

troubles you?” revealed that 21,1% of subjects had cardio-vascular disease, 18,4% - the neuro-system disorders, 14,3% - digestive disorders, 11,9% - respiration disorders, 4,3% - endocrine disorders. Of importance is the fact that hypertensive disease, arterial hypertension, vegeto-vascular dystonia of hypertensive type, neuro-vascular dystonia constitute the group of cardio-vascular and nervous system diseases. It should be noted that the rate of cardio-vascular pathology accompanied by hypertension is about 3 times (2,8) higher among the children of the exposed parents than among the general adult population of the Republic of Bashkortostan. Our previous studies (7) showed cardio-vascular, atherogenic effects of dioxins on parents enrolled in our closed cohort we have been following since 1968.

Thus, our comparative studies have shown that the children of subjects who had chloracne have the same health disorders as their parents.

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CREATIVENESS (“TVORCHESTVO”) AND CREATIVITY: AN ANTHROPOLOGICAL THEORY

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As of today there is neither a theory of creativeness (“tvorchestvo”) nor a united platform treating and defining the notion of the “creativeness (“tvorchestvo”), “creativity” and “creative thinking”. We have been developing an anthropological theory of creativity for seven years, and this is a qualitative research.

The basic developmental **principles** of this theory are: *non-contradiction, lack of theoretical foundation, practice-centered character; accumulation of sufficient quantity of unspecified ties; shifting over, integrity, formalized nature and interrelationships of all positions, critical attitude to other theories.*

The basic **notions** of the anthropological theory of creativity are:

Creativeness (“tvorchestvo”) – this is a goal-oriented processing of information while the memory of attention is inactive.

Thinking – this is a goal-oriented processing of verbal information while the memory of attention is active.

Creativity – which is a goal-oriented processing of verbal information with active memory of attention; formation of creativity patterns.

Attention – which is a specific link within the chain of information delivery to man.

Logic – this is interrelationship of parts of human memory.

Memory of attention – stores information relating to how attention should behave in each and every individual situation.

Inner world – is a world within which a human being is thinking and creating.

The anthropological theory of creativity has a definite aim: to separate such notions as “thinking” and “creativity”. We believe that there can be no thinking in creativity and there can be no creativity in thinking; “thinking” is working with the products of creativity while creativity is “working” with the products of thinking.

Ways of information processing: it is non-verbal in creativeness (“tvorchestvo”) and verbal in thinking. Unlike thinking, creativeness (“tvorchestvo”) creates no new information, but

is processing the available information in a better way in terms of quality.

Basic **stages**: preparatory (material gathering), “black box” (creative process), acquisition of a product of creativeness.

Criteria for a product of creativeness: integrity; a lot of latent information; impersonal character or neutrality; intransigence and equivalence.

We single out **two ways** of entering into a creative process: a spontaneous creativity (you cannot say when it will happen), compulsory creativity (planned entrance into a creative process). The spontaneous and compulsory creative activities do differ only in particular ways of entering, while being identical.

Creativity functions with no memory of attention participating in it. That is why creative process is not lasting long in terms of time (the utmost concentration of attention leads to human over-tension). Creativity needs a foundation to process information. Creativeness (“tvorchestvo”) is not an accidental but, rather, a definite-goals-achieving process with three ways managing the attention that can be singled out, namely: the memory of attention, direct control, artificial instruments (for example, contradictions).

The future creator will need: to have a desire to find a resolution to an issue creatively; to have a theoretical idea about creativity; to have special skills of entering into creativity state (which can be done with the help of a system of special training or exercises); to get ready for the upcoming creative process (gathering information) and oriented toward the upcoming process rather than its results.

We have developed a specific creativity teaching-learning “technique” to this end.

So, creativeness (“tvorchestvo”) and thinking are different spheres of human intellect and, accordingly, the notion of “creative thinking” is incorrect. We believe that creativeness (“tvorchestvo”) is not an activity. It is instructive to understand the nature of a creativeness (“tvorchestvo”) as of a perfect mechanism which is functioning invariably and nothing else is needed to be introduced into it. It is creativity that needs further development. Quality and skills of a creative person can be improved ad infinitum. Creativity does not

require much concentration of attention and it is used to design a style and form to present the content. Further advancement of creativity would need special teaching-learning methods. But more importantly, it is necessary to understand the nature of creativity and creative process which is represented by our anthropological theory of creativeness (“tvorchestvo”) and creativity.

