

Creativity and education in Portugal: the particular case of pre-school

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Introduction

Creativity and Innovation invaded the daily discourse of politicians, enterprises and society. However, we do not see this speech translated into a coherent practice either in the social field or in education (Morais & Azevedo, 2008). Europe established 2009 as the year to celebrate Creativity and, as a matter of fact, many initiatives were developed in the country by associations and schools, in the enterprising and artistic fields (more than 260 projects as referred by Neves, 2010) and even the Ministry of Education launched a contest in schools and a special issue of the journal *Noesis* (n° 77, 2009) on the theme came to light, but can we say that the seeds spread hit good soil to grow in schools? Did it contribute for a deeper reflection on the things we do in the ways we are used to doing?

Academic research on Creativity puts a great emphasis on its meaning for personal and social development, but stresses also the importance of diverse conditions for its expression. This expression comes in unexpected and ambiguous ways, which teachers have often difficulty in dealing with. Those divergent acts of creation challenge the establishment, bring disorder and transgression, a particular and innovative vision of the situation/problem/issue/object, making a bridge between unreal and real. All these aspects produce fear of the unknown and a strong control in the delivery of the school curriculum. The only open window to it is found in the Arts or in other fields where teachers feel comfortable with risk taking.

Almost 30 years ago, Santos (1983: 58) wrote: “In today’s society, either for adults or children, there is a very limited space for fantasy”. What about today? Looking at what is happening in the world and in the country, an open door to utopia is (re)emerging again and this seems to be the time in which one must deepen an insight into the role of creativity for individual and collective change.

This article of literature review on the theme of Creativity does not intend to be exhaustive of what has been produced in Portugal by Portuguese researchers or others working and publishing in the country, it tries only to bring, as much as possible, a broader vision (from Psychology, Education, Arts, Sociology, Anthropology) to discussion and reflection of the significant role that Creativity should have in Education and most particularly in Childhood Education.

Pre-school education in Portugal: a brief socio-historical perspective

The education of young children in Portugal went through similar stages as in other European countries, but in a rather slow pace, specially, in public education. The first pre-schools (*Jardins de Infância*) appear in the 19th century by the private initiative of highly informed Portuguese who were in touch with the dominant European ideas at the time, which led to the creation of the first Froebel school in Lisbon in 1882 (Bairrão et al., 1990; Cardona, 1997; Vasconcelos, 2000).

The influence of a poet and pedagogue, João de Deus, and his son João de Deus Ramos, who developed a method of initiation to reading and writing (*método João de Deus*) had a considerable impact

and a network of private pre-schools following their methodology (directive and structured) was created and remain till today as part of the Portuguese scenery of pre-school education.

Other pedagogues, like José Augusto Coelho (1893, cit. Bairrão et al., 1990) was author of a programme for childhood education. In it there is a reference to all areas of development, motor, emotional, social, aesthetic and intellectual. The importance of pre-school as a pleasant experience for the child in a comfortable and safe environment is also stressed (cit. Bairrão et al., 1990).

But, it was with the first Republic (1910-1926) that officially a pre-school education system (for children from 4 to 7 years, of both genders) was defined, in parallel with the first schools for pre-school teachers training. The expansion was not great due to the political instability of those years. However, one must recall the significant role of the pedagogue Irene Lisboa, who was appointed to supervise those public pre-schools (Vasconcelos, 2000).

The dictatorship initiated by Salazar in 1926 “killed” that emergent system. The conservative ideas of women’s role as mothers, responsible for their children’s education, family and home care was (re)established. Simultaneously, private colleges for middle-class children were created at a greater pace (Bairrão et al., 1990; Bairrão & Vasconcelos, 1997; Cardona, 1997; Vasconcelos, 2000). Some of them were able to maintain their independence and experiment innovative pedagogical approaches in tune with the various movements in Europe.

These 48 years of such a political regime (with a colonial war from 61 to 74) were a dark cloud for the progress of the country and if most of the population was illiterate by the beginning of the 20th century (75%), not much changed in the educational field during this period. State intervention was repressive of all different ideas and public education adopted one book for 3 or 4 school years, which remained the same for more than one generation. So, creativity was not something to mention or to be developed during those times.

