

ŠIAULIAI UNIVERSITY

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**THE DEVELOPMENT OF CREATIVITY OF PRIMARY SCHOOL PUPILS  
BY FAIRY – TALES**

Summary of Doctoral Dissertation  
Social Sciences, Education Studies (07 S)

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## INTRODUCTION

**The topicality of the theme.** In *The Education Conception* (1993) and *The Overall Programs of the Lithuanian School of General Education* (1997) – the documents which regulate the Lithuanian education system – it is noted that one of the most topical objectives of contemporary pedagogy is the education of a creatively thinking individuality possessing firm ethical and esthetical values and capable to prevail against the inconsistency of life as well as finding its own place in the modern-day haste world. Therefore, it is necessary to develop a creative capability of pupils to experience beauty and rejoice at it, to cultivate their feelings, to nurture their ability to be amazed, surprised and raise new questions, a wish to explain various phenomena, that is their curiosity which is an essential component in the formation of lifelong learning motivation.

According to the investigator of childhood pedagogy A. Juodaitytė, cognitive means of the world typical to the childhood of a man nowadays embody the basis of the cognitive – interactive teaching and learning on which the humanistic education system oriented towards a man as an active social individual, his interests, needs, experience and natural interaction with the frame is namely grounded on (Juodaitytė, 2002). However, recently children grow in the emphatically realistic and rationalistic world where their intuitive and often non-verbal images and speculations are left unemployed. In accordance with a German educator and psychologist E. Blatman (Blatman, Kiškinas, 2000), the mover of the today's civilization is will and reason; as a result in various ways it is hastened to invade a wonderful world of childhood – children are occupied and controlled by grown-ups, they are prepared for life by proposing them the intellect and not imagination and feelings cultivating games almost since their cradle age. It is because the logical thinking is particularly valued in the European Community and the intuition together with pictorial thinking is purportedly forgotten (Зденек, 1997). The analogous idea is cultivated in the book *Training Creative Thinking* (1997) where it is pointed out that through the fantasy and ingenuity the creative abilities of a child grow since his birth, but only till he accesses to the frame regulated by the teaching system. Only order and logic is recognised there; practically there are no possibilities left for the display of imagination figments if the objects exist not in such intellectual contexts which the teaching system is proud of. From the primary school to the school of higher education the creative abilities of each person are most often pent-up; there is nothing to say of the stimulation of creativity – the educators strive to outline and determine the way a child or teenager should develop. Consequently during the preparation of a pupil to life the school sort of boxes up a child into the frame of real and practical living herewith disorganizing his balance of mind and deranging his creativity (Lepeškienė, 1996; Žilienė, 1997; Аллан, 1997), which, first and foremost, unfolds through hobbies, fantasies, sense of humour, possession of one's own opinion, free and independent thinking and self-confidence" (Petruitytė, 2001, p. 25). What is new to a child usually is not a new culture; however, the new subjects discovered by his intellection during the process of creative activity are immeasurably important to the spiritual culture of a child and creative biography of an activity (Jovaiša, 2001; Juodaitytė, 2003). In consequence it is not important what a child creates but how he is capable of expressing himself, his fantasies and dreams through the creative work.

Various methods of creativity cultivation of children are presented in the pedagogical and psychological literature; fairy tales and their creation are distinguished (Jones, Buttrey, 1990; Карлгрен, 1992; Dumčienė, 2001; Petruitytė,

2001; Rodaris, 2001; Ермолаева, 2001; Тамберг, 2002). Fairy tales coincide with the children nature – the dynamics, naivety and imagery of it are these stimuli which beguile a child. As a pre-war Lithuanian educator J. Skrebys has stated, “the world knowledge acquired by a child is very little but his desire to acknowledge it is so great that the child runs everywhere he thinks he can find the answer to one or another question. A fairy tale displays the unfamiliar horizons which, however, has a realistic abutment in a child himself. The action of described events and emotions are the realistic features of a fairy tale which make the fairy tale understandable” (refer to Karčiauskienė, 1997, p. 184). Namely in the structure of the fairy tale a child envisages the structure of his imagination herewith cultivating it and thus creating one of the most essential means of world acknowledgement and reality manipulation; this enables him hereafter “to apply the same method in every stage of his experience where the creative intervention is necessary” (Rodaris, 2001, p. 165).

M. Brėdikytė (2000) was one of the first educators in Lithuania who validated theoretically and practically the possibilities of creativity development with fairy tales in children of pre-school age, and V. Schoroškienė (2001) – in I and II forms. Considering the capabilities of linguistic expression of the children of these age ranges the investigations of the scientists mentioned above are connected with the development of verbal self-expression and the nurturance of creative motivation. Meanwhile, one of the objectives of the education of the Lithuanian language and literature in III and IV forms is to teach children to express their mind and emotions in written form (*The Overall Programs of the Lithuanian School of General Education*, 1997). Therefore, working with elder primary school pupils more potentialities of fairy tale employment into the development of children creativity occur: verbal activity may be combined with the creation of fairy tales in written form because the creation and recording of a fairy tale is one of the most valuable methods of creative self-expression (Stein, Glenn, 1979; Sutton – Smith, 1979; Kempers, Edwards, 1986; Оклендер, 1997; Зинкевич – Евстигнеева, 1998). During the creation of a fairy tale in writing a child is capable of more unbound fantasy and deeper absorption into his contemplations because he is not limited by the attention and opinions of others; thus he thinks in a more creative way and develops variant ideas more colourfully. However, combining the intuitive and conscious perception of a fairy tale every pupil must gain a considerable amount of theoretical knowledge which is essential in the appeasement of self-expression motivation and creation of the fairy tale. This problem connected with the nurturance of a creative personality is solved by invoking the concrete criteria of the evaluation of children works because the life experience of primary form pupils is moderate and the theoretical knowledge about the structure, personages of the fairy tale, conflict solution methods and other aspects are exiguous.

The theoretical foundations of the fairy tale reading in the Lithuanian primary school were laid by J. Budzinskis, J. Martynaitis and P. Naujokaitis (1963). By projecting the contents and structure of concrete activities the didactic recommendations of Lithuanian scientists (Jakubauskienė, 1973, 1974; Masiulis, 1996, 1999, 2001; Schoroškienė, 1997, 1998, 2000) and educators practitioners (Grevienė, 1995; Mejerienė, 1995; Vyčienė, 1995; Vinickienė, 1996, 1997; Vaicenavičienė, 1997; Vaičekauskienė, 1999; Visockienė, 1999) were considered in the thesis work. Also the experience of the employment of fair-tales during the lessons of the Latvian (Čaklā, 1982; Rudzītis, 1988; Jansons, 1988; Lieģinace, 1992; Andersens, 1995; Miķelsone, 1997; Freiberga, 1997), Russian (Бибко, 1986, 1987, 1990, 1991, 1996; Кубасова, 1991; Комбарова, 1992; Львов, 1993; Зонепина, 1997; Михайлова, 1997; Безносилова, 1999; Галимова, 2001; Медведева, 2001;

Алексеева, 2001; Попова, 2001; Циганкова, 2001) and the western countries' (Applebee, 1973, 1975; Sachs, 1974; Rumelhart, 1975; Sutton-Smith, 1975; Bergold, 1976; Favat, 1977; Kuczaj, 1977, 1981, 1983; Stein, 1979, 1982; Gould, 1982; Beck, 1989; Smith, 1991, 2000; Bryk, 1992; Goldstein, 1995; Debra, 2000; Louis, 2000; Wells, 2000; Dim Sum, 2002; Teale, 2002; Bernson, 2003; UT AH LESSON PLANS, 2000) scientists and practitioners were taken into consideration.

Notwithstanding many didactic recommendations of the fairy tale subject of the above mentioned authors are not directly associated with the development of creativity; thus, it can be stated that potentialities of fairy tales employment into the development of creativity of pupils are not fully applied.

**Research subject** - the creativity development of III – IV form pupils on the basis of the mother-tongue teaching textbooks “Šaltiniai” and other alternative material.

**Research object** – the reciprocity of the nurturance of creativity, variable – divergent thinking, development of imagination and sense of humour of III – IV form pupils and cognitive complexity of created fairy tales.

**Research problem** – the unexplored pedagogical-psychological conditions of the creativity development of primary school pupils with the help of fairy tales.

**Research hypothesis** – the positive improvements of creativity are obtained by broadening and deepening the knowledge of fairy tales of primary school pupils in the theoretical and practical level, and by the realization of potentialities rendered by the teaching means of Lithuanian language for the development of divergent thinking and imagination of pupils and nurturance of sense of humour, emotionality and empathy purposefully employing additional educational activities.

**Research aim** – to investigate the effect of creative works connected with fairy tales on the creativity alternation of II – IV form pupils.

#### **Research objectives:**

1. To analyse the conception of creativity and psychological components stimulating the creativity of pupils of younger school age.
2. To ground statistically the topicality of the problem concerning the creativity development of primary school pupils with the help of fairy tales: to investigate the factual possibilities of primary school pupils of the second stage of education to comprehend and create fairy tales.
3. To find out the way the theme of fairy tale is presented in the teaching means of Lithuanian language for the primary school pupils, and the assumptions for the nurturance of pupil's creativity with the help of fairy tales presented in the teaching material of Lithuanian language.
4. To compose the program of creativity development of personality with the help of fairy tales; to check and evaluate the effectiveness of the program employing it in the teaching process and to ground the hypothesis statistically.

5. To formulate the theoretical conclusions and practical recommendations.

#### **Research methods:**

1. Theoretical: the analysis and generalisation of educational, psychological, literaturological and methodical literature; the quantitative and qualitative analysis of the teaching means of Lithuanian language for lower classes made it possible to define the paradigm of the creativity development of primary school pupils with the help of fairy tales and to exclude main dimensions.
2. Empirical:
  - ◆ Pedagogical *observation* and *interview* in natural conditions in order to qualitatively evaluate the effect of creative works connected with fairy tales on the individual changes of children.
  - ◆ *Testing* during which the level of quantitative expression of individual pupils' characteristics was relatively evaluated on the grounds of standard tasks designed and based in advance.
  - ◆ *Aspectual and systematic analysis of narrative texts* created by pupils.
3. Pedagogical experiment.
4. Statistical evaluation of data.

#### **Research organization stages:**

During *the first stage* (between academic year 2000 and 2001) after the problems of creativity development of primary school pupils with the help of fairy tales were defined alongside with the study of scientific literature the measurement parameters and methodology of creativity development of pupils of younger school age were prefigured; the identification and evaluation methodology of fairy tales created by pupils was also designed. By the accomplishment of primary evaluation of pupils' created fairy tales it was pursued to find the information about the stories created by the primary school pupils at the second stage of education noting what lacks in order pupils could distinguish between a fairy tale and a story. 357 IV form pupils going to comprehensive schools from different Lithuanian regions (towns and districts) participated in the research. The bank of didactic models of analysis of fairy tales and teaching to create fairy tales was established.

*The second stage* (between academic year 2001 and 2002) was devoted to the analysis of tasks of teaching means of Lithuanian language for lower class in the aspect of education of creativity potential, the preparation of pedagogical project of the creativity development of pupils with the help of fairy tales, the preparation of experimental teaching plans.

During *the third stage* (between academic year 2002 and 2003) the pedagogical experiment was carried out. The inspection of experimental program and development of methodology was implemented.



Three III form classes (68 pupils) of a Šiauliai primary school “Saulė” where teachers worked according to the prepared experimental teaching program participated in the experiment.

The experiment was carried out using *a liner method* (Merkys, 1999; Kardelis, 2002) or *a serial method* (Jakavičius, 1998) which is characterised by the fact that the auditorial group is not formed during the experiment. With the help of the experiment of creativity development of primary school pupils by fairy tales following the statements of B. Bitinas (1998) it was aspired to realize and substantiate our project as one of the alternatives of creativity education.

During *the fourth stage* (between academic year of 2003 and 2004) the experimental program of creativity development with the help of fairy tales and the examination of its effect were completed. The investigation was carried out in October when in accordance with the teaching program of the Lithuanian language fourth-formers, or the third-formers who participated in the research, had to generalize the gained knowledge about a fairy tale.

The statistic analysis of the collected data was executed, the scientific conclusions were formulated, and the practical recommendations were worked out.

The detailed system of thesis research is presented in picture 1.

**Scientific novelty and importance of practical results.** As the orientation of contemporary school towards a creative personality is understood, and the situation how and how much the objectives posed to school are realized is known, it can be possibly stated that in specific cases there is a lack of knowledge of what to do and how to reach the most effective result. The pedagogical information concerning the education of creative personality very often is of general character, in rear cases even superficial. In this work referring to the psychological and pedagogical material the paradigm of the creativity development with the help of fairy tales of primary school pupils of second education stage is grounded, the effect of experimental program on the dynamics of pupils' creativity is cleared up. Not only cognitive but also psycho emotional aspects of child's development are emphasized by orientation towards humanistic principles of education.

*In theoretical aspect* the scale of components which outline the creativity of pupils was worked out. It should help the authors of textbooks and teachers who are searching for more effective teaching methods and more efficient education trends. It could also be practicable in developing the educational programs of Lithuanian language for primary school and educational means as well.

*In practical aspect* a new departure shows that those tasks of "Šaltinėliai" and "Šaltiniai" are emphasised which have the greatest effect on the nurturance of a creative personality; the proposed system of creative textual works will allow to develop the education of the language of lower school pupil, will promote the expansion of creative textual works and will help to develop the traditions of their employment. Usually the activities educating the creative potential of a child are omitted during the lesson as more objectives of listening and speaking, reading and writing are pursued to realize. The tasks developing the metaphorical thinking as often as not are simplified because of their complexity and time diseconomy. Taking into consideration the content of the educational means of the Lithuanian language some additional methods how to activate imagination, divergent thinking, sense of humour, etc. of primary school pupils with the help of fairy tales collectively correcting the positive emotional development of a child are proposed in this thesis work.

The conclusions and recommendations of dissertation are associated with two levels of novelty that is concretization and replenishment. The conclusions of *the concretization level* specify and actualize familiar statements about the possibility to nurture the resources of pupils' creativity and the potentiality to develop their metaphorical thinking through reading and creating fairy tales. The results of *the replenishment level* expand familiar theoretical and practical statements of the topic under consideration with new elements, whereas the analysis of specific literature and educational means allows formulating the theoretical grounds of the researched problem more objectively.

#### **Dissertation survey statements for defence:**

1. The components forming a creative personality improve if the potentialities of pupils' creativity development provided by educational means of the Lithuanian language are employed at the maximum and the additional tasks are purposefully formulated.
2. The cognitive complexity of a fairy tale that is the quantitative and qualitative indicators and the parameters of general creativity are correlated.

3. Simple and coherent presentation of theoretical knowledge about the structure of folklore fairy tale to the primary school pupils is necessary in order to labour for more efficient dynamics of the cognitive complexity of the fairy tales created by pupils.

**Approbation of research results.** The approbation of research results took place while the author organized the experimental teaching. The results and conclusions of experiment were discussed with the teachers of Šiauliai primary school "Saulė" who participated in the experiment. The questions of the creativity development of primary school pupils with the help of fairy tales were discussed with educators during the following republican theoretical and practical conferences which took place in the Centre primary school of Šiauliai: "The methods and ways of reading teaching and engagement into reading in the lower classes" (1999); "The problems and experience of literacy education of the Lithuanian language" (2000); "The integration of educational subjects in the lower classes" (2001); "Folklore in the world of a child" (2002).

The announcements concerning the theme of dissertation were presented in the following international conferences: "Today's reforms for tomorrow's school's" (2002) in Klaipėda; "Text as the reflection of the world" (2000) and "Teacher education in XXI century: changing and perspectives" (2002) in Šiauliai; "Language and literature in context of culture" (2000; 2001; 2002; 2003) in Ryga; the fifth republic scientific conference of graduate students (2001) in Kaunas; "Learning languages: problems and perspectives" (2002; 2004) in Liepoja; "The History of the World Literature and Culture" (2004) in Daugpilis.

