

Výroční / průběžná zpráva projektu specifického výzkumu na rok 2017 – zakázka č. 2107**Název projektu:****Tvořivá dramatika jako potenciál rozvoje tvořivosti dětí v mateřských školách****Specifikace řešitelského týmu**

Odpovědný řešitel

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Celková částka přidělené dotace: 84 142,- Kč**Stručný popis postupu při řešení projektu**

Tvořivá dramatika může vhodnou aplikací v mateřských školách nejen obohacovat edukaci, ale působit intenzivně na rozvoj tvořivosti dětí. Specifický výzkum navazoval na již realizovaný projekt v roce 2016, ve kterém se nám jednoznačně ve výsledcích neprojevilo hlubší pochopení tvořivé dramatiky u pedagogů a uplatňování v edukaci s výrazným vlivem na rozvoj tvořivosti dětí.

Problémem výzkumného šetření byly rezervy v podpoře rozvoje kreativity dětí v mateřských školách. Záměrem výzkumu bylo oslovit mateřské školy, které výrazně a systematicky aplikují tvořivou dramaturgii v edukaci a zjistit, jestli jejich intervenční program v podobě tvořivé dramatiky má větší vliv na rozvoj tvořivosti dětí v komparaci s třídami dětí, kde se v edukaci tvořivá dramatika neuplatňuje.

Cílem výzkumu je zjistit rozvoj kreativity dětí v mateřských školách vlivem tvořivé edukace a reflektovat současný stav. Komparovat výsledky z testů tvořivého myšlení ve zvolených ukazatelích u vybraných skupin dětí mateřských škol a tím odhalit rezervy v předškolním vzdělávání. Specifikace cílů zněla:

1. Zjistit rozvoj tvořivého myšlení u dětí v mateřských školách, kde se v edukaci tvořivá dramatika systematicky uplatňuje (s porozuměním metodám a technikám) a komparovat ho s dětmi ve třídách mateřských škol, kde se tvořivá dramatika neuplatňuje.
2. Zjistit, jestli nastane posun v rozvoji tvořivosti u dětí na základě intenzivního uplatnění tvořivé dramatiky v edukaci mateřské školy.

Sekundární cíl: Rozvíjet odborné schopnosti studentek potřebné pro realizaci vědeckovýzkumných projektů jako jsou sociálně psychologické dovednosti při práci v terénu – především při testování dětí, vyhodnocování testů tvořivého myšlení a odborné znalosti při zpracovávání dat. Podílet se na prezentování výsledků výzkumu na mezinárodní vědecké konferenci.

Výzkumné šetření probíhalo podle harmonogramu ve stanovených fázích: Po prostudování tuzemských a zahraničních materiálů věnovaných problematice měření tvořivosti se přistoupilo k zvolení výzkumných metod v podobě dvou testů - Torranceho figurální test tvořivého myšlení a Urbanův test tvořivého myšlení.

Po upřesnění metodického postupu došlo k uplatnění testů tvořivosti u dětí ve vybraných skupinách. Pro objektivní vyhodnocování testů byli požádáni dva zkušení psychologové, kteří vyhodnocovali jednotlivé úlohy realizovaných testů. Výzkumné vzorky byly tvořeny skupinami dětí v čtyřech třídách mateřských škol v Královéhradeckém kraji s rozdílem v edukaci. Dvě třídy, kde se realizoval intervenční program

tvořivé dramatiky a dvě třídy s běžným vzdělávacím programem – kde se tvořivá dramatika nerealizuje. Intervenční program s intenzivním využitím metod a technik tvořivé dramatiky byl vytvořen se záměrem poukázat na možnosti a efektivitu kreativně vedené edukace.

Intervenční program zaměřený na tvořivou dramatiku

V experimentální skupině se záměrně realizoval intervenční program zaměřený na tvořivou dramatiku. Intenzivně se věnuje pozornost rozvoji dětské ve všech podobách, ať už to jsou výtvarně pracovní činnosti, rozvoj samostatného myšlení dětí, řešení problémových situací či vymýšlení příběhů. Dětem se ponechává dostatečný prostor k uplatnění jejich aktivity. Během činností se využívají metody a techniky tvořivé dramatiky. Upřednostňuje se prožitkové a situační učení. Téměř všechny činnosti probíhají ve skupinách, kdy se u dětí podporuje rozvoj komunikativní a sociální kompetence. Nejčastěji se v plánech používá společné tvoření na velký arch papíru, skupinové konstruktivní tvoření z různých materiálů, hru v roli, dokončování příběhů, improvizaci, narativní pantomimu, sluchové hry, brainstorming a skupinové diskuze na různá témata.