Albeit the repression, the many teachers, intellectuals, artists and pedagogues who were obliged to exile, the resistance came through creative behaviours and productions in the cultural and educational field to escape censorship – blue pencil - through the development of a metaphoric language in literature, theatre, music lyrics, newspapers articles, visual arts, among other fields. If as Santos (1982, 1983) states that creativity is a way out to maintain mental health and transform the reality into something one can bear and change, many times in human history, like at this particular situation in Portugal, this was the case.

Inheritors of Viana de Lemos (30s), who introduced Freinet pedagogy, and Maria Amália Borges Medeiros, who experimented it in the beginning of the 60s (Branco, 2000), an important movement of teachers and pre-school teachers emerged, founded by the pedagogue Sérgio Niza (MEM - Movimento da Escola Moderna), developing a self-training system to change teachers’ perspectives and practices based on cooperation, free expression, civic education and reflection, which has been growing until today (Niza, 1992, 1996).

It is also important to mention the role of Gulbenkian Foundation in Lisbon (settled in mid 50s) in the promotion of education, arts and creativity, particularly reflected in 1971 by the creation of the pilot school to teach educators through Art (Escola Piloto de Formação de Professores pela Arte), an initiative of Madalena Perdigão, who received the contribution of relevant personalities in the fields of Pedagogy and Psychology such as Cecília Menano, Arquimedes dos Santos and João dos Santos (Santos, 1992; Sasportes, 1992).

João dos Santos (teacher, pedagogue, child psychiatrist, trained in psychoanalysis) who worked with Wallon, Zazzo, Diatkine, Winnicott, among others, introduced in Portugal the therapeutic pedagogy and founded the first centre (Casa da Praia) to deal with children presenting emotional difficulties and school failure. Freedom of expression, trustful environment and creativity development through all expressive languages became the practice to help those children recover and transform their suffering into something constructive.

João dos Santos's respect for and sensitivity to childhood and his simple, readable, but deep reflections influenced a great number of educators and psychologists. To go back into his writings for the much we can learn about ourselves and others is an ever new experience. Ten years after his death, the work of Barros (1999) and Branco (2000) show very well his dimension and contribution to the education of young children, pointing out that from a safe (maternal) involvement, cognition unites the thinking and creative fantasy, which are inseparable from action. Thus the development of thinking abilities will depend on the diversity of means for expression that are provided – these will be the media for the externalization of the inner self, a crucial factor for a healthy psychological growing being (Barros, 1999).

With the revolution in 1974 (Revolução dos Cravos) came a social environment fostering creativity in all domains, and educational texts of 1975 expressed it clearly (Diniz, 1999). The movement towards an expansion of educational answers to young children flourished and became a national goal to reach every child, but only after 1995 the government of the time considered education a priority and the slogan was “education - a passion”. Therefore, a great investment in pre-school education was also made and the Ministry of Education, together with the consultancy of authors of important academic research in the field, mainly produced after the 80s (e.g., Bairrão & colleagues; Formosinho & colleagues), developed policies and many documents (D.E.B., 1997b, 1998) to support a public and private pre-school of higher quality given its impact in individual and society development (Formosinho, 1994; Formosinho & Vasconcelos; 1996; Oliveira-Formosinho, 2000; Oliveira-Formosinho & Formosinho, 2001; Vasconcelos, 2000).

The objectives of pre-school education stated in the Law 5/97 (D.E.B., 1997a, still in use) do not mention the word creativity and those where one can see some implicit relation to it, are the following:

To stimulate the global development of each child, respecting his individual characteristics, promoting diverse and meaningful learning experiences;

To develop expression and communication through the use of multiple languages as means of relation, information, aesthetic sensitivity and understanding of the world.

To promote curiosity and critical thinking

With this law came the Guidelines for Pre-school Education in Portugal (Orientações Curriculares para a Educação Pré-escolar, D.E.B., 1997b), which stressed the importance of three content areas to be developed: Personal and Social Development; Expression and Communication (Expressive Languages - Visual, Music, Movement, Drama, Dance; Oral, Written and Mathematics languages); Knowledge of the World. Key words like: Intentionality, Articulation, Flexibility, Differentiation and Progression dominate the text content of the document produced and in the following years many didactic books in the above areas and domains (the most recent in the Arts field), written and organized by recognized academics and practitioners, were published by the Ministry of Education and made available on-line. These are considered important instruments to support pre-school practices but once more, the promotion of creativity is taken into account mainly in the Arts book, which reveals an integrated perspective through diverse means of expression.

