THE DEVELOPMENT OF INTELLIGENCE, CONCERTIZED IN THE CREATIVITY OF CHILDREN

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Abstract: *The authors translate the intelligence- development – creativity in the terms of sure reciprocity and literary form and message. Children must be attracted from sapience in the reign of an educational alternative, based on invention, the channeling of own talent , at a tracked time.*

Keywords: *attractiveness, diction, event*

The pleasure to create and the reality of life

1. **Staking on strategies**

Developmental psychology is a relatively new specialty dealing with behavioral changes: physical, cognitive, psychosocial. So being, its character is interdisciplinary. In the field of pre-university education (pre-primary and primary education), the implementation of creativity has become a priority.

According to Anna Muntean's treaty, we find that human development means an increase in the complexity of the organization, which is not achieved by a mere quantitative summation. On the contrary, it assumes the coherence, by which "the organization of functioning at a certain age is prepared by the organization from the previous age and logically leads to the subsequent adaptive pattern" (Ana Muntean, *Psychology of Human Development*; Polirom Publishing House, Iaşi, 2006, p. 21).

The child enters the stage of the beginning of culture when he is 8-12 years old and he/she is sensitive to educational influences, when he/she learns and disciplines himself/herself. By then, his intelligence moves into the cognitivist-constructivist paradigm in order to stop immediately in the interactive one.

The recourse to cognitive theory in the field of developmental psychology belonged to Jean Piaget (Piaget, 1977), one of Carl Gustav Jung's "apprentices", who has become a tireless master of research into the development of normal intelligence. Thus, Piaget believes that changes in intelligence occur sequentially, in successive stages as follows: sensory motor stage (0-18/24 months); preoperative stage (2 - 5/7 years); stage of concrete operations (6 - 11/12 years); stage of formal operations (12 - 13 years). Partly, his contributions (1923), *Judgment and Reasoning in Child* (1924), *Origin of Child Intelligence* (1936), *Building the Real in Child* (1937), *Psychology of Intelligence* (1947) selected, are still viable either methodologically or scientifically, but also in the performance field.

But I shall postpone this "positivist" temptation for the moment, as a motivation of such an approach is embraced by the difficult coat of arguments. A first argument would be the two-term couple creativity - emotional intelligence (Roco, 2004); then dyad affectivity - creative imagination (Ribot, 1988); then the "triangle" creative behavior - artistic expression - practical activity (T. Vlad, C. Vlad, 1978); not least the quadruple creative mental qualities - creative process - stimulation of creativity - act of creation in school education with the related methods of formation / education (Ţopa, 1981).

The motivations of the creative activity are circumscribed to the democratic, stimulating framework. On the one hand, we have the explanation of the motives of creation through mechanisms

located in the unconscious, on the other, the reasons to create, consciously opted. Sigmund Freud considered creation as a sublimation of real life. Creation would be a transpersonal / defensive mechanism, by virtue of which a creator withdraws into the inner world to produce new values (Freud, 1980, 1-30).

Johan Huizinga had identified creativity with game, interpreting it as an activity with an end in itself, that means that if the environment does not provide the condition of restoring the nervous system, the subject invents it as a mean of self-stimulation and affirmation, in order to self-realize and to find his own purposes inside himself, for himself and in himself.

According to Leon Topa, the creator is: "a man capable of reconciling the pleasure of creation with the reality of life, of self-directedness towards specific objectives" (Hoopa, 1980, 75). This man is meant to rise himself beyond ordinary daily or professional activities through originality and opposition.

Basically, motivations, grafted on vocation and talent, are conditioned by social factors such as:
- recognizing the created values,
- the creator's praise and prestige,
- the appreciation of education in the formation of the creative personality,
- people's esteem for the material and spiritual fecundity.

From the perspective of the status and the top-level social role of the creator - as a first-rate motivational factor, it is still worth reiterating a series of secondary factors such as:
- the need for creative assertion,
- self-building of the personality,
- the satisfactions due to originality,
- the pleasure of offering new values, inventions and new interpretations or models to the re-emergent world.

Maria Cojocaru defines motivation as the set of dynamic factors that determine the conduct of an individual as the personality's motor. Motivation is also based on the direct interest of the learner, whose degree of manifestation depends on:
- desire / need,
- aspiring,
- curiosity,
- receptivity,
- ambition, competitive spirit,
- model / imitation,
- emotional feelings about the subject of the action,
- successful satisfaction (a successful effort stimulates will and perseverance).

That is why the educator has the duty to provide each child with a chance of success by creating learning situations that correspond to his real ability to successfully solve the problems meant to trigger creativity.

Motivation in the school context moves between intrinsic and extrinsic motivation and there are three main components:
- cognitive impulse,
- the need for strong affirmation of the self,
- the need to belong to a group (belonging).

The socio-cognitive model highlights three types of perception:
- the perception of the value of the activity,
- the perception of one's own competence,
- the perception of the control that the student believes to have over the course and consequences of the activity.

