

Education and Creativity-Reflection After the Turn of the Century

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ABSTRACT

The paper deals with social and family conditions for the development of creative thinking. It is a voice in the dispute between supporters of the view that creative thinking is inherited and supporters of the thesis that it is shaped socially and within the process of education. The author presents an argument for the role of childhood and the mother in shaping creative predispositions. An attempt at polemics with concepts such as the "creative school" or the "creative teacher" is made.

INTRODUCTION

There have been many occasions when I have been asked what the school of creativity should look like? This type of question can be considered as quite simple. Therefore, the respondent's intention should be to provide a similarly simple and unambiguous answer. Providing simple answers is the ambition of many researchers. This ambition has been variously accomplished. Roman Schulz, my university colleague and professor of pedagogy, even claims that the higher the level of academic initiation of authors, the more succinct and unambiguous their texts should be - simpler and as short as possible.

Is it possible to provide a simple answer to a topic as complicated as attempting to define the essence of creative education? A single answer cannot be formulated. However, the breakdown of creativity into several smaller segments makes this more achievable.

If someone were to compile a dictionary of terms that have accomplished the greatest careers in the field of education, they would certainly have to put the notion of creativity at the forefront. Not so long ago, it was reserved for artistic activity, and to this day in everyday language, "creativity" is, for many, a synonym of art.

The technological revolution initiated in the nineteenth century, which reached significant proportions in the twentieth century, is not only the result of scientific discoveries but, above all, the result of significant changes that have occurred in the consciousness of individuals and entire social groups. The essential feature of these changes is the "disenchantment" with the creative process, or an attempt to understand and rationalize it. Taking into account the results of my own research and information taken from the academic literature, it is possible to hypothesize that the spectacular achievements of human society in the twentieth century result from the awareness of individuals, the gratification and final realization that we can be creative and everything we have and will have, is the effect of our own creativity.

While at the beginning of our century, creativity was conceptualised in the form of insight (illumination), that is, incomprehensible discovery of the solution to a problem ("eureka!" Archimedes, Newton's apple), by the 1950s we had already gained an understanding of creativity as a process of the kind that is understandable and rationally comprehensible. The main merits in this field are undoubtedly J.P. Guilford's achievements (1950) and his discoveries regarding the divergence of thinking. While at the beginning of the 20th century, the study of creativity was an introduction to magical areas, at the end of the century, creativity became a phenomenon (disposition) that was recognizable and amenable to education (and thus it was possible to stimulate through educational activities). This does not mean that we know everything about creativity. However, we have managed to discover its "gene", isolate it from other human orders and, above all, to name it¹. We do not know yet what the "gene" hides in itself, whether it looks the same to everyone. But we know that it exists! Moving on, it can be said that human self-awareness of creativity is the greatest discovery to have been made at the end of the century. Thus, one more area of development has come within the realms of education - the development of creativity.

This is no place for a long and classic academic lecture. Anyway, my experiences indicate that there is a specific relationship between education and creativity. Therefore, for the uniqueness of this argument and - I hope - clarity, I will try to put the issues suggested in the title in a maximally concise manner. I believe that those readers for whom the information contained in this text will be insufficient will reach for further reading arranged in the references at the end of the text.

WHAT DO WE KNOW ABOUT CREATIVITY?

It's hard to believe, but one hundred years ago no one really bothered about the problem of human creativity. The possibility of creating (inventing) new things by a person (the no-

¹ Of course, the discovery of the gene of creativity would be an epochal event. Here, I wish to emphasize that the term "gene" in this text is only a metaphor.

tion of novelty will be considered later) was so obvious, yet difficult to grasp and "dark", that one might get the impression that it deterred researchers from undertaking the necessary investigations. We may come across some old reflections on the subject of creativity, but they are very general, and from the point of view of our present knowledge, extremely modest. It seems that the reason for such a late start in researching creativity is its immutable association with art (almost exclusively with art), and here immediately it appeared difficult to describe and define the spectrum of concepts such as inspiration, muse, beauty, kitsch, trance. The emergence of a completely new field of science - psychoanalysis - gave rise to the interest of researchers in creativity. Admittedly, psychoanalysis in its earliest form did not directly deal with the issue of creativity, but through a bold descent into the depths of the human mind, it opened areas of research where the place of the birth of creativity was also sought. This is primarily about associative processes, which to this day constitute the axis of understanding creativity. At that time, creativity was conceived as solving problems or tasks.