**The publications concerning the topic of dissertation announced in the Lithuanian scientific editions inscribed in the special list certified by the Scientific Council:**

1. Bražienė N. (2002). The aspects of analysis of pupils' created fairy tales. *Pedagogika: Scientific works*, 61. Vilnius. P. 33-38 (in Lithuanian).
2. Bražienė N. (2003). Some of the questions concerning the creativity of primary school pupils. *Ugdymas. Kūno kultūra. Sportas: Scientific works*, 2 (47). Kaunas. P. 12-18 (in Lithuanian).

**Other significant publications:**

3. Bražienė N. (2000). Using didactic models for reading and writing fairy tales in primary school. *Today's reforms for tomorrow's schools. ATEE Spring University: the material of the international conference*. Klaipėda. P. 29-34 (in English).
4. Bražienė N., Ramaneckienė I. (2002). Art therapy as a positive occurrence in the supplementary education system. *Teacher education in XXI century: changing and perspectives: Material of international conference*. Šiauliai. P. 227-230 (in English).
5. Bražienė N. (2001). Training the children's abilities of reading and creating fairy-tales at elementary school. *Language and literature in context of culture: Scientific papers*. Riga. P. 144-150 (in Latvian).

6. Bražienė N. (2002). Parallels of folktales and tales produced by children. *Language and literature in context of culture: Scientific papers*. Riga. P. 275-288 (in Latvian).
7. Bražienė N. (2003). Teaching Fairytales at School: Aims, General Principles and Practice. *Language and literature in context of culture: Scientific papers*. Riga. P. 89-96 (in Latvian).
8. Bražienė N. (2001). Miraculous power of fairy tale in developing human virtues. *Žvirblių takas*, No. 5. P. 25-27 (in Lithuanian).
9. Bražienė N. (2002). True-life lessons of fairy tales. *Žvirblių takas*, No. 1. P. 14-17 (in Lithuanian).
10. Bražienė N. (2003). Some questions of analysis of magic fairy tales. *Žvirblių takas*. No. 1. P. 46-49 (in Lithuanian).
11. Bražienė N., Gricienė A. (2003). Gestation of a person as a citizen with the help of fairy tales. *Žvirblių takas*, No. 3. P. 18-24 (in Lithuanian).
12. Bražienė N., Ramanekienė I., Baltmiškienė R. (2003). Unusual application of fairy tales in the system of children education. *Pradinis ugdymas*. No. 3. Šiauliai. P. 30-34 (in Lithuanian).
13. Bražienė N., Joniškienė G. (2004). Brainstorm by fairy tale tasks. *Žvirblių takas*. No. 2. P. 24-26 (in Lithuanian).

**The structure and volume of dissertation.** Dissertation consists of introduction, two parts, conclusions and recommendations, the list of references and annexes. 14 tables and 23 pictures are presented in the dissertation. The general volume of the thesis amount in 201 pages (28 pages of annexes). 221 literary work in Lithuanian, Russian, Latvian and English is employed.

**Research was** maintained by the Lithuanian state fund of science and studies.

### **The contents of the dissertation**

#### **Introduction**

#### **PART I. THE THEORETICAL ASSUMPTIONS OF THE PROBLEM OF CREATIVITY DEVELOPMENT WITH THE HELP OF FAIRY TALES.**

- 1.1. The treatment of a fairy tale in the aspect of ethno culture and science of literature.
- 1.2. Fairy tale phenomenon in the aspect of psychology and education science.
- 1.3. Creativity as a theoretical and diagnostic construct.
  - 1.3.1. Conceptions of explanation of such notions as *creation* and *creativity*.
  - 1.3.2. Research directions and diagnostics of *creation* and *creativity*.
- 1.4. The analysis of pupils' created fairy tales identification and evaluation potentialities.

#### **PART II. THE EMPIRICAL SURVEYS OF CREATIVITY DEVELOPMENT WITH THE HELP OF FAIRY TALES.**

- 2.1. Survey methods and organization.
- 2.2. Methodology and results of the declarative educational survey.
  - 2.2.1. Analysis of educational means' tasks of the Lithuanian language in the aspect of development of creativity potential.
  - 2.2.2. Primary evaluation of pupils' created fairy tales.
- 2.3. Methodology and results of formative experiment.
  - 2.3.1. Expression of creation as a dependant variable in the experimental group referring to the pre-test data.
  - 2.3.2. Diagnostic evaluation of fairy tales created by third formers.
  - 2.3.3. Project of creativity development of III – IV formers with the help of fairy tales.
  - 2.3.4. Results of experimental teaching in the aspect of quantitative analysis.
    - 2.3.4.1. Alteration of indicators of creativity components.
    - 2.3.4.2. Effect of experimental teaching on the cognitive complexity of fairy tales created by older primary school pupils.
  - 2.3.5. Results of experimental teaching in the aspect of quantitative analysis.

## **Conclusions and recommendations**

## **List of references**

## **Annexes**

## **THE REVIEW OF CONTENTS OF THE DISSERTATION**

The aim of the first part of the dissertation “**The theoretical assumptions of the problem of creativity development with the help of fairy tales**” is the analysis of the context of the researched problem.

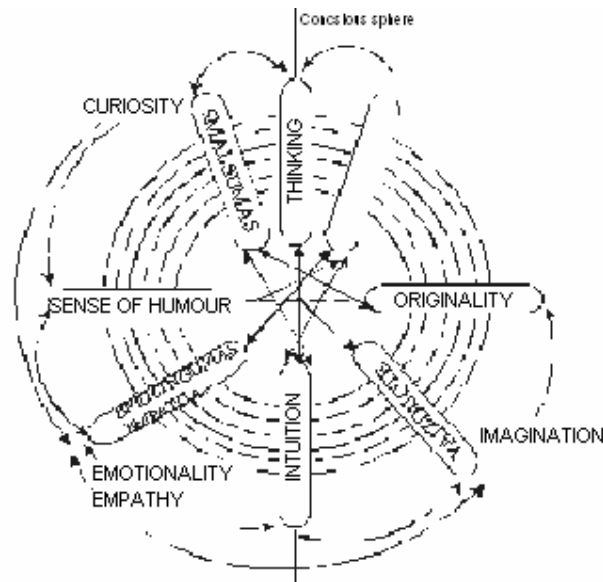
The first chapter called “*The treatment of fairy tale in the aspect of ethno culture and science of literature*” goes deeper into the essence of fairy tale definitions, and the classification criteria of fairy tale plots are discussed. After the analysis and systematization of fairy tale definitions as a genre of narrative folklore and its classification variants proposed by the most outstanding Lithuanian ethnologists and folklorists and their colleagues from separate countries of the world, these essential theoretical aspects may be distinguished:

1. Fairy tale in the aspect of ethno culture is one of the many elements comprising the value system of ethno culture: it is a verbal worth created by a nation where the experience of earlier generations is stored and which acquired a peculiar expression of the nation's traditional and spiritual culture (according to Vėlius, 1991 ir Čepienė, 1993).
2. Fairy tale in the aspect of science of literature is a complicated folklore genre which is not sufficiently explored, does not possess a definite classification structured according to single basis and which is characterized by a proportion of various level between fantasy and reality and particular compositional elements.

3. The classification of fairy tale plot types by Aarne – Thompson (AT) is well known (refer to Kerbelytė, 1999); the bunching of fairy tales' and especially magic fairy tales' according to the functions of personages governing the development of events structured and assuredly reasoned by V.J. Propas (1969) is also positively valued in the world. The structural – semantic scheme of distribution of the elementary plots (EP) of fairy tales according to the aims of the hero is structured by a Lithuanian specialist of folklore B. Kerbelytė (1997). While analysing the variety of fairy tales in the methodical aspect the fairy tale grouping system according to the levels of the story world (magic, conditional, compound) proposed by N. S. Bibko (1987) and referring to the ideas of V. J. Propas is acceptable.
4. From the linguistic point of view a fairy tale is a story characterized by a trinomial structure (the beginning of an event, development and culmination moment, and the end).

The second chapter called “*The phenomenon of fairy tale from the point of view of psychology and education science*” seeks to reveal the influence of fairy tale on the development of maturing personality. The following psychologists (Bettelheim, 1976; Gudaitė, 2001; Kast, 2002; Žaržojutė, 2003; Оклендер, 1997; Франц, 1998; Зинкевич-Евстигнеева, 2000 ir kt.) comment that all the actions taking place in a fairy tale is a reflection of inner psychic world. Through their symbolic language fairy tales illustrate the way individuality is able to live and develop. From the educational point of view fairy tales convey such humanistic values as solicitude, protection, duty, responsibility, strong will and spirit in reaching good goal in life; the ability to understand others, the feelings of independence, self-confidence and trust in others are formed.

The aim of the third chapter of the work named “*Creativity as a theoretical and diagnostic construct*” is to determine the criteria which enable to evaluate the influence of pedagogical experiment on the creativity of the studied pupils after the review of various definitions of *creation* and *creativity* proposed by world scientists. For this dissertation work was also chosen a modified model of structural parts of creativity proposed by N.F. Višniakova (1999).



**Picture 2.** Psychological model of creativity conception (Вишнякова, 1999)

Referring to this model the analysis of the tasks provided in the educational means of the Lithuanian language for primary school pupils was carried out, and separate creativity components of the studied pupils were evaluated. *Intuition* and *thinking* are marked on the vertical axis. Although intuition is a very significant indicator of creativity, there are several reasons conditioning the refusal to get deeper into it: 1) intuition is more dependent on the biological that is innate factor and not on the social experience of personality (Вишнякова, 1999), 2) although intuition is a unique productive way for reconstructing ideas in the indefinite situations, that is, when an objective evaluation of information is not possible; however, the practical means for its development have not been created yet (Эдвард де Боно, 1997), 3) in some periods no one has a right to invade the sub-consciousness especially it is dangerous during the strong emotional experiences, while the intuition of some people may be investigated only by well-prepared psychiatrists (Зденек, 1997). Moreover, intuition as an indicator of creativity most strongly correlates with viewpoint to profession which is eliminated out of dissertation. The level of empathy and emotionality of pupils was not investigated as well due to the lack of reliable and valid method. The dissertation confines to the following components describing the creativity profile:

1) Divergent thinking controlled and regulated by consciousness the main indicators of which are originality, flexibility and fluency.

2) Measurement of the imagination belonging to the sphere of sub-consciousness.

3) Specific indicator of the emotional sphere, that is, sense of humour which is closely related not only to emotional factors but to those of divergent thinking, imagination and originality as well.

The fourth chapter named “*The characteristics of identification and evaluation of pupils’ created fairy tales*” seeks to outline the criteria which could guide the evaluation of pupils’ created fairy tales.

Apart from Lithuania the foreign countries evaluation experience of the pupils’ created fairy tales is much more affluent and variant. The systems of even this

genre of children creation is known to the world: 1) the measurement of plot features (Pitcher & Prelinger, 1963; Preece, 1987), 2) structure evaluation in the aspects of consistency and focusing (Applebee, 1978), 3) the variants of conflict solutions (Sutton-Smith, 1981; Maranda & Maranda, 1971), 4) coordination of dyads and secondary elements (Botvin, 1977), 5) episodic structure (Stein & Glenn, 1979), 6) cognitive complexity of fairy tale (Зеленкова, 2001). In the course of investigation we found out that the two-dimensional scale comprised by T. V. Zelenkova serves the best for the evaluation of pupils' created fairy tales which is applied in this paper as well in analysing the results of experimental program which was created for the development of pupils' creativity with the help of fairy tales. However, we also referred to evaluation criteria of fairy tales abstracted by other above mentioned scientists while interpreting the creation of pupils.

T. V. Zelenkova recommends ascertaining the value or the cognitive complexity (CC) of a fairy tale with the help of two indicators: *quantitative* (counting the amount of functions) and *qualitative* (counting the notional charge). T. V. Zelenkova marshalled children created fairy tales into seven basic levels referring to the frequency of functions in the studied texts and collectively determined the value of notional charge of each. Every level is a hypothetical, logically finished fairy tale of a specific complexity possessing a respective numbers of functions and covering all functions of lower level fairy tales. According to V. J. Propas the last, seventh, level is combined from the maximum number of functions.

T. V. Zelenkova through research found out that the CC of a fairy tale created by a child of a younger school age ranges from 13 to 64 (II – V basic level), of the elder primary school pupils – from 45 to 102 (IV – VI basic level), and teenagers – from 64 to 126 points (V – VII basic level).

The purpose of the second part of dissertation named “**The empirical surveys of creativity development with the help of fairy tales**” is to inform in series about what was performed during the surveys and how it was performed. The first chapter presents survey methods applied during the pedagogical experiment:

1. *Study of scientific literature.* Educational, pedagogical, psychological and philosophical literature was analysed that determined the formulation of problematic questions and the aspects of comparative data analysis.

2. *Contents analysis.* This method was applied in analysing the tasks provided in educational means of the Lithuanian language for primary school pupils (textbooks and exercise books) in the aspect of creativity potential development of pupils; the narrative texts created by pupils were analysed as well.

3. *Testing.* The tests were used to evaluate definite creativity variables of the studied pupils at the beginning of pedagogical experiment (pre-tests) and at the end (post-tests).

4. *Pedagogical experiment.* It was applied to determine the effectiveness of a program set to develop the creativity of III-IV form pupils with the help of fairy tales.

5. *Mathematic statistics.* The data processing packages SPSS for Windows and STATISTIKA were used in performing the statistical analysis of survey data. The following statistical methods were applied: the test of Kolmogorovas – Smirnovas was applied to determine normalised distribution of measured dimensions; for the further statistical analysis the usual parametric statistic methods were used as the results of this test showed that all dimensions had normal distribution. For verifying the hypotheses of equality of averages the criterion Student t for dependable charges was used; the results were considered to be statistically important when bias



expectation was  $p < 0,05$ . For the evaluation of intensity of correlation between two quantitative features the Pearson coefficient of correlation was calculated.

The second chapter of dissertation “*Methodology and results of the declarative educational survey*” consists of two sections.

In the section “*Analysis of educational means’ tasks of the Lithuanian language in the aspect of development of creativity potential*” it is stated that there are all sorts of tasks activating the creative potencies of pupils in the educational means of the Lithuanian language for primary school, **however, the activation of the functions of left brain hemisphere is taken care of 3-4 times more frequently than the right hemisphere.**

Not verbal but visual and sensual operation, developed body language, ability to process information of different types at the same time, intuition, dimensional perception, symbolic language of sub-consciousness and metaphoric thinking are the dominant of right hemisphere functions. Therefore, the right hemisphere in the activity of creative people is conditionally more active being, indeed, rather mysterious as metaphors and feelings, dreams and fantasies are born there. The logical, analytical and rational thinking, gradual processing of information, the reflection of frame in the form of abstractions, generalizations and logical constructions, the perception of words in their direct meaning, good reading and writing skills are the functions of left hemisphere (Зденек, 1997). Psychologists (Petruilytė, 2001; Зденек, 1997; Брун, Педерсен, Рунберг, 2000) state that the development of the functions of right brain hemisphere is very important for the preservation of activity balance and security of ideal partnership. Both brain hemispheres act together in all our operations. For example, while creating a fairy tale a pupil uses the functions of right hemisphere in order to activate the flight of fantasy and enounce the figurativeness of the text. However, the expression of metaphorical ideas and verbal description of fantastic images is impossible without the work of left brain hemisphere. Thus, the creative activity is especially efficient when the functions of both brain hemispheres are correlated, when logical thinking is associated with intuition.

The analysis of tasks provided by educational means of the Lithuanian language in the aspect of development of creativity potential of primary school pupils has shown that alongside with the tasks stimulating creativity which are given in educational means it is necessary to create supplementary tasks which would allow to pay more attention to the theme of comparison, discussion of humorous situations, nurturance of empathy and development of figurative thinking. Moreover, it is necessary to design more tasks parallel to the productive level of creativity. Such tasks best serve for the development of reconstructive imagination.

The objectives of the second section “*Primary evaluation of the pupils’ created fairy tales*” are: 1) to estimate the way primary school pupils of the second educational stage determine the real world from the fantastic one (according to Bibko, 1987); 2) to find out how they are able to use some elements distinctive to folk fairy tales in creating their own stories (according to Pitcher & Prelinger, 1963; Applebee, 1978; Preece, 1987); 3) to evaluate the characteristics of pupils’ created fairy tales, what type of fairy tale is dominant in the pupils’ essays, which functions of fairy tales are the most frequent ones and the development of which is most difficult, what is the most frequent aim of a hero of elementary plot (EP) of pupils (according to Kerbelytė, 1997); 4) to estimate the cognitive complexity of created fairy tales (according to Zelenkova, 2001).

