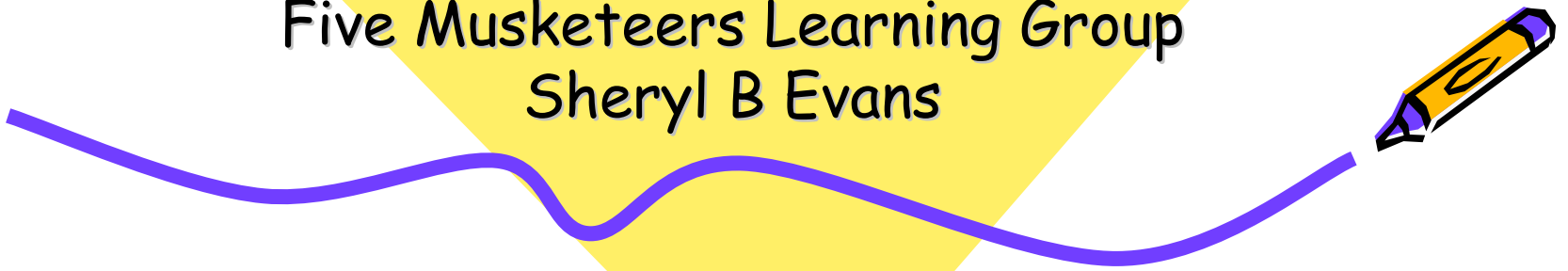




Creativity and Memory Development

Human Growth and Development
Five Musketeers Learning Group
Sheryl B Evans



How do Creative Arts Relate to Cognition and Memory?



- According to Rudolf Arnheim: "cognitive"...means that all mental operations are involved in the receiving, storing, and processing of information: sensory perception, memory, thinking, learning.
 - For example, the *achievement* of sight is more than a sensory event, it provides the content that is used in the creation of our imaginative life, for it is in imagination that the visualization of events experienced is replayed and modified and where events experienced independently are related.
 - "Seeing in contrast with looking is a form of cognitive achievement."
 - The *imagic store* is made up of what we had once seen...any cultivation of sight contributes and escalates consciousness.
 - The realization that one thing can stand for another is another important cognitive event, for through it the assignment of names to images (context), that the attempt to remake the image comes to a child.

Klugman,E., and Smilansky,S. (1990). Children's Play and Learning:
Perspectives and Policy Implications. NY: Teachers Amsterdam
Press. 48-49



The cognitive benefits of representation



- 1-Allows the child to stabilize an image or idea through a medium, and reflect on that image.
- 2-Allows the child to "edit" or "experiment" with the image and reconstruct the work.
- 3- Communicating the representation of ideas and images by sharing them publicly
- 4-"Flexible Purposing": the ability to shift gears in midstream, to avoid rigid adherence to a predefined model or plan and be open to unexpected opportunities and take advantage of it.
- 5-Transformations of meaning into a public form, i.e. dance, playing a musical instrument, painting, writing poetry.
 - Each of these address unique aspects of the human experience.

Klugman, E., and Smilansky, S. (1990). Children's Play and Learning: Perspectives and Policy Implications. NY: Teachers Amsterdam Press. 53-54



The cognitive benefits of representation



The form of representation establishes parameters within which type of meaning is being developed and shared.

Different forms of art call upon different aspects of being.

Klugman, E., and Smilansky, S. (1990). *Children's Play and Learning: Perspectives and Policy Implications*. NY: Teachers Amsterdam Press. 53-54



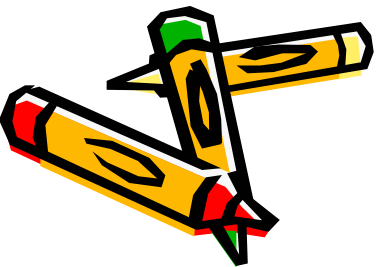
The cognitive benefits of representation



- The visual arts are a synchronic medium.
 - Painting is represented as an immediate visual field.
- Music is a diachronic medium.
 - Music unfolds over time, describing some of aspects of life adding a temporal dimension.

Access to the arts, develops these forms of cognition through which the unique meanings of the arts can become a part of a child's consciousness.

