knowledge and skills for the economic world proves to be a very limited and illusory view that believes it is possible to predict the future.

– Creativity is hard to evaluate. Objective evaluation of creative products is not easy. How can fair criteria be developed for what does not yet exist? Many creative products are only recognized later. How can evaluation happen at school, if even in the arts there is great disagreement?

– Creativity requires space, time, and leisure. Creativity needs freedom to develop, and in our time ruled by efficiency, there is little room to spend time on creativity. In our education system, Art, Music, and Physical Education are the first to be sacrificed as a luxury in a situation of limited resources. The idea that

it is necessary to nurture cognition and prepare the person for the world of work, is stronger than the idea that is necessary to prepare the body and the emotions. In addition, we experience an excess of inputs, emptiness, and doing nothing focused on the cell phone and other media, which make life impoverished.

The aspects mentioned above distance schools from the development of creativity. As a way of countering this state of affairs, Baudson and Haager (2019) suggest:

- Open-mindedness: to perceive first and not to judge hastily. Critically question one's own convictions.
- Courage to do things differently, if there is a conviction that the path taken by the majority is not the best one.
- Ability to allow space and an empty place, both for students and for oneself. It is when not much happens externally that something can happen internally.

It is precisely in the move towards a new school, one that prepares people for the 21st century, that working with emotion, alongside working with creativity is fundamental. "Emotion or affect refers to feelings that involve, in the face of environmental stimuli or situations, not only the subjective evaluation of those stimuli or situations, but also somatic-bodily processes and cultural beliefs" (FONSECA, 2016, p. 366, our translation).

Unlike computer information processing, human information processing evaluates from an emotional perspective and not just from a rational algorithmic perspective. Human information processing gives affective coloring to information and subjectively guides it to make decisions. Damasio (2012) suggests that cognitive functions are guided by emotion and the evaluation and judgment of the consequences of actions. In the case of learning, emotion comes before cognition and accompanies it, since the brain acts systemically as a functional and harmonious whole. Thus, schools should be concerned with the social and emotional context.

When mentioning emotion, one cannot fail to cite imagination. Imagination is linked to emotion. Imagination takes its material from reality and, by giving it new meanings gives back to culture renewed readings of the same reality. Imagination is intellectual and emotional, which also denotes creativity (NEVES-PEREIRA; BRANCO, 2015). What arises from the encounter between a person and their culture is characterized as new and original. Within a cultural-historical perspective, creativity can be seen as the mark of uniqueness in ontogenesis. Personal culture and collective culture interact, giving rise to new subjective and collective configurations. Creativity is thus understood as a higher psychological function, within a perspective of socio-historical development (STOLTZ, *et al.*, 2015; PISKE; STOLTZ, 2020).

With this brief introduction, the papers presented in this dossier seek to discuss perspectives of understanding creativity and emotion and their repercussions in the field of education based on theoretical and empirical research.

Amidst the uncertainty and complexity of present times, it becomes fundamental to invest in the development of creativity in education. Emotion is directly related to creativity, because it works with a different logic. It is when education is based on emotions and creativity that it becomes meaningful. How to understand creativity and emotion in education? How to work in education contributing to the development of creativity and emotion?

The set of papers in this dossier is socially justified by the urgent need to integrate the dimension of creativity and emotion into educational work (STOLTZ; WEGER; VEIGA, 2017; STOLTZ; WIEHL, 2021). The first article that comprises the dossier is by Merav Dechaume and Todd Lubart. It deals with *Parenting style and creative potential of children*. It argues that stimulating creative skills in children and adults constitutes an important goal for educators and professionals. In this sense, parenting style, which includes child-rearing practices, creativity-specific parent-child interactions, and perceptions about creativity, is closely related to the development of creative potential. Fifty-eight families participated in this study. A statistically significant relationship was indicated between creativity-specific parent-child interactions and parents' perceptions in their children's self-efficacy questionnaires. The study brings indications of constructs linked to the creative environment of the home and related to the transmission of creativity in society