The survey, which was taken by 375 fourth –formers attending secondary schools from different parts of Lithuania (towns and districts), was performed in two stages applying a method of uncompleted texts. After analysing the contents of fairy tales created by pupils we established the following:

- While analysing the fairy tales created by pupils it is difficult to draw the line between a simple narrative and short story (kitchen – sink) fairy tale because both texts narrate about the reality of contemporary world.
- Primary school pupils do not develop the plots of fantastic fairy tales sufficiently enough. Therefore, their classification according to the AT catalogue is conditional.
- After the evaluation of pupils' texts according to the main functions of fantastic fairy tales determined by V. J. Propas we found out that the fairy tales created by our studied pupils usually do not contain either fight – victory motif, or the infliction of difficult goals and their implementation.
- In accordance with the aims of a hero the most popular are those plots which tell about the searching of a bride.
- A lot of similarities are noticed comparing folk fairy tales and the stories created by pupils:
  - 1) the framework of realistic fairy tale world is the people relationship in the habitable time, customs and traditions;
  - 2) the inner world of a creator, situations and problems are encoded in the plots of fairy tales.
  - 3) The fairy tale texts created by pupils are similar to the plots of folk stories in their topics, the aims of heroes are familiar as well; the functions of fantastic fairy tales are intuitively relocated from folk stories into pupils' texts;
  - 4) Some compositional and stylistic features of the pupils' created fairy tales (passive or active hero, ending formula, surprise, fantastic images, hyperbolic depiction, repetition) are similar to those which are characteristic to folk stories; other features (place of action, space and time) contrary to folk tales are definite, that is, concretely described.
- The level of fantasy in the texts created by pupils depends on: a) intuitively and deliberately received features of fairytales, b) the nature of task formulation; and c) most probably the level of socialization of pupils.

After the evaluation of pupils' created fairy tales according to the methodology of T. V. Zelenkova we found out that the notional functional charge of 188 (59,1%) fairy tales created by pupils and having elementary plot ranges from 5 to 11 points; therefore these texts might be ascribed to the first basic level according their complexity. The general notional charge of 122 fairy tales of pupils ranges from 13 to 25 points, thus they are ascribed to the second level. Only fairy tales created by eight fourth –formers conform to the third level. The notional functional charge of these 2,5% of texts is 27 points, that is, it exceeds the cognitive complexity of fairy tales of the second level only in two points.

Received results of declarative survey allowed to specify the methodology of experimental survey and to formulate its objectives.

The measurements of creativity components of the studied pupils performed before the experimental teaching are presented in the section “*Expression of creation as a dependant variable in the experimental group referring to the pre-test data*” of the third chapter “*Methodology and results of the formative experiment*” of the second part.

The arithmetical averages (M) of the studied pupils were calculated in order to find out the state of their verbal and non verbal or visual thinking. The received results of the research of variables denoting creativity, that is, divergent thinking (through verbal and non verbal tasks), imagination and sense of humour indicate that the test variants of the studied pupils were not equally difficult in all aspects (fluency, originality, flexibility, etc.). In consequence the repetition of the same test variants served the purpose as it was predicted: for example, the indicators of tasks of fluency of verbal thinking were 3,35; 2,5; and 2,36 points; the measuring results of fluency of non verbal tasks were 9,66; 8,36; and 8,07 points; the results of imagination and supplementary images were 5,05; 4,55; and 3,91 points. The analogous differences were determined comparing the rest of components of creativity variables (refer to tables 1,2,3).

We also cognised (compare tables 1 and 2) that the pupils found verbal tasks more difficult than the non verbal ones. Several reasons explain this fact. First and foremost, the verbal thinking is abstract. Secondly, the act of idea depiction and its transformation into the written form itself requires great tension of all psychic functions of children of younger school age (Лобок, 1996). Thirdly, pupils of studied pupils age are still willing to draw, the more especially as they were used to picture the imagined objects in a formal way, that is, schematically or by drawing contours. Fourthly, visual test was proposed to the studied pupils as a game.

Table 1

**The arithmetic averages of the variables of verbal thinking (M)**

*(here and elsewhere standard measurement bias is indicated in the brackets)*

<b>Indicators Test variants</b>	<b>Fluency of thinking</b>	<b>Originality of thinking</b>	<b>Flexibility of thinking</b>
I	2,5 (0,23)	2,07 (0,35)	1,67 (0,16)
II	3,35 (0,21)	1,89 (0,28)	2,19 (0,16)
III	2,36 (0,18)	1,89 (0,31)	1,35 (0,09)
<b>Total point</b>	8,22 (0,5)	5,86 (0,82)	5,22 (0,33)

Table 2

**The arithmetical averages of the variables of visual thinking (M)**

<b>Indicators Test variants</b>	<b>Fluency of thinking</b>	<b>Originality of thinking</b>	<b>Flexibility of thinking</b>
I	9,66 (0,46)	4,5 (0,47)	3,2 (0,18)

II	8,36 (0,39)	3,8 (0,36)	3,17 (0,22)
III	8,07 (0,44)	3,61 (0,39)	2,45 (0,15)
<b>Total point</b>	26,1 (0,1)	11,92 (1,07)	8,83 (0,48)

The productivity, originality and supplementary images of pupils' imagination were measured by three tests according to the provided methodology. The studied pupils presented some interesting propositions explaining the silhouettes drawn in the cards. The arithmetical averages of the variables of imagination are presented in table 3.

Table 3

**The arithmetical averages of the variables of imagination (*M*)**

<b>Indicators Test variants</b>	<b>Productivity of thinking</b>	<b>Originality of imagination</b>	<b>Supplementary images</b>
I	6,13 (0,29)	8,3 (0,55)	5,05 (0,26)
II	5,6 (0,27)	6,63 (0,53)	4,55 (0,24)
III	5,16 (0,27)	4,92 (0,51)	3,91 (0,22)
<b>Total point</b>	16,89 (0,68)	19,86 (1,36)	13,52 (0,6)

Psychologists name imagination and fantasy as one of the possible thinking forms (types). Therefore, the indexes of imagination are closely related to the valuation of non verbal (visual) thinking. While fulfilling the tasks of non verbal subtest pupils solved real problems, that is, they drew serious and realistic objects referring to the reproductive memory. This coincides with the theory proposed by J. Piaget that the intellect of primary school pupils is at the development stage of concrete operation (Країр, 2000).

Information search in memory was more fluent performing imagination tests. Imagination is an active creative process when mind creates new images of possible and impossible objects on the grounds of real knowledge and experience. The indication of unreal and fantastic insights in the answers of pupils apparently improved the indexes of imagination comparing them with the results worked out of visual subtests for measuring divergent thinking. Consequently, the subjects of memory, imagination and fantasy are closely intertwined with each other in the test results as recollection is an image of what has already existed, and imagination, fantasy is an image of what has never existed. (Тамберг, 2002).

A close relation between divergent thinking, originality, and imagination and emotionality, empathy, and sense of humour of a person was determined by some psychologists. (Izard, 1991; Вишнякова, 1999). A sense of humour is an ability to notice farcicality and silliness in what surrounds us, that is, the things which are funny. Some psychologists use the term *humoroptika* (Меткалф, Фелибл, 1997) to describe this peculiarity of psychic and distinguish several features of it, such as: reference, shift of meaning, inversion of relations between cause and result, neatness, etc. It should be observed that primary school pupils do not easily understand sayings

and pictures containing figurative sense. The processes of cause – results and others are yet insufficiently clear to them. Although sense of humour is innate it might be enriched and developed as well as divergent thinking. (Иванова, 1999).

The sex of the studied pupils was taken into consideration during the research (36 boys and 32 girls participated).

According to some psychologists sexual hormones operate on the development of brain unequally since the early childhood (Дружинин, 1999); however, the perceptual and verbal differences mainly show up during 10-11 years of age. In fact, the intellectual development of girls overcomes the one of boys yet until age 7. They learn to read earlier, therefore the language of girls is richer and the thoughts are expressed more fluently. The comparative analysis of the variables M of pre-experimental research indicates that arithmetical averages of all parameters differ if estimated in the aspect of the sex of pupils (table 4).

Table 4

**The arithmetical averages (M) of the creativity of variables of boys (B) and girls (G)**

Variable	Verbal thinking		Visual thinking		Imagination		Sense of humour	
	B	G	B	G	B	G	B	G
<b>Arithmetic average</b>	2 (0,17)	2,34 (0,31)	4,56 (0,26)	5,92 (0,45)	5,87 (0,33)	5,26 (0,45)	5,8 (0,27)	6,43 (0,49)

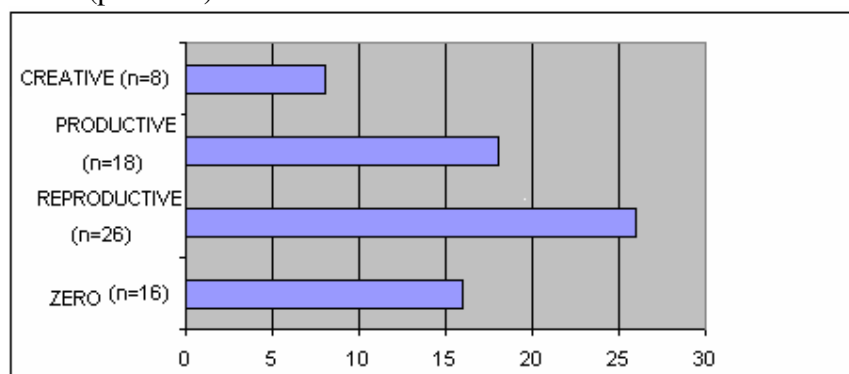
As it becomes evident from the table 4, although the results of verbal thinking tasks performed by girls are better than those of boys the difference of the averages is not great – 0,34 point. The difference of valuations of sense of humour of boys and girls is 0,63 point; the visual thinking of girls is better than that of boys (difference of averages is 1,36 point); however, the imagination of boys is better than of girls (difference of averages makes 0,61 point). Nevertheless, the diagnostics of general creativity phase has not revealed pronounced differences between the divergent thinking, imagination and sense of humour of third-formers girls and boys.

Referring to the pre-test data we have stated that the indexes of parameters indicating the creativity of the studied pupils are comparatively low: pictures, responses and comments of third-formers are mostly stereotype and unoriginal; the sense of humour has not yet reached more complicated forms of expression.

The fairy tales created by pupils from experimental group before experimental impact are discussed in the section “*Diagnostic evaluation of fairy tales created by third-formers*”. In reference to the recommendations of foreign scientists (Pitcher & Prelinger, 1963; Applebee, 1978; Preece, 1987) the system of criteria was formed for the recognition of fairy tales or narrative texts. The cognitive complexity of fairy tales created by pupils was evaluated (Зеленкова, 2001). Fairy tales created by pupils were classified by four levels of creativity: zero, reproductive, productive and creative (Bražienė, 2000).

The results of pre-experimental research reveal relatively low level of pupils’ abilities to create fairy tales. 16 out of 68 did not create any fairy tale at all but wrote longer or shorter story. Other third-formers behaved in two ways. Actually 26 pupils have chosen one folk fairy tale they knew and retold what they remembered by

shortening the story or merging several plots into one story. Others supplemented their own personal experience and the moments of real life with unreal and fantastic situations or the pictures of fairy tale heroes and their antipodes, added the motifs characteristic to folk stories, even the vocabulary. These texts are of productive and creative level (picture 3).



**Picture 3.** Evaluation of pupils' created texts according to the levels of creativity (n = 68)

*Fairy tales created by third-formers before the pedagogical experiment are not characterized by the plurality of functions; notional charges of functions used in the text are not high; cognitive complexity (CC) of fairy tale usually meets only the requirements of I or II basic level.*

In the section “*Project of creativity development of III – IV formers with the help of fairy tales*” **the objectives of experimental teaching** are outlined:

1. To formulate provisions according to which the experimental teaching will be carried out.
2. To determine the directions, forms and didactic models of experimental teaching.
3. To verify the effectiveness of experimental teaching in natural conditions.

The following provisions are intended to be followed preparing the material for experiment which would enable to develop creativity of elder primary school pupils with the help of fairy tales and planning the process of research:

1. To avail of any potentialities for creativity development of pupils with the help of fairy tales which are provided by educational means of the Lithuanian language, that is, for nurturance of indicators of a creative personality.
2. To integrate and correlate tasks activating the criteria of creative personality with specific methods of reading, interpreting and creating of fairy tales.
3. To supplement the material for reading, analysing and creating of fairy tales provided in the educational means of the Lithuanian language with special additional program which is implemented during the basic lessons taken from the time committed to extra education; it is planned to have one lesson per week.
4. To help pupil during the lesson to form an integral image of structural parts of fantastic fairy tales and hidden points of the stories, the lexical entirety of fantastic world expression.

The new didactic models should be proposed in moderation because the experimental teaching has to be organised naturally, that is, in a way customary to every educator and pupil.

The main principles of creating programs formulated by D. Renzulli (1977) which after their modification served to the following aim and objectives of our research were referred to in composing experimental educational program:

- With the help of program contents to overreach the Lithuanian teaching program of the comprehensive primary school and provide pupils with supplementary information about fairy tales.
- To consider the interests and the specification of needs of the studied pupils.
- To regard the style of the development of memorising and practical skills of the studied pupils.
- To create conditions suitable for the pupils' self-expression.

Three dimensions of experimental teaching are provided during the preparation of the project of education by fairy tales of the studied pupils:

**I.** a) to use the potentialities of development of features of creative personality provided by textbooks of the Lithuanian language in maximum; b) to supplement the entirety of textbook tasks with tasks desiderated during the analysis of educational means.

**II.** Analysis, interpretation and creation of fantastic fairy tales during the sessions of extra education, that is, during the basic lessons.

The content of this experimental teaching program is composed from 7 thematic lines which are combined with each other in various ways. *The first thematic line* is the acquaintance with the most beautiful Lithuanian and world fairy tales. The conception of fairy tale, types of plots and structure is analysed deeper in the practical level through reading, analysing and interpreting chosen texts.

*The second thematic line* deals with the expansion and deepening into the obtained information about the personages of fairy tales.

*The third theme* is connected with specific elements of fairy tales' plots.

*The fourth thematic line* relates to style peculiarities of folk story.

*The fifth program line* deals with the formation of skills of forcible telling of a fairy tale.

*The sixth line* – the illustration of fairy tales.

*The seventh line* – the creation of fairy tales: getting acquainted with the “Propo cards” and the variants of creating a story according to the “Propo cards”.

**III.** In the process of experiment sensitive (active, social – psychological) elements of education were supposed to be employed in seeking for a creative microclimate because the motivation of creative activity of pupils is much dependent on the psychological atmosphere.

The following principles were observed in choosing **the didactic models** in the process of experimental teaching:

- ◆ To practice variant ways and methods of teaching and learning which activate the imagination of pupils and stimulate their rapidity of thinking, flexibility, originality;
- ◆ To form conditions which enable children to express the experienced emotions;
- ◆ To consider the level of pupils' experience and knowledge.
- ◆ To meet the requirement to play;
- ◆ To teach working independently and collaborating, to reflect and fantasize.

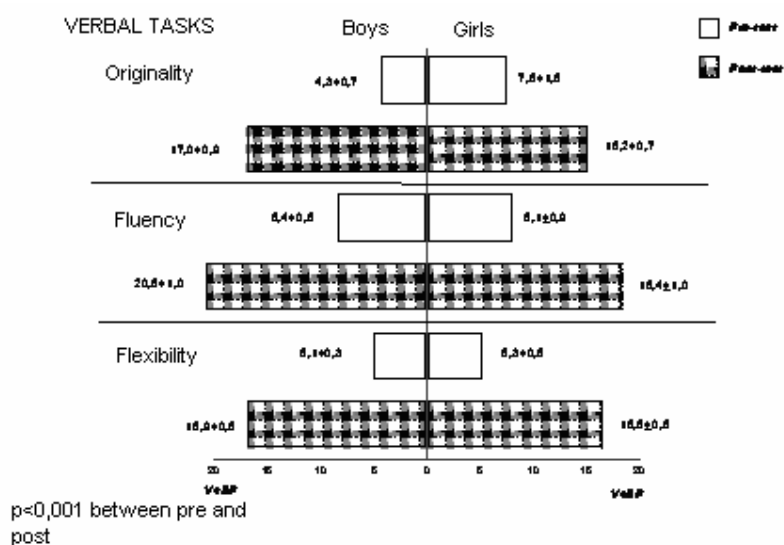
- ◆ To stimulate pupils' need of creative self-expression and the desire to use own creative powers in maximum.