Klugman, E., and Smilansky, S. (1990). *Children's Play and Learning: Perspectives and Policy Implications*. NY: Teachers Amsterdam Press. 55



Intrinsic values of a creative experience



- Process

- A sequence of steps or stages which the creative person proceeds in clarifying a problem, working on it, and producing a solution that resolves the difficulty.
- The creative process can also refer to the techniques and strategies that creative people use, consciously or unconsciously, to produce the new idea, relationship, meaning, perceptions, and transformation.

Edwards, L. (2006). The creative arts: A Process approach for teachers and children. 4th ed. Prentice Hall: NJ. 38-39



Intrinsic values of a creative experience

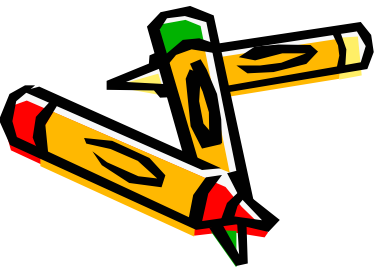


- Product

- The output of the person, the material or the concrete representation that results from the process.

- Painting
- Dance
- Theater
- Musical production

- Edwards, L. (2006). *The creative arts: A Process approach for teachers and children*. 4th ed. Prentice Hall: NJ. 39



Intrinsic values of a creative experience



- Experiential
 - The approach to the arts, creativity, and affective development by...
 - engaging in an activity or process and not know what the steps will be along the way.
 - Not knowing what the outcome will be, how it will be reached, or if there will be an outcome
 - Being guided by experience, perceptions, imagination, and interactions.

Edwards, L. (2006). The creative arts: A Process approach for teachers and children. 4th ed. Prentice Hall: NJ. 42-43

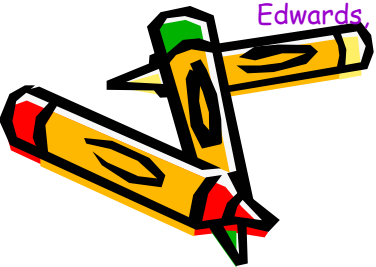


Models of Creativity

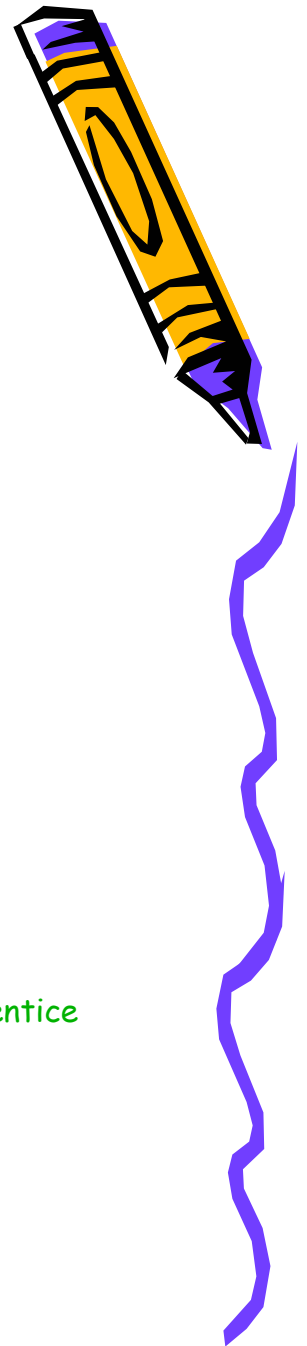


- The Wallas Model of the Creative Process.
 - Preparation
 - Is the process of gathering information, reviewing data or materials, identifying the problem and locating resources.
 - Incubation
 - Letting things develop without consciously working on them, allowing unconscious free-association to take place while the individual involved in a different or unrelated activity.
 - Illumination
 - Or *Satori*, the moment of enlightenment, the aha or eureka, new idea, or exciting solution
 - Verification
 - Occurs when the excitement has passed and we test the concept and critically analyze the solution.
 - This is the rethinking, refining, reaffirm, reprocess or reconceptualize stage.

Edwards, L. (2006). *The creative arts: A Process approach for teachers and children*. 4th ed. Prentice Hall: NJ. 43-44



Developing the creative mind through music



Sense of sound

Recognizing the world through sounds

Expressing feelings through music

Cultural influences

Developing of mathematical thinking

Mastery of physical self

Edwards, L. (2006). *The creative arts: A Process approach for teachers and children*. 4th ed. Prentice Hall: NJ. 103



How does creativity relate to service in libraries?