However, this Arts perspective appears underestimated and it seems that we are going back again with the strong worries on objective, precise goals to be met, a great emphasis on what a child should accomplish till the end of pre-school in the different areas of development and learning. Most recently, the publication of these goals by the Ministry of Education shows us clearly that the development of creativity is an explicit objective only in the different Artistic Expressions. Concepts like experimentation, creation, fruition, research, analysis are stressed, while in the other domains do not appear to have a space as focus is essentially on the acquisition, nomination, identification and understanding of knowledge, apparently in a more traditional and scholastic way, even in the oral language (mother tongue) while in Mathematics it emerges in a very weak form, through the mention to problem solving (M.E., 2010).

This puts in evidence one of the rooted ideas about creativity, the one that it can only be promoted through the arts, a field usually not so well treated in the school curriculum, even in pre-school (Bahia, 2002, 2009).

How shall we interpret this? Is it the preparation for academic life that gains upon that of preparation to be an actor and creator in/of life?

Studies on creativity

Most of the authors referred in this paper agree about the importance of creativity for everyone's life and the development of society, recognizing creativity as part of human nature.

Concept definition and evaluation of creativity (based on international literature review) are themes for reflection of Portuguese researchers in the fields of Psychology and Education. The emphasis is that creativity is a complex, multidimensional and systemic construct, which cannot be analysed if we tend to separate personal characteristics from context, processes and product aspects (Bahia, 2007a, 2008; Bahia & Nogueira, 2005; Candeias, 2008; Morais, 2001, 2003).

In these studies attention is put into the clarification of different theoretical frameworks and the evolution in the ideas about the concept of creativity since the beginning of humanity and particularly its scientific approach from the 50s, with Guilford's proposal (Bahia & Nogueira, 2005; Martins, 2004; Morais, 2001, 2003).

The relation of creativity with intelligence, the characteristics of creative thinking, creative personalities and the role of creativity for the development of personality are other issues which interests academic research (Bahia, 2007b; Borges, 1998; Fonseca, 1990; Pereira, 2001; Ribeiro, 1999).

Differences in the perception of the relationship between Creativity and Intelligence are a matter of discussion in a Bahia's (2007b) study of the representations of 825 students from the 5th to 12th school year (middle and secondary school) from 16 schools of Lisbon. Students were asked to write 3 names of the most creative persons in Human history and, later on, the 3 names of those they considered most intelligent. In general, the students consider as intelligent but not creative the astronomers, biologists, philosophers, physicians, geologists, computer scientists, mathematicians, doctors, psychologists and on the opposite side the creative but not intelligent ones are the architects, composers, writers, painters, film directors and other artists as well as inventors. Only in 3 students' answers, the names of the most creative were the same as the most intelligent. These results show the prevailing idea, both in society and education, of a separation between the Arts and Sciences domains in what concerns creativity – “the poor sibling of intelligence” as Bahia (2002) calls it.

Another important aspect of this relation between creativity and intelligence can be found in the studies about gifted children and children with intellectual difficulties, showing that if creativity is a relevant indicator of high ability children, it is also present in those who are not and that some independence can be traced between those two concepts (Bahia, 2007c; Morais, 2001, 2003; Morais & Azevedo 2008).

Evaluation is another important topic of investigation crossing different approaches (Bahia 2007a, 2008; Candeias, 2008; Morais, 2001, 2003; Neto, 2009).

Melo and Almeida (2008) point out that psychological evaluation of talented and gifted children for the purpose of anticipating their school year from pre-school to primary school is neglecting the important dimension of creativity, clearly shown as secondary when compared with other cognitive aspects of those children's abilities and performance.

Some studies reveal how evaluation of creativity processes and products can be of great value for the understanding of such complex concept. In Bahia and Nogueira's (2006) research, two tests of creativity (TCT-DP Urban & Jellen and TTCT – Torrance) were used to evaluate a small group of gifted children. The study revealed the value of both instruments, depending on the interest in both quantitative and qualitative data.

Bahia (2007c) analyses a number of studies (from 6 teams of researchers, coordinated by herself) which show the potential of Torrance test criteria (both classical and qualitative) for a holistic approach of different groups – exceptional (either above or under average) children and young people; Portuguese and African students of middle school; teachers and personalities who distinguished themselves in Sciences and Art, following a critical view and bringing to reflection the complexity of evaluating the multiple dimensions of creativity – elaboration, originality, fluency, flexibility, putting in evidence the need for an eclectic approach, which admits alternative criteria.