The following methods of this experimental teaching are foreknown: *story telling, analysis and interpretation; overwriting and adding of the fairy tales; dramatization of fairy tales and games with stories; "voyages of imagination" while listening to the meditation stories, imagination exercises on the topic of tales; creation of fairy tales.*

The effectiveness of experimental teaching was evaluated by qualitative and quantitative survey.

In the fourth section "Results of experimental education in the aspect of quantitative analysis" the influence of creativity development of pupils with the help of fairy tales is discussed: 1) after **repeated testing** of criteria of thinking, imagination and sense of humour of pupils participating in the research applying the same methodologies and procedures of diagnostic research; 2) after the analysis of the texts created by pupils and evaluation of cognitive complexity of stories.

1. "Alteration of indicators of creativity components". Specific tendencies of dynamics are revealed by comparative analysis of data on divergent thinking of pupils participating in the research (pictures 4 and 5).



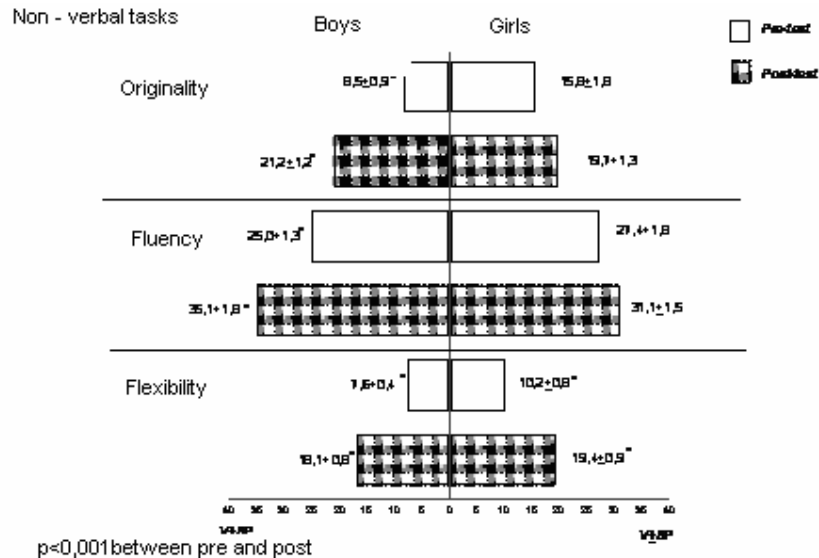
**Picture 4.** Alternation of valuations of verbal tasks

Diagram represented in picture 4 displays the changes of results of verbal tasks performed by boys and girls. Comparing the test data of verbal tasks performed by boys and girls in the aspect of originality we can see that they differ from the ones received before the experiment. The total point of originality of girls' thinking amounted in 7,6 (1,5) and one of the boys was lower – 4,3 (0,7). This different is statistically reliable ( $t = 2,0$ ;  $p < 0,05$ ). Although the originality data of boys' thinking was better than the one of girls (respectively 17,0 (0,9) and 15,2 (0,7) ); however, this difference was not statistically reliable ( $t = 1,63$ ;  $p < 0,05$ ). Other results presented in this picture did not importantly differ in the aspect of sex of the studied pupils.

Positive improvement of verbal tasks' fulfilment is related to the methods employed in the course of experiment which stimulated the third-formers to find as variant ways of solution as possible. The remaking works of fairy tales which are



related with inner views of pupils could have some influence here. In such cases a pupil had to choose the best ending of a fairy tale from the several possible which could be foreseen by a pupil himself. Games with fairy tales could have a more powerful impact, for example: the analysis and creation of deceptive fairy tales, the reconstruction of fairy tales' texts by the introduction of unexpected elements into a well known plot, and the prediction of fairy tales' continuations. The reason the indicators of fluency, originality and flexibility had improved apace developed because it was worked according to the methods mentioned above employing a partnership method of teaching and learning.

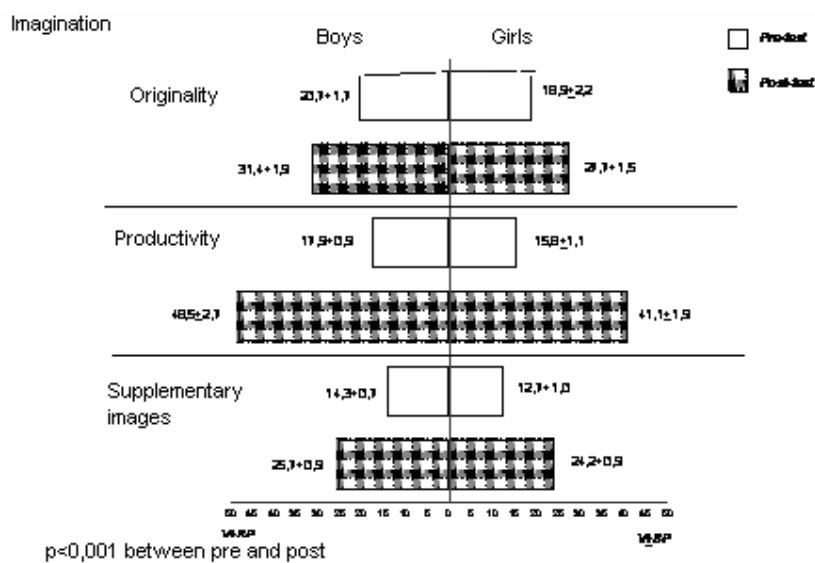


**Picture 5.** The changes of total averages of valuations of non verbal tasks through the impact of experimental program

The data of non verbal tasks performed by boys and girls are separately displayed in picture 5. Here it is evident that the originality results of creativity of girls before the experiment were better than those of boys (15,8 (1,8) and 8,5 (0,9)). This difference is statistically reliable ( $t = 3,63$ ;  $p < 0,001$ ). However, the originality point of non verbal tasks performed by the boys after experiment was higher, although the data is not statistically reliable. Before the experiment the flexibility indexes of non verbal tasks performed by girls were also higher (10,2 (0,8) and 7,6 (0,4)), ( $t = 2,92$ ;  $p < 0,005$ ).

It is difficult to indicate the concrete methods of working with fairy tales which directly influenced the alteration of non verbal thinking. The most reliable argument could be the average improvement of thinking rapidity, the development of observation and memory processes during both the Lithuanian language lesson and sessions of extra education.

The indexes of parameters indicating pupils' imagination improved during the experimental teaching and learning (picture 6).



**Picture 6.** The indexes of parameters of the studied pupils imagination

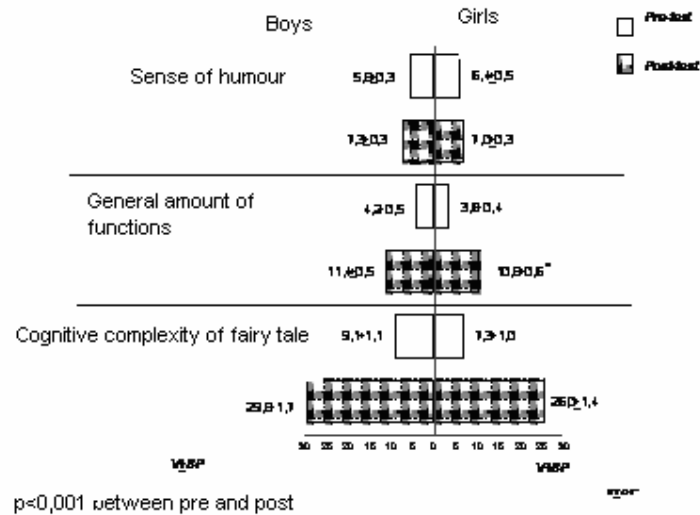
The comparative data of boys' and girls' imagination presented in picture 6 indicate that the originality points of boys are already slightly higher before the experiment (20,7 (1,7) and 18,9 (2,2)); however this difference is not statistically reliable. The same difference slightly increased on behalf of the boys after the experiment (31,4 (1,9) and 27,7 (1,5)).

Those third-formers who participated in the experimental teaching once a week or even more frequently had the most favourable conditions to identify with the personages of the fantastic world, that is, to stride over the earth in seven-league boots, in one's dreams to become an orphan untouchable by bad wolfs, or to ascend to heaven by the spider web with the crumble of bread in one's hand, or to lift up one's voice as a speechless tree or stone... Consequently the texts of fairy tales stimulated the emotions of the little listeners, strongly effected their imagination and raised the interest in visual information. They started to envisage even the most insignificant details of visualised image and to memorise them better. Therefore every time the fantastic sandy landscape or a fairy tale collectively drawn on a huge design paper became more and more plentiful. It became clear that the pupils' ability to associate, that is, to create relations between things which are observed and the things which were experienced earlier had improved. It was noted during the sessions that the most utopian thoughts might come into children minds from which their imagination creates new combinations. All this information is reflected in the responses naming what is depicted in the presented pictures of silhouettes. We think that the sessions, during which the riddles were asked and created, and which went deeper into the figurativeness of those mini texts had a great influence on the dynamics of imagination. Nonsense reading and the creation of analogous texts had a positive influence on the pupils' imagination.

Picture 6 shows that the indexes of imagination productivity of boys and girls (48,5 (2,7) and 41,1 (1,9)) which had a statistical evaluation of reliability ( $t = 2,24$ ;  $p < 0,05$ ) evidently differed. Although being higher between the boys other indexes had differed unimportantly.

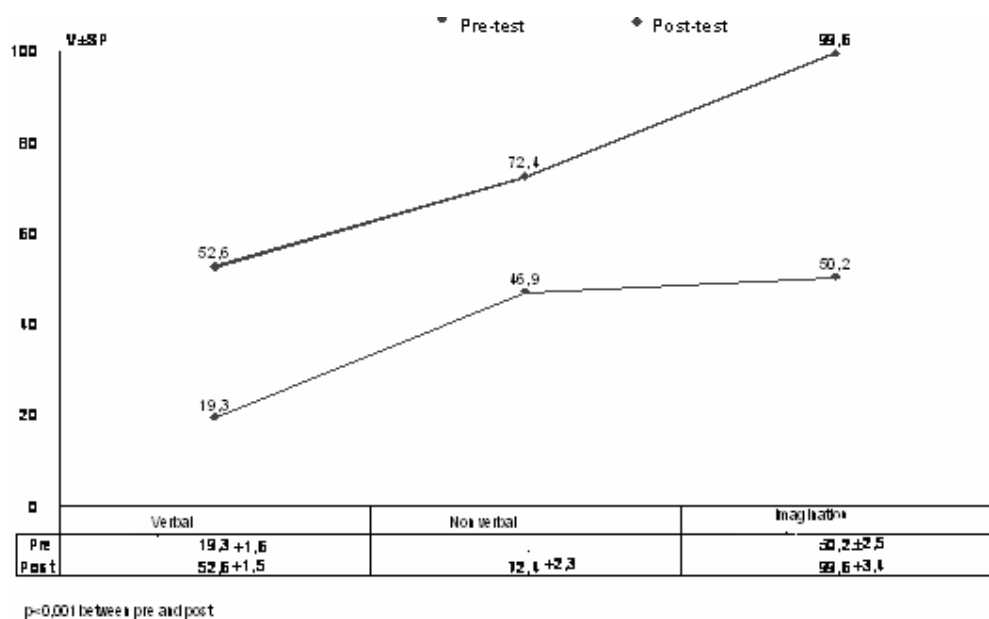
The comparison of remaining tasks according to the sex of the studied pupils are presented in picture 7. The picture indicated that although the index of sense of humour of girls is higher it is not a significant and statistically reliable difference.

The indexes of cognitive complexity of fairy tale of boys before the experiment are slightly higher but this difference is not statistically reliable. It is possible to name only this tendency. This difference slightly increases on behalf of boys after experiment, however this difference is not statistically reliable again ( $t = 1,72; p < 0,05$ ).



**Picture 7.** The alteration of separate indexes of creativity after the impact of experimental program.

The experimental teaching and learning program for the creativity development of primary school pupils with the help of fairy tales influenced both divergent thinking of the studied pupils and imagination (picture 8).



**Picture 8.** The alterations of thinking and imagination indexes after the impact of experimental program.

As it becomes clear from the diagram presented in picture 8 the indexes of divergent thinking verbal tasks are the lowest. The results of visual tasks of divergent thinking before the experiment had not differed greatly from the imagination research data (46,9 and 50,2 points). Imagination indexes are much higher than the results of visual thinking at the end of the research.

During the analysis of correlation according to the sex of the studied pupils we noticed that the strongest link among boys before the experiment is observed between verbal and non verbal tasks ( $r = 0,65$ ;  $p < 0,001$ ). This link gets slightly weaker between imagination and non verbal tasks ( $r = 0,56$ ;  $p < 0,001$ ) as well as between imagination and verbal tasks ( $r = 0,48$ ;  $p = 0,03$ ). Such indexes of correlation interaction were analogous to those received after the general survey of all studied pupils.

Similar interactions are noticed among girls as well, although correlation of indexes of their verbal and non verbal tasks were better expressed than those of boys ( $r = 0,81$ ;  $p < 0,001$ ). Other correlation interplays such as relations between imagination and non verbal and verbal tasks did not differ from those of boys (respectively  $r = 0,57$ ;  $p < 0,001$  and  $r = 0,47$ ;  $p < 0,006$ ).

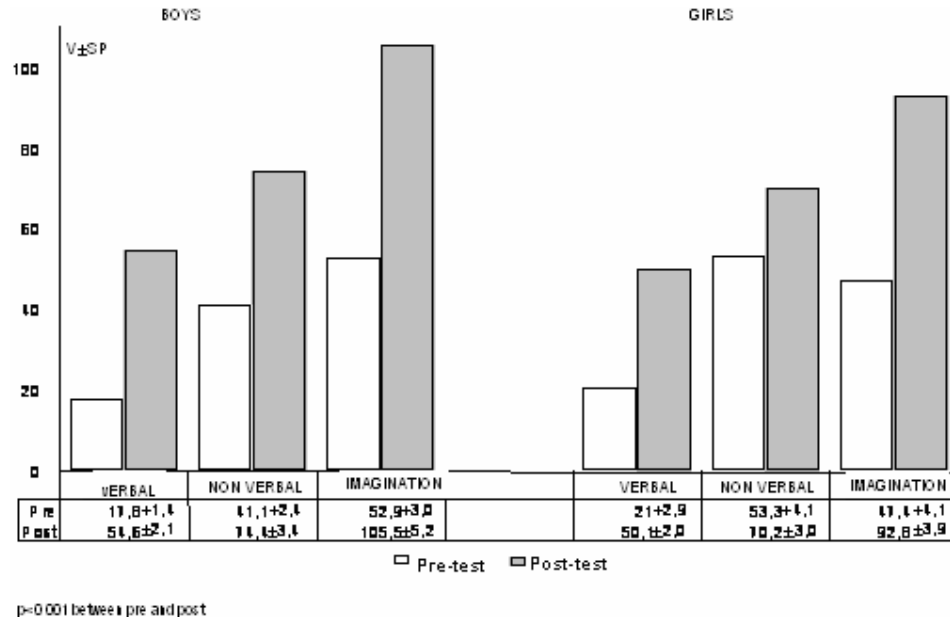
The correlation of verbal and non verbal indexes of the boys increased after the impact of the pedagogical program (correlation coefficient turned from 0,65;  $p < 0,001$  to 0,87;  $p < 0,001$ ) (picture 16). The correlation of imagination and non verbal tasks slightly weakened (turned from  $r = 0,48$ ;  $p < 0,03$  to  $r = 0,42$ ;  $p < 0,01$ ), while the correlation of imagination with verbal tasks slightly increased (respectively from  $r = 0,48$ ;  $p < 0,03$  to  $r = 0,51$ ;  $p < 0,002$ ). This data also coincides with the changes of correlation noticed after the experimental program when the general survey of all studied pupils was performed.