Vybrané výsledky výzkumu

Výsledky výzkumu jsou zajímavé a vedou k očekávané diskusi.

Tabulka 1: Výsledky Torranceho testu tvořivého myšlení

Faktory kreativity	Originalita (body)	Elaborace (body)	Kreativita (součet bodů)
Experimentální skupina	239	224	463
Kontrolní skupina	144	108	252
Rozdíl v bodech	95	116	211

Tabulka č. 1 ukazuje výsledky z Torranceho testu u experimentální a kontrolní skupiny respondentů – dětí mateřských škol. Významné výsledky testů se ukázaly u originality a elaborace. Experimentální skupina získala ze tří úloh za originalitu 239 bodů a za elaboraci 224 bodů, celkově za kreativitu získala 463 bodů. Kontrolní skupina získala za originalitu 144 bodů a za elaboraci 108 bodů, celkově získala za kreativitu 252 bodů. Rozdíl v měření kreativity mezi experimentální a kontrolní skupinou je 211 bodů, což je značně významný rozdíl mezi skupinami. Uvedené výsledky ukazují u dětí v experimentální skupině větší rozvoj kreativity ve spojitosti s realizovaným intervenčním programem zaměřeným na uplatňování tvořivé dramatiky v komparaci s kontrolní skupinou, kde se program tvořivé dramatiky nerealizoval.

Tabulka 2: Výsledky z Urbanova testu tvořivého myšlení – Pre-test a Post-test – MŠ 1

Urbanův test Materská škola 1	Body v Pre -Testu	Body v Post -Testu	Rozdíl –navýšení nebo snížení
Experimentální skupina	144	247	+ 103
Kontrolní skupina	147	111	-36

Tabulka č. 2 přináší výsledky z Urbanova testu tvořivého myšlení, který se uskutečnil s dětmi v Mateřské škole 1 v experimentální skupině před začátkem realizace intervenčního programu zaměřeného na tvořivou dramatiku jako Pre-test získaly děti 144 bodů. Po ukončení intervenčního programu v experimentální skupině se měření zopakovalo jako Post-test s navýšením 103 bodů. Tabulka ukazuje komparaci výsledků s kontrolní skupinou, ve které se intervenční program neuskutečnil a kde děti získaly na začátku měření 147 bodu a po třech měsících došlo k snížení o 36 bod. Výsledky poukazují na obrovský význam intervenčního edukačního programu zaměřeného na rozvoj tvořivosti dětí v mateřských školách.

Tabulka 3: Výsledky z Urbanova testu tvořivého myšlení – Pre-test a Post-test – MŠ 2

Urbanův test Mateřská škola 2	Body Pre-test	Body post-test	Rozdíl – navýšení nebo snížení
Experimentální skupina	108	261	+ 153
Kontrolní skupina	179	90	-89

Tabulka č. 3 ukazuje výsledky z Urbanova testu tvořivého myšlení, který se uskutečnil s dětmi v Mateřské škole 2 v experimentální skupině před začátkem realizace intervenčního programu zaměřeného na rozvoj tvořivosti jako Pre-test a děti v něm získaly 108 bodů. Po ukončení intervenčního programu v experimentální skupině se měření zopakovalo jako Post-test s 261 body a s navýšením 153 bodů. Tabulka ukazuje komparaci výsledků s kontrolní skupinou, ve které se intervenční program neuskutečnil a kde děti získaly na začátku měření 179 bodů a po třech měsících došlo k snížení o 89 bodů. Výsledky poukazují na obrovský význam intervenčního edukačního programu zaměřeného na rozvoj tvořivosti dětí v mateřských školách.

Výzkumná studie prokázala význam a vliv tvořivé edukace na rozvoj tvořivosti dětí předškolního věku a poukázala na rezervy v předškolním vzdělávání. Dokazuje smysl většího uplatňování vzdělávacích programů zaměřených na rozvoj tvořivosti například v podobě tvořivé dramatiky. Rozvoj tvořivosti prostřednictvím tvořivé dramatiky není dostatečně doceněn, a proto si potenciál tvořivé dramatiky zaslouží pozornost prostřednictvím dalšího výzkumného šetření, které může podpořit smysl a význam uplatňování tvořivé dramatiky jako systému v předškolním vzdělávání dětí mateřských škol.

