

PRESCHOOL CHILDREN: EXPRESSION OF CREATIVITY

Rasa Jautakytė

Klaipėda University

Abstract

Creativity is considered to be an exceptional personal skill determining one's success in the competitive world in the 21st century. The phenomenon of creativity has been analyzed as the process and result of the creativity, a personal quality and a thinking skill during the most recent decades. Such variety of the attitudes towards creativity is typical to the pre-school education process as well. In order to recognize creativity in the early educational environment, it is necessary to have a broad and democratic conception in accordance with which each child has creative potential which must be developed by focusing more on the process and less on the assessment of the quality of the products. On the basis of the research outcomes, the article discloses the characteristics of preschool children's creative expression. The summary of empiric research proves that identifying the traits of creative child, the educators primarily emphasized their personal traits: self-confidence, imagination, self-dependence, and independence, versatile interests, artistic inclinations, and the ability to generate ideas and to implement them. Among other important traits, the educators named original thinking, flexibility, the ability to promptly respond to creative impulses and to find unconventional ways of problem solution.

KEY WORDS: creativity, expression, pre-school children.

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Introduction

In the 21st century, creativity is considered to be a unique human ability leading to success in a competitive world. Therefore, in the *National Education Strategy 2013-2022*, creativity is defined as a moral principle and a guarantor of success of Lithuanian education, and the development of a responsible human, open to changes and creativity, as one of the aims of that strategy.

The provisions of the *Lithuania's Progress Strategy "Lithuania 2030"* (2012, p. 10) emphasise that "imagination, creativity, and critical thinking are seen as important national resources and need to be developed from an early age". More specifically, the strategy intends to have the system of education focus on the development of creativity, public spirit, and leadership, and to develop and implement the learning programmes open to creativity, creative search, and improvement in all educational institutions.

The general education programmes in Lithuanian (2011) comprehensive schools see the development of creativity as one of the main goals of education. One of the major aspirations of the contemporary school is to build, or to assist pupils in building, a competence of creativity, understood as an ability to think and act in an original, flexible, purposeful, and effective way.

Teacher's role in promoting pupils' creativity is very important. They are the experts who evaluate pupils' creative works, and their decisions determine whether the creativity of the performed works will be encouraged or discouraged. A. Ferrari et al. (2009), when discussing teachers' preparedness to teach, name external factors among the most important ones. In their opinion, teachers are to be prepared to organize a creative process, to properly understand what creativity is, to be able to evaluate pupils' creativity, to maintain the balance between originality and the value, and to be creative themselves, to incorporate the development of creativity into their practice (Ferrari, 2009).

In researchers' studies, creativity is analysed from different perspectives. Traditionally, creativity has been defined as a person's ability to discover what is new, original, and unexpected (Sternberg, Lubart, Kaufman, 2005; Runco 2008; De Bono, 2009). In recent decades, the phenomenon of creativity has been analysed in scientific literature both as a process of creation and its result, a personal trait and an ability of thinking.

Psychologists have been trying to identify which periods in human life are the most creative. From the viewpoint of the humanistic theory, an individual enjoys creative abilities all his life, however, creativity is best revealed in the period of young adulthood (Pečiuliauskienė, Valantinaitė, Malonaitienė, 2013, p. 37). The proponents of the creativity dependence on an individual's age argue that the most favourable period for creativity is childhood, and the most productive, adulthood. (Urban, 1990; Petrulytė, 2007; Garkauskaitė – Karkockienė, 2003, 2006; Runco, 2006; Lubart, 2006). H. Gardner (1993) believes that each child is born with creative potential, and the age from three to five is the most significant for the development of child's creativity. Children's creativity is predetermined not merely by their innate self-expression, but also by cognitive needs that encourage them to get to know themselves and the surrounding world.