In a group of 146 students of secondary education, Neto (2009) analysed the relationship between verbal and figurative reasoning and school success in different subjects (Visual Arts, Sciences and Technology, Languages and Humanities) using as instruments: Torrance Tests of Creative Thinking (TTCT), with verbal and figurative activities, and the “Bateria de Provas de Raciocínio Diferencial” (BPRD). The results showed weak or null statistic correlations among the above variables, but higher correlation between creativity and verbal reasoning for the Visual Arts and school success for the Visual Arts, Languages and Humanities.

Azevedo (2008) aimed to study the creativity of 348 middle school students, as perceived by them and their teachers of different subjects (Mathematics, Portuguese and Arts) along a school course of 3 years, as well as to identify relationships among different sources of how to evaluate creativity, in that same educational context. Instruments used were the Students Evaluation Scale of Creativity with two versions: self-evaluation (EACA-A) and teachers' evaluation (EACA-P). For the evaluation of creative accomplishment the Test of Torrance Creative Thinking (TTCT-Figurative, Version A) was adopted.

The main results show that teachers discriminate differences in students' creativity along that school period, with teachers of Portuguese and Arts paying more attention to such differences. Fluency, flexibility, elaboration aspects were those where teachers agreed the most.

It was verified that the students' and teachers' perceptions were not in tune in what concerns expression and recognition of creativity, with students having difficulty in recognizing it in themselves.

Promoting creativity: from theory to practice

Creativity and Education.

Much of the literature found stresses the meaning of Creativity in Education and how this relation can contribute for breeding authors instead of only reproducers of knowledge (Amaral, 2005).

Some programmes to foster creativity have been developed, a number of which meant to be applied among high ability children and youngsters (Miranda & Almeida, 2008; Nogueira & Pereira, 2004). For instance, the “Odyssey” Enrichment Project (Programa de enriquecimento escolar “Odisseia”) designed by Miranda and Almeida (2008) based on Renzulli's model (1976, 1986), with the purpose to discover and to promote talent through diversified experiences and activities in 3 levels of growing challenge for children in school years 5, 6, 7 (10 to 13 years old). The first level included every student and lasted one year, the second 6 months and the third 3 months. These two were for a more selective group of students. The authors

defend that this type of programmes are an excellent opportunity to develop creativity in the school context, since school seems to establish “very limited activities for the unlimited creative potential of human beings”.

Nogueira and Pereira (2008) reflect about three models of international programmes, the authors of which are Betts, Treffinger and Renzulli, and give many ideas to apply them in different contexts but particularly in school settings, which should have as mission the education of creativity, reflected on the school educational project and on teachers’ attitudes and practices.

This issue is also analysed by Bahia (2008), who gives examples of 2 programmes, one developed with gifted children and youngsters (16 persons from 6 to 13 years of age) and another with a group of young people with intellectual difficulties (14 persons of 18 to 21 years old) which took place during free time occupation activities. They intended to develop discovery, fluency, flexibility, communication, collaboration, creative problem solving. In both there was an ethos towards risk taking and doing things that are appreciated by the actors themselves and by the others. Evaluation was made both in qualitative and quantitative terms, but as Bahia states (2008: 250) “the most relevant factor when intervening in the creativity field is the auto-telic involvement of all participants and responsible person” and any programme “will surpass expectations if we give them wings, promote creative ethos”.

Martins (2010) developed an experimental teaching programme to be used in the Arts subject, in middle school, integrating the sample, children with cerebral palsy and mild intellectual difficulties. The theoretical framework was based on three levels of the self learning method - affective aspects, meta-cognitive and creative processes. Both quantitative and qualitative data showed the improvement of students in taking risks and increasing their fluency and energy, in regulating their creative processes and emotional expression.

As Diniz (1999: 179) argues: “To promote creativity needs a vision about the child, which is able to recognize his originality, his movements of curiosity, respects his autonomy and the ways he is trying to reach it. (...) If school does not lead the child to learn by repeating but to find by searching, then creativity will happen in school”.