Splnění kontrolovatelných výsledků řešení

Prezentace výsledků byla na konferenci ICEEPSY 8th International Conference on Education and Educational Psychology, která se konala 11. 10. – 14. 10. 2017 v Portu v Portugalsku.

příspěvky s názvy:

1. Children's Creativity in Kindergartens (autorky: V. Hornáčková, V. Navrátilová, A. Nosková - viz příloha A)

Odkaz:

https://www.researchgate.net/publication/320428990_ChildrenS_Creativity_In_Kindergartens <http://dx.doi.org/10.15405/epsbs.2017.10.52>

2. Drama Play a a Creative Method in Preschool Education (autorka Vladimíra Hornáčková – viz příloha B)

Odkaz:

https://www.researchgate.net/publication/320430560_Drama_Play_A_Creative_Method_In_Preschool_Education

<http://dx.doi.org/10.15405/epsbs.2017.10.53>

Uvedené publikační výstupy byly zadány do OBD s vazbou na RIV.

Přehled realizovaných výdajů:

➤ **Osobní náklady = 3000,- Kč**

1. **Stipendia = 20 000,- Kč**

Alena Nosková, ID: 264284332516,

číslo účtu: 1473122010/3030 (stipendium 5 000,- + 5 000,- Kč)

Veronika Navrátilová, ID: P16K0195

číslo účtu: 670100-2210058306/6210 (stipendium 5 000,- + 5 000,-Kč)

Stipendium pro dvě studentky bylo uděleno za vykonanou práci v rámci projektu – podílely se na přípravě výzkumného nástroje, sběru dat a testování dětí (zadávání testů – Urbanův test tvořivého myšlení a Torranceho testy kreativity) ve čtyřech třídách (v experimentální a kontrolní skupině) a vyhodnocování výsledků. Zároveň jsou spoluautorkami výstupu z projektu. Studentky se zájmem otestovaly větší počet dětí a ještě v testování pokračují, protože se rozšířil výzkumný vzorek. Zároveň se podílely na závěrečném vyhodnocení SV, proto jim byl udělen návrh na zvýšení stipendia – viz. příloha D - žádost o změnu čerpání finančních prostředků.

2. **Materiálové náklady = 8 811,- Kč**

Nákup kancelářských potřeb byl použitý pro přípravu výzkumného nástroje (tisk testů tvořivosti, záznamových archů) a vyhodnocení průběžných a závěrečných výsledků výzkumu (desky a šanony na ukládání materiálů, psací potřeby), nákup odborné literatury se neuskutečnil – viz žádost o změnu rozpočtu – příloha D.

3. **Náklady nebo výdaje na služby = 29 837,84**

Konferenční poplatky na konferenci ICEEPSY 8th International Conference on Education and Educational Psychology, která konala v dnech 11. 10. – 14. 10. 2017 v Portu v Portugalsku.

- Překlad dvou konferenčních příspěvků (420,-Kč/normostrana) = 8 840,- Kč
- Tisk plakátů s výsledky výzkumu: 746,- Kč

4. **Doplňkové náklady = 2 703,21**

Bankovní poplatky, kurzovní ztráty a zisky.

5. **Cestovné = 19 789,95 Kč**

Do této kategorie spadají diety, ubytování, jízdné a pojištění.

Celkem ----- 84 142,- Kč

Povinné přílohy:

- a) Příloha A,B - kopie publikačních výstupů
- b) Příloha C - výpis (export) z OBD
- c) Příloha D - žádost o změnu čerpání rozpočtu projektu
- d) Příloha E - vyúčtování dotace - „Výsledovka po účtech s pohyby“ z ekonomického informačního systému Magion

Datum: 4. 1. 2018

Podpis odpovědného řešitele Vladimíra Hornáčková



8th ICEEPSY The International Conference on Education and Educational Psychology, 2017

Children's Creativity in Kindergartens

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Abstract

The article deals with the discovery of the creativity of children in kindergartens and finds out creativity of children in kindergartens due to creative education and compare tests' results in selected groups. Research goal is to find out development of children's creativity in kindergartens due to creative education. Compare tests' results of creative thinking in selected indexes and in selected groups of kindergarten children and to reveal reserves in preschool education. Research study brings qualitative comparative survey where two tests of creative thinking have been used: Torrance and Urban Test of creative thinking in measurement of experimental and control groups of kindergarten children. Gained data are processed by descriptive methods and correlations. Urban's test of creative thinking had been applied as a pre-test and a post-test. Research revealed significant results in development of kindergarten children's creativity due to carried out tests of creative thinking. It has shown differences in development of children's creativity in experimental and control groups, where education is more or less focused on creativity development and creative drama. Results highlight reserves and hidden opportunities in development of creativity in preschool education. Research study confirms results of preschool children's creativity tests, where higher results were seen in creativity in experimental groups in comparison with control groups of kindergartens. Results of the pre-test and post-test document the meaning of creativity implementation. Research will contribute to creativity increase in education and at the same time will influence kindergarten educators' training in a positive way.