Correlation between the tasks fulfilled by girls varied in a similar way, although the interrelation between verbal and non verbal tasks only slightly increased in comparison with the boys ( $r = 0,81$ ;  $p < 0,001$  and  $r = 0,87$ ;  $p < 0,001$ ). The

interrelation of girls' imagination with non verbal tasks contrary to boys increased ( $r = 0,57$ ;  $p < 0,001$  and  $r = 0,75$ ;  $p < 0,001$ ). The level of imagination interaction with verbal tasks similarly to the boys' case particularly increased ( $r = 0,47$ ;  $p < 0,006$  and  $r = 0,64$ ;  $p < 0,002$ ).

In consequence the presented data of correlation analysis concerning sex of the studied pupils tend us to make an assumption that the sex factor has no marked influence before and after the experimental impact.

An interesting tendency was noticed after performing comparative analysis of imagination and divergent thinking (verbal and non verbal) indexes of boys and girls which is captured in picture 9.



**Picture 9.** Total alterations of thinking and imagination averages of boys and girls after the impact of experimental program

We see that the evaluation off all verbal tasks fulfilled by girls is better before the experiment in comparison with boys (respectively 21 (2,9) and 17,8 (1,4)); however, statistically this difference is not important. The total evaluation of non verbal tasks before the experiment differed much significantly: the result of girls being 53,3 (4,1), while of boys – 41,1 (2,4) points.

Before the experiment the total evaluation of imagination tasks of the boys was higher (respectively 52,9 (3,0) and 47,4 (4,1)); however, this difference only indicates specific tendencies as being statistically unreliable.

The alterations of boys and girls mentioned above slightly changed after the experiment. The total score of verbal tasks of boys was higher that that of girls (54,6 and 50,1), although this difference had no significance statistical evaluation ( $t = 1,55$ ;  $p > 0,05$ ). The total evaluation of non verbal tasks of boys was also higher (74,4 and 70,2), however it again did not differ greatly from that of girls. The total score of imagination indexes differed mostly after the experiment and was evaluated as following: of boys – 105,5 (52) points, of girls – 92,8 (3,9) points. However, this difference did not reach the selected step of statistic significance although being very close ( $t = 1,95$ ;  $p > 0,05$ ).

In the issue the total scores of all tasks were higher among girls before the experimental impact; however, after the experiment the situation changed contrariwise.

This tendency determined by statistic analysis was self-evident during the experimental teaching: boys gained an advantage towards girls in activity, ingenuity, the originality and plurality of works done. Several reasons explain such results. One of them is the stereotypes concerning the sex functions formed in the early childhood. It is estimated that they consciously start developing in the family (Armanavičiūtė, 1998; Juodaitytė, 2002; Grakauskaitė-Karkockienė, 2002). Education specialists temporise with parental interests and quite often educate children in accordance with well-established stereotypes of behaviour which determine which model of behaviour is suitable for boys (e.g. constructional and dimensional games) and which is best for girls (e.g. playing with dolls, housewifery, etc.). Moreover, our culture itself is partly responsible for the views of our educators, thus boys are stimulated to learn mathematics, to try for the carriers in technologies or computers; the exposition of feelings inappropriate for them, etc. Reverie, romanticism and emotionality are the features labelled on girls (Вигорова, Семенов, 1993; Бужигеева, 2002). Psychosocial stereotypes were contravened during the experiment, thus the motives and activity of boys' actions changed. The greater prominence on the development of the functions of right brain hemisphere put during the sessions had greater influence on the indexes of boys' creativity which were lower. The research results indicated that processes of personality development of boys were more flexible than those of girls. Boys became more active and initiative with evidently formation of free and unrestricted skills of self-expression.

The correlation analysis was carried out trying to evaluate the interrelation of separate indexes of general creativity with the indexes of fairy tales by calculating the correlation coefficient of Pearson; the reliability level of coefficient was determined as well.

The evaluation of interrelations quantitative index of fairy tales with creativity parameters indicated that the strongest link was determined with imagination ( $r = 0,65$ ;  $p < 0,001$ ). The interaction of this index with research tasks of non verbal thinking was weaker ( $r = 0,51$ ;  $p < 0,001$ ).

The weaker interrelation of quantitative index of fairy tales with non verbal tasks showed up (respectively  $r = 0,55$ ;  $p < 0,001$  and  $r = 0,46$ ;  $p < 0,001$ ), and the link with verbal tasks became stronger after experiment ( $r = 0,51$ ;  $p < 0,001$  and  $r = 0,58$ ;  $p < 0,001$ ).

Especially strong interrelation is fixated between quantitative and qualitative indexes of fairy tales ( $r = 0,96$ ;  $p < 0,001$ ) indicating that they are much correlated with each other and may identify one another.

We wanted to evaluate the way the experimental program had influenced the result alterations of investigated tasks, thus, we compared them in groups of fairy tales' indexes of different levels. To that end we divided all studied pupils into two groups according to the quantitative index of fairy tales (general amount of functions). First group consisted of people with the above mentioned index of fairy tales being below average, the second group consisted of people with the same index being above average. Before the experiment we compared the total evaluations of verbal tasks worked out in separate groups of quantitative index of fairy tales and noticed that verbal tasks were evaluated in 14,97 (1,7) points in the first group where the quantitative index of fairy tales was evaluated from 0 to 4 points ( $n = 38$ ); meanwhile the evaluation of verbal tasks in the second group ( $n = 30$ ) where the quantitative

index of fairy tales was evaluated from 5 to 11 points was statistically reliable ( $p < 0,001$ ) and proved to be higher – 24,8 (2,46). After the experiment the evaluation of verbal tasks in the first group varied from 14,97 (1,7) to 50,28 (2,34) points (valuation increased in 35,3 points); while the increase of this index in the second group was slightly lesser (increased in 30,6 points), although it was also significant, that is, it increased from 24,8 (2,46) to 55,46 (1,49) points ( $p < 0,001$ ). After the experiment the difference of this index between the groups mentioned above was not statistically reliable (respectively 50,28 (2,34) and 55,46 (1,49) points). This indicates that those pupils whose general evaluation of verbal tasks was lower before the experiment (their quantitative indexes of fairy tales were lower as well) were more influenced by the experimental program comparing verbal skills of all studied pupils in the context of quantitative index of fairy tales.

Slightly lesser changes were noticed in fulfilment of non verbal tasks. Before the experiment the non verbal tasks in the first group were evaluated in 39,04 (3,1) points, in the second group – 56,26 (3,07) points ( $p < 0,001$ ). However, after the impact of experimental program the above mentioned index in the first group increased to 70,18 (3,86) points (altered from 39,44 (3,11) to 70,18 (3,86) points ( $p < 0,001$ )), and in the second group the increase was slightly lesser – 75,23 (1,73) points ( $p < 0,001$ ). The difference between the groups after the employed program of pedagogical impact was also statistically unreliable (respectively 70,18 (3,86) and 75,23 (1,73)).

The indexes of imagination varied mostly. In the first group of studied pupils the total evaluation of imagination indexes before the experiment was 38,71 (2,4) points, and after the experiment this index ( $p < 0,001$ ) increased to 92,52 (5,2) points in a statistically reliable way (difference amounted at even 53,8 points). Slightly lesser but rather significant changes were noticed in the second group of studied pupils where the total score of imagination indexes altered from 64,96 (3,16) to 108,5 (3,19) points ( $p < 0,001$ ); however, in contradiction to both first cases the difference between the groups after the experiment remained statistically reliable although being of slightly lower level ( $p < 0,05$ ).

During the experiment pupils played a lot with specially prepared “Propo cards”. Other table games related to fairy tales were also popular. The purpose of games is to expand and deepen the knowledge of studied pupils about the plot and structural elements of fantastic tales in practical level. As every “Propo cards” represented a separate function of fantastic fairy tale it tried to pay pupils attention into objects of fairy tale which are not sufficiently emphasized in the textbooks of the Lithuanian language for primary school, e.g. a considerable attention was paid to the discussions about extraordinary helpers, gift givers, magic objects, the transformation of personages, etc. On that score, of course, more functions had to appear in the texts created by pupils, however, their amount is limited by the fact that pupils were not acquainted with all functions of fairy tales. Therefore, the correlation of pupils’ imagination and quantitative indexes of fairy tale is conditional: quantitative value of the texts created by third-formers is more dependable on the gained knowledge about the fantastic fairy tales and realization of their functions. The fact that correlation between quantitative index of fairy tales and imagination weakened after the experiment supports the latter idea.

The analogous comparisons of the total indexes of applied tasks were carried out in the groups of different level distributed according to the *qualitative* index of fairy tales (cognitive complexity of fairy tale). In this case the first group consisted of pupils with the evaluation of qualitative index of fairy tales ranging from 0 to 7 points

(n= 33), and the second group consisted of pupils with the valuation of above mentioned index ranging from 8 to 28 points (n = 35).

Comparing the alterations of these groups of verbal tasks evaluated by the total score we notice that the evaluation of verbal tasks in the first group before the applied pedagogical impact amounted in 13,63 (1,8), and in the second group – 24,65 (2,14) points ( $p < 0,001$ ). After the appliance of experimental program the impact on the fulfilment of verbal tasks was greater in the first group where the studied index altered from 13,63 (1,8) to 48,18 (2,39) points ( $p < 0,001$ ). Here the difference of 34,5 points is captured. This index altered from 24,65 (2,14) to 56,71 (1,55) points ( $p < 0,001$ ) in the second group where the evaluations of quality of fairy tales were better; however the data difference was much lesser in this group – 32 points. In this case the difference of evaluation of verbal tasks after impact program remained reliable (respectively 48,18 and 56,71 points;  $p < 0,004$ ) contrary to the groups of quantitative level of fairy tales.

The research participants got acquainted with the variety of fairy tales' functions in the course of the game and started consciously employ them in the development of their own created plots. Consequently the notional charge of functions of newly created texts increased. The correlation of verbal indexes and qualitative complexity of the fairy tale was strengthened by the methods applied through the course of experiment: the pupils developed the skills of divergent thinking through transformation of fairy tale plot, creation of a new text, and especially through solving of fairy tale problems and discussing the outcomes of event, etc.

Other correlations between cognitive complexity of created fairy tales and parameter indexes of creative personality may be commented in the analogous manner.

The alterations of non verbal tasks after applied program in comparison with verbal tasks were slightly lesser but also much significant: in the first group of studied pupils they range from 37,6 (3,29) to 67,81 (4,04) points ( $p < 0,001$ ), in the second group – from 55,6 (2,83) to 76,74 (2,12) points ( $p < 0,001$ ). The increase in results in this case was respectively 30,2 and 21,1 points, however, the difference between groups remained statistically significant ( $p < 0,05$ ).

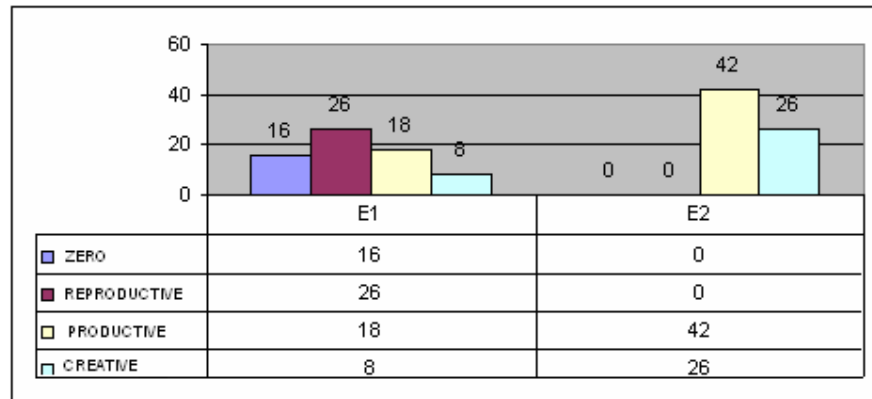
Again after the impact of experimental program the most significant alterations in both groups noticed among the imagination indexes. They changed in the following order: in the first group of studied pupils they ranged from 37,63 (2,72) to 91,12 (5,88) points ( $p < 0,001$ ), in the second group – from 62,22 (2,97) to 107,54 (2,9) points ( $p < 0,001$ ). Consequently, the total evaluation of imagination tasks performed by first group of research participants improved to 53,34 points and the same index of the second group to 45,32 points; however, the difference between the groups remained statistically reliable (in the first case before the impact it was 99,9% ( $p < 0,001$ ), and in the second case - 99% ( $p < 0,01$ )).

The results indicate that the alterations of tasks of creative thinking and imagination were similar in both qualitative and quantitative groups of fairy tales' indexes.

2. *“Effect of experimental teaching on the cognitive complexity of fairy tales created by older primary school pupils.”* The fact that some children wrote a longer or shorter narrative which had no features characteristic to fairy tales at all (zero level) was found out after the pre – experimental evaluation of pupils' created fairy tales. The texts meeting the minimal requirements of the fairy tale genre were divided into three levels of creativity, that is, reproductive, productive and creative. The impact of



experimental program on the development of texts written by the research participants is reflected in picture 10 with E<sub>1</sub> indicating starting results and E<sub>2</sub> showing post-experimental survey.



**Picture 10.** The distribution of pupils' created fairy tales in accordance with the creativity levels at the beginning and at the end of the experiment.






Positively varied quality of fairy tales' plots is especially evident in the texts ascribed to the creative level. The participants of this group were able to modify, change and associate available images and on the same token create new situations, spectacular pictures of personages. Knowledge about fairy tales gained during the sessions, developed visual thinking and enriched creative imagination allowed the studied pupils to imagine a successive development of events from the beginning to the end and to determine the causality of events.

The fairy tales created by pupils at the end of the experiment are characterised by the originality of the plots, the plurality of details and improbabilities; the narrative is clear and understandable, the stylistic elements of folk tales are used intentionally.

Astonishing changes are not determined in grouping the fairy tales created by studied pupils into the levels according the cognitive complexity of the texts (table 5).

Table 5

**The distribution of cognitive complexity of fairy tales created by studied pupils at the beginning (E<sub>1</sub>) and at the end (E<sub>2</sub>) of the experimental teaching**

Basic levels	Cognitive complexity	Texts created		Dynamics of absolute frequencies
		E <sub>1</sub>	E <sub>2</sub>	
0	No fairy tale	15	—	E <sub>1</sub>  E <sub>2</sub>
I	5 – 12 points	35	5	E <sub>1</sub>  E <sub>2</sub>
II	13 – 24 points	15	16	E <sub>1</sub>  E <sub>2</sub>
III	25 – 32 points	3	31	E <sub>1</sub>  E <sub>2</sub>
IV	33 – 61 points	—	16	E <sub>1</sub>  E <sub>2</sub>

As it was mentioned before the research performed by T.V. Zelenkova (Зеленкова, 2001) in Republican school in Russia determined that the cognitive complexity of fairy tales created by older primary school pupils ranges from 45 to 102 points. After the comparison of T. V. Zelenkova data and our results received after the implementation of experimental program we should not rejoice at evident achievements but look for the reasons why the cognitive complexity of fairy tales created by our pupils is of lower level. The main reason of such backwardness is that the experimental teaching was applied only for one year period. If the primary creativity of primary school pupils with the help of fairy tales were developed with such intensity since the first grade the results, of course, would be better.

In the fifth section of the third part named “*Results of experimental education in the aspect of qualitative analysis*” the influence of creative works related to fairy tales on the personal alterations of the studied pupils is evaluated; the things which according to A. Juodaitytė (2003) had influence on helping a child to understand the surroundings, to embody one self in it as a man and a creator, and to develop one’s social – cognitive skills were emphasised.

Referring to the analysis of pedagogical and psychological literature on the revealed phenomenon of fairy tales and its impact on developing personality chapter 1.2 of this dissertation points out that reading, listening and creating of fairy tales stimulates both physical and spiritual activity of a child, helps a child to adapt easily to the social frame, to overtake the values common to all human beings (anthropocentric values) and forms the ability to understand a fellow being, the feelings of independence, self-confidence, etc.