Every day, for this purpose, we use different techniques. The door is opened with a key, a tin with a special opener, a fire is kindled using matches or a lighter. We do not have to invent anything new for this. They are simply solutions invented a long time ago and are a standard for us, which we use without any thought. The situation becomes more complicated when the door key or can opener is lost. Techniques lose their usefulness and the problem remains unresolved. In such situations, we start to create, invent something that will result in the solution to the problem without the use of standard techniques. This is perfectly described by Julius Verne (1955) in the novel *Mysterious Island*, which is almost entirely devoted to the struggles of man with reality, in which he cannot benefit from the standards developed by mankind. Below is one example only.

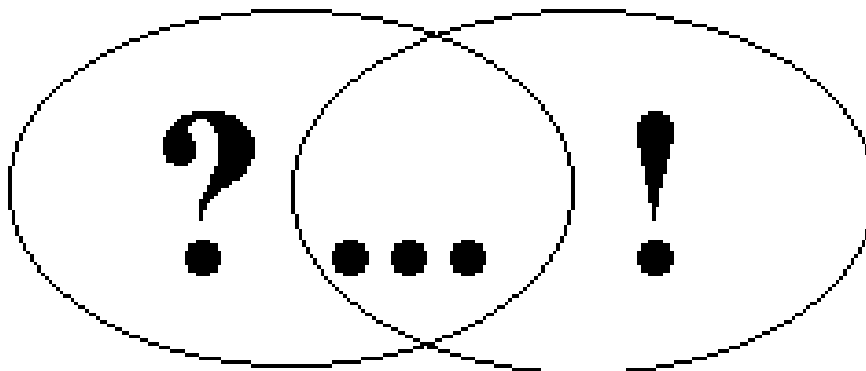
[Cyrus Smith] *he showed the instrument that was used as a lens. They were just two slides, the reporter's watch and his own taken out. Filling it with water, it sealed the edges with clay and the lens so focused the sun's rays on the dried moss; in this way he ignited the fire.* (Verne, 1955, p. 32).

Creative thinking is a string of associations, like putting a puzzle together. It is a task and we look for a solution to it. A puzzle is similar – a part of it may have been assembled, and from the remaining pieces we have to choose the one that fits. It's just that in the puzzle only one piece fits into one place, and in life there may be many solutions to the same problem. Thinking, in which one is looking for a solution to a task that is one of many possible options, is called divergent - in contrast to the convergence of tasks with only one good solution. In the 1920s, Wallas described the creative process as consisting of four phases:

- I. *preparation* (naming a task)
- II. *incubation* (hatching the solution)
- III. *illumination* (finding a solution)
- IV. *verification* (perfecting the solution) (Wallas, 1926).

The most interesting are the two middle phases. Incubation is the process of hatching the solution. Our brain is working on it constantly, although we are not aware of it. This process may last a while, even for many years. It is possible that success may never be achieved. The process is conceived of as a task or problem which enters our subconscious and worries us because it remains unresolved. It is a question mark we carry in our heads. Sometimes we remind ourselves of it, sometimes not. But it is there, it exists and most often it makes itself known when we shout "I have it!", "I know!" when touched by accidental inspiration. Then the question mark becomes an exclamation mark. Illumination has occurred.

One of the American creativity research societies has adopted this logo:



Two ovals make up a shape that refers to both the cerebral hemispheres and to the infinite loop. This is obvious proof of faith in a scientific description of the creative process.

As a result of association, sometimes amazing discoveries arise. The mechanism for such creativity consists of transferring, as if implanting (or combining) one element into another (or others).

Henry Ford, the creator of the production line, an invention that revolutionized industry, said that the idea of this invention was born in his head when he watched rafters drifting through tree logs. The reality of the "rafter" was implanted in the factory. In his journals, Ford stated that from that time onwards he ceased to disregard the simple curiosity of life and observation, which were for him a source of many creative inspirations.

The condition for incubating and discovering solutions is, however, invariably setting oneself tasks. Without this, a question mark is not created in one's head, the disturbing shape of which can be reduced by a metaphorical exclamation mark.