Personal qualities are probably the most intensely examined in the context of creative expression, however, researchers have so far failed to establish a uniform model of a creative personality. It is even more difficult to provide such a personality model for children (Pilkauskaitė – Valickienė, 2013, p. 11). As argued by T. Lubart (2006), children's creativity should be seen rather as a general ability, irrespective of the area where it manifests itself. Meanwhile, adult creativity greatly depends of the area of activity and therefore belongs to special abilities; according to R. Stenberg ir T. Lubart (1995), in order to create something new, one needs previous experience and knowledge, however, it is difficult for an individual to acquire knowledge in all the areas of activity. R. Pilkauskaitė–Valickienė (2013), with reference to D. Grakauskaitė–Karkockienė (2002), proposes to see creativity at that age not as an ability or a talent, but as an approach. Children demonstrate a creative approach when they try out new ideas, when they overstep the boundaries and test new options, manipulate things and ideas, imagine, fantasise, dream, and challenge conventional thinking or operating methods (Fox, Schirrmacher, 2012, Pilkauskaitė – Valickienė, 2013). V. Vaicekauskienė (2009) believes that 6 to 8-year-old children create spontaneously and emotionally, however, their creation directly depends on their immediate relationship with the environment and appropriate education. Therefore, she notes the importance to preserve child's natural creativity, to promote creative self-expression, and to create conditions for the child to manifest their imagination, improvisation, and creative games.

Creative personality's education from an early age is a challenge for teachers. Researchers unanimously agree that preschool education best provides children with the opportunities for the creativity expression and development. What the child experiences during that stage of age frequently predetermines their further personal development. Therefore, it is very important to start developing children's creativity from their first steps in the family and in a preschool educational institution. The characteristics of children's creativity development to a large extent depend on how educators recognise the creative expression of preschool children and in which areas it manifests itself. To recognise creativity in the early educational environment, it is necessary to have its broad and democratic conception (Torrance, 1988; Sharp, 2004; Amabile, 2011), in accordance with which each child is an artist in the broadest sense of the word, and each child has creative potential which has to be developed with the focus on the process, and not on the product quality evaluation. Children's creativity and the actual results of their creation depend on educator's beliefs, creative principles, and the ability to involve children in creative activities. Thus, a deeper analysis of the traits of a creative personality and the identification of the characteristics of preschool children's creative expression will contribute to a better understanding of the opportunities of creativity development in preschool educational institutions.

In order to implement the goals of creativity development, it is important to focus on the following issues: a) how educators understand creativity, b) how they recognise a creative child and what traits such children should have; and c) the areas that preschool children's creativity manifests itself in.

The object of the research is preschool children's creativity expression.

The aim of the research is to reveal the characteristics of preschool children's creative expression.

Research methods: analysis of educational and psychological literature, a questionnaire survey of educators, interviews of educators, and qualitative and quantitative analysis of the research data.

The research organisation and the sample characteristics. In the studies of the most prominent traits of creative child and the areas where their creativity manifests itself, 16 educators from 3 preschool educational institutions were interviewed. The informants were chosen by means of target selection: those were educators who were interested in the issues of creativity development and who participated in international Comenius project *Networking of Creativity Development at Preschool Age*. The educators were asked questions in order to find out: *how they recognised a creative child; what traits a creative child shall possess; how such children were special; in what areas children's creativity shall manifest itself at that age; what difficulties creative children had to cope with; whether it was difficult to work with such children or not; and what traits of such children educators tried to maintain*. During the interviews, the educators were provided with an opportunity to express their opinion and to illustrate it with examples. To process the obtained data, the content analysis method was used, the data were interpreted, and repeating opinions or views in the educators' answers were looked for. The experience of educational work and the interest in creativity development contributed to the provision of objective and exhaustive information which served as a basis for the development of a questionnaire to preschool educators. For the questionnaire, problem-based questions were formulated: *how the educators understood creativity in the process of education; what the difference between a creative child and a creative adult was; how children's creativity manifested itself; and in what areas it manifested itself*. In the questionnaire survey,

preschool educators from 24 preschool educational institutions of Klaipėda city and district took place, including 19 kindergartens, 3 schools-kindergartens, 1 special schol-kindergarten, and 1 centre of education. Those were educators who were interested in the issues of creativity development and who sought to develop their professional competences in that area. Altogether, 174 women educators with extensive experience of educational work from preschool educational institutions took part in the research: half of the respondents of the research had over 20 years of work experience.

The findings of the research.

The conception of creativity. The research sought to find out how the educators understood creativity in the process of education. The respondents gave very different answers. When talking about creativity, the educators moved to the issues of creativity development and related the conception of creativity to the methods of education. Nearly a third of educators (31%) related creativity to child's ability of original thinking. They believed that children were innately curious, open to knowledge, they liked to try, explore, experiment, and fantasise. Therefore, the educators tended to relate children's creativity to their *"freedom, originality, and curiosity"*, *"the ability to freely, vividly, creatively, and originally solve arising problems or to accept or propose a fantastic solution"*, or *"the ability to think originally, to improvise, and to find a way out in any situation"*.

Another part of the respondents (21,8 %) defined creativity as an artistic ability. They emphasised that, at preschool age, children's creativity was mainly revealed during artistic activities, as all children, despite their artistic abilities or experience, were able to meet their needs for expression by means of colours, lines, sounds of music, movements, or acting. A tenth of the respondents (9,8%) understood creativity as child's ability to create something original. They believed that children's creativity was courageous, spontaneous, sincere, and naïve. Those educators tended to mainly relate children's creativity to *"the ability and wish to perform the task in their own way, unconventionally, by freely choosing the necessary instruments"*, *"the ability to perform the tasks by making them more difficult or easy in accordance with their abilities"*, *"to use more information than provided to them"*, *"the ability to not only complete the tasks, but also to add their own activities"*, or *"the ability to find new, original solutions or to do something unique"*.

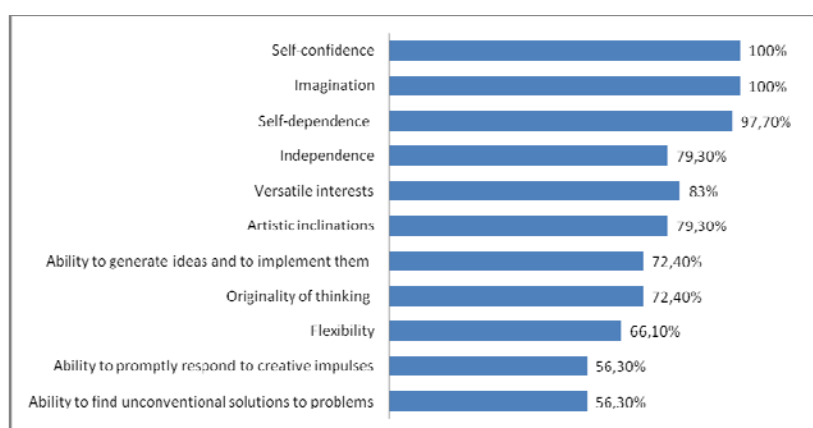
As mentioned before, when presenting their own conceptions of creativity, the educators offered their observations related to the development of children's creativity. The analysis of their comments revealed that they considered the most important factors in the development of children's creativity to be the activity of educators and the creation of an appropriate environment in the group. The educators (27 %) understood their role in the development of children's creativity. As argued by one of them, the development of creativity was *"the educator's position to provide child with an opportunity of comprehensive development, of discovering their special abilities to express original ideas, of finding answers to relevant questions by means of imagination, and by expanding cognitive processes"*. Educator had to *"encourage child to create, to act in the spirit of freedom, not to be afraid to make mistakes, to express their ideas, to look for original answers, and not to impose their own opinion on children"*. Children's self-expression was created by providing them with creative freedom, with educators just channeling them in the right direction. Therefore, it was important *"to create the conditions for children to freely decide on their activity, the way of its performance, to select the instruments and the time for the implementation of their ideas"*. It was important to find original and unconventional methods and instruments for creative activities.

Part of the respondents (10,3 %) believed that, for the promotion of creativity, it was first necessary to create an appropriate environment, to choose appropriate instruments, and then to encourage children's self-confidence for creation, search, and discovery. It was important for *"the environment to correspond to children's age characteristics and for proper conditions to be created for independent children's activities"*. *"The environment of the group ought to have different and innovative instruments always available to children"*. A friendly and democratic atmosphere in the group was also very important. A summarised view of the educators on preschool children's creative development is presented in Table 1.

The conception of creativity

Category	Subcategory	Number of answers
Creativity	Original thinking ability	54 (31%)
	Artistic ability	38 (21,8%)
	Ability to create something original	17 (9,8%)
Development of creativity	Creation of appropriate environment	18 (10,3%)
	Development of children's self-expression	47 (27%)

The conception of creative child. The educators who participated in the research were asked to indicate the traits typical of creative child. They offered 32 characteristics. The respondents mainly focused on children's personal traits: self-confidence (100%), imagination (100%), self-dependence (97,7%), and independence (79,3%). Among other traits, that very clearly manifested themselves in activity, the educators named versatile interests (82,8%), artistic inclinations (79,3%), and the ability to generate ideas and to implement them (72,4%). The educators also indicated the following traits as being of a great importance: the ability of divergent thinking, i.e. the originality of thinking (72,4%), flexibility (66,1%), the ability to promptly respond to creative impulses (56,3%), and the ability to find unconventional solutions to problems (56,3%). A summarised view of the educators on the traits of typical creative child is presented in Picture 1.



Pic. 1. Educators view on the traits of typical creative child

The respondents were asked how they recognised creative children. They mainly identified personal traits of creative child, such as activity, self-dependence, resourcefulness, vivid imagination, originality, and curiosity. Creative children *"freely expressed their ideas, used the objects available in the group in an unconventional way, sometimes for different purposes, and invented the possibilities of use of an unknown object. In any activity, they felt free to express their opinion or to improvise, found solutions, and identified faults"*. Originality manifested itself especially vividly in artistic activities by unconventional means of artistic expression and non-traditional problem solutions. Creative children *"were characterised by prompt responses, they were able to find solutions to unexpected situations, and they could notice and make use of accidental means of artistic expression"*. The educators emphasised that such children were able to present their works: to talk about a structure constructed by themselves or a drawing and to create a story about the objects they drew. Such children especially revealed themselves in communication: they were self-confident, they could coherently express their opinions, their language was fluent and rich, and they were not afraid of questions and asked questions themselves. They were able *"to give wise answers to any questions, to get out of any scrape, and to find a unique way in problem solution"*. The educators noted that such children *"told vivid and emotional stories and created them, told fairy tales, and were able to get their peers interested in their stories"*, they were able to talk on different subjects interesting to them, to give original answers to questions, and had vivid phantasy and rich vocabulary. Such children *"frequently created original sentences, coined new words, and gave their own names to different phenomena"*.

Another part of the respondents noted that creative children stood out by their activities. Those were the children who kept creating something, such as fairy tales or stories, who made interesting proposals, had interesting ideas, and did unique things. They were not afraid to behave in an unusual way, they *"behaved, talked, or did things unconventionally and not in the simplest possible way"*, and they used different instruments in doing handicrafts or playing. They were able to *"see opportunities when other children did not see them"*. They could independently undertake different activities or to get together peer groups, to be leaders in games, or to imitate.

The educators were asked to compare children and adults' areas of creative activity. The majority of the respondents identified artistic activities as the major area where children and adults' creativity manifested itself in the strongest way. In more detailed answers, they noted that adults' creativity mainly manifested itself in theatre (64,3 %), dance (51,1 %), and musical creativity (66,7 %), while children were more creative in visual art (80 %). In literary creativity, according to the respondents, adults' creativity manifested itself in poetry and story creating (65,5 %), while children's imagination and phantasy were more vividly expressed in creating associations and explanations for things and phenomena (51,1 %). Another area, identified by the educators, was games. In it, children's creativity manifested itself much stronger (91,4 %) than that of adults, except for logical games. In scientific experimental activity, creativity was more typical of adults (80 %), and in construction, for children (66,7 %). A summarised view of the educators on preschool children's creative development is presented in Table 2.

Table 2

View of educators comparison of children and adults' areas of creative activity

Child's Creativity			Domain	Adult's Creativity		
Low	Medium	High		Low	Medium	High
18,5%	32,7%	48,8%	Drama and corporal expression	15%	20,7%	64,3%
17,3%	37,3%	45,4%	Story Telling & Poetry	13,8%	20,7%	65,5%
-	8,6%	91,4%	Inventions (objects and games in different fields)	50%	20,7%	29,3%
14,3%	29,3%	48,3%	Symbolic Play	29,4%	21,8%	48,8%
14,3%	19%	66,7%	Building things (different materials)	47%	28,3%	24,7%
16,7%	48,8%	34,5%	Dance	16,2%	32,7%	51,1%
5,7%	14,3%	80%	Artistic-figurative productions	9,8%	24,7%	65,5%
39,7%	24,7%	35,6%	Making experiments (science)	5,7%	14,3%	80%
13,8%	65,5%	20,7%	Logical Challenges and games	13,4%	29,3%	57,4%
28,7%	23%	48,3%	Making music	13,4%	20,1%	66,7%
16,2%	32,7%	51,1%	Seeking explanations to things	29,3%	33,4%	37,3%

In talks with the educators in order to find out the areas in which children's creativity manifested itself at preschool age, the majority of them also named artistic activity, with a special focus on drama, literary, and visual activities. In drama, creative children willingly acted, empathised, got into the spirit of any situation, and managed to get away in tricky situations by inserting their own words. They liked to create stories and fairy tales, to think of different ends to the stories, and their texts were beautiful and rich. Most of the educators believed the creativity of preschool children was best revealed in communication, in playing, organising, and developing creative-role plays, in their participation in discussions, experimenting with things, and exploring the environment. Such children liked to do everything by themselves. They were proud to imitate the behaviour of adults and liked to act as leaders in games.

Such a viewpoint of the educators was supported by their answers to the question about the activities that best promoted children's creativity. It turned out that the educators paid the greatest attention to artistic activities (44,8 %) and promoted children's self-expression in drawing, painting, and verbal creation. An important activity in the development of children's creativity was believed to be project activity, which was closely related to artistic activity (as believed by 23% of the respondents). Those were artistic-project weeks, calendar festivals, open door days, common events with parents, competitions, outings, and excursions.

In the development of children's creativity, as believed by 21,3 % of the educators, games were very important. Therefore, creative games with certain plots were often played, with children frequently acting

as their initiators. Children got easily involved in games *"which were created not by educators, but by children themselves"*, *"they were able to independently create and develop a game with a plot"* and *"during the games to use not only toys, but also all kinds of instruments or any objects in the immediate environment"*.

Children tended to get involved in the observation of the environment, its exploration, and experiments (12 %): *"children investigated what they saw around: they observed, listened, smelt, tasted, observed the appearance or changes – for a longer period of time they purposefully observed more interesting phenomena, and for a shorter period of time they observed something every day"*, *"they were interested in technological discoveries: magnetic gravity, microscope, telescope"*, *"children observed, asked questions, looked for information in the books, considered, explored, and experimented"*, *"they tried to apply the knowledge or experience to a new context"*. Often such experiments took place outside, *"by exploring natural materials, sounds, and objects"*. A summarised view of the areas in which children's creativity manifested itself at preschool age is presented in Table 3.

Table 3

The areas of children's creativity at pre-school age

Category	Number of answers
Artistic activity	78 (44,8 %)
Project activity	40 (23 %)
Game activity	36 (21,3 %)
Exploration and experiments	21 (12%)

When asked about the difficulties that creative children had to cope with, the majority of the teachers named a lack of time for completing the tasks. Active and outgoing children found it more difficult to concentrate on different tasks and therefore they were short of time to implement their idea to the end. As argued by part of the respondents, creative children were often misunderstood by their peers, they frequently wanted to have their say and the peers did not allow them to. Therefore they tended to get into conflict and tried to prove their truth. Some of such children were misunderstood and underestimated by the immediate environment. As argued by the educators, part of the creative children were introverts, less self-confident, and sensitive to the changes in the environment. They were curious about the world and used their imagination in the effort to understand it, however, they also had fears, as they found it difficult to separate reality from phantasy. Due to a large number of children in groups, the educators frequently failed to notice and promote the abilities of such children.

When discussing the traits of creative children that the educators tried to maintain, it turned out that all of them made efforts to create conditions for the development of creative children's traits and abilities. Part of them emphasised that at that age it was very important to develop such traits in children as initiative, activity, curiosity, openness to knowledge, and self-confidence. They made efforts to notice those traits and promote them during the educational activities in the kindergarten. Children's openness to knowledge was promoted by creating an appropriate educational environment, by encouraging them to try out new activities, and by stimulating the wish to explore and experiment by means of choosing appropriate instruments. The educators believed it was of the utmost importance to support children's self-confidence. That was done by paying attention to children's creative ideas, by encouraging them, praising and sympathising in case of a failure. It was important to tolerate strange and unusual ideas.

When the informants were asked whether it was difficult to work with such children, all the respondents emphasised that work with creative children was not difficult, it was very interesting. Such children encouraged the educators to make efforts, to improve, to look for new ideas and activities, as well as the ways of presenting new materials. The educators believed they could learn from children. Some educators noted that creative children had a too great desire to act as leaders, and whenever they noticed the drawbacks of other children, they named them out loud.

Conclusions

In their definitions of creativity, the educators identified the essential trait of a creative personality, i.e. originality. Creativity was also defined as an artistic ability and an unconventional outcome of creation. The educators related the conception of creativity to the ways of its development and emphasised that the creativity of preschool children, despite their artistic abilities or experience, was best

revealed through artistic activities. The most important factors in the development of children's creativity, as believed by the educators, was creative activity of educator and the appropriate environment in the group, promoting children's self-expression and favourable for the expression of creativity.

When identifying the traits of creative child, the educators primarily emphasised their personal traits: self-confidence, imagination, self-dependence, and independence. Some other traits that clearly manifested themselves in activity were versatile interests, artistic inclinations, and the ability to generate ideas and to implement them. Among other important traits, the educators named original thinking, flexibility, the ability to promptly respond to creative impulses and to find unconventional ways of problem solution.

In the educators' opinion, the creativity of children and adults manifested itself in similar areas. The majority of the respondents identified artistic activities as the principal area where children and adults' creativity was expressed in the best way. However, children's creativity mainly manifested itself in visual, verbal, drama, and games activities, while adults were more creative in drama, music composition, and literary areas, especially in writing poetry. In the scientific-experimental area, creativity was more typical of adults, while children were more active in construction. Therefore, the development of children's creativity in preschool institutions was more frequently related to artistic activities, different artistic events and projects, as well as games.

The educators made efforts to create conditions for the development of all the traits and abilities of creative children. They believed it was important at that age to develop such qualities of children as initiative, activity, curiosity, openness to knowledge, and self-confidence. It was especially important to support children's self-confidence. That was done by encouraging and praising children, by supporting their creative ideas, and by sympathising with them in case of the first failures. The educators had to be tolerant to strange and unusual ideas.

The principal difficulty that creative children had to cope with was a shortage of time to complete the tasks. Active and outgoing, such children found it hard to concentrate and therefore were short of time to implement their ideas to the end. Creative children were often misunderstood by their peers, as they were active and wanted to have their say and to act as leaders. Therefore, they got into conflict and tried to prove the truth discovered by them. Some children were misunderstood and underestimated by their immediate environment. As stated by the educators, some of the creative children were introverts, less self-confident, and more sensitive to the changes in the environment. The educators emphasised that work with creative children was not difficult, it was very interesting. Such children stimulated educators to make efforts, to improve, to look for new ideas, new activities, and the ways of presenting educational materials.

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IKIMOKYKLINIO AMŽIAUS VAIKŲ KŪRYBIŠKUMO RAIŠKA

Rasa Jautakytė

Santrauka

XXI amžiuje kūrybiškumas laikomas išskirtiniu žmogaus gebėjimu, lemiančiu jo sėkmę konkurencingame pasaulyje. „Valstybinėje švietimo strategijoje 2013 – 2022 metams“ kūrybiškumas įvardintas kaip Lietuvos švietimo sėkmės garantas, o atviro kaitai ir kūrybiškumui žmogaus ugdymasis – vienas iš šios strategijos tikslų. Todėl vienas iš svarbiausių šiuolaikinės mokyklos siekių - išugdyti ar padėti mokiniui pačiam išsiugdyti kūrybiškumo kompetenciją, suprantamą kaip gebėjimą originaliai, lanksčiai, tikslingai ir efektyviai mąstyti ir veikti. Pedagogo vaidmuo, skatinant mokinių kūrybiškumą, yra labai svarbus. Jie yra tie ekspertai, kurie vertina mokinių kūrybinius darbus, jų sprendimai lemia ar atliktų darbų kūrybiškumas bus skatinamas ar varžomas.