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Keywords: Kindergartens, child, research, creativity tests



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1. Introduction

Modern concept of preschool education envisages strengthening of children's creativity development in kindergartens. Appropriate conditions are being made for creative education in forms of activating methods, personal respect for child, creating a social climate, applying experimental and cooperative learning, pleasure from discovering and searching and using a play as a method. For systematic support of children's creativity development in kindergartens is recommended to apply creative methods, specific didactic procedures and effective means of creative thinking development. Košek Bartošová (2016) states that contemporary education is trying to modify conditions of the teaching process so that they reflected the most recent time and demands which are imposed on everyone. Currently significant influence is use of technical achievements, e.g. interactive boards, textbooks, tablets and other teaching aids in school.

Creative educator is fully aware a great potential of children's creativity already at preschool age and tries to develop it in everyday activities. Searches for ways, possibilities and new challenges how to let creative display and at the same time support development of creative approaches. There is everyday possibility for application and development of creative approaches in kindergartens. Creative drama might be one of them. It offers a specific system of methods and techniques' applications focused more likely on practical activity, activity development and creative thinking. Creative drama is appropriate inspiration how to enrich preschool education and to intensify the development of children's creativity.

2. Theoretical Basis

Creativity has been concerned with many studies, on their basis Claxton and Lucas (2011) defined so called habits of thinking as essential attributes of creativity. According to them creativity can be defined through these five habits of mind/thinking and their subgroups:

- *Search for knowledge* (thinking, having doubts and questioning; research and investigation; questioning surmises)
- *endurance* (coping with self-consciousness; determination not to give up in a trouble; courage to be different),
- *imagination* (playing with possibilities; creating contexts; use of intuition),
- *discipline* (creation and being better; development of techniques; critical reflection),
- *cooperation* (appropriate cooperation; giving and accepting feedback; sharing "produced"/share "outputs").

Search for knowledge, imagination, discipline and an ability to cooperate create the core of creativity development in kindergartens and mainly imagination and search for knowledge are effective thanks to application of creative drama. System of creative drama contains a great potential supporting creativity development and deserves great attention in education of nursery schools. Kropáčková (2012) argues that nursery educators can develop creativity, children's creativity should first of all respect and appreciate the efforts and success of each child. Petrová (1999) quotes Jean Piaget, that main aim of upbringing and education is preparation of people who are able to do new things, not only to repeat what other generation had done – creative people, resourceful, discovering. Second aim of upbringing and education is to form thinking, which should be critical, able to verify not to accept everything that had been offered.

In today's world full of information, changing data, new knowledge, and creativity is one of the most important ability to take on the life. It is necessary to adapt to new conditions, which is greatly facilitated by creative thinking (Fichnová, Szobiová, 2007). Dacey, Lennon (2000, p. 17) made a model of creative process that highlights five sources of creative abilities:

- *Biological features* – micro neurons, hormones, IQ, determining genes, dominant hemisphere, coordination between hemispheres.
- *Personality features* – tolerance to bilingualism, willingness to take risks,
- *Cognitive features* – e.g. distant associations, lateral thinking.
- *Micro-social circumstances* – family relationships, friends, and a type of living.
- *Macro-social circumstances* – locality, work, education, ethnical, religious, legal, economic environment.

3. Creative Programs and Tests of Creativity Development

From the pedagogical and psychological point of view there are a great number of stimulation programs in order to develop creativity. Programs use creative methods, principles, divergent tasks, brainstorming, heuristic questions and methods to problems solving, stimuli for development of figurative movement creativity etc. To measure creativity most interesting for us was the Torrance and Urban Figural Test of Creative Thinking.