Student motivation strategies have also been tested / validated, including teaching the ideal conversation and the sustainable experiment:
- an initial anecdote on the theory to be taught;
- a set of well-targeted questions about previously exposed knowledge;

- the presentation of the lesson plan in the form of all the questions meant to raise the epistemic curiosity;
- organizing knowledge in schemes (to highlight the interrelationships between concepts),
- centering the explanation on attractive examples,
- the use of analogies (information transfer),
- restoring the logical scheme of the discovery,
- ensuring a harmonious, constructive, exciting, positive climate, and so on.

As far as I am concerned, the stake falls on some intervention strategies with lots of guaranteed success. The first strategy is the formation of a positive thinking scheme in the face of a difficult task. The second one, which has been realistic, is to establish its own standards of success. The third has proved to be equally opportune: to let students define their own learning goals. The fourth is to ask the pupil to verbalize the operations he performs: the voice-thinking protocol. The fifth was imposed as extremely correct: avoiding the negative emotional tension and the complexity of guilt (possibly the intellectual blockage and the tendency to abandon / even suicide). The sixth recommends that students always have the minimum conditions of success, that attitude characterized (at least) by a minimum degree of positive self-evaluation.

As a corollary of these strategies, I would conclude that self-knowledge is the basis for self-knowledge, and that it is the sense of self-confidence and competence. I then come up with one more reason: the essential reasons the child learns to find himself inside, in his skills pushing him to his knowledge, in his internal needs that are rightly oriented in everyday life (Cojocaru, 2013, 97-104).

I will conclude this motivation for choosing the theme - seeing it, however, being an indirect and somewhat exponential one and at the level of the parable by reminding that the right hemisphere responds to creative associative thinking, simple understanding of language, emotions, etc., and the hemisphere (speech, language, associate learning, conscious connections, verbal skills, ideation, writing, computation, sensory-motor coordination of fingers, eye-to-hand coordination, Muntean, 2006, 171).

Jacques Claret believes that the idea needs shape to become matter and life, and the form feeds on the pastures of the idea. The left hemisphere of the brain is the seat of logical and language relations, the right hemisphere is the seat of intuition and the imaginary (Claret, 1982, 11).

But idea and form are in the most noble and dynamic state of complementary: Idea is "the essential form that we are using when we are unifying impressions and thoughts," and Form is "this unity obtained through reflections by means of language". Without these two values our system of expression, speech and writing would exist no more than circles in water or soap bubbles." (Claret, 1982, 11)

2. Construct with variable series

Maria Cojocaru, Ion Albulescu, Erika Landau, Umberto Eco and others define intelligence as synonymous with intellect, thinking, reason, as a concrete set of skills that allows an individual to adapt actively to the complex situations in which the social environment places him. But intelligence keeps the intelligible (the understandable) (Clément, 2000, 250-252).

And yet what is intelligence, more closely? It is:

- the general ability of the individual to consciously adapt his/her thinking to new requirements and, as far as possible, to the latest.

- the spiritual capacity of general adaptation of a person to the new requirements and conditions of intellectual existence (according to the four paradigms: structural-expressive, formal-transactional, relational-systemic, phenomenological-praxeological, Muchielli, 72).

From a functional point of view, it is the general aptitude to adapt to new problematic situations, which even requires the inventory and the critical verification of the possible solutions, thanks to reasoning and use of the previous acquisitions. There is also a "package" of "multiple realities", such as, for example, linguistic, practical, intra-psychic, inter-human intelligence." And there is also a hierarchical system and a general-practical structural model.

Within creativity, the levels: sensory, perceptive, associative (memory, imagination, verbalism etc.) anticipate the stage of superior relational processes (combined relationships and aesthetic processes / judgments) as receptive and executive functions.

Throughout education, the verbal-educational and space-mechanical factors are placed in a construct with a variable set of primary factors (perceptual rapidity, spatial aptitude, numerical aptitude, rough memory, deductive reasoning, inductive reasoning, comprehension (verbal meaning / fluency (Cojocaru, 2013, pp. 41-44), and of the essential intellectual factors related to the use of language, among which - to exemplify - the verbal fluency reunites the skill of the current use of language according to a certain rule and the speed of constructing a coherent discourse.

Speaking of the cultivation of spirit as self-realization, Erwin Hufnagel makes it a condition for the concept of meaning, text and discourse, and redirects them to the comparative comprehension that gives up the unity with the creator. So I also opted for such a methodological repositioning, making use of all the objective, historical, philological, pedagogical, didactical knowledge available to identify any meaning expressed; forcing interpretation to achieve its purpose only through the interaction of the two ways of understanding, by which we explain nature, but we understand the soul of the human being.

The essence of the educator in partnership with the child's being deserves the same hermeneutical approach, since *logos* (revelation) means "to make visible" (*sehen zu lassen*), intentionality, synthetic function (*etwas als etwas*), pure apophantic discourse. But the visible Logos becomes logical indication, prayer, commandment, craftsmanship and in time, artistic, therefore creative / inventive; for example, in the case of the action to make visible by pointing / indicating, we must avoid restricting the transsitutive to the theoretical apophane and facilitates the combination of these ways of practical intelligence.