Establishing that the creative solutions to tasks consist of launching the association process, enabled the construction of tests of divergent thinking, which can be used to test the ability to search for solutions through the production of associations. Thus, it is possible to determine the creative predisposition of the individual at the level of a certain mechanism. Beginning in the late 1950s, the study of the divergence of thinking as the basic "gene" of intellectual creativity began to be extremely popular (especially in the US). The previously mentioned Joy Paul Guilford is considered to be the forerunner in this field.

Completion of a huge team to prepare and implement the Amakhanese lunar programme took place, among other things, through test studies on the divergence of thinking. Such tests also appeared as part of exams for the most renowned universities in the world. They are widely used today.

The construction and confirmation of the diagnostic value of creativity tests² led to a breakthrough about learning in man. Creativity, from an undetermined phenomenon hidden in the invisible darkness, became a disposition that could be examined, indicated, and dug out. Creativity became like a mineral that we learned to look for and rediscover. Within a hundred years, creativity has become a valuable resource that is understandable enough to be incorporated into social development. This process certainly has an epochal meaning. Personally, I would place it in the rank of 20th-century events next to the formula $E=mc$, the invention of penicillin or the microprocessor. It is a little as if we have bridled the storm and harnessed it to work for man.

In the research for the discovery of the essence of creativity, as well as (perhaps above all) the mechanisms that occur in it, the material has been neglected, i.e. the material being its object. This means that research is equally important not only on *how* we create but also *what* and *what* we create from. The association takes place at the level of certain particulars. We can associate the facts, information, structures, insights that we have, which our mind stores, but not those which do not exist "in us". The value of our discoveries and creative solutions is therefore conditioned not only by the ability to take on challenges, the talent of matching the most distant elements and turning them into a new quality, but also the resources that we have in this area. We just know! The creation mechanism itself can be completely useless without knowledge. The best carpenter, equipped with the most modern machines will not make furniture if we do not give him the right material. Thus, the ability to think in divergent patterns is not enough in order to be creative. It is a little like one of the Polish kings who was said to have known nine foreign languages but never said anything of any sense at all. The simple act of lighting the fire,

² The divergent thinking tests discussed here are commonly referred to as creativity tests.

which was performed by the previously mentioned hero from the "Mysterious Island" required some knowledge. Without it, both the watch glass and other elements would never have changed into a lens. While modern psychology deals competently with the mechanisms of creativity, it is certainly the role of pedagogy to launch these mechanisms, together with supplying them with a solid raw material for processing into new qualities.

The problem of novelty gave scholars a lot of problems. What does it mean that a product is new? For whom is it new? How does it relate to the culture revolutionizing the invention of print and to the discovery, made by a small boy, that green may be obtained by combining blue with yellow? Do both the boy and Gutenberg deserve to be called explorers? From the point of view of the history of civilization and culture, Gutenberg's invention is far more important than the secondary discovery of a child. For the former did an objectively new thing in discovering a possibility that had not existed before. The pedagogical point of view gives us a slightly different perspective. Children's ability to associate, this child's discovery of green, can be treated as an indicator of possibilities, and therefore a harbinger of future, much more important discoveries. It reveals creative predispositions and, as a result, informs us about the necessity of their development and acceptance.

Sometimes misunderstandings arise in the discussion of the essence of creativity. They result from the fact that some educators want to decide about the quality of discoveries. This is a task for sociologists, anthropologists and cultural experts, as well as historians. Education should focus on the possibilities of supporting the seeds of creativity, without deciding who and what will be more important for humanity. As the historian of science Joachim Rutorferger once calculated, Albert Einstein's famous relativity theory was created thanks to the earlier discoveries of very well-known and almost unknown scholars. In order to formulate this theory, Einstein had to make use of more than 3,000 discoveries! He was almost like a florist who bound a bouquet of flowers, which she did not collect and did not grow, with a decorative ribbon,. Minor contributory discoveries and inventions, these everyday fruits of everyday creativity are no less important than the epochal and ground-breaking ones. We cannot forget about them nor underestimate them. Just as we cannot forget about the foundations hidden in the ground on which the beautiful Versailles was built.

LAGGING CREATIVITY

Now, at the end of the twentieth century, it is a truism to say that human development is also influenced by external, social factors, and not only internal ones, such as inheritance or innate predisposition (good hearing, excellent eyesight, great manual efficiency).