- *Torrance Thinking Creative Test (TTCT)* determines level of figurative creativity. He test is contained of three tasks. The first one is called "Picture creation" and consists of tasks to complete a glued piece of coloured paper in the shape of a "bean" into an original picture. The second part of Torrance test is called "Incomplete figures" and two pages are divided into ten squares. Each square contains incomplete figures, which are completed by children according to their fantasy; the task is to name the picture. The third part is called "Circles" and contains 36 circles; children should finish in pictures and name them. The test evaluates fluency, flexibility, originality and elaboration.
- *Urban Figural Test of Creative Thinking* monitors personal and cognitive component of personality. The task is to arbitrarily complete lines already outlined in a pattern and to complete a drawing which will reveal child's creative potential.

Creative activity is of great importance for development of cognitive, intellectual abilities and overall versatile personality development. For measurement of creativity factors and creative abilities Lokša, Lokšová, (1999) (Pecina, 2008) state following:

- Fluency – ability to find, produce a number of ideas, imaginations and solving suggestions. According to Pecina (2008, pp. 19 - 21) fluency can be divided into:
 - "verbal" – occurs in types of tasks: Within one minute name as many words starting with B.
 - "figural" – for example uses a tangram
 - "associational" – types of tasks: Write down, find out as many words of similar meaning such as living.
 - "expressional" – the answer is compiled from several parts, a task such as Complete a sentence: Tea is hot as ... or we look for a comparison: She looks at me as ...
 - "mental alertness" – ability to think of more thoughts in one certain situation, types of tasks: Think of as many ideas how to use a hat, a brick,
- Flexibility – ability to react flexibly, easily and fast find out new, diverse solutions, to look at a problem from different angles, ability to get rid of common solutions.
- Originality – ability to produce numbers of unusual, non-traditional ideas, thoughts and solutions.
- Sensitivity – sensitivity to problems, issue situations, ability to reveal a problem, to see weaknesses and opportunities for improvement.
- Redefinition – ability to use old information and knowledge in a new way, to create a new arrangement of relationships, to move from established ways to new ones, original, unconventional.
- Elaboration – ability to expand a thought, to find out, add functional details, create comprehensive solutions.

The new concept of preschool education predetermines creative education in kindergartens which can influence the child's creativity development. Important fact is to methodologically understand and to be able to professionally apply specific didactic procedures, where activating methods and means are coherently used, which contain problematic, creative approach directly through gaining and knowledge acquisition in preschool education.

An intervention program with an intensive use of methods and techniques of creative drama has been created with the intention to point out the possibilities and effectiveness of creative education.

- *Intervention program with the focus on creative drama*

In an experimental group there was an intervention program deliberately implemented with the focus on creative drama. There is also an intensive attention paid to children development in all forms, whether these are art activities, development of independent development of children, solving of problem solutions or story making. Children are given sufficient space for their activities. During activities methods and techniques of creative drama are used. Experimental and situational learning is preferred. Almost all activities happen to be in groups, while children's communicative and social competence is

being supported. The most frequently used is a large sheet of paper in plans of creative activities together, constructive group work from different material, a role play, story completion, improvisation, narrative pantomime, hearing games and group discussions about different topics.

In pedagogical work the most important fact is to be able to systematically, thoughtfully and professionally apply activating creative methods together with friendly communication in a democratic style. The subject of our research was the impact of activating methods in form of drama.

4. Specific Research and Problem Statement

The issue of research survey is represented by gaps in support of children's creativity in kindergartens. The research aims was to address nursery schools which significantly and systematically apply creative drama in education and to find out if their intervention program in terms of creative drama has a greater effect in development of children's creativity in comparison with classrooms where creative drama is not applied. Development through creative drama is not appreciated enough and therefore the potential of creative drama deserves more attention through research survey where it can support mind and meaning of creative drama application as a system in preschool education.

The project of specific research follows up the already implemented project in 2016, where the results did not clearly reveal a deeper understanding of creative drama in educators and its application in education with a significant influence on the development of children's creativity.

Research goal:

The research goal is to find out development of children's creativity in kindergartens due to creative education and to reflect a contemporary status. Compare tests' results of creative thinking in selected indicators and in selected groups of kindergarten children and thus reveal certain reserves in preschool education.

Specification of goals:

1. To find out development of children's creative thinking in kindergartens where creative drama is systematically applied in education (with method and technique comprehension) and to compare it with children in kindergarten classroom where creative drama is not applied.
2. To determine the fact if there is a certain shift/change in development of children's creativity based on intensive implementation of creative drama in kindergarten education.