We use a special “technique” in teaching creativeness (“tvorchestvo”) which we have developed to this end. Basically, it aims to shape learner’s idea about creativeness (“tvorchestvo”). We describe this “technique” of entering into creative process as follows. We advise you to select a rectangular area (a picture) and, within your inner world, concentrate your attention on all that area (without examining the picture and distracting your attention by other thoughts). Wait until the area becomes unstable (starts “trembling”). As a rule, this takes several seconds. Now begins the most complicated phase. Release the area, let it go, but without any reaction to it (your attention does not change, as if nothing has happened whatsoever). If this is done properly, a creative product comes up. A learner, having received sufficient information about the state of creativeness (“tvorchestvo”), will be able to shape his/her own (non-verbal) way of entering into a creative process.

A peculiar property of such a “technique” is manifested in its being verbalized. This “technique” has a shortcoming, i.e. it is verbal, and due to this factor this “technique” should be commented upon intensively. First attempts of many individuals to perform it will fail. That is why it is important to present comments and individually solve the problems relating the performance. Exercises and training are needed to facilitate and ensure their entrance into the state of creativeness (“tvorchestvo”).

Practice has shown that it is irrational to teach the “technique” outright to enable an individual to enter into the state of creativeness (“tvorchestvo”). This can be done a little bit later. From the beginning, it is necessary to explain what creativeness (“tvorchestvo”) is, what the inner world means and is, and get individuals to realize that a creativeness (“tvorchestvo”) is a different “area” within the inner world and that it is not thinking.

Formation of creativeness experience will result in accumulation of patterns of creativeness (“tvorchestvo”) and creativity.

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ON FORMATION OF PROFESSIONAL ACTIVITY STANDARDS IN THE SPHERE OF CONSUMER SERVICES

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In our publications we repeatedly raised the problem of competence set formation which is the foundation of service specialties. Today, when all the professional communities found their position in the necessity and demand of creating *Professional Activity Standards*, it seems to be necessary and sufficient for us to carry out the selection of competences making up the foundation of *Professional Activity Standards in the Sphere of Consumer Services*. During three years in Khakassia State University on the basis of Service Technology College, we study the problems concerning the formation of competences which are necessary for our graduates of service specialties (hairdresser, technologist-esthetist). On the basis of the carried out work we marked a range of such competences necessary for a successful professional activity of the above denoted service specialties specialists. Thus, we described the following competence groups with their typical features: *professional psychological competences* (group of competences combining professional socially oriented features characterizing the personality of the specialist); *professional polycultural competences* (group of competences responsible for the introversion of the specialist in the international professional medium, the ability to transpose the international experience into his ethnic sphere); and finally, on the third place we've put *professional competences proper* responsible for the quality

and the possibility of own knowledge and skills using in a concrete professional (or professional pedagogical) situation. Such an order was defined by us from the position of understanding a) entering the speciality (profession), i.e. theoretical justification of the given individual opportunity to master the given speciality (profession); b) the availability of talents for mastering the given speciality (profession) in the wide professional diapason; c) the ability to study the skills necessary for being in the speciality (profession).

Analyzing the experience of the scientists dealing with the problems of competence approach in teaching (Khutorskoy A.V., Kolomiyets B.K., Zeyer E.F., Bordovsky G.A., Bozadzhiev V.L., Zimnyaya I.A. and others) we came to the conclusion that the choice of competences determines the contents of the standard in education, the consequence of which can and should be the *Standard of Professional Activity*.

Besides, it seems to be important for us the observance of succession in professional competence formation. So, it becomes evident that the Standard of Professional Activity for service specialties in Higher Professional Education should be universal and successive for the group of specialties of secondary professional education: 2312 “Cosmetics and Visage”, 2304 “Hairdressing”, 2301 “Organization of consumer services”.

In our opinion, the Standard of Higher Professional Education in the sphere of consumer services should contain a range of distinctive substantial peculiarities. We quote here a fragment of the standard elaborated by us.

1.1. Qualification characteristics of a graduate

The Bachelor of Services should be ready to fulfill the following kinds and tasks of professional activity:

1.1.1. The sphere of professional activity

The sphere of professional activity of a Bachelor of Services involves working in service offices of different fields' and forms' of property firms, in state agencies of federal and municipal value, teaching of service technologies at secondary professional and general professional institutions of various forms of property.

1.1.2. Professiogram

The description of occupations which a Bachelor of Services can master: