

A reflection on the presence of creativity in adulthood

Introduction

Aging is associated with two central facts, the first is that people on average live longer than before and second that there is a greater number of people in old age [Latin American and Caribbean Demographic Center.¹ It is these changes related to aging that allow us to understand that there are a multiplicity of processes and social dimensions that cross the age and how this phenomenon brings us together for their impact on society.² Consistent with Thayer³ we note the importance of the relationship between physical exercise and changes in mood people as these, control behaviour when the mood is negative, especially state of tension-fatigue,

Speak and make judgments about a construct such as creativity, it becomes quite difficult when it is subjected to a mechanical system of survival and coexistence that determines the actions and clearly is stagnating imagination, fluency and originality of people. Knowing that, a tense system, with little chance of attentive expression in the creative creation of all subjects.

In this reflection we try to look at the creative behaviour of people in adulthood, these are people of different sexes are in an age range from 60 to 75 years of age and develop a remunerated activity, which means that assets are and they are considered in their jobs as contributors and project productivity in the institution to which they belong.

From that understood, considering that are healthy and are trained to engage in little physical impact, a workshop of body expression was performed 12 adults, with a duration of 10 sessions, which involved performed breathing exercises and looseness, exercises that articulate divergent thinking with the expression of the body, wide-ranging movements and reduced, we call open and closed movements because movements behave a different set of emotions were considered.

This is also linked to another series of exercises body rhythm. The interesting thing, and taken as divergent finding is complementary, ie, to the above exercises it is incorporated body stories; they are translated from a lived experience of subjects. Los stories are written in line with the imagined, he fantasizes about the conjunction with another story from some key gear (given subject) and translates again, using the language of everyday body trained and learned.

This activity promotes the subject the possibility of articulating what I thought and imagined provoking the development of divergent thinking and visualization of it pragmatically. Body expression technique is considered as a means of non-verbal communication, because their representation is subject to triangulation between thought and communicative intention (Febrers of rivers; Soler Villa, 2004).

Today emphasizes mediation body techniques, considering the motor skills and cognitive stimulation technique.⁴ According to Menendez & Brochier⁵ participation of older adults in activities that develop self-esteem, and are part of their daily life, active leisure activities helped to maintain the illusion for life contributing to the development of positive attitudes to problems.

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Carmen Gloria Burgos Videla

Institute of research in social sciences and education, University of Atacama, Chile

Correspondence: Institute of research in social sciences and education, University of Atacama, Chile,
Email carmen.burgos@uda.cl

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Considerations on body expression and creativity in adults

Body language is part of the human being as showing feelings, emotions that are not always expressible through words. There are many studies on the subject, some assume that the body relates the primary emotions that are natural impulses.⁶ Likewise, there are trends which state that certain positions, impulses in the face are the gateway to the inference of what has experienced the subject despite its interest in hiding, the emotion always transgresses facial expression, socially permitted, accepted by most. Ekman and Friesen⁷ Body language conveys various information that is relevant, talks mood, emotions, fears, intentions; without going beyond it we can realize that it is a primitive language that is innate to present happiness, sadness, hatred, love.

On the other hand, when creativity alluded also comes into play with emotion, intention and the possibilities of extracting certain sensations, bringing them to a space present time, without taking into consideration the body chronological time, the chances of jumping again a fence that is zero but the chance to feel the same emotion he felt when we jumped the fence for years, with people applauding, is a training and allows openness to new ways of expression.

Creativity taken in the social sense, creativity as a new event, which breaks into the stream of consciousness is that which gives meaning to body language. Creativity requires experience because it is a context that needs to be defined and manifests itself in different ways human activity. Creativity comes from the Latin creare and is related to GROW it means to grow in that sense, according Roig (2014) could say that is a condition of intellectual growth that belongs to us as much especie. Por, has served the species to solve problems and advance as a species. Since different disciplines dealing with the phenomenon has been more than 60 years. Today there are batteries to measure, develop the ability inputs according to the etc. Sin context it is very difficult to define,

After attempting to define the construct, it is evident that creativity itself can be broken down and studied from different disciplines, which in this exercise was done was an initiation to the movement that develops both divergent thinking and motor skills body.

Knowing that when we are in trouble we must use our experience to find the solution, ie, skill and ability to find something useful to

our body of knowledge and articulate the problem raised involves flexibility, search and organize that information, because we must remember that divergent thinking is not inherent in the convergent, we must be clear that there are thoughts, experiences, possibilities of new joints to create a solution, you have to have recipes on hand, (Schütz, 1974) to put together the plan action.

This means that the subject is used to move in a certain way, to trigger your body in consequence of a given activity, body expression exercises body consciousness is taken and other movement's intentioned imagination imagine.

Because the action is determined by the intention, which is subject to the consciousness of something you want or need to do, exercise causes the development of divergent thinking, because we need an input, the experiences, to take them something meaningful to re-order expression when you want to make explicit in the concrete world.

In this sense we want to emphasize is that the movement is determined by the intention of the body comprised as daily, the body of custom.¹ The body learned never attends the specificity of movement and whether it exists or not a correlation that can be read and interpret. Rather, it moves because it moves and commonly because we are alive.

In this sense what is required to make clear, is that the body intended in the factual space is determined by intentionality, subjects who participated were able to identify some intentional movements that express different feelings and communicate ideas.