Secondary objectives: to develop professional abilities of female students for implementation of scientific research projects such as social psychological skills while working in a fieldwork – mainly during testing of children, evaluation of creative thinking tests and professional knowledge during data processing. Participate in research results presentation on an international scientific conference.

Solution process: for studying of local and foreign material dedicated to an issue of measurement of creativity there was a choice of two tests. In order to specify methodological process there was a creativity test used with children of selected groups. For objective tests' evaluation there were two test psychologists invited who evaluated individual tasks of conducted tests. There were addressed groups of children from four kindergarten classrooms for the pilotage, namely two classrooms where intervention program of creative drama is applied and two classrooms with common education program – where creative drama is not implemented.

5. Research Questions

1. Do differences in development of children's creativity at preschool age exist, where creative education is present or not in drama education?
2. Will the difference in both creativity tests be confirmed?

6. Selected Research Results

In this chapter there are selected results which are interesting and certainly will lead to an expected discussion.

6.1. Results of Torrance Test of Creative Thinking

Table 01. Results of Torrance Test of Creative Thinking

Creativity factors	Originality (points)	Elaboration (points)	Creativity (total points)
Experimental group	239	224	463
Control group	144	108	252
Difference in points	95	116	211

Commentary: Table No. 1 shows results of Torrance test at experimental and control group of respondents – kindergarten children. Significant tests' results have shown originality and elaboration. The experimental group gained out of three tasks 239 points for originality and for elaboration 224 points, in total gained 463 points for creativity. The control group gained 144 points for originality and for elaboration 108 points, in total gained 252 points for creativity. The difference in measurement between experimental and control group is represented by 211 points, which is a significant difference between groups. Listed results show higher development of creativity in children of experimental group in connection with implemented intervention program focused on creative drama application in comparison with control group where the program of creative drama was not applied.

Here is an example of a completed Torrance Test of Creative Thinking:

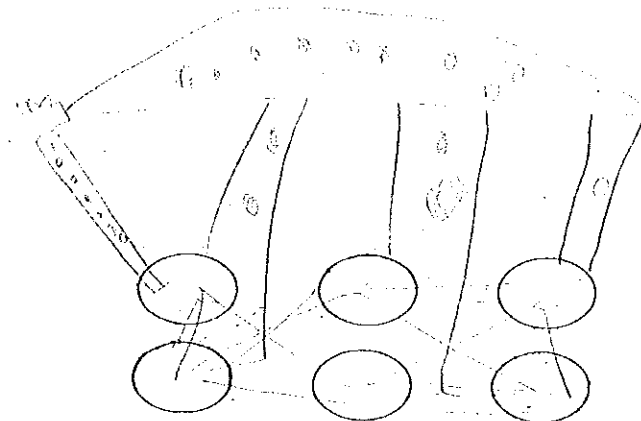


Figure 01. An example of a completed Torrance test with a title "A Giraffe tent".

6.2. Results of Urban Figural Test of Creative Thinking

Table 02. Results of Urban Test of Creative Thinking – Pre-test and Post-test – Kindergarten 1

Urban test Kindergarten 1	Points in Pre -Test	Points in Post -Test	Difference – increase or decrease
Experimental group	144	247	+ 103
Control group	147	111	-36

Commentary: Table No.2 brings results from Urban test of creative thinking, which was conducted with children in Kindergarten 1 in an experimental group before the initial start of intervention program implementation focused on creative drama as Pre-test children gained 144 points. After completion of intervention program in the experimental group the measurement was repeated as a Post-test with an increase of 103 points. The table shows comparison of results with the control group where the intervention program was not implemented and where children gained 147 points at the beginning of the measurement and after three months there was a decrease of 36 points. The results point out to the immense importance of intervention educational program focused on creativity development of kindergarten children.

Table 03. Results of Urban Test of Creative Thinking -- Pre-test and Post-test – Kindergarten 2

Urban test Kindergarten 2	Points in Pre -Test	Points in Post -Test	Difference – increase or decrease
Experimental group	108	261	+ 153
Control group	179	90	-89

Commentary: Table No. 3 brings results of Urban test of creative thinking which was implemented in the Kindergarten 2 in an experimental group before the start of intervention program focused on creativity development as a Pre-test and children gained 108 points. After completion of the intervention program in the experimental group the measurement was repeated as a Post-test with 261 points and with an increase of 103 points. The table shows results' comparison with the control group, where the intervention program was not applied and where children gained 179 points at the beginning and after three months there was a decrease of 89 points. Results point out a great importance of intervention education program focused on creativity development of kindergarten children.