By means of extensive searches involving the "picking out" of a group of almost three-thousand, approximately 40 people with the highest scores on creativity tests were iden-

tified and the conditions they had in common/developmental circumstances were noted. Simplifying the whole thing - I have made an attempt to determine under what social conditions the best development of creative human possibilities is achieved. From among a dozen or so, I chose the ones that were most easily revealed in the research. We can recall: the conclusions formulated below have their justification in the results of empirical research and have been confirmed by statistical methods.

A woman at the beginning?

In the entire population of this selected group of the most creative people, it was noticeable that the mothers of the respondents were more educated than the fathers. If the father had a primary education, the mother had a vocational one, if the father had a vocational education, then the mother had a high school diploma, if the father had a high school diploma, then the mother had a university diploma. Only in a few cases was the education of mother and father equal, and in no case did the father exceed the mother tested in this respect. What does this mean? Of course, this does not mean that the mother has to finish school so that the child is creative. But she must be wise. It is wisdom that defies scientific definitions. For such wisdom, which means that it is the mother who creates the shape of the family, that she is actually its head and driving force. Therefore, the fact that mothers' education is higher than the fathers' in the population of surveyed creative subjects, rather indicates that the mother is the headmaster of the home marina. She also probably guards the home upbringing framework. Thus, the first conclusion may be as follows: the environment that is conducive to the development of creativity is one in which the mother plays an important role. Going further, we can considerably expand and say that the environment in which a woman plays a significant role is good for creative development. Such a point of view, a dozen or so years ago, would have been something completely novel. However, considerations of broadly defined gender are now rare in pedagogy. The culture of the patriarchy and its spectacular defeat in the 20th century (totalitarianism, war, holocaust) drew the attention of specialists from education towards women. This probably involves the hope for a better, more friendly and peaceful world in which the mother-guardian of the world will dominate the man-leader and conqueror.

Reconstructing the concept of development formulated by post-Freudian psychoanalyst Erik Erikson, I formulated the thesis that the "seed of creativity" (if only we do not make it dependent on inheritance) is sown in a human (to a lesser/greater degree) in the first years of life. I even dared to say that the incubation period for divergent thinking skills ends together with the pre-verbal phase; therefore, from the moment when the child begins to communicate freely with the surroundings. At the beginning, a child who is help-

less and passive is unable to express her/himself. S/he is focused mainly on the collection of the first and the most important experiences. The child absorbs the world that comes to her/him before s/he marks her/his presence in it. The more diverse the picture of this world (one could say divergent), the better the seeds of creative thinking. Because the first years of a child's life are a period of absolute domination of the mother's presence with her/him and her/him surroundings, the woman seems to be the sower of this metaphorical "seed of creativity". The mother, being the first catalyst between the natural (womb) and social (surrounding) world, creates a reality for the child in which all the necessary macro elements of development are contained. They are food, a sense of security and defence against threats, learning about the world, and language. A kind of energy is created between these elements, which is loaded in the child with a "battery" of creativity - just as necessary for life in the world as the feeling that it is possible to live in this world. Erikson refers to the latter as (*basic trust*). The incorporation of the conviction in the child's consciousness that the surrounding world is susceptible to change, at the same time provides her/him with the first instrument of survival, namely creativity.

A small town full of yeast?

In the aforementioned group of about forty people who were the most creative from a group of almost three thousand, almost all of them indicated that their education took place in a small town. In other words, the most creative individuals came from small cities. This quite surprising fact is also confirmed in the biographies of scientists, discoverers and artists. Many of them were born and raised in small towns. It was only at the threshold of maturity that they chose metropolises as a place to live.

The small town as a positive factor in the development of creative predispositions may seem somewhat surprising. It would appear that the great cities vibrant with life, rich cultural and market offers, full of people and unusual events are a better creative environment than small and sleepy towns, where everyone knows everything about everyone else, and life goes according to the usual plans. It is worth remembering, however, that we do not designate a small town as an environment in which creative people are best able to function, but we are talking about its supporting role in the process of developing a creative role. In other words, small towns are like a greenhouse for flowers that have spent time growing in it, then they just decorate the largest and most beautiful gardens blooming and growing in them. Why is this happening? In the simplest terms, it is about the difference in the depth of cognitive processes taking place between a small and a large town. In a big city, the child can, by virtue of safety, only be able to test its own independence in the nearest vicinity of its home. Further trips under adult supervision are inevitably less frequent. Paradoxically, the space of independence of a child in a big town

is much more limited than in a small city, in which direct contacts between residents, omnipresent rumour and mutual interest in the fate of the residents make almost the whole small-town space safe and therefore affordable for a child. A small town is thus a mine of material: knowledge about people, events and social processes. The metropolitan restriction of life to the ghetto in the neighbourhood, closed to the child in the form of the house-yard-school (also in the vicinity) - a residential store condemns it to onerous monotony and dangerous anonymity. It is not the gathering of material, but the barren and colourless noise of information, from which it is impossible to build any knowledge about people except that they go to work (all at the same bus stop), return from work, call to children through the windows and sleep.