An education for creativity development needs to accept errors as work proposals, which will lead to take risks, reflect, search for new directions “to be able to take risks is to trust in success possibilities” (Nogueira, 2008: 333). The social comparison and the social pressure to conform to a particular norm, to make the right thing are strong obstacles to creativity (Bahia, 2008; 2009).

Creativity and teachers – perceptions, practices & training

A considerable number of studies are concerned about teachers’ characteristics, personality traits and behaviours, their teaching methodologies and classroom management skills which can favour or inhibit the development of creativity in children.

Sousa (2008) proposes a model of analysis to understand creativity in teaching through efficient teachers’ communication skills with students and concludes that what seems to make a difference is that creative teachers show a better clarification of their role as teachers and balance, in a more effective way, students’ expectations and needs.

Some research regarding teachers’ perceptions of creativity can also be found and we can quote that of Morais and Azevedo (2008), which involved inquiring a large number (N = 576) of teachers of elementary and secondary educational levels. According to the authors, the access to teachers’ perceptions of creativity are of uttermost importance for the development of their creative skills and the effect they can have in the school curriculum, embedding in it creative teaching and learning. General results pointed out for a concept of creativity related to the dimensions of motivation, personality, learning in educational and close circles,

knowledge and intellectual abilities, giving less relevance to social-historic context, the persons who evaluate creative products and the unconscious dimension. Many also associated creativity to artistic field, unexplainable insight and genetic dimension, but in less number as in other similar international studies such as those of Fryer (1996) and Cheung, Tse and Tsang (2003) as stated by Morais and Azevedo (2008).

Though this Portuguese sample showed a great interest and motivation for the theme of creativity, it was evident the poor (in)formation about the subject. Most of them had never had any training experience in the field and half could not recall any association or event linked with creativity. Thus the authors suggest further studies and a development of in-service training based on teachers' practices and reflection.

Pequito (1999) studied also this theme of teachers' perceptions, but addressed to a group of 33 pre-school teachers who were inquired. The author made observations of the organization of space, time, activities and materials, in 14 pre-school rooms of 6 schools. This group of teachers considered pre-school as an ideal place to promote creativity and took such aim into account when organizing space, though the privileged areas were the space for visual arts and the doll's house ("Casinha das Bonecas") present in all rooms, focusing on free-choice activities from children during certain periods of the daily routine. The materials regarded as most inspiring for children were: waste products ("material de desperdício"), clothes box ("arca das trapalhadas") materials for plastic expression ("material de expressão plástica"). They also revealed to know some strategies and conditions for the development of creativity, particularly a supportive environment, and acknowledged their need for more reflection to improve their practice, in spite of the slight discrepancy noticed between their opinions and practices.

A qualitative and interpretative case study of 3 early childhood education contexts (classrooms) was conducted by Oliveira (2009), who aimed to understand the pedagogical intentionality of pre-school teachers' practices and their curricular projects, concerning the articulation between the Visual Arts and the Personal and Social Development. Very active and positive attitudes could be verified in what respects their knowledge of the field and the creation of rich learning environments, where characteristics and quality of spaces, materials, interactions and play were observed.

The need for the reinvention of school as a creative space is also stressed by other authors but, in order to develop it, a major work must be done in teacher training models, which seldom value it (Cavalcanti, 2006).

Ribeiro (1999) supports the view that it is not enough to promote deeper information about the nature of creativity and the training of educational strategies to favour the processes of creation, but a new paradigm has to emerge which will contribute for the deconstruction of social and cultural conditioning.

We would argue that it is important to reflect upon how to educate free and creative thinkers, therefore it seems evident that we also need free and creative educators and this requires a whole transformation of models of teacher training and actual society.

The project Creativity and School Improvement ("CRISA-SE – Criatividade e Sucesso Escolar") conducted by Ribeiro, Lopes and Pereira (2001) from 1993 to 1996 in pre and elementary schools, involving four teachers of both contexts, following an action-research model, is an example of a participative methodology, where researchers and practitioners can discuss and find solutions together on the possible transformations from an education for conformity to an education for creativity.

Reflecting upon the excess of discourses (from different voices: political; experts; scientists; educational researchers and teachers) leading often to the poverty of practices in all those domains, Nóvoa (1999) points out that only the construction of innovative pedagogical practices by teachers through the reflection of their own experience can contribute to enrich the field of educational action.