An important consideration about body language is that it can be articulated with creativity, because it incorporates the consciousness "of"; We know that we Movement for more than an automatic function meet in this sense requires the repository of experiences, a different articulation to express in the concrete movement. In everyday life, it has been understood as a harmonious body image, with elasticity, willing to show beauty, such as dance, which looks and feels good. After these assessments that invite attention to the movement put as a condition of the body in the world and with the threads of intentional action² by correlative³ and layout. We will take up the case of the elderly, the expression of movement and translation of creativity that exists in those bodies. creativity appears in the sessions as a human attribute; translated into corporeality in subjects who participated in the activity, it is evident in everybody from wanting to tell experiences, intrinsic motivation of adults is in many stilled occasions endless questions, shame, fear of ridicule, the possibilities of the body. Positionality to life that the case is expressed as hopeful and requires to be identified, observed in movements. Adults, found in the expressive movement output of habitués, a moment of emotional detente which also collaborates with the fact remember. These issues

¹Johnson, Felipe (2011)

²Schütz, (1974) Explicita the action is intentional by intention. All acts performed in the world of life are determined by the flow of consciousness. Consciousness is not something for phenomenology closed in itself, but is defined by the intention, that is, by the particularity of being always open and referred to something like its counterpart target.

³Heidegger (1999, 1986)) Phenomenological look has a certain intentional structure by factual life, in which the whole way of looking at it sits. Hermeneutics situation is defined by a place where a direction that you look and a horizon far as the eye reaches and within the moving what she aspires to ver.Tenemos will go a way to look to the display Formal is full of meaning. It is only intelligible in behaviour by which it is exercised.

are important for the welfare of the subject. Enhance memory and consciousness of memories; develop the possibility of body language,

The objectives in the workshop are related to generate senior's knowledge about corporal possibilities to communicate feelings, experiences that are linked to psychological and emotional well-being and implement sessions of body language in older adults to enhance creativity and awareness of the benefits this quality of life

Sequencing

To give an example, let's state the order and character of the meetings held with the elderly.

Who I am and how I look

This phase covers basic body movements in the world cotidiano. In the world of life of common sense. Determine which of those movements are related to emotions, detachment, joy, love, etc. rhythm games, face like stroke engine, head, torso, hands elbow etc. are made and then the whole body.

Body in space in the world

These exercises are related to those motivated by the intent and basic movement's automatic movements, seeks to be aware of the body and how the movements speak, have codes and relations with the experiences.

An exemplary exercise is to invite the subject to remain speechless, speechless. Recalls and moves as if it were early and get up in ordinary day to have breakfast. The action is recreated; you must perform each of these movements quietly occupying the space, trying to walk. Paying special attention to the thoughts and how these are by a different hand movement are automatic. In the same year the presentation of the internal monologue is seen to exemplify the idea of thinking about the movement that is not being intentional, rather unconscious, automatic consciously.

Then required to do so again, but this time paying attention to each of the movements and how space, a space occupied by the body in intentional motion deals.

Body rhythm

Rhythms, closed, open breathing, directionality and representative there of this exercise develops concentration and promotes the state of tranquility, low anxiety because management breathing and starting a few minutes driving the pace of the walk helps the hippocampus generates more cells and can work in that memory remains active Walked in different directions, some looking down, up, forward, quickly at a speed which resembles auditory to a sixteenth note, others at a similar speed or the closest thing to a black note and others to a hearing lasting a white note. Movements that consider space, up and down, side and on the other side, the expression of the whole body and facial expressiveness, tension and relaxation were performed.

Body story

It is a space for individual and group creation where the subject describes in writing or tells a significant story that then translates movements. These sessions are understood as a final tale told by the subject with structurality, initiation, development and. What develops from this exercise is the creative tension that awakens mental acuity, puts the subject in an uncertain time because it is not always known

to have the body that feels, the project has been carried out, the dream fulfilled, or failure have different script in the story written or spoken in the body story, subjects realize that sometimes gave no account of what has been achieved or learned in times of crisis, significant moments for personal becoming.

Body dialogues

Two subjects are related in a dialogue from a key concept that is shared at the end of the show, other participants are able to ask and comment on the dialogue, if they understood what we wanted to explain.

The body silent

Silence speaks taste body thus explicitly breaks and the possibilities of communication that exists in statics, latent, the essence of silence that has correlative. The state of stillness but with a focus on the body can help the state introspection and concentration, the constant practice of a quiet but alert state can increase fluency.

Collective creation

An outline of elements learned is presented in the sessions, ie a script that enables the creation of a body language articulated with emotion, corporal possibilities, creativity regarding the design of the intervention approach of action research, descriptive and interpretative character was used. Sessions of different types of exercise were awakening in different subject's emphasis on movement and ease of representation from the perception of space and body.

As an opening comment and

Participants prevailed in movements willing to open expressions and rarely closed, it shows openness to the world, a provision to it. Elapsed the first two working sessions already released the body, while the mind. It breaks through inhibitions as far as possible, and so there was no fear of bodily contact or space, they stripped themselves of taboos and fear of ridicule. He began searching movements and less stereotyped and rigid expressions. They articulated life and experiences with expressiveness up their self-esteem to the group. They managed to leave the personal rejection and recognize the body as a constituent element of language, expression and creativity.

Regarding the exercise performed with a group of 12 older adults can be argued that the expression and creativity are related, in pragmatic sense, since the expression of something, a story or an emotion carries a load corporal. So you can infer from the exercise carried out with adults that creativity is an attribute of human beings

and is affected by the routines and margins established. Contemplating the vivid ease of older adults it can be argued that the creative attribute is enhanced by the expression and connection with the experiences. A more extended time could shed light on the implications of that attribute in the evolution of man, in achieving a good living.⁸⁻¹¹

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Conflict of interest

The authors declare no conflicts of interest.

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