Disturbing diversity

Divergent thinking is stimulated, of course, by the adopted tasks. In everyday life, these are not just tasks set by other people. They are mainly problems appearing in a natural way as a result of functioning in a specific reality. Undoubtedly, solving these tasks depends on their "catching up" from the thicket of surrounding matters. I once wondered why left-handed people in testing on creativity usually fall out better than right-handers. The observation brought this explanation: the world is made up of right-handers for right-handers. The layout of rooms, the location of door handles, locks in the door, the construction of most tools, musical instruments, all take into account the greater efficiency and precision of the right hand, which is an obvious rule. A left-hander operating in world constructed in this way must constantly (in any case more often than a right-handed person) seek solutions. Their world is a little different, a little more difficult, often requiring reflection on trivia. Hence, the tendency to seek new solutions is probably more readily reached for by such people. Probably for left-handers reality is more task-oriented than for the rest.

Activity understood in this way may be in the very structure of the environment closest to the child - the family. At the end of the eighties, I conducted research in this area. I distinguished three groups of families: denominational and regional homogeneous families (mother and father of the same denomination, from the same region), regionally differentiated (mother and father from distant regions of Poland, e.g. Silesia and Podlasie), denominational (e.g. Orthodox mother and Catholic father). The results were quite interesting. Using the same tests of creativity to study children, it turned out that the poorest children were from homogeneous families. Children from ethnically diverse families were slightly better off, and children from denominational families decisively came out best. The research was focused on observation and numerous conversations with both parents and children.

Multi-denominational religious families were found to have the greatest number of problems to solve. In them too, the child still had to deal with diversity, with the need to create (with an emphasis on this word) compromises and embrace deep differences in the immediate environment. I saw icons depicting Orthodox saints hanging next to photographs of John Paul II on the wall. There were families in which the children went to the catholic church on one Sunday and to the orthodox church on the following Sunday. Such a diverse world was taken for granted. Those who were questioned in these matters seemed convinced of the naturalness of their situation, not of internal contradiction.

In the regionally differentiated families, the differences concerned language, certain customs and habits. With time, however, they became blurred and the newcomer was assimilated in the new "small homeland" thereby eliminating the size of what we called here the creative task field.

The experience of diversity in childhood is the most important training triggering the divergence of thinking. It is about overcoming the fear of a changing the world and fostering fear of what is new. It is becoming convinced that the same world can have different faces. The outstanding writer, Elias Canetti (1977), recalled his childhood in this way:

Ruszczyk over the lower Danube, where I was born, was a wonderful city for a child; if I say that it is in Bulgaria, I will not give a sufficient picture, because people of all origins lived there, one day you could hear seven or eight languages. Apart from the Bulgarians, who often came from the countryside, there were still many Turks living in their own neighbourhood, which bordered with the district of Spanish Jews, our district. There were also Greeks, Albanians and Gypsies. Romanians came from the opposite bank of the Danube, my mom, who I do not recall, was Romanian. There were also the odd Russians. As a child, I did not grasp this diversity, but I felt its action constantly. Some of the characters only remained in my memory because they belonged to a specific national group and were distinguished by their outfits from others. The servants that we had at home during these six years were Cherkessk and then Armenian. My mother's best friend was Olga, a Russian girl. Once a week, gypsies came to our courtyard, so numerous that they seemed to me to be a whole nation; I will later describe the fear they filled me with. (Canetti, 1977, p. 6)

SCHOOL FOR CREATIVITY

The entire previous discussion was intended to show how much creative thinking and the action resulting from it is / may be entangled with external and social conditions. Acquiring knowledge (and therefore creative material), the socialization processes, growing

space are just some of the conditions presented here among the many known and those as yet unknown.