Kūrybingumas mokslininkų darbuose analizuojamas iš įvairių perspektyvų. Tradiciškai kūrybiškumas apibrėžiamas kaip asmens sugebėjimas atrasti tai, kas yra nauja, originalu, netikėta. Pastaraisiais dešimtmečiais mokslinėje literatūroje kūrybiškumo fenomenas nagrinėjamas kaip kūrybos procesas bei jo rezultatas, asmenybės savybė ir mąstymo gebėjimas.

Psichologai tyrimais siekia nustatyti, kokie periodai žmogaus gyvenime yra kūrybingiausi. Humanistinės teorijos požiūriu kūrybiniais gebėjimais žmogus pasižymi visą gyvenimą, tačiau kūrybingumas labiausiai atsiskleidžia jauname suaugusiame amžiuje. Kūrybingumo priklausomybės nuo individo amžiaus šalininkai teigia, kad kūrybingumo požiūriu palankiausias yra vaikystės amžius, ypač nuo trejų iki penkerių metų, o produktyviausias – suaugusiųjų amžius. Vaiko kūrybiškumą apsprendžia ne tik įgimtas saviraiškos, bet ir pažinimo poreikiai, skatinantys gilintis į save ir į supantį pasaulį.

Asmeninės savybės yra turbūt intensyviausiai nagrinėjamos kūrybinės raiškos kontekste. Tačiau vieningo kūrybingos asmenybės profilio mokslininkams nepavyksta rasti. Dar sudėtingiau tokį asmenybės profilį pateikti vaikams. T. Lubart (2006) teigia, kad vaikų kūrybiškumą reikėtų traktuoti daugiau kaip bendrąjį gebėjimą, nepriklausomai nuo srities, kurioje jis pasireiškia. Tuo tarpu suaugusiųjų kūrybiškumas labai priklauso nuo veiklos srities, todėl priklauso specialiesiems gebėjimams, nes, anot R. Stenberg ir T. Lubart (1995), tam, kad sukurti kažką naujo, reikalingos patirtis ir specialios žinios. R. Pilkauskaitė – Valickienė (2013) siūlo šiame amžiuje kūrybiškumą laikyti ne tam tikru gebėjimu ar talentu, o požiūriu. Vaikai demonstruoja kūrybišką požiūrį, kai išbando naujas idėjas, peržengia ribas ir išmėgina naujas galimybes, manipuliuoja daiktais ir idėjomis, įsivaizduoja, fantazuoja, svajoja, meta iššūkį įprastiems mąstymo ar veiklos būdams. Todėl vaikystėje svarbu išsaugoti natūralų vaiko smalsumą, skatinti kūrybinę saviraišką ir sudaryti sąlygas pasireikšti vaiko vaizduotei, improvizavimui bei kūrybiniams žaidimams.

