ABSTRACT

The purpose of this article is to determine the connection between two terms – creativity and intellect, to identify which one can be influenced by another, to determine whether the influence of the IQ on the creation exists. As an example, the author describes the film project experience made in three countries.

Key words: creation, creativity, film, intellect, IQ.

Creativity is an example of non-standard inventive thinking, special orientation of an individual, which is characterized by a willingness to create fundamentally new ideas and included in the structure of giftedness.

According to P. Torrens, creativity includes an increased attention to a problem, sensitivity to a lack or inconsistency of knowledge, actions to identify these tasks and to find solutions based on hypotheses, opportunity to test and change hypotheses [6, p. 55].

In addition, the manifestations of creativity are closely related to emotional factors, features of interpersonal interaction and the motivational atmosphere that encourages the appearance of creative abilities. Within the framework of the educational process, the formation of an emotional context and a positive creative atmosphere is the main task of the teacher. Personal example, accurate methodological selection of materials, the teacher's readiness to go beyond the usual tasks contribute to achieving maximum creative results.

The very phenomenon of "creativity" includes the following characteristics:

1. Intellectual prerequisites that allow you to create the previously unknown (creation in the narrow sense of this concept), as well as the knowledge and skills necessary to create anything new.

2. The ability to find an alternative, non-standard way to solve the problem.

3. Personal qualities that allow you to act energetically in situations of uncertainty, go beyond the predictable, show spontaneity, perseverance, and the ability to formulate and express your own point of view.

4. "Meta-creativity" – an active life position of a person, which implies the rejection of stereotyping in judgments and actions, the desire to perceive and create something new, to change yourself and change the world around you, the high value of freedom, activity and development.

Let's take a closer look at the first characteristic - intellectual prerequisites, the level of which affects the level of creativity. There is no doubt that for finding a non-standard solution and creating a new product, having a higher level of intelligence development is an advantage, but this does not mean that there is a straight association between the phenomena.

The problem of addiction between creativity and intellect arose at a time when creativity was singled out as an independent factor. J. Guilford believed that creative talent includes the ability to think divergently and to transform the facts (IQ). The author considered divergent thinking as thinking that is aimed at finding alternative solutions. Following this logic, intelligence determines the success of understanding and assimilation of new material, and divergent thinking determines creative achievements. In addition, the success of creative activity is predetermined by the amount of knowledge, the acquisition of which is directly dependent on the level of intellectual development. The author suggests that IQ will determine the "upper limit" of success in solving divergent thinking problems [2, p. 115].

Later, the research of D. Hardgreaves and I. Bolton, as well as K. Yamamoto, allowed us to introduce the hypothesis of a "lower threshold": convergent intellect (IQ) limits creativity at low IQ values, with an IQ above a certain "threshold", creative achievements do not depend on intellect at all [1, p. 248].

A number of authors have confirmed the point of view that with a low IQ, the manifestations of creative talent and creative abilities are minimal, while among people with a high IQ, there are people with both high and low levels of divergent thinking. Such results were obtained, for example, in their studies by Guilford and Schneider [2, p. 35].

Thus, we can conclude that the relationship between the level of intelligence and creativity is one-sided. The authors who support this point of view propose a model of the intellectual threshold: up to the level of IQ < 120, creativity and intelligence form a single factor, above this threshold, the factors of creativity and intelligence appear as independent. In other words, up to a certain level of IQ limits the manifestation of creativity, above the "threshold" creativity "breaks free". [4, p.315]

Let's look at the results of master classes on the author's method of creating a film project, held in Hong Kong, Latvia and Russia. The target audience under study is children aged 6 to 14 years. The goal of the project was to individually or jointly create short-length films based on stories developed by young participants and with their active partaking as actors.