The creativity of children, mental activity, creative and productive activity, harmonious development of emotions and will are very much dependable upon the

interrelation of pupils and educators, upon the sensation of self-worth of a child, upon the ability of an educator to create optimal conditions for natural, healthy and joyful everyday frame and activity (Dumčienė, 2001); therefore, it was relevant to us to evaluate the following factors stimulating the personal development of a child:

- Interrelation of pupils and educators;
- Individual personal alterations of a child;
- Interrelations between pupils.

In order to find out the factors of effectiveness of experimental program and optimal limits of its' functioning (Merkys, 1999) through *the interviews and discussions* with the teachers participating in the experimental program their gained pedagogical experience was analysed and outlined when they solved pedagogical situations, the problems of children' communication and partnership with the help of fairy tales sustaining a constructive correlation between pupils and educators. *The individual interviews* with the studied pupils helped to relate the plot interpretation of their created fairy tales with personal experience and the aspect of child's personality display.

We state that:

- Fairy tales' lessons stimulate constructive correlations of educator-pupils and pupils-pupils which are supported by sincere and emphatic communication; this, in turn, has influence on the positive changes in the child's behaviour.
- With the help of fairy tales it is possible to correct the self-opinion of problematic children (the ones who lack attention, are hyperactive, are unbalanced socially, of upset character), their relationship with friends, parents and teachers, to make influence to the inner state of children:
  - to implant a better self-opinion to those who do not acknowledge their role in the group sufficiently enough;
  - to help the children with self-overestimation to be more adequate towards themselves.
- The fairy tale created by a child in the emotional aspect gives a perfect opportunity to the educators to know psychological aspects of his inner world, to find out social problems and to determine individual approaches towards a child.

Referring to the thoughts of A. Juodaitytė (2003) that children need reliable helpers and guards giving a helping hand in time of need, providing with new impulses for true-life objectives and decisions by their own example of behaviour and lifetime, we state that one of the most appropriate ways of educational help in the primary school is reading, analysis, interpretation and creation of fairy tales. Durable experience is decoded in the texts of fairy tales which "is discovered by mankind not a single time. The old truths are forgotten, and later they are missed. Thus, nowadays the wisdom of fairy tales sounds in a new way. We need them like a cultural heritage of our ancestors, a guard of world cognition"(Kerbelytė, 1997, p. 124).

## CONCLUSIONS AND RECOMMENDATIONS

1. The statistic analysis of data on experimental impact of creativity development in older primary school pupils with the help of fairy tales which confirmed the hypothesis that positive improvements of creativity might be achieved when the knowledge of primary school pupils about the fairy tales is expanded and deepened in practical and theoretical level, when the potentialities for the development of divergent thinking and imagination, for nurturance of sense of humour, emotionality and empathy of pupils provided by textbooks of the Lithuanian language for III – IV forms are realized, and when the sessions of extra education are purposefully used.

2. The analysis of the tasks provided in the textbooks of the Lithuanian language (“Šaltiniai” and “Šaltinėliai”) determined that the majority of literary tasks are meant for the activation of left brain hemisphere which is responsible for logical thinking. The amount of such tasks is 3-4 times bigger than of those related to the development of imagination, proceeding of non verbal information, nurturance of emotionality and reverie.

3. During the classification of the tasks connected with the fairy tale theme according to the degree of creativity provided by textbooks of the Lithuanian language we distinguished three didactic components of fairy tales’ creation: *reproductive, productive and creative*. The tasks of creation teaching are also grouped according to the form of content expression. According to this aspect created our own system of classification. In accordance with the form of self-expression we projected *non verbal, verbal* (spoken and written) and *composite* models. Creative activities of fairy tales’ creation are dominant in I-IV forms (53%). The tasks stimulating the productive activities (24%) and reproductive didactic models (23%) would take the second place. Such proportions of creative, productive and reproductive tasks were deliberately chosen by the authors of textbooks of the Lithuanian language for I-IV forms. The course of experimental teaching had no intention to find out if the domination of the tasks requiring creativity was a universally justifiable subject. However, we noticed that pupils earlier being passive with weak learning motivation, indifferent to fairy tales and their creation started to change their opinion and began creating more interesting and much complicated texts when passed the stage of reproductive level. Some of advanced pupils remained in the level of productive creativity.

4. The most suitable methodology for the statistical evaluation of pupils’ created fairy tales is the one created by T. V. Zelenkova. It is necessary to refer to the ideas of such scientists as A.A. Aarne and S. Thompson, V. J. Propas, B. Kirbelytė, G. J. Botvinas and B. Sutton-Smith for the affectivity of text interpretation and teaching project.

5. The primary content analysis of fairy tales created by third and fourth – formers revealed that the ability to create fairy tales of older primary school pupils is of low level: they create stories referring to their experience or finish the texts with ending formula of fairy tales; they insert few elements characteristic to folk tales; usually the fairy tales created by pupils have elementary plots with primary situation, action of hero and result; the functions of fairy tale are not expanded, sometimes just slightly evident, the aims of the hero are not always clearly seen, lacks of artifice. For this cause the fairy tales created by third and fourth-formers reach only I or II basic level of cognitive

complexity of fairy tale, that is, the fairy tales created by our 9-10 form pupils coincide with the analogous creative work of 6-7 year old children from foreign countries.

6. The reasons of low level of pupils' created fairy tales are determined: too little attention is paid to the functions of helper, magic objects, heroes' challenges, etc. during reading, analysis and interpretation of fairy tales.

7. The correlation of creative thinking and imagination with qualitative and quantitative indexes of fairy tales of both boys and girls before the experimental impact was the same as observing all studied pupils together (correlation coefficient among boys ranged from 0,53;  $p < 0,001$  to 0,67;  $p < 0,001$ , among the girls – from 0,48;  $p < 0,005$  to 0,78;  $p < 0,001$ ). The same tendencies remained after the experimental impact as well. The correlation among boys ranging from 0,57;  $p < 0,001$  to 0,27;  $p < 0,05$  and among girls ranging from 0,76;  $p < 0,001$  to 0,51;  $p < 0,005$  was fixated both of all studied pupils and in groups of boys and girls. The assumption about the light influence of sex on above mentioned correlations is affirmed again.

8. The following unexpected tendencies showed up in the course of experimental research:

- Total scores of all tasks fulfilled by the girls were higher before the experimental impact; after the experimental impact the situation changed vice versa;

- The program of experimental teaching had stronger influence on pupils with lower indexes of creativity parameters and poor plots of fairy tales. Experimental program also had a positive effect on the group of studied pupils with higher than average distribution of indexes of calculated parameters, however, evident improvements does not make an impression of sharp increase.

9. The experiment results assuredly indicated the effectiveness of the project designed for the creativity development in primary school pupils:

- The distribution of *creativity levels* before the experimental teaching positively altered after it: the number of zero level texts decreased from 16 to 0; the amount of creative level texts increased from 8 to 26;

- The positive improvements of cognitive complexity of created fairy tales, that is, the alteration of quantitative (number of functions) and qualitative (notional charge of functions) indexes were determined. The cognitive complexity was *Mdn* = 7,5 points at the beginning of research and 27,5 points at the end of research;

- *The plots of pupils' created fairy tales altered in quality* because new and more interesting personages, complex situations related to the actions and behaviour of heroes were presented; in the process of fairy tale creation pupils were able to reform gained knowledge and compose new and original combinations; thoughts are expressed coherently; story episodes are logically related to each other; the nodus, culmination and denouement are explicit; the story content is emotional and similar to the folklore speech style;

- *The number of sentences* in the story texts increased in approximately 2,8 times comparing the data of the beginning and the end of experiment, and the amount of words employed increased in 3,3 times.

10. The positive alterations of social and communication skills between pupils in the course of collective creative activity, that is, solution of problems and conflicts, initiative, activity, advertence, tolerance, attentiveness, respect towards other, and ability to command, were determined naturally observing.

Self-confidence, sincere intercourse of communication and partnership allow revealing the creativity.

11. With the help of fairy tales it is possible to correct self-evaluation of problematic children (lack of attention, being hyperactive, of unbalanced sociability and upset character), their relations with friends, parents, teachers, to effect the inner state of children:

- To implant a better self-opinion to those who do not acknowledge their role in the group sufficiently enough;
- To help the children with self-overestimation to be more adequate towards themselves.

12. In the course of fairy tale creation through the picture of a hero a child unconsciously convey personal experience, express his individual feelings and approach to the surroundings.

In reference to the research results and conclusions we present the following **recommendations** in the creativity development of primary school pupils with the help of fairy tales:

1. It is necessary to carry out special preparation of pupils for the comprehension and understanding of a fairy tale. Therefore, it is essential *to employ all possible means* in developing divergent thinking and imagination of pupils, nurturing emotionality, empathy and sense of humour during the lessons. More attention to comparison, discussions of humoristic stories and stimulation of figurative thinking should be paid during the lessons of the Lithuanian language.

2. The fantastic element should be more emphasized in the lessons of reading, analysing and interpreting fairy tales.

3. Great attention should be paid to theoretical acquaintance of pupils with fairy tales, the interchange of didactic models and individual nurturance of creativity profile while educating the ability of primary school pupils to create the fairy tales of productive and creative level.

4. If the educators desire to reach positive improvements in creativity of pupils they should themselves demonstrate artifice and ingenuity during the presentations of fairy tales to the primary school pupils and to employ fairy tales in the development of pupils' creative skills.

5. The scientists of language and literature should analyse the pupils' created fairy tales in the aspects of genre, structure, figurativeness, etc., and announce the results of analysis of such texts in the press.

## SANTRAUKA

### *Temos aktualumas*

Lietuvos švietimą reglamentuojančiuose dokumentuose – *Švietimo koncepcijoje* (1993), *Lietuvos bendrojo lavinimo mokyklos bendrosiose programose* (1997) – pažymima, kad viena iš aktualiausių šiuolaikinės pedagogikos siekiamybių – kūrybingai mąstančios asmenybės, tvirtomis etinėmis ir estetinėmis nuostatomis gebančios įveikti gyvenimo prieštaravimus ir šiandieniniame skubos pasaulyje randančios savo vietą, ugdymas. Tuo tikslu būtina ugdyti kūrybinį mokinių gebėjimą išgyventi grožį bei juo džiaugtis, lavinti jų jausmus, puoselėti gebėjimą nustebti, stebėtis ir kelti naujus klausimus, norą aiškintis įvairius reiškinius, t.y. žingeidumą, kuris būtinas formuojant mokymosi visą gyvenimą motyvaciją.

Kaip teigia vaikystės pedagogikos tyrinėtoja A. Juodaitytė, žmogaus vaikystei būdingi pasaulio pažinimo būdai šiandien sudaro kognityvinio-sąveikaujančio mokymo(si) pagrindą, kuriuo būtent ir grindžiama humanistinio ugdymo sistema, orientuota į žmogų kaip aktyvų socialinį individą, į jo interesus, poreikius, patyrimą bei natūralią sąveiką su aplinka (Juodaitytė, 2002). Tačiau vaikai pastaruoju metu vystosi pabrėžtinai realistiniame ir racionalistiniame pasaulyje, kuriame jų intuityvūs, dažnai net neverbalizuoti vaizdiniai, spėliojimai taip ir lieka nepanaudoti. Pasak vokiečių pedagogės ir psichologės E. Blatman (Blatman, Kišnikas, 2000), nūdienos civilizacijos varikliai yra valia ir protas, todėl įvairiais būdais skubama įsibrauti į nuostabų vaikystės pasaulį – vaikai suaugusiųjų užimami ir valdomi, ruošiami gyvenimui, vos ne nuo lopšio siūlant žaidimus intelektui, bet ne vaizduotei, jausmams lavinti. Mat europietiškoje visuomenėje itin vertinamas loginis mąstymas, o intuicija ir vaizdinis mąstymas tarsi pamirštami (Зденек, 1997). Analogiška mintis rutuliojama knygoje *Training Creative Thinking* (1997), kur pabrėžiama, kad vaiko kūrybiniai gebėjimai, jo fantazijos, sumanumo dėka auga, plėtojasi nuo gimimo, bet tik tol, kol jis patenka į mokymo sistemos reguliuojamą aplinką. Čia pripažįstama tik tvarka ir logika, praktiškai nepaliekama jokių galimybių pasireikšti vaizduotės prasimanymams, jei daiktai egzistuoja ne tuose intelektiniuose kontekstuose, kuriais taip didžiuojasi mokymo sistema. Pradedant pradine ir baigiant aukštąja mokykla, kiekvieno asmens kūrybiniai gebėjimai dažnų dažniausiai slopinami, jau nekalbant apie jų skatinimą: ugdytojai vis stengiasi nusakyti, apibrėžti, kaip vaikui ar paaugliui vystytis. Taigi, ruošdama ugdytinį gyvenimui, mokykla jį tarsi išspraudžia į realaus praktiško gyvenimo rėmus, o tuo pačiu trikdo jo dvasinę pusiausvyrą, žlugdo kūrybingumą (Lepeškieienė, 1996; Žilienė, 1997; Аллан, 1997), kuris atsiskleidžia pirmiausia pamėgtuose užsiėmimuose, svajonėse, humoro jausmu, savo nuomonės turėjimu, laisvu ir nepriklausomu mąstymu, pasitikėjimu savimi” (Petruolytė, 2001, p. 25). Kas vaikui nauja, dažniausiai nėra nauja kultūra, tačiau kūrybinės veiklos procese jo mąstymo atskleisti nauji dalykai be galo reikšmingi jo paties dvasinei kultūrai ir veiklos kūrybinei biografijai (Jovaiša, 2001; Juodaitytė, 2003). Vadinasi, svarbu ne tai, ką sukuria vaikas, bet tai, kaip jis geba kūryboje išreikšti save, savo svajones ir fantazijas.

Pedagoginėje ir psichologinėje literatūroje vaikų kūrybingumo ugdymui pateikiama įvairių metodų, tarp kurių išskiriamos pasakos ir jų kūrimas (Jones, Buttrey, 1990; Карлгрен, 1992; Dumčienė, 2001; Petruolytė, 2001; Rodaris, 2001; Ермолаева, 2001; Тамберг, 2002). Pasakos atitinka vaikų prigimtį: jos dinamiškas, naivumas, vaizdingumas yra tie stimulai, kurie žavi vaiką. Kaip teigė prieškarinės Lietuvos pedagogas J. Skrebys, „vaiko įgytasis pasaulio pažinimas toks

mažas, bet noras jį pažinti toks didelis, kad vaikas puola visur, kur tik jaučia gausią atsakymą į vieną ar kitą klausimą. Pasaka jam atskleidžia dar nežinomus horizontus, kurie tačiau turi realistinę atramą jame pačiame. Pasakojamųjų įvykių veiksmas, emocijos yra pasakos realistiški bruožai, kurie įgalina pasaką vaikui suprasti” (žr. Karčiauskienė, 1997, p. 184). Būtent pasakos struktūroje vaikas išvelgia savo vaizduotės sandarą ir kartu ją lavina, susikurdamas vieną iš būtiniausių priemonių pasauliui pažinti, realybei įvaldyti, o tai ateityje jam leis „tą patį metodą pritaikyti visose patirties srityse, kur tik prireiks kūrybinės intervencijos” (Rodaris, 2001, p. 165).

