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HOLISTIC EDUCATION TO DEVELOP CREATIVITY

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Abstract

The subjective and objective phenomena associated with each of these stages have been described in slightly different ways by various observers, but they all agree in seeing a marked likeness between these processes and the ordinary course of insightful learning. No one can create anything without accepting a task or imposing it upon oneself, exhibiting some drive toward the implied goal, discovering essential relations, and expressing one's purpose in some objective form. These are also the features found in the usual types of learning and in every challenge to the critical or reflective capacity of the individual. The major contrasts center about variations in shading and emphasis, especially those concerned with the difference between assimilating notions already before one and grouping one's way forward under the necessity of self – expression to the achievement of a fresh synthesis.

Key words:

Holistic *Mean the idea that the whole is more than merely the sum of it sprats, in theory or practice:*

Creativity *Means ability to think or express oneself in an independent and individual manner.*

In tracing the course of a new performance from its faintest beginnings in some mild dissatisfaction with things as they are to the delivery of the finished product, it will be helpful if we make use of a schema first proposed and named by Graham Wallas in a publication which appeared in 1926. After examining the descriptions of their thought processes as reported by eminent mathematicians, scientists, technicians, inventors, and artists, and matching this with his own methods of research in the social sciences. Wallas believed he could distinguish four sequential stage common to all creative thought which he labeled, respectively, (1) preparation, (2) incubation, (3) illumination, and (4) verification.

1. Preparation refers to the preliminary exploratory period of production during which the organism assembles those materials which it expects to use in the work that it has before it. The issues that the person faces is defined, restated, brought into relation with other

presumably pertinent matters, and carried to the point where familiarity with the area is much greater than it was at the very start. A composer entrusted with the task of writing a new national anthem for America would probably collect the patriotic songs of all countries, examine them for their distinguishing characteristics, and inquire among fellow-musicians and the lay public why some anthems are better than others and what the desirable tonal properties of a superior one would be. Perhaps he would get as far as a

recognition that the song he is to write must be (a) stirring emotionally, (b) vivid imaginably, (c) designed so that all or most people can "carry the tune," (d) adapted to large audiences and situations, (e) suggest the dignity and majesty of a high ideal, (f) timeless in quality so that it will not be swiftly "dated," (g) expressive of the most characteristic spirit and temper of the nation's past, etc. to manage this preparation stage adequately, the composer might find it necessary to steep himself in historic lore, acquaint himself with the cultural likenesses and differences of an extensive country, any try to identify and isolate the aspirations of representative groups by such a concept as a "hymn to Democracy," "unity and freedom," etc.

2. Incubation is a more puzzling stage. It usually implies that some "unconscious work" or celebration is done on a persisting difficulty even while one is occupied with other things, but it may involve nothing more than a rest period. If the task is a long-drawn-out one, the incubation phase necessarily intervenes because one has to be concerned with other life duties; even these are no more serious than eating or sleeping. If the entire process is sharply telescoped, incubation as such may disappear; but in most extensive productions its chief function seems to be to restore the organism to a fresher and more zestful approach to the question that had earlier been carried to the point of fatigue or of ineffective work owing to other blockages which vanish with time. It is doubtful, too, if suggestion concerning the search are wholly absent from consciousness during the incubation period; one who is gripped by the idea is not likely to be able to banish it from his mind completely while it is still in an unfinished state.

3. Illumination is the brief but critical period when all the brain work earlier done on a problem crystallizes in a flash of extraordinarily rapid organization. The melody for which one has been searching now begins to take form, or, in another area of creativity, the ideas literally come faster than one can write them down. This is the moment-really, many moments, sometimes hours- of "inspiration" for which the individual has longed. But this illumination cannot occur without the prior activities of "preparation" and "incubation" which make the system ready for this occasion. Fechner found his psychophysical formula on

a sickbed, after he had literally soaked his brain with information about the body-mind question; kekule hit upon the benzene ring during the writing of a chemistry chapter which resisted easy composition and while in a dozy, fuzzy mental state from distaste for a boring job; and every schoolboy is familiar with the classical case of Archimedes shouting "Eureka!" in his bath. Illumination is a highly unpredictable process, but it does not take place without the proper setting provided by stages (1) and (2). That is why insights about physics usually come from physicists, musical themes from astronomers. In some matters the outsider may see things to which the insider has blinded himself by too close contact with the material, but more frequently the expert and the specialist achieve the illumination because their minds provide the best soil or ground in which it can arise.

4. Verification is a supplementary stage in scientific creation; in the plastic arts "revision" in a better term. Even the most vivid and convincing illumination may be deceptive, and it is only as one acts upon it that its strength and weakness are revealed. In art, this corresponds to the polishing stage-the initial rough design is smoothed and refined into the best possible form. In science and conduct of a "practical" sort, the illumination is not a final guide to action until objective tests and checks in the laboratory or in the field have confirmed its correctness. This is the heart of the experimental method. The best that illumination can do in scientific work is to provide a promising hypothesis or the outlines of a broad theory, the continued worth of which depends upon the outcomes of further inquiry into their correspondence with a wider sample of observed realities.

Practical Pedagogical Consequences. Patrick's interesting inquiries among poets and artists strongly support the Helmholtz-Wallas view that this four-stage creative process is typical of all novel intellectual products. The reports of workers on these areas indicate that this pattern is the one they normally find occurring in themselves, but even more significantly these appeared in an actual experimental situation. The experimenter placed a picture before a group of professional or admittedly competent poets and a control group of intelligent non-poet adults, and required them to compose a lyric poem on the basis of the suggested stimulus. A poem was similarly used as a "theme" for a drawing for the artists and non-artists. The subjects talked aloud as they worked so that the experimenter could follow the various stages of work as seen by the subject. Analysis of the records indicated that the general course of creative thought was surprisingly alike in both the lay and the expert groups, despite the customary esthetic inferiority of the productions of the control subjects. Some of the non-artists turned in the better performances than the experts when these were subjected to jury ratings, an overlap not expected in areas where high skill is involved. These

are facts of major educational significance. Contrary to the common assumption that the artists cannot work under these presumably hampering conditions were often of such merit that they could be published or sold. The

Patrick researches strongly support the claim of progressive education that creative activity can be done in a measure by everyone and that it is not a form of behavior sharply limited to the top one-tenth of one per cent.

The social and personal value of the product – a theory, an experimental report, a story, a clay model, a plan for institutional reorganization, etc.- will probably differ enormously, but even there we are on most uncertain ground. The pleasure evoked by a clever adolescent's essay when read before his classmates may far exceed the satisfactions derived from a term's study of Silas Marner; and the contribution made to an individual's happiness by a simple textbook introducing him to a new field of thought and activity may be much greater than that made by a classic he fails to understand. All creations are potentially useful, and nothing hurts the effort to be original more than the pervasive but unwarranted opinion that only a handful of persons in a century can accomplish anything of this sort. Actually, the upper fifth of those papers rejected by any editorial jury contains a large fraction of performances distinctly better than the bottom fifth of those accepted. The best poems of a national group of undergraduates today are not much, if at all, inferior to the poorest products of the greatest figures of all the time. Educational psychology along cannot supply the proper standards for appraising any novel accomplishment, but it can do much to reduce the fears of teachers and pupils that their creative functions are absent or negligible by acquainting them with the conditions under which they flourish. Original production is an area of human experience from which few, if any, persons are permanently debarred.

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