The methodology of the film project included the following stages and requirements:

1) Determining the topic that is most interesting for the young participants;

2) Development of the plot formula: what are the main conflicts and plot twists in the story in the frame of the chosen topic;

3) The formation of the logline (description of the main idea of the future film in one phrase) and the arch of the story movement;
4) Development of the universe of characters: the main character, anti-hero, system of allies, system of opponents, false allies, false opponents, the character of the second plan;
5) Creating a scenario with the maximum involvement of participants in writing replicas to obtain the necessary level of plausibility;
6) Master class on filming (camera work, light work, interaction on the shooting);
7) The division of children into two groups: an acting group and a film crew under the guidance of a teacher, casting and reading the script;
8) Shooting period;
9) Presentation of a film project and discussion the project participants.
In all three countries, the same methodology was used, but the necessary adjustments were made taking into account the mentality and age of the participants.
A) Hong Kong.
All participants were tested for IQ and showed high results. However, it was the creative work in groups that caused the children a huge difficulty. In Hong Kong schools, it is strictly forbidden to share anything: food, homework, ideas. There is a concept of "Me" and "others", but almost no concept of "team", "we" is used. Regardless of the age group, the result was the same: each group consisted of noticeable individualist leaders who had their own opinion and vision for further work on the film.
A serious difficulty arose at the stage of creating the plot. Children from Hong Kong have scanty imagination. Paradoxically, the young generation in a country where underwater bridges and high-tech skyscrapers are being created is incapable of creative thinking. Children are trained to accurately perform the specified algorithms and copy. The game was adjusted to such proposed circumstances, the teachers offered three stories to choose from and indicated the prize for which the film crews would compete. The competitive environment has activated the work, as in many Asian countries, the understanding that "either you or dozens of others in the same place" is already at the heart of the mentality.
The peculiarities of constructing a work with the group also include the need to perform with the most neutral emotional background, excluding increasing the volume, intonation, and active gestures. In the culture of Hong Kong, there is a concept of "losing face", which means to show some rich and pronounced emotion: anger, joy, surprise, happiness etc. Failure to comply with the ban on loud speech or an attempt to convince the interlocutor in an active form leads to very significant consequences, others have the right to stop any interaction not only with the "lost face", but also with his family and friends. This tradition comes from the depths of the history, children are brought up with the deepest respect for this rule.
However, during conducting a master class at the stage of the shooting process, we managed to achieve the following results:
1) when fully immersed in the production process, the children opened up, were able to abstract themselves from the rules imposed by their parents and the environment to be laconic and calm, began to talk loudly, run around the playground, actively gesticulate and acquired the appearance of an average child in our European understanding;
2) the realization that they are adults who are ready to share practical experience and help them become more competitive among their peers has erased all psychological blocks and distrust of us as teachers and representatives of other nationalities;
3) the common task eventually united the participants, the understanding that the goal can be achieved only by involving all the group members and using the best qualities of each of the participants, gave rise to collective creativity, and not the internal struggle of individualists.
(B) Latvia
The level of IQ in the Latvian group was lower in comparison with the indicators of the group from Hong Kong, however, judging the creative work and the final result, this group showed a clear superiority. The reasons for this gap were as follows:
1) Equal acceptance of the positions "Me" and "team" by the participants;
2) Availability of the necessary knowledge, skills and abilities: all children were students of the Baltic Children's Film Academy;
3) A high level of involvement in the creative project due to the potential prospects for using this material to promote an acting career.
Based on the stories developed by the participants, the film "Class Love" was created, which was subsequently presented at international film festivals very successfully.
C) Russia
Russian participants showed the most interesting results. Provided that the IQ test was performed with indicators that can be described as average and below average, the creative work had a number of positive and interesting features both from the point of view of pedagogy and from the point of film production:
1) Children refused to perform personal tasks, they preferred to work in small teams. This provided a sufficient level of confidence in their own abilities;
2) When distributing the functionality within each team, the children focused on each other's abilities and advantages, supporting and motivating each other in every possible way;
3) Between the project teams of the competition, the children demonstrated a willingness to support other team members and immediately built the use of the equipment and the crew of the audience, to be sure that all participants will have time to complete tasks;
4) During the discussion of the most important topics that can form the basis of scenarios, all participants, regardless of age, shared the most personal stories, supported each other, the level of emotional involvement was as high as possible, none of the participants met with condemnation or ridicule, the children independently came to the decision that the film project is an opportunity to tell about something that is really important to them.
With the support of teachers and the film crew, several films were created in the interview format, the
Thus, it is possible to draw the following conclusions:

1) Creativity is an alternative way of solving a problem, which is facilitated by a developed intelligence.

2) Intellect itself does not affect the creative component of a person, this relationship is one-sided.

3) In addition to the general level of intelligence, creativity is influenced by the peculiarities of mentality (for example, Hong Kong), cause-and-effect relationships in the relations of creative action (for example, Latvia) and the emotional background and the presence of like-minded people (for example, Russia).

References