It seems, however, that all of them, if they create a positive, conducive structure, lead to the creation of a specific state of readiness to think in terms of creativity, thus breaking standards in the search for solutions that are better for the individual, group and society.

This readiness is the field in which education can have the most to say. The problem in the creative development of an individual is not so much the lack of predisposition to associative processes as the lack of motivation to use them. Here is the place for sensible education and the pedagogical wisdom of education. In order for this to happen, it must be possible for teachers to understand what they should support and what is the essence of this disposition, which we generally call creativity here.

One should clearly distinguish between education and school, in which the student has the possibility of creative expression in various areas of activity, particularly those which deliberately support creative predispositions. The first of them is effective and relatively easy to implement. In such a school there are a lot of effects of student creativity. The walls are full of artwork created as part of lessons and interest groups. The newspapers report the scouts' organizational activities, and prizes for poetic and scientific (didactic) achievements are handed over to students during assemblies. From time to time, during "Italian", "English" and "French" days, young people dressed in regional costumes from particular countries parade through the corridors. Such a school is full of expression and student initiatives. It can arouse admiration and envy. The head of such an institution will almost always be convinced that they have managed to create a creative institution. There are a lot of such colourful schools and they are popular among both young people and parents.

There are far fewer schools in which creativity is subject to a conscious and well-organized educational process. Places where the free expression of students and their participation in school life are not identified with creative development. The latter requires more than expression. Here, it is necessary to refer to knowledge about creativity (as a process) and create a starting plane from which the creative character of a school can be constructed. Contrary to appearances, such a school will not be as effective or easy. It will not be wrapped in a cocoon of complete freedom and acceptance of every product. This is not the way. There are no easy ways here at all.

So what should a creative school look like? In what way should it stand out? What and how should it be shaped?³ Remembering what has been written earlier in this lec-

³ I think, of course, that every school should be creative, that - despite the utopianism of such a court - the "non-creative" school makes no sense.

ture and making these considerations a theoretical stepping stone, I will try to present the school of creativity concept in concise points. I trust, however, that readers, understanding the abridgment of this argument, will want to read books that will fundamentally consolidate them and develop the thoughts presented here.

Tasks or overcoming yourself

In one of his books, Lech Witkowski (2000), stressing the role of the task in education and development, suggests with sarcasm the following question given to a teacher by a student: "Sir, do we have to do what we want today?".

One of the biggest misconceptions is to force children into the conviction that they are learning for themselves. Therefore, whatever they do, in any subject, they should actually care about their own development. That is true. This is obvious, but not for a child. Before they can understand it, they will stop being a child and only the final years of learning will remain. Before that, the child's motivation to learn is dependent on praise, on the marks they achieve, on pleasing the maths teacher, or their parents, on being left in peace. They want to be evaluated, appreciated and noticed in this way. They want to receive grades and the information contained in them. For them, the prospect of learning for themselves (ergo: they will finish this class, finish this school, finish the next school, finish their studies, and be someone) is just as distant and abstract as the flights to Saturn are to us. Such motivation does not appeal to a child, who does not need multiplication tables or the grammar of his/her mother tongue in everyday life, at least for the time being. Therefore, the school should undertake tasks which should be understood as having a superior goal in the context of creative human development. The school's task is more than just a lesson to learn. This is the entire system of readable and reliable enforcement. This part of didactics, however, seems to be the most lame in the current incarnation of education. Overloaded classes, lack of time, random teachers create poor conditions for fulfilling each task. However, this is not about controlling the reliability of the child's preparation for the lesson. Not that at all. It is about something much more: giving the child the opportunity to achieve a goal consciously pursued for completion, which is the culmination of an important process. I witnessed just such a test in my time. The teacher (in a small school) patiently listened to how the children presented not only the prepared work, but also when they talked about how the preparation had taken place, how long it lasted, what the difficulties were, who helped them and to what extent. The children spoke about this with great enthusiasm as if realizing that what was written in their notebooks was not only the tip of the iceberg, but the end result. The teacher's dialogue with the students was also beautiful: "Look, Jola did not know and asked her

grandmother" or "Kuba was so keen to describe the queen's garden that he completely forgot about the end." How different this is from the stupid checking of notebooks at home and distributing them to students and asking for parents' signatures to acknowledge the mark achieved. The real pedagogical disgrace is the failure to enforce the tasks imposed on students, or their accidental and superficial enforcement. Only this is able to develop in students a sense of the seriousness and importance of their work.