Creativity and young children

For young children, acting, thinking and imagining are inseparable and they need sensitive adults who are able to appreciate their particular ways of expression in the most diverse forms they find comfortable. Adults, who did not forget the importance of childhood, to become a balanced adult (Santos, 1983). Reflecting on the need for such adults, when commenting on Children's day, celebrated on 1st of June, Santos (1983: 283) says: "It should be a day of reflection for adults. If I was in charge ... I would order that on that day all the children's playgrounds could be open to people of all ages and special those who suffer from being too adult. Therefore, to the great men it would be given the opportunity to recover from their seriousness, the deep seriousness of the children they were. All bosses, sub-bosses and solemn bureaucrats would have a real holiday, playing marbles, leap-frog or having fun in the slide. Children would benefit directly from those games with the adults and indirectly from a bit more of understanding from those who forgot to go through that stage, the infancy".

Using ethnographic methodologies, Ferreira (2008) made an interpretative approach to a group of pre-school children's cultures through their imaginary friends and how they build and express those narratives in playful activities. These activities are considered of uttermost importance for the possibilities to observe interaction, fantasy and reiteration which are present in children's vision of the world and represent a way to understand their experimentation and pleasure of creation. In these processes different paths are discovered by children in the narrative construction, which is very often interrupted to follow other courses linking fantasy and reality, changing space and time, including and excluding characters, crossing imaginary friends' lives with their own life, as appropriation and reinvention, not a mere reproduction.

In a psychological perspective, Mourato (2009) studied the role of the children's short stories as an intermediary and projective element for the development of emotional life in a pre-school context. The project "Listening to the Speaking of Letters" ("Ouvir o Falar das Letras") was the way to explore those stories and their meaningful role as psychological containers throughout development.

A longitudinal study with a group of children from the last year of pre-school to the second year of primary school, focused on the role of stories for emotional development, was conducted by Santos (2008). The hypothesis formulated was that reading stories/tales by Portuguese authors, in a "Story Time", could function as a way to organize interpersonal relationships.

Children were invited to answer the projective test "Once upon a time..." and, later, submitted to story reading involving both verbal and graphic narratives. These stories functioned as a source of knowledge and emotional experience, where each child tried to find explanations for his fears and anguishes, elaborating on them. These elaborations were evaluated again, through the test "Once upon a time...", at the end of the second year of primary school. It was observed that children who listened to and told stories could find more balanced solutions for anxiety and conflict situations, with a mental elaboration founded in a viable fantasy often through the "make believe play" and artistic activities in very creative ways of expression.

Poetry is also considered of great value for sensitivity, creative and intellectual development. The association of words and sounds in a very subversive way open space for the pleasure of creation in communion with adults and other children and syncretism of poetic language leads children to levels where intellectual maturity does not make it possible yet (Veloso, 1997).

Other group of studies tries to put in evidence how changes that occur in the multimedia and ICT (Information and Communication Technologies) – websites – can interfere with the way narratives interact with the interpretation and recreation of new stories as well as in the promotion of diverse languages literacy. The potential of such tools for creativeness improvement are documented by Coelho (2007) and Magalhães (2007).

Ferreira (2009) analysed the relationship between visual art and education in a group of 5/6-year-old children of a class. The regular contact with art work showed how children grew in the attribution of meaning, searching for explanations in relation to their life, building up on a new visual language as a result of the reflection and the aesthetic enjoyment they could experience.

Some final reflections

This brief literature review of Portuguese researchers showed us the infinite possibilities which can be opened to the investigation in the field of Creativity, the need to improve methodologies and instruments, which can lead to further and deeper theoretical and practical knowledge.

However, the almost obsessive worries with measure of everything which is experimented and accomplished in schools and other sectors of society nowadays can inhibit the practice of creative teaching and learning situations, specially in pre-school settings, if one is not attentive to children's voices and if one does not give them time and space for discovery, invention and free expression (Oliveira-Formosinho, 2008).

As stressed recently by a great Portuguese painter - Júlio Pomar, who said in an interview (Newspaper - Notícias Sábado – 19/3/2011) “what interests me is the discourse that one can deconstruct. The unfinished thing, the open work of art”, we would argue how important it can be for a society to educate persons who can think for themselves, who can find different paths to the expression of their potentialities, who can be open to the unknown and uncertain. Building up a creative way of thinking and acting which will prevail in everyday life should be the challenge for the education of young children.

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