Lietuvoje viena pirmųjų vaikų kūrybingumo ugdymo pasakomis ikimokykliniame amžiuje galimybes teoriškai ir praktiškai pagrindė M. Brėdikytė (2000), o I-II klasėje – V. Schoroškienė (2001). Atsižvelgiant į šių amžiaus tarpsnių vaikų kalbinės raiškos gebėjimus, minėtų mokslininkų tyrimai susiję su žodinės saviraiškos ugdymu ir kūrybinės motyvacijos puoselėjimu. Tuo tarpu vienas iš lietuvių kalbos ugdymo ir literatūrinio lavinimo uždavinių III-IV klasėje – mokyti vaikus reikšti mintis ir jausmus rašytine kalba (*Lietuvos bendrojo lavinimo mokyklos bendrosios programos*, 1997). Tad dirbant su vyresniaisiais pradinukais atsiveria platesnės pasakų panaudojimo galimybės vaikų kūrybingumui ugdyti: žodinę veiklą galima derinti su pasakų kūrimu raštu, nes būtent pasakos kūrimas ir jos užrašymas – vienas pačių vertingiausių kūrybinės saviraiškos būdų (Stein, Glenn, 1979; Sutton-Smith, 1979; Kempers, Edwards, 1986; Оклендер, 1997; Зинкевич-Евстигнеева, 1998). Kurdamas pasaką raštu, vaikas, nevaržomas kitų dėmesio ir nuomonės, gali laisviau fantazuoti, labiau pasinerti į apmąstymus, todėl kūrybiškiau mąsto ir originaliau bei įdomiau kuria įvairiausias idėjas. Tačiau kiekvienas mokinys, derinant intuityvųjį ir sąmoningąjį pasakos suvokimą, turi įgyti tam tikrą kiekį teorinių žinių, būtinų saviraiškos motyvacijai tenkinti, pasakai sukurti. Kadangi pradinių klasių mokinių gyvenimiška patirtis nedidelė, o teorinės žinios apie pasakos struktūrą, personažus, konfliktų sprendimo būdus ir kt. negausios, tai ši problema, susijusi su kūrybingos asmenybės puoselėjimu, sprendžiama pasitelkiant konkrečius vaikų darbų vertinimo kriterijus.

Teorinius pasakų skaitymo Lietuvos pradinėje mokykloje pagrindus padėjo J. Budzinskis, J. Martynaitis, P. Naujokaitis (1963). Disertaciniame darbe, projektuojant konkrečių užsiėmimų turinį ir struktūrą, atsižvelgta į lietuvių mokslininkų (Jakubauskienė, 1973, 1974; Masiulis, 1996, 1999, 2001; Schoroškienė, 1997, 1998, 2000) ir mokytojų praktikų (Grevienė, 1995; Mejerienė, 1995; Vyčienė, 1995; Vinickienė, 1996, 1997; Vaicenavičienė, 1997; Vaičekauskienė, 1999; Visockienė, 1999) didaktines rekomendacijas. Taip pat remtasi latvių (Čaklā, 1982; Rudzītis, 1988; Jansons, 1988; Lieģinace, 1992; Andersens, 1995; Miķelsone, 1997; Freiberga, 1997; Zeļcermans ir Rogājeva, 1998), rusų (Бибко, 1986, 1987, 1990, 1991, 1996; Кубасова, 1991; Комбарова, 1992; Львов, 1993; Зонепина, 1997; Михайлова, 1997; Безносикова, 1999; Галимова, 2001; Медведева, 2001; Алексеева, 2001; Попова, 2001; Циганкова, 2001) ir vakarų šalių (Applebee, 1973, 1975; Sachs, 1974; Rumelhart, 1975; Sutton-Smith, 1975; Bergold, 1976; Favat, 1977; Kuczaj, 1977, 1981, 1983; Stein, 1979, 1982; Gould, 1982; Beck, 1989; Georges, 1989; Smith, 1991, 2000; Bryk, 1992; Goldstein, 1995; Debra, 2000; Louis, 2000; Wells, 2000; Dim Sum, 2002; Teale, 2002; Bernson, 2003; UT AH LESSON PLANS, 2000) mokslininkų ir praktikų patirtimi pasakų panaudojimo pamokose klausimais.



Tačiau daugelio minėtų autorių didaktinės rekomendacijos pasakų tema tiesiogiai nesiejamos su kūrybingumo ugdymu, todėl galima teigti, kad pasakų panaudojimo galimybės ugdant mokinių kūrybingumą pasakomis neišnaudotos.

Tyrimo *objektas* yra III–IV klasės mokinių kūrybingumo ugdymas pasakomis gimtosios kalbos vadovėlių „Šaltinių“ ir kitos alternatyvios medžiagos pagrindu.

Tyrimo *dalykas* – III–IV klasės mokinių kūrybingumo kintamųjų – divergentinio mąstymo, vaizduotės lavinimo, humoro jausmo – puoselėjimo ir kuriamų pasakų kognityvinio sudėtingumo tarpusavio sąveika.

*Problema.* Neištirtos pradinėjų klasių mokinių kūrybingumo ugdymo pasakomis pedagoginės-psichologinės sąlygos.

*Hipotezė.* Plečiant ir gilinant pradinėjų klasių mokinių žinias apie pasakas teoriniu ir praktiniu lygmeniu, realizuojant lietuvių kalbos mokymo priemonių teikiamas galimybes ugdytiniui divergentiniam mąstymui ir vaizduotei lavinti, humoro jausmui, emocijoms ir empatijai puoselėti, kryptingai išnaudojant papildomojo ugdymo užsiėmimus, pasiekiami teigiami kūrybingumo poslinkiai.

*Tyrimo tikslas.* Ištirti su pasakomis susijusių kūrybinių darbų įtaką III–IV klasės pradinukų kūrybingumo kaitai.

#### *Tyrimo uždaviniai:*

1. Atlikti kūrybingumo sampratos ir jaunesniojo mokyklinio amžiaus vaikų kūrybingumą skatinančių psichologinių komponentų analizę.
2. Statistiškai pagrįsti pradinėjų klasių mokinių kūrybingumo ugdymo pasakomis problemos aktualumą: ištirti faktines antrosios ugdymo pakopos pradinėjų klasių mokinių galimybes suvokti ir kurti pasakas.
3. Išsiaiškinti, kaip pasakos tema pateikiama pradinėms klasėms skirtose lietuvių kalbos mokymo priemonėse ir kokias prielaidas mokinių kūrybingumui puoselėti pasakomis teikia lietuvių kalbos vadovėlių medžiaga.
4. Sudaryti asmenybės kūrybingumo lavinimo pasakomis programą ir, taikant ją ugdymo procese, patikrinti ir įvertinti jos efektyvumą, statistiškai pagrįsti hipotezę.
5. Parengti teorines išvadas ir praktines rekomendacijas.

#### *Tyrimo metodai:*

1. Teoriniai: edukologinės, psichologinės, literatūrologinės ir metodinės literatūros analizė ir apibendrinimas; lietuvių kalbos mokymo priemonių pradinei klasei kiekybinė ir kokybinė analizė leido apibrėžti pradinėjų klasių mokinių kūrybingumo ugdymo pasakomis paradigmą ir išskirti pagrindines dimensijas.
2. Empiriniai:
  - pedagoginis *stebėjimas* ir *pokalbis* natūraliomis sąlygomis, siekiant kokybiškai įvertinti su pasakomis susijusių kūrybinių darbų įtaką vaikų asmenybiniams pokyčiams;
  - *testavimas*, kurio metu iš anksto sukonstruotų ir pagrįstų etaloninių užduočių pagrindu reliatyviai įvertintas mokinių individualių savybių kiekybinės išraiškos laipsnis (Merkys, 1995);

- mokinių sukurtų pasakojamųjų *tekstų aspektinė ir sisteminė analizė*.
3. Pedagoginis eksperimentas.
  4. Statistinis duomenų vertinimas. Statistinė tyrimo duomenų analizė atlikta naudojant statistinių duomenų apdorojimo paketus SPSS for Windows ir STATISTICA. Taikyti šie statistiniai metodai: Kolmogorovo–Smirnovio testas matuojamų dydžių normaliajam pasiskirstymui nustatyti (kadangi pagal šį testą visi dydžiai turėjo normalų skirstinį, tolesnei statistinei analizei buvo taikyti įprastiniai parametriniai statistiniai metodai); vidurkių lygybės hipotezėms tikrinti taikytas Stjudento t kriterijus priklausomoms imtims (rezultatas laikytas statistiškai reikšmingu, kai paklaidos tikimybė  $p < 0,05$ ); dviejų kiekybinių požymių tarpusavio ryšio stiprumo įvertinimui skaičiuotas Pearson koreliacijos koeficientas.

#### ***Tyrimo organizavimo etapai:***

*Pirmajame etape* (2000-2001 mokslo metai), apibrėžus pradinių klasių mokinių kūrybingumo ugdymo pasakomis problemas, šalia mokslinės literatūros studijavimo, numatyti jaunesniojo mokyklinio amžiaus vaikų kūrybingumo matavimo parametrai ir metodika; sudaryta mokinių sukurtų pasakų identifikavimo ir vertinimo metodika. Atliktu pirminiu mokinių sukurtų pasakų vertinimu siekta gauti informacijos apie antrosios ugdymo pakopos pradinukų kuriamus pasakojimus, atkreipiant dėmesį į tai, ko stinga, kad mokiniai gebėtų išskirti pasaką iš kitų naratyvinių žanrų. Šiame tyrime dalyvavo 375 ketvirtųjų klasių mokiniai, lankantys bendrojo lavinimo mokyklas skirtingose Lietuvos vietose (miestuose ir rajonuose). Sukurtas pasakų nagrinėjimo ir mokymo jas kurti didaktinių modelių bankas.

*Antrajame etape* (2001-2002 mokslo metai) – lietuvių kalbos mokymo priemonių pradinei klasei užduočių analizė kūrybinio potencialo ugdymo aspektu. Pedagoginio projekto mokinių kūrybingumui ugdyti pasakomis parengimas, eksperimentinių mokymo planų ruošimas.

*Trečiajame etape* (2002-2003 mokslo metai) – pedagoginio eksperimento vykdymas. Eksperimentinės programos tikrinimas ir metodikos tobulinimas.

Pedagoginiame eksperimente dalyvavo trys trečiosios Šiaulių „Saulės“ pradinės mokyklos klasės (68 mokiniai), kuriose dirbo mokytojos pagal paruoštą eksperimentinę mokymo programą.

Eksperimentas vykdytas *linijiniu būdu* (Merkys, 1999; Kardelis, 2002), arba *nuosekliuoju metodu* (Jakavičius, 1998), kai tyrime nesudaroma kontrolinė grupė. Pradinių klasių mokinių kūrybingumo ugdymo pasakomis eksperimentu, vadovaujantis B. Bitino (1998) teiginiais, siekta realizuoti ir tyrimais pagrįsti mūsų projektą kaip vieną iš kūrybingumo ugdymo alternatyvų.

*Ketvirtajame etape* (2003–2004 mokslo metai) – eksperimentinės kūrybingumo ugdymo pasakomis programos užbaigimas ir jos poveikio patikrinimas. Tyrimas atliktas spalio mėnesį, kai pagal lietuvių kalbos mokymo programą ketvirtokai, arba tyrime dalyvavę trečiokai, apibendrino sukauptas žinias apie pasaką.

Gautų duomenų statistinė analizė, mokslinių išvadų formulavimas, praktinių rekomendacijų rengimas.

#### ***Disertacinio tyrimo ginamieji teiginiai:***

1. Maksimaliai išnaudojant lietuvių kalbos mokymo priemonių teikiamas galimybes mokinių kūrybingumui ugdyti ir kryptingai parengiant papildomų užduočių, tobulėja kūrybingą asmenybę formuojantys komponentai.

2. Pasakos kognityvinis sudėtingumas, t.y. kiekybiniai ir kokybiniai rodikliai, ir bendrojo kūrybingumo parametrai tarpusavyje yra susiję.
3. Būtinai nesudėtingas, bet nuoseklus teorinių žinių apie tautosakinės pasakos struktūrą pateikimas pradinėse klasių mokiniams, siekiant jų sukurtų pasakų kognityvinio sudėtingumo efektyvesnės dinamikos.

### ***Mokslinis naujumas ir praktinis rezultatų reikšmingumas***

Suprantant dabartinės mokyklos orientaciją į kūrybingą asmenybę, žinant situaciją, kaip ir kiek realizuojami mokyklai keliami uždaviniai, galima teigti, jog konkrečiais atvejais stinga žinių, ką ir kaip daryti kuo efektyvesniam rezultatui gauti. Pedagoginė informacija kūrybingos asmenybės ugdymo tema gana dažnai yra bendro pobūdžio, retsykiais net paviršutiniška. Šiame darbe, remiantis psichologine ir pedagogine medžiaga, pagrįsta antrosios ugdymo pakopos pradinukų kūrybingumo ugdymo pasakomis paradigma, ištirtas eksperimentinės programos poveikis mokinių kūrybingumo dinamikai. Orientuojantis į humanistinių ugdymo principus, akcentuoti ne tik kognityviniai, bet ir psichoemociniai vaiko raidos aspektai.

*Teoriniu aspektu* sudaryta moksleivių kūrybingumą nusakančių komponentų skalė. Ji turėtų talkinti vadovėlių autoriams, mokytojams, ieškantiems paveikesnių mokymo metodų ir būdų, veiksmingesnių lavinimo krypčių, galėtų būti naudinga, tobulinant pradinės mokyklos lietuvių kalbos ugdymo programas, mokymo priemones.

*Praktiniu aspektu* nauja tai, kad akcentuojamos tos „Šaltinėlių“ ir „Šaltinių“ užduotys, kurios turi daugiausia įtakos puoselėjant kūrybingą asmenybę. Siūloma kūrybinių teksto darbų sistema leis tobulinti pradinuko kalbos ugdymą, skatins kūrybinių teksto darbų plėtrą, padės tobulinti jų taikymo tradicijas. Paprastai kūrybinį vaikų potencialą ugdantys darbai lyg ir pamirštami pamokoje, nes jos metu siekiama realizuoti kuo daugiau klausymo ir kalbėjimo, skaitymo ir rašymo tikslų. Užduotys, tobulinančios metaforinį mąstymą, neretai irgi supaprastinamos dėl savo sudėtingumo ir laiko neekonomiškumo atžvilgiu. Disertaciniame darbe, atsižvelgiant į lietuvių kalbos mokymo priemonių turinį, siūlomi papildomi metodai ir būdai, kaip pasakomis aktyvinti pradinukų vaizduotę, divergentinį mąstymą, jūmoro jausmą ir t.t., o kartu koreguoti pozityvią vaiko emocinę raidą.

Disertacijos išvados ir rekomendacijos sietinos su dviem naujumo lygmenimis, būtent konkretinimu ir papildymu. *Konkretinimo lygmens* išvados patikslina ir aktualizuoja žinomus teiginius apie galimybę puoselėti moksleivių kūrybingumo išgales, apie galimumą lavinti jų metaforinį mąstymą skaitomomis ir kuriamomis pasakomis. *Papildymo lygmens* rezultatai naujais elementais išplečia žinomus teorinius ir praktinius teiginius nagrinėjamąja tema, o specialios literatūros ir mokymo priemonių analizė leidžia objektyviau formuluoti teorinius tiriamos problemos pagrindus.

### ***Disertacinio darbo struktūra ir apimtis***

Disertacinį darbą sudaro įvadas, dvi dalys, išvados ir rekomendacijos, literatūros sąrašas bei priedai. Disertacijoje pateikta 14 lentelių ir 23 paveikslai. Bendra darbo apimtis 201 puslapis (iš jų 28 puslapiai priedų). Panaudota 221 literatūros šaltinis lietuvių, rusų, latvių ir anglų kalbomis.