Creative education (for creativity) should develop a positive attitude towards the tasks embarked upon by the students. The deeper this attitude is implanted, the greater the chance for making efforts to meet future challenges. This can only be achieved through reliable work with the child.

By this, I mean not only doing the so-called homework, but above all, obeying the laws of everyone (teachers, students, parents). This involves not only rewarding children for hardworking expectations but also courageous and just punishment for neglecting them.

The issue of task-related problems is also directly related to the understanding of work and partnership. Sometimes, in schools the adjective "creative" partnership inscribed on the school's emblem is understood as equality of teachers and students. If this is the case, it means that both teachers and students are the same kind of decision-makers, and that means that such a school does not make sense at all. It can be a place where time can be spent pleasantly, in the exercise of democracy or responsibility, but it is not a school whose essence is to teach. This in turn means that there are those who teach in schools because they know better and those who are taught because they know less. Assigning tasks is a kind of compulsion, including their enforcement and evaluation as well. If a school is to be creative, it cannot be full of equal rights for students and teachers. Partnership in such a school can only be based on the joint pursuit of the same goal, and that is a creative graduate. Here, however, the roles are divided precisely. One asks problems and the other solves them, one directs and the other listens. Creativity is not born in the comfort of democracy, but in a discomfort resulting from the awareness of the necessity for coming to terms with various tasks. A creative school, as imagined by many sentimental teachers, is not a permissive idyll, but a difficult and arduous obstacle course. Someone is a player here, and someone else is the arbitrator.

Each task set for the student (regardless of the scope and subject) should be perfectly thought out and clearly presented. Expectations for the student must be strictly defined, and the space of freedom for solutions clearly separated. Remember: it's not just creativity but some kind of training.

Just - simply straight

Many educators devote a significant amount of time and resources to completing the rich arsenal of didactic tools, believing that boards, exhibits, electronic equipment, as well as other elements of such educational equipment are indispensable in a form of education considered to be modern. Therefore, schools proudly present the arsenals gathered in this way, seeing in their number the indicator of modernity and effectiveness of education. Education for creativity, however, lies in something quite the opposite. Its best environment is a certain roughness, if not even the modest use of various didactic materials. Modern and brilliant equipment always eliminates the living human. The more videos and illustrative computer programmes, the fewer live words, improvisation and activity. Education, the aim of which is to develop the creative predispositions of the student, is homo-centric, the contact with another person and the unpredictable micro events taking place on this occasion are most important. The class placed in front of a television or monitor screen is a tribute to passivity and a totally receptive attitude. Man becomes creative through contact with another human being. Each mediation of such contact is the remoteness of creative inspiration. That is why a school that incorporates creativity in its activities must be based on numerous meetings with people. It should be a place to meet people, talks and joint activities. An encounter with the author of a film is immeasurably more important for the development of a child's creativity than a detailed analysis of the production. Meetings with people should be a true panopticum of diversity. While the school's task is to be able to train the mechanism of creation, numerous interpersonal contacts taking place in school can be a real mine of material, knowledge of life, because it comes directly from its natural source - from a human being. Education in which the tool replaces a human being is completely meaningless as it teaches a restriction to the world of objects, not people.

The school should be a reminder of a small town, where every inhabitant lives most fully within their own life, but also to some extent, within the lives of others. Therefore, it cannot only be a place of expression and constant expression of oneself, but also an area of accumulation of the broadly understood knowledge about man, a place of absorption into the consciousness of the existence of various people, phenomena and events.

INSTEAD OF AN ENDING

Practising a profession is a fascinating occupation. It is an extraordinary distinction to be able to constantly and continually learn more about the world around us. Formulating hypotheses and theorems, as well as trying to apply them in everyday life is no less interesting, so I wanted to present this lecture: simply, without bothering with difficult terms,

phrases and intricate definitions. It is probably imperfect from the academic point of view. However, it was to create interest, encourage further studies and, above all, inspire readers to search, observe and reflect. If that happens - it will have fulfilled its task.

Making a school of creativity, and therefore a place where creativity is particularly sought after is a fairly simple task. You only need a few wise people, some knowledge and self-denial. The rest of the work will be done by human nature - wise, mysterious and consistent.

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