Here is an example of a completed Urban test of creative thinking with a title: "A haunted castle and a ghost"

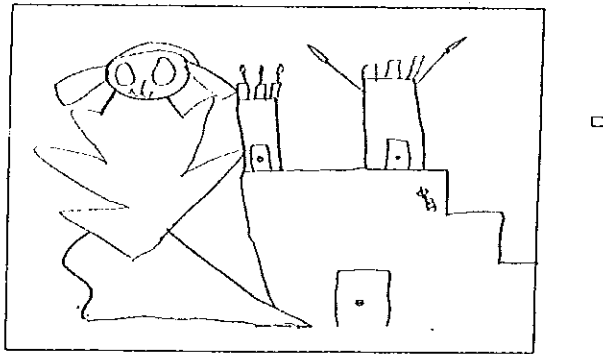


Figure 02. An example of a completed Urban test with a title "Haunted castle and a ghost".

7. Research Methods

Experiment, standardized Urban test of creative thinking, Torrance test of creativity. Obtained data have been processed with the help of descriptive methods and correlations in NCSS10.

Research sample: The research sample consisted of kindergarten children where creative drama is intensively applied in education (experimental groups) and children where creative drama is not applied in education (control groups). Predicted number of respondents: ca 120 (pilotage 64).

8. Findings

Research survey focused on discovering the development of children's creativity in kindergartens has brought remarkable results. Tests of creative thinking have been compared with selected indicators of children's groups in kindergartens. In the experimental group of children there was the intervention program implemented with the focus on creative drama there was a higher creativity found in comparison with the control group both in Torrance test and Urban test. At the same time we are fully aware of the fact that there are also other factors mentioned in professional papers which participate in creativity development.

Research study has shown its importance and influence of creative education to develop children's creativity at preschool age and pointed to reserves in preschool education. It proves the sense of greater application of educational programs aimed at the development of creativity in the form of creative drama.

9. Conclusion

The presented results are so interesting that they will influence further nursery school teachers' education mainly in preparation of more creative programs based on methods and techniques of drama education. The research study has brought very important results for further continuing process in

promotion of a greater emphasis to creativity development in kindergarten children. Significant differences in results of creativity development will help as arguments for application of creative educational programs, methods and approaches in preschool education and appreciation of methods and techniques of drama education in kindergarten's education.

The results the carried out research might become an impulse for further creativity development's measurement in a greater extend both in kindergarten children and their educators. We believe that data provided will lead to necessary discussion on the effectiveness of the educational program with a view of changes in a quality of preschool education in nursery school.

Acknowledgments [if any]

This paper was supported by the Specific Research of the Faculty of Education of the University of Hradec Králové 2017, number 2107, entitled: Creative Drama as a Potential for the Development of Creativity of Children in Kindergartens.

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Drama Play a a Creative Method in Preschool Education

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Abstract

The article points out the possibilities of pre-school education in application of creative methods in education which are the essence of drama plays and could enrich creativity of children and quality of education. Research goal is to find out if creative methods and items of creative drama, which give certain space for drama plays, in education are applied in kindergartens. Analyse and evaluate quality of creative methods application and to compare results with already made research in the field of creative drama. Research survey has brought quality comparative investigation where content analysis and nonstandard questionnaire of own construction for kindergarten teachers was used. Gained results were processed via descriptive methods and correlations. Research method monitors application of creative methods and elements of creative drama in preschool education. Research study has shown significant results in application of creative methods which are the core of drama plays implemented in preschool education. Important correlations have been demonstrated in results based on selected indicators that have shown possibilities of innovation in preschool education in the context of creative drama system implementation and support of creative methods application in drama plays. Research results will lead to greater support of creative method implementation in preschool education with a drama play accent, which improves the quality of creative thinking development of preschool children. Performed results comparison will be beneficial for innovation of preschool education. Research results will increase interest in creative methods and elements of creative drama in teachers' education.

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Keywords: Preschool education, creative methods, drama play, research.



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1. Introduction

Drama play is the core of aesthetic and educational system of creative drama and its application is of great importance in preschool education. Together with an improvisation and a role-play we can consider them to be the most important methods which can be used naturally, spontaneously by children or with a recommendation and projection of an educator. Drama play is based on a play itself which is the main child's activity in preschool age.

