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). 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. Consistent with Thayer 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 (Flebers of rivers; Soler Villa, 2004).

Today emphasizes mediation body techniques, considering the motor skills and cognitive stimulation technique. According to Menendez & Brocher 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.

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. 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 Friesen 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. 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 action by correlative 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 that express different feelings and communicate ideas.

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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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None

**Conflict of interest**

The authors declare no conflicts of interest.

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