The second article, by Vasiliki Beloyianni and Dimitrios Zbainos, is entitled: *What hinders creativity? Investigating middle school students' perceived influence of barriers to creativity for improving school creativity friendliness*. This article focuses on the barriers that impede the expression of creative ability in the school context. These barriers may vary in relation to cultural context and individual creative ability. The study investigated barriers to creativity among high school students in Greece. The results indicate barriers such as lack of time and opportunities, inhibition, shyness and lack of motivation as obstacles to creativity, which reflect a climate not conducive to the development of creativity in Greek schools.

The third article, by Lola Prieto, Mercedes Ferrando and Carmen Ferrándiz, is entitled: *Creativity. Emotional intelligence. Educational Implications*. The authors propose a study of the relationship between creativity and emotional intelligence in 187 high-ability students (gifted and talented). The results indicate that the intrapersonal dimension shows stronger correlations with divergent thinking, and is able to predict creativity to a certain extent. Differences between

high ability students and their peers are statistically significant for humor and adaptability. Finally, the article presents educational implications for developing creative potential through emotions.

The vulnerabilities of gifted and talented students: socio-cognitive and socio-affective issues are covered by the fourth article written by Angela Virgolim. Virgolim notes the need for a complex and systemic look at talentedness and giftedness, considering the heterogeneity of this group. In response to this complexity, maladjusted social behaviors, hostility, aggression, low self-concept, insecurity, frustration, anger, and feelings of inadequacy can be observed. These characteristics, if not worked on, can lead to a situation of vulnerability and socioemotional risk. Knowledge of the different affective characteristics of these students and their needs can help parents and teachers to build a more appropriate environment for their development.

Following this, Tatiana de Cassia Nakano, Ricardo Primi and Rauni Jandé Roama Alves present their article entitled *21st Century skills: Relationships between creativity and socioemotional skills in Brazilian students*. The authors analyze the creativity and socioemotional competencies of 362 3rd and 5th grade students aged 08-15 years from municipal public schools in the state of Pernambuco, Brazil. The results indicate significant correlations between figural creativity and four socioemotional competences (conscientiousness, agreeableness, openness to experience, and locus of external control) and verbal creativity with two socioemotional dimensions (conscientiousness and agreeableness). They indicate the need to stimulate both in the educational context.

Continuing the dossier, Fernanda Hellen Ribeiro Piske and Tania Stoltz present the article: *Creativity in the Sociointeractionist Approach and in Waldorf Pedagogy: implications for working with the gifted*. The objective of the paper is to investigate the development of creativity in Social Interactionist Education and Waldorf Education and its implications for working with gifted students. Vygotsky's and Steiner's proposals meet the needs of gifted students, especially when considering meaningful teacher mediation. The proposals present creative and esthetic teaching aimed at love of knowledge and life.

The seventh article, by Ervin Karademir, from Turkey, addresses *Creativity as a skill*. Creativity, one of the most important skills in education, is a high-level, interdisciplinary skill in which individuals produce new and useful products from interaction between skill, process, and environment. The first objective of this paper is to conduct a review of theoretical and experimental studies on classifications and definitions of skills and their dynamic nature. The second objective turns to the development of a classroom practice to enhance the creativity of gifted students. The result of the classroom practice study revealed that creative ability can be developed through design and project based activities.

Cristina Costa-Lobo, Susana de Sá and Alexandra Ribeiro are the authors of *Talent Promotion & Psychological Intervention: literature contributions*. Considering talent to be related to the study of creativity, the authors propose to contribute, by means of a systematic review, to a critical and interpretative reading of the plural lines of research around the construct of talent. Based on the selection of 132 studies, the results indicate that the existence of innate talent is not enough in itself. Talent must be worked from different variables, in an adjusted way, aiming at its growth. They conclude that there is a concrete need to systematize the contributions of Psychology and Educational Sciences to the study of talent.