2. Theoretical View at Drama Play

The word "drama" a certain predetermination for the play, caused with tension, which will result in a conflict between at least two players. There is negotiation or communication of mutual interaction with an entry to the roles and problem solving situations in a drama plot, which is so typical for a drama play. It addresses interpersonal relationships and issues, conflicts of attitudes, needs, imaginations and feelings. Valenta (2008) states, that drama play has concrete features such as a role, a conflict, a story – plays with conflict situation create the core of drama role plays. According to Machková (2007) a drama play is, i.e. a play based on interpersonal contact and communication, meetings of different human individuals in situations, persons who interact with each other – solve confrontations of their attitudes and needs, wishes, direction and creation of such a plot.

According to Valenta (2008) methods and techniques of drama education with the application and interconnection of principles of "drama" and "theatricality" can be applied in a drama play. Blahová (1996) interprets words of D. Svozilová, that construction of drama play and improvisation is based on principles of classical drama construction (according to Aristotle) and these are: exposure, collision, crisis, peripetism, catastrophe and subsequent catharsis. From the theoretical point of view a drama play has its substantiation and for its creative potential it deserves attention. In didactics of pre-school education the educational mean represents a method of active learning, that corresponds with situational and stage teaching method.

3. Play as a Starting Point for a Drama Play

Play is defined as the most natural form of an activity, which differs from work and learning. Man has been involved in a play for the whole life, but at a pre-school age it has a specific status – "it is the leading type of an activity and as a spontaneous child activity which gives the child immediate satisfaction, happiness, leases stress, brings a feeling of freedom, child can act initiatively, by trial-and-error learning s/he can try new ways of behaviour. (Mertin, Gillernová et al., 2010h, p. 53). Play has its basic characteristic features: voluntariness, freedom and spontaneity. Play is the most important child's activity in pre-school age and its most natural activity. It is based on child's internal need and free decision, it represents an outstanding feature of mental life where child's personality is created and displayed. If the game is not sufficiently developed at home, it may happen that the child will languish. The true cause of these conditions is often difficult for parents to explain. Precisely, play has a significant role in education due to the reasons of preventive and therapeutic, psychological and emotional child's deprivation. "A child who develops well, there is sustained upward dynamic of development being promoted, where positive influences of environment and upbringing contribute. Sudden changes and negative effects might lead towards interruption and delays in development and even a reversal. "(Opravilová, Gebhartová, p. 381, 2003).

Play can be used as a method to achieve didactic goals in education. It also has a diagnostic, therapeutic and relaxing function. Play which is started by a child itself has a significant importance. It is essential for the teacher to be aware of a play's irreplaceability in pre-school education and s/he should respect the play, did not interrupt it forcibly and give the child sufficient space to play. The

meaning of the play is wide: it gives the opportunity to discover, how things work, supports creativity and imagination, develops language and social behaviour, teaches the ability to solve problem, activates thinking, develops perceptual motor skills, strengthens coordination and fitness, it is a source of self-confidence, self-sufficiency and values, it allows you to communicate with others and to feel in other roles, teaches cooperation and communication with other children, stimulates search for knowledge, attention and concentration.

Play in a pre-school age is the most natural activity connected with mental development, cognitive processes and socialization. Play has a great importance in terms of social skills development. Children do not play side by side but they develop a cognitive play, communication and cooperation. The oldest children can divide roles and set goals, they gain a positive relationship to an activity. According to Opravilová, Gebhartová (2003) a child is an active being who has right to participate in its development. Learning situation means a way towards a certain goal. Usually, there is no problem to raise child's interest in new phenomena, objects and activities. It is more difficult to keep its attention. Learning at pre-school age takes a form of spontaneous learning. Play is essential for a balanced personality development in pre-school period. Each play simulates in its way and therefore one can think of elements of drama play.

An educator learns about his/her children throughout a play. Diagnostic analysis might show a certain level of child's development. If the educator is sufficiently responsive during the play, we can find out how the child pays attention, can concentrate, how s/he can use his/her experience, how s/he reacts to rules and commands. Many games/plays have rules and must be kept, if an individual does not follow them, s/he gets into a conflict. Games/plays with rules are important for character formation and in moral education. The result of the play is not important but its course, because it brings us pleasant feelings, satisfaction, happiness, spontaneity and freedom.

Situational learning takes place in a play, which creates a basis for a drama play and is foundation for continuous education. By a creative play and experimentation the child is gradually learning how to manage everything what s/he