Ikimokyklinis ugdymas vaikui suteikia daugiausia galimybių kūrybiškumo raiškai ir plėtotei. Tai, ką vaikas patiria šiuo raidos periodu, dažnai nulemia jo visą tolimesnę asmenybės vystymosi kryptį. Todėl labai svarbu pradėti ugdyti vaikų kūrybiškumą nuo pat jo pirmųjų žingsnių šeimoje ir ikimokyklinio ugdymo įstaigoje. Priklausomai nuo to, kaip pedagogai atpažįsta ikimokyklinio amžiaus vaikų kūrybinę raišką, kokiose srityse ji pasireiškia, didele dalimi priklauso ir vaikų kūrybiškumo ugdymo ypatumai. Nuo pedagogo įsitikinimų, kūrybinių nuostatų, gebėjimo įtraukti vaikus į kūrybinę veiklą priklauso vaikų kūrybinis aktyvumas bei realūs kūrybos rezultatai. Todėl gilesnė kūrybiškos asmenybės savybių analizė ir ikimokyklinio amžiaus vaikų kūrybiškumo raiškos bruožų išskyrimas padės geriau išsiaiškinti kūrybiškumo ugdymo galimybes ikimokyklinio ugdymo įstaigose. Tyrimo tikslas – atskleisti ikimokyklinio amžiaus vaikų kūrybiškumo raiškos bruožus. Tiriant ryškiausius kūrybingo vaiko bruožus ir sritis, kuriose pasireiškia jų kūrybiškumas, interviu metu buvo apklausta 16 ikimokyklinio ugdymo pedagogų bei anketinės apklausos būdu apklausti 174 pedagogai iš Klaipėdos miesto ir rajono ikimokyklinio ugdymo įstaigų:

Tyrimo rezultatai atskleidė, kad apibūdinami kūrybiškumą pedagogai išskiria esminę kūrybiškos asmenybės savybę – originalumą. Taip pat kūrybiškumas apibūdinamas kaip meninis gebėjimas ir netradicinis kūrybos rezultatas. Pedagogai kūrybiškumo sampratą tampriai sieja su jo ugdymo būdais ir pabrėžia, kad ikimokyklinio amžiaus vaikų kūrybiškumas, nepaisant jų meninių gabumų ar patirties, labiausiai atsiskleidžia meninės veiklos metu. Svarbiausiais veiksniais ugdant vaikų kūrybiškumą pedagogai mano esant aktyvią ir kūrybišką paties pedagogo veiklą, vaikų kūrybišką saviraišką skatinančią bei kūrybiškumo raiškai palankią aplinką grupėje. Išskirdami kūrybingo vaiko savybes pedagogai visų pirma akcentuoja asmenines vaiko savybes – pasitikėjimą savimi, vaizduotę, savarankiškumą ir nepriklausomybę. Kitas savybes, kurios labai aiškiai pasireiškia veikloje, pedagogai išskyrė įvairiapusių interesus, polinkį į artistišumą ir gebėjimą kelti idėjas bei jas įgyvendinti. Labai svarbiomis savybėmis pedagogai pažymėjo mąstymo originalumą, lankstumą, gebėjimą greitai reaguoti į kūrybinius impulsus ir gebėjimą rasti netradicinius problemos sprendimo būdus. Pedagogų nuomone, vaikų ir suaugusiųjų kūrybiškumo raiška reiškiasi panašiose srityse. Didžioji dalis respondentų meninę veiklą išskyrė kaip pagrindinę, kurioje vaikų ir suaugusiųjų kūrybiškumas pasireiškia stipriausiai. Vaikų kūrybiškumas dažniausiai pasireiškia vaizduojamojoje, teatrinėje, kalbinėje ir žaidybiniėje veiklose. Tuo tarpu suaugusiųjų kūrybiškumas daugiausia pasireiškia teatrinėje, muzikos kūrimo bei literatūrinėje srityje, ypač kuriant poeziją. Todėl vaikų kūrybiškumo ugdymas ikimokyklinėse įstaigose daugiausia yra siejamas su menine veikla, įvairiais meniniais renginiais ir projektais, žaidybine veikla. Pedagogai stengiasi sudaryti sąlygas plėtoti visoms kūrybingų vaikų savybėms ir gebėjimams. Jų nuomone, šiame amžiuje labai svarbu plėtoti tokias vaikų savybes kaip iniciatyvumą, aktyvumą, smalsumą, žingeidumą, pasitikėjimą savimi. Ypatingai svarbu, pedagogų nuomone, palaikyti vaikų pasitikėjimą savimi. To siekiama juos nuolat padrąsinant, pagiriant, palaikant vaikų kūrybinius sumanymus ir užjaučiant ištikus pirmosioms nesėkmėms. Svarbiausia būti pakantiems keistoms ir neįprastoms idėjoms.