- By understanding the creative process an information professional can better understand the needs of the patron and the community.
- Information is the result of creative process.



Developing the creative mind through music

Play and Movement

<http://www.kindermusik.com/parents/parent2.asp>

Developing
Recognition
Memory
Creativity

<http://hokkien.uuft.org/blues.wmv>

<http://www.youtube.com/watch?v=fqEPLloz6S4&mode=related&search=>

<http://www.youtube.com/watch?v=PRQTK-Yue6Q>



Developing the creative mind through touch



- Sense of touch
- Learning to recognize other sensory objects
 - Sticky
 - Scratchy
 - Smooth
 - Slimy



Developing the creative mind through smell



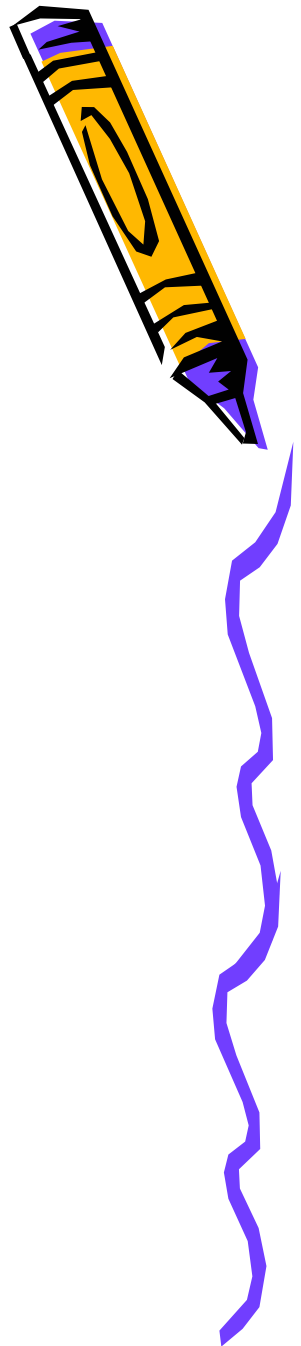
- What's that smell?
- How do we recognize a smell?
- Do we create an image in our mind about what something smells like?
- Or do we remember certain smells?



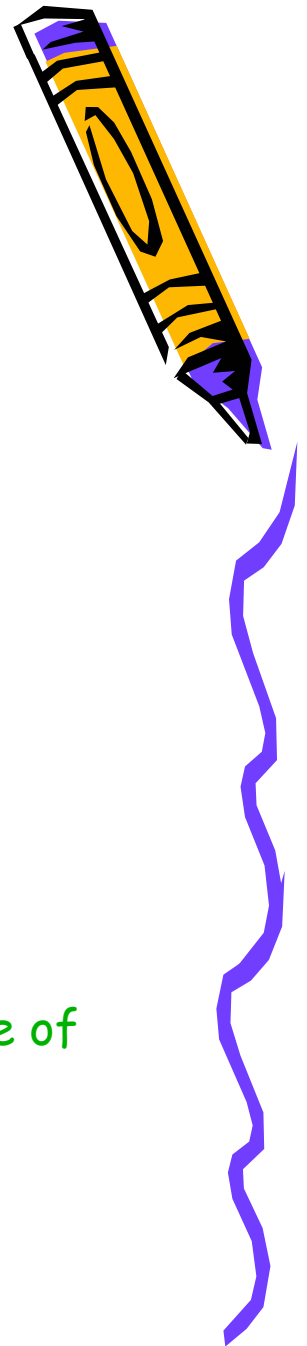
Developing the creative mind through sight

How many times do we see something before we remember it?

- Face
- Travel Route/Maps
- Words
- Place
- Picture



Developing the creative mind through taste



- Looking at the tongue
 - Bitter
 - Sweet
 - Salty
 - Blah
 - How do we remember what it tastes like?
 - Can you create a taste over and over again?
 - When you smell something does it create an image of what something tastes like?



Resources

Klugman, E., and Smilansky, S. (1990). Children's Play and Learning: Perspectives and Policy Implications. NY: Teachers Amsterdam Press. 48-49, 53-55

Edwards, L. (2006). The creative arts: A Process approach for teachers and children. 4th ed. Prentice Hall: NJ. 38-39, 42-44, 103

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