Finally, by understanding, the subject-man designs his own being on possibilities. "In this fundamental envisioning capacity, expression is the universality of thought, the ability to think everything ... *Dasein* is the being who understands, who explores the world." (Hufnagel, 1981, 29).

Gheorghe Schwartz establishes the concept of transversal psychology that reorients the directions of the development of intelligence, materialized in children's creativity. The novelties implemented in domain meta-theory are:

- the painting of a living behavior,
- transversal becoming / evolution (describing what happens in a certain amount of time in full interaction),
- this continuous present affection,
- recovering the perception of the whole.

Accordingly, Gheorghe Schwartz, the admirable scholar and prestigious professor from the University if Arad, intelligence is the ability to create new relationships between the various acquired information, explained in advance, understood in a beneficial state of comprehension.

Last but not least - Gheorghe Schwartz – neither the average intellectuals (including the ones involved in the educational process) does not realize what a person knows - and at any time recognizes - the incredible powers of the human mind and uses them appropriately / effectively. Thus any human being, free, healthy, entrepreneurial, reactive, attentive to the infinity of stimuli to which he gives prompt, sometimes visionary responses, is his direct way of effect, according to the single ego in a permanent movement but also in dialogue with eternity metamorphosis himself - by (qualitatively) leaping - into a pure blood creator, with that intelligent mind charged with rebuilding its entire horizontal and, above all, transoriented (Schwartz, 2016, 5-9 and 229-233).

Of course creative / creative / creative skills have a motivation - the concrete desire of satisfaction, either conscious or unconscious. But if the action is strictly linked to that continuous presence, motivation will be strictly related to the future. The child must be offered and entrusted with an imaginative scenario, but also, at an early stage, the assumption, as imaginative, of an assumed model.

Through the significant development of intelligence related to age and for educational psychology, the essential point is that the little child has only an immediate motivation, while education / training / and society itself claim the acceptance of more and more mediated motivations. Motivation can be counted as the reservoir of hope, it is only that which feeds every meaningful action with value, with simultaneity.

The noology master, Ilie Badescu, has his own noetical grounds. Contributions of such an amplitude reconfigure the pragmatics of teaching from routine to creativity (Albulescu, 2008, 5-6).

I shortly took a glance at the synonymy intelligence - spirit. Ilie Bădescu's "soul latencies" are literally "translated" under the sign of a noological / noetic creativity and of an active / functional paradigm in the approaches specific to the Romanian and European education:

- the spiritual experience (the updating of some mental latencies in which and by which the universal inner spiritual demands called gifts are taken into human conduct);
- the spiritual frames;
- the intensity of living;
- soul update (it is a process of building the realities of spiritual life / experience)

"Noology sociology - I quote - is the science of these spiritual cadres and of soul latencies which are updated related to the intensity of the individual and collective spiritual experiences" (Bădescu, 2016, 13) channeled to the order of Spiritual Creativity.

Speaking about noology of the person, we include here the noogenesis of the human personality, the creative type being circumscribed here. The perennial

nature of a people consists of interpreting history as a creative process. Thus, history acquires that necessary spiritual content, that is, it becomes comprehensible only as a spiritual process of manifestation of the creative functions of a people.

Nichifor Crainic precedes somehow noology, when he states clearly that in all that is great ... / shines like truth, good, beautiful / in the creations of human genius, "we must read the mysterious, frightening words of the Logos, which is the very reason of being of the world through creations, masterpieces, teachings, visions and other plenitudinal forms" (Crainic, 1996, 225).

This is how - and not by chance - an important representative of the Gorjian local creator, such as I. D. Sicore, titles his latest poem book *Spiritual X-Rays*, where the author is guided by the compass of the poem in his "thoughtful" attempts to surprise the reality that escapes us, without forgetting that being the architect of his own destiny, proceeds wisely upon his return of a trans-modern Ulysses to the revitalization of Heraclitus in a certain space: that village of memories with the windows always open to the world of silence, but also to the utterance under grace and gift. (Sicore, 2016)

Ion Moraru elaborates some "heuristic foundations of creative activity" and "a discourse on the creative method" at the same time. In the very heart of the creative processes of this extensive monography, the originality of the method and the ingenuity, the latter engraved by enlightenment. The free motion of images calls out the motion of ideas, triggering invention / discovery and pulling out new elements of knowledge... to The Great Unknown.

The science and philosophy of creation combined with the innovation paradigm generates models of creativity and creation, and heuristic methods themselves contain the germs of innovation strategies. The heuristic, inventive, creativity psychology, as well-established disciplines, are the basis for the innovation (sm), a discipline already established which is vertiginous, through exciting concepts, holistic and widely trans-disciplinary, with the object of study the paradigm of innovation, on global application (Moraru, 1995, 5-11).

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