This dossier brings together articles covering six nationalities: France, Greece, Turkey, Spain, Portugal and Brazil. From Brazil, it brings articles from the Midwest, Southeast and Southern regions of the country. It has brought together group of authors specialized in the theme of creativity and/or emotion in education. Our special thanks go to Dr. Fernanda Hellen Ribeiro Piske for her contribution to organizing the dossier. We hope the dossier will inspire creative thinking, feeling and actions at school, in social groups and in society.

REFERENCES

ALENCAR, Eunice Maria Lima Soriano. *Como desenvolver o potencial criador*. Petrópolis: Vozes, 1990.

ALENCAR, Eunice Maria Soriano. O estímulo à criatividade no contexto universitário. *Psicologia Escolar e Educacional*, São Paulo, v. 1, n. 2-3, p. 1-10, 1997. Available at: <https://doi.org/10.1590/S1413-85571997000100004>. Accessed on: Oct. 22, 2021.

ALENCAR, Eunice Maria Soriano. Barreiras à criatividade pessoal. Desenvolvimento de um instrumento de medida. *Psicologia Escolar e Educacional*, São Paulo, v. 3, n. 2, p. 1-13, 1999. Available at: <https://doi.org/10.1590/S1413-85571999000200002>. Accessed on: Oct. 22, 2021.

ALENCAR, Eunice Maria Lima Soriano; FLEITH, Denise de Souza. *Criatividade: múltiplas perspectivas*. 3. ed. Brasília: Editora Universidade de Brasília, 2009.

AMABILE, Teresa M. *Creativity in context*. Boulder, CO: Westview Press, 1996.

BAUMAN, Zygmund. Educational challenges of the liquid-modern era. *Diogenes*, [S. l.], v. 50, n. 1, p. 15-26, 2003. Available at: <https://doi.org/10.1177/039219210305000103>. Accessed on: Oct. 22, 2021.

CSIKSZENTMIHALYI, Mihaly. *Creativity*. New York: Harper Collins, 1996.

CSIKSZENTMIHALYI, Mihaly (ed.). *The Systems Model of Creativity: The Collected Works of Mihaly Csikszentmihalyi*. Dordrecht: Springer Netherlands, 2014.

DAMÁSIO, António Rosa. *O erro de Descartes: emoção, razão e o cérebro humano*. Tradução de Dora Vicente, Georgina Segurado. 5. ed. São Paulo: Companhia das Letras, 2012.

FELDMAN, David; CSIKSZENTMIHALYI, Mihaly; GARDNER, Howard (ed.). *Changing the world. A framework for the study of creativity*. Westport, CT: Praeger, 1994.

FLEITH, Denise de Souza. Criatividade: novos conceitos e ideias, aplicabilidade à educação. *Revista Educação Especial*, Santa Maria, n. 17, p. 01-05, 2001. Available at: <https://periodicos.ufsm.br/educacaoespecial/article/view/5229/3193>. Accessed on: May 28, 2020.

FONSECA, Vitor da. Importância das emoções na aprendizagem: uma abordagem neuropsicopedagógica. *Rev. Psicopedag.*, São Paulo, v. 33, n. 102, p. 365-384, 2016. Available at: http://pepsic.bvsalud.org/scielo.php?script=sci_arttext&pid=S0103-84862016000300014&lng=pt&nrm=iso. Accessed on: May 28, 2020.

GARDNER, Howard. *Creating Minds*. New York: Basic Books, 1993.

BAUDSON, Tanya Gabriele; HAAGER, Julia Sophie. Vorwort: Kreativität in der Schule – Einige Herausforderungen. In: HAAGER, Julia Sophie; BAUDSON, Tanya Gabriele (ed.). *Kreativität in der Schule – finden, fördern, leben*. Switzerland: Springer, 2019. p. 05-12. *E-book*. DOI <https://doi.org/10.1007/978-3-658-22970-2>

MASLOW, Abraham. *Toward a psychology of being*. 2. ed. Princeton, NJ: Van Nostrand, 1968.