## *Disertacijos turinys*

### **Įvadas**

#### **I DALIS. KŪRYBINGUMO UGDYMO PASAKOMIS PROBLEMOS TEORINĖS PRIELAIDOS**

- 1.1. Pasakos traktuotė etnokultūros ir literatūrologijos aspektu
- 1.2. Pasakos fenomenas psichologijos ir ugdymo mokslo požiūriu
- 1.3. Kūrybingumas kaip teorinis ir diagnostinis konstruktas
  - 1.3.1. Sąvokų *kūryba*, *kūrybingumas* aiškinimo sampratos
  - 1.3.2. *Kūrybos*, *kūrybingumo* tyrimų kryptys ir diagnostika
- 1.4. Mokinių sukurtų pasakų identifikavimo ir vertinimo galimybių analizė

#### **II DALIS. KŪRYBINGUMO UGDYMO PASAKOMIS EMPIRINIAI TYRIMAI**

- 2.1. Tyrimų metodai ir organizavimas
- 2.2. Konstatuojamojo edukacinio tyrimo metodika ir rezultatai
  - 2.2.1. Lietuvių kalbos mokymo priemonių užduočių analizė kūrybinio potencialo ugdymo aspektu
  - 2.2.2. Mokinių sukurtų pasakų pirminis įvertinimas
- 2.3. Formuojamojo eksperimento metodika ir rezultatai
  - 2.3.1. Kūrybingumo, kaip priklausomojo kintamojo, raiška eksperimentinėje grupėje, remiantis pre-testų duomenimis
  - 2.3.2. Trečios klasės mokinių sukurtų pasakų diagnostinis įvertinimas
  - 2.3.3. III-IV klasės mokinių kūrybingumo ugdymo pasakomis projektas
  - 2.3.4. Eksperimentinio ugdymo rezultatai kiekybinės analizės aspektu
    - 2.3.4.1. Kūrybingumo komponentų rodiklių kaita
    - 2.3.4.2. Eksperimentinio mokymo poveikis vyresniųjų pradinukų sukurtų pasakų kognityviniams sudėtingumui
  - 2.3.5. Eksperimentinio ugdymo rezultatai kokybinės analizės aspektu

### **Išvados ir rekomendacijos**

### **Literatūra**

### **Priedai**

#### ***Išvados ir rekomendacijos***

1. Atlikta vyresniųjų pradinių klasių mokinių kūrybingumo ugdymo pasakomis eksperimentinio poveikio statistinė duomenų analizė patvirtino hipotezę, kad, plečiant ir gilinant pradinių klasių mokinių žinias apie pasakas teoriniu ir praktiniu lygmeniu, realizuojant lietuvių kalbos mokymo priemonių III–IV klasei teikiamas galimybes ugdytinių divergentiniam mąstymui ir vaizduotei lavinti, humoro jausmui, emocijoms ir empatijai puoselėti, kryptingai išnaudojant papildomojo ugdymo užsiėmimus, pasiekiami teigiami kūrybingumo poslinkiai.

2. Atlikus lietuvių kalbos mokymo priemonių („Šaltinėlių” ir „Šaltinių”) užduočių analizę, nustatyta, kad didžioji literatūrinių užduočių dalis yra skirta kairiojo smegenų pusrutulio funkcijoms, atsakingoms už loginį mąstymą, aktyvinti. Tokio pobūdžio užduočių yra 3 – 4 kartus daugiau už tas, kurios susijusios su vaizduotės lavinimu, neverbalinės informacijos apdorojimu, emocijų ir svajingumo puoselėjimu.
3. Klasifikuodami lietuvių kalbos mokymo priemonių užduotis pasakų tema pagal kūrybingumo laipsnį, išskyrėme tris didaktinius pasakų kūrimo blokus: *reproduktyvų*, *produktyvų* ir *kūrybišką*. Mokymo kurti užduotys grupuotinos ir pagal turinio raiškos formą. Šiuo aspektu sukūrėme savo klasifikavimo sistemą. Pagal saviraiškos formą numatėme *neverbalinius*, *verbalinius* (sąlytinius ir rašytinius) ir *mišriuosius* modelius. I–IV klasėse dominuoja kūrybiški pasakų kūrimo darbai (53 %). Antroji vieta pagal gausumą tektų produktyvią veiklą skatinančioms užduotims (24 %) ir reproduktyviems didaktiniams modeliams (23 %). Tokios kūrybiškų, produktyvių ir reproduktyvių užduočių proporcijos lietuvių kalbos mokymo priemonių I–IV klasei vadovėlių autorių pasirinktos sąmoningai. Eksperimentinio mokymo metu nesiekta aiškintis, ar kūrybingumo reikalaujančių užduočių dominavimas – visapusiškai pateisinamas dalykas. Tačiau pastebėjome, kad buvę pasyvūs, silpnos mokymosi motyvacijos, pasakoms ir jų kūrimui abejingi mokiniai ėmė keisti savo požiūrį, pradėjo kurti įdomesnius ir sudėtingesnius tekstus tik įveikę reproduktyvaus lygio etapą. Dalis kūrybos pažangą padariusių tiriamųjų liko produktyvaus kūrybingumo lygmenyje.
4. Statistiniam mokinių sukurtų pasakų vertinimui tinkamiausia T. V. Zelenkovos sukurta metodika. Tekstų interpretacijai ir mokymo projektui efektyvinti būtina pasitelkti A. A. Aarne’s ir S. Thompsono, V. J. Propo, B. Kerbelytės, G. J. Botvino ir B. Sutton-Smith ir kt. mokslininkų idėjas.
5. Atlikta III–IV klasių mokinių sukurtų pasakų pirminė turinio analizė parodė, kad vyresniųjų pradinukų gebėjimas kurti pasakas žemo lygio: kuria pasakojimus iš patirties arba tokius tekstus užbaigia pasakų pabaigos formule, į tekstą įterpia vieną kitą liaudies pasakų siužetų elementą; dažniausiai mokinių sukurtos pasakos tėra elementarūs siužetai su pradine situacija, herojaus akcija ir rezultatu, pasakos funkcijos neišplėtos, kartais vos nujaučiamos, ne visur aiškiai suvokiami herojaus tikslai, maža išmonės. Dėl šių priežasčių III–IV pradinių klasių mokinių sukurtos pasakos tesiekia I – II kognityvinį pasakos sudėtingumo bazinį lygį, t.y. mūsų 9 – 10 metų mokinių pasakos atitinka 6 – 7 metų užsienio šalių vaikų analogišką kūrybą.
6. Nustatytos mokinių sukurtų pasakų žemo lygmens priežastys: skaitant, analizuojant ir interpretuojant su mokiniais pasakas, per maža dėmesio skiriama pagalbininko, stebuklingų daiktų, herojų išbandymų ir kitoms pasakų funkcijoms.
7. Kūrybinio mąstymo ir vaizduotės rodiklių sąveika su kiekybiniais ir kokybiniais pasakų rodikliais tiek berniukų, tiek mergaičių iki eksperimentinio poveikio buvo tokia pat, kaip ir stebint visus tiriamuosius kartu (koreliacijos koeficientas tarp berniukų svyravo nuo 0,53;  $p < 0,001$  iki 0,67;  $p < 0,001$ , o tarp mergaičių – nuo 0,48;  $p < 0,005$  iki 0,78;  $p < 0,001$ ). Tos pačios tendencijos išliko ir po eksperimentinio poveikio. Kaip ir visų tiriamųjų, taip ir berniukų bei

mergaičių grupėse, užfiksuota koreliacija nuo 0,57;  $p < 0,001$  iki 0,27;  $p < 0,05$  tarp berniukų ir nuo 0,76;  $p < 0,001$  iki 0,51;  $p < 0,005$  tarp mergaičių. Tai vėl patvirtina prielaidą apie nežymų tiriamųjų lyties vaidmenį analizuojant minėtus ryšius.

8. Eksperimentinio tyrimo metu išryškėjo iš anksto nenumatytos tendencijos:
  - prieš eksperimentinį poveikį aukštesni buvo mergaičių atliktų visų užduočių suminiai balai, po eksperimentinio poveikio situacija keitėsi priešinga kryptimi;
  - eksperimentinio mokymo programa didesnės įtakos turėjo tiems mokiniams, kurių kūrybingumo parametrų rodikliai buvo menkesni ir pasakų siužetai skurdesni; tiriamųjų grupę, kurių matuojamų parametrų rodiklių sklaida buvo aukštesnė už vidurkį, eksperimentinė programa taip pat pozityviai veikė, tačiau akivaizdūs poslinkiai nesudaro staigaus šuolio išpūdžio.
9. Eksperimento rezultatai įtikinamai parodė parengto pradinių klasių mokinių kūrybingumui ugdyti pasakomis projekto efektyvumą:
  - pozityviai pasikeitė *kūrybingumo lygių* sklaida iki eksperimentinio mokymo ir po jo: nulinio lygio tekstų sumažėjo nuo 16 iki 0; kūrybiško lygio pasakų pagausėjo nuo 8 iki 26.
  - nustatyti teigiami sukurtų pasakų kognityvinio sudėtingumo poslinkiai, t.y. kiekybinių (funkcijų skaičius) ir kokybinių (funkcijų prasmis krūvis) rodiklių kaita. Kognityvinio sudėtingumo  $Mdn = 7,5$  balo tyrimo pradžioje ir 27,5 balo – jam pasibaigus.
  - *kokybiškai pakito mokinių sukurtų pasakų siužetai*, nes atsirado daugiau ir įvairesnių veikėjų, stebuklingų daiktų, sudėtingų situacijų, susijusių su herojų veiksmiais, elgesiu; kurdami savo pasaką mokiniai gebėjo pertvarkyti įgytas žinias ir komponuoti naujus originalius derinius; mintys dėstomos nuosekliai, pasakojimo epizodai logiškai susieti; aiški pasakojimo užuomazga, kulminacija ir atomazga; pasakojimo turinys emocionalus, artimas tautosakiniam kalbėjimo stiliui;
  - *sakinių skaičius* pasakų tekstuose, lyginant eksperimento pradžios ir pabaigos duomenis, padidėjo apytikriai 2,8 karto, o vartojamų žodžių gausa – 3,3 karto;
10. Natūraliu stebėjimu nustatyti teigiami mokinių tarpusavio socialinių ir komunikacinių gebėjimų – problemų, konfliktų sprendimo, iniciatyvumo, aktyvumo, dėmesingumo, pakantumo, atidumo, pagarbos vienas kitam, gebėjimo vadovauti – bendroje kūrybinėje veikloje pokyčiai. Pasitikėjimas savimi, nuoširdūs bendravimo ir bendradarbiavimo santykiai sudaro sąlygas kūrybingumui atsiskleisti.
11. Pasakomis galima koreguoti probleminių vaikų (stokoja dėmesio, hiperaktyvūs, sutrikusio socialumo, sutrikusio charakterio) požiūrį į save, savo santykius su draugais, tėvais, mokytojais, daryti įtaką vidinei vaikų būsenai:
  - skiepyti geresnį savęs vertinimą tiems, kurie nepakankamai pripažįsta savo vaidmenį grupėje;
  - padėti pernelyg gerai save vertinantiems vaikams adekvačiau jausti save kitų atžvilgiu.

12. Kurdamas pasaką herojaus paveikslu vaikas nesąmoningai perteikia asmeninį gyvenimiškąjį patyrimą, išreiškia individualias savo nuostatas, požiūrį į supančią aplinką.

Remiantis tyrimo rezultatais ir išvadomis, teikiamos tokios **rekomendacijos** pradinėjų klasių mokinių kūrybingumui ugdyti pasakomis:

1. Būtina specialiai ruošti ugdytinius pasakos suvokimui ir supratimui. Tuo tikslu pamokose svarbu *išnaudoti visas galimybes* mokinių divergentiniam mąstymui, vaizduotei lavinti, emocijūmumui ir empatijai, humoro jausmui tobulinti. Lietuvių kalbos pamokose daugiau dėmesio skirti palyginimui, humoristinių situacijų aptarimui, metaforinio mąstymo skatinimui.
2. Pasakų skaitymo, analizės ir interpretavimo pamokose būtina labiau akcentuoti fantastiškąjį elementą.
3. Ugdant pradinėjų klasių mokinių gebėjimą kurti produktyvaus ir kūrybiško lygmens pasakiškuosius tekstus, didesnis dėmesys skirtinas teoriniam mokinių supažindinimui su pasakomis ir didaktinių modelių kaitai bei individualiam kūrybingumo profilio puoselėjimui.
4. Norėdami pasiekti pozityvių ugdytinių kūrybingumo poslinkių, pedagogai turi patys rodyti savo išmonę ir išradingumą pristatant pasakų tekstus pradinėjų klasių mokiniams bei panaudojant pasakas jų kūrybinių gebėjimų lavinimui.
5. Literatūrologams derėtų analizuoti mokinių sukurtas pasakas žanro, struktūros, metaforiškumo ir kitais aspektais, pedagoginėje spaudoje skelbti tų tekstų analizės rezultatus.

#### ***Tyrimo rezultatų aprobavimas***

Tyrimų rezultatų aprobavimas vyko autorei organizuojant eksperimentinį mokymą. Eksperimento rezultatai ir išvados aptarti su tyrime dalyvavusiomis Šiaulių „Saulės“ pradinės mokyklos mokytojomis. Pradinukų kūrybingumo ugdymo pasakomis klausimai su pedagogais svarstyti respublikinėse teorinėse praktinėse konferencijose, vykusiose Šiaulių Centro pradinėje mokykloje: „Skaitymo mokymo ir sudominimo skaitymu būdai ir metodai pradinėse klasėse“ (1999), „Gimtosios kalbos raštingumo ugdymo problemos ir patirtis“ (2000), „Mokomųjų dalykų integravimas pradinėse klasėse“ (2001), „Tautosaka vaiko pasaulyje“ (2002).

Disertacijos tema skaityti pranešimai tarptautinėse konferencijose: „Besikeičiantis švietimas besikeičiančioje visuomenėje“ (2000), Klaipėdoje; „Tekstas kaip pasaulio atspindys“ (2000), „Teacher education in XXI century: changing and perspectives“ (2002), Šiauliuose; „Valoda un literatūra kultūras apitė“, Rygoje (2000; 2001; 2002; 2003); penktojoje respublikinėje mokslinėje doktorantų konferencijoje (2001), Kaune; „Valodu apguve: problēmas un perspektīva“ (2002; 2004), Liepojoje; „Pasaulės literatūras un kultūras vēsture (2004), Daugpilyje.

***Disertacijos tema paskelbtos publikacijos Lietuvos mokslo leidiniuose, įrašytuose į specialų Mokslo tarybos patvirtintą sąrašą:***

1. Bražienė N. (2002). Mokinių sukurtų pasakų analizės aspektai. *Pedagogika: Mokslo darbai*, 61. Vilnius. P. 33-38.
2. Bražienė N. (2003). Kai kurie pradinių klasių mokinių kūrybiškumo klausimai. *Ugdymas. Kūno kultūra. Sportas: Mokslo darbai*, 2 (47). Kaunas. P.12-18.

***Kitos reikšmingos publikacijos disertacijos tema:***

3. Bražienė N. (2000). Using didactic models for reading and writing fairy tales in primary school. *Today's reforms for tomorrow's school's. ATEE Spring University: Tarptautinės konferencijos medžiaga*. Klaipėda. P. 29-34.
4. Bražienė N., Ramaneckienė I. (2002). Art therapy as a positive occurrence in the supplementary educational system. *Teacher education in XXI century: changing and perspectives: Tarptautinės konferencijos medžiaga*. Šiauliai. P. 227-230.
5. Bražienė N. (2001). Sākumklašu skolēnu kreatīvuma attīstīšana, lasot un sacerot pasakas. *Valoda un literatūra kultūras apritē: Zinātniskie raksti*. Rīga. P. 144-150.
6. Bražienė N. (2002). Tautas un skolēnu sacerēto pasaku paralēles. *Valoda un literatūra kultūras apritē: Zinātniskie raksti*. Rīga. P. 275-288.
7. Bražienė N. (2003). Pasakas apguve skolā: mērķi, vispārīgie principi un prakse. *Valoda un literatūra kultūras apritē: Zinātniskie raksti*. Rīga. P. 89-96.
8. Bražienė N. (2001). Stebuklinga pasakos galia ugdant žmogiškąsias vertybes. *Žvirblių takas*, Nr. 5. P. 25-27.
9. Bražienė N. (2002). Gyvenimiškos pasakų pamokos. *Žvirblių takas*, Nr. 1. P. 14-17.
10. Bražienė N. (2003). Kai kurie stebuklų pasakos analizės klausimai. *Žvirblių takas*, Nr. 1. P. 46-49.
11. Bražienė N., Gricienė A. (2003). Asmens, kaip piliečio, brandinimas pasakomis. *Žvirblių takas*, Nr. 3. P. 18-24.
12. Bražienė N., Ramaneckienė I., Baltmiškienė R. (2003). Neįprastas pasakų taikymas vaikų ugdymo sistemoje. *Pradinis ugdymas*, Nr. 3. Šiauliai. P. 30-34.
13. Bražienė N., Joniškienė G. (2004). Smegenų šturmas pasakiškaisiais uždaviniais. *Žvirblių takas*, Nr. 2. P. 24-26.

**Tyrimą parėmė Lietuvos valstybinis mokslo ir studijų fondas.**