NEVES-PEREIRA, Mônica Souza; BRANCO, Angela Uchoa. Criatividade na educação infantil: contribuições da psicologia cultural para a investigação de concepções e práticas de educadores. *Estud. Psicol.*, Natal, v. 20, n. 3, p. 161-172, set. 2015. Available at: <http://dx.doi.org/10.5935/1678-4669.20150018>. Accessed on: May 28, 2020.

PISKE, Fernanda Helen Ribeiro *et al.* (org.). *Altas habilidades/superdotação: criatividade e emoção*. Curitiba: Juruá, 2014.

PISKE, Fernanda Helen Ribeiro *et al.* (org.). *Altas habilidades/superdotação e criatividade: identificação e atendimento*. Curitiba: Juruá, 2016.

PISKE, Fernanda Helen Ribeiro *et al.* (org.). *Educação de superdotados e talentosos: emoção e criatividade*. Curitiba: Juruá, 2018.

PISKE, Fernanda Helen Ribeiro *et al.* (org.). *Superdotados e talentosos*. Educação, Emoção, Criatividade e Potencialidades. Curitiba: Juruá, 2020.

PISKE, Fernanda Helen Ribeiro; STOLTZ, Tania. *Altas Habilidades/Superdotação (AH/SD) e Criatividade: Contribuições do Sociointeracionismo de Vygotsky e da Pedagogia Waldorf de Rudolf Steiner*. Curitiba: Juruá, 2020.

RENZULLI, Joseph. A general theory for the development of creative productivity through the pursuit of ideal acts of learning. *Gifted Child Quarterly*, Charlotte, v. 36, n. 4, p. 170-182, 1992. Available at: <https://doi/10.1177/001698629203600402>. Accessed on: Oct. 22, 2021.

RENZULLI, Joseph. *Schools for talent development: a practical plan for total school improvement*. Mansfield Center, CT: Creative Learning Press, 1994.

ROGERS, Carl. *Tornar-se pessoa*. Tradução de Manuel José do Carmo Ferreira. São Paulo: Martins Fontes, 1985.

SCHLEDER, Tania Stoltz. *O Desenvolvimento Humano na Perspectiva de Maslow e o Processo Criativo de Adultos*. 1992. 416f. Dissertação (Mestrado em Educação) – Universidade Federal do Paraná, Curitiba, 1992.

STOLTZ, Tania. *Capacidade de criação: Introdução*. Petrópolis, RJ: Vozes, 1999.

STOLTZ, Tania. *Saúde psicológica sob a perspectiva de Abraham Maslow*. Campinas, SP: Alínea, 2000.

STOLTZ, Tania; WIEHL, Angelika (ed.). *Education, Spirituality, Creativity*. Reflections on Waldorf Education. Germany: Springer VS, 2021.

STOLTZ, Tania; WEGER, Ulrich; VEIGA, Marcelo. Higher Education as Self-Transformation. *Psychology Research*, [S. l.], v. 7, n. 2, p. 104-111. 2017. Available at: [doi:10.17265/2159-5542/2017.02.004](https://doi.org/10.17265/2159-5542/2017.02.004). Accessed on: Feb. 27, 2018.

TORRANCE, Ellis Paul. *Creativity in the classroom*. Washington, DC: National Education Association, 1983.

VIRGOLIM, Angela (org.). *Altas habilidades/superdotação*. Processos criativos, afetivos e desenvolvimento de potenciais. Curitiba: Juruá, 2018.

VIRGOLIM, Angela; FLEITH, Denise de Souza; NEVES-PEREIRA, Mônica Souza. *Toc toc... plim plim*. Lidando com as emoções, brincando com o pensamento através da criatividade. Campinas, SP: Papirus, 1999.

Text received on 10/15/2021.

Text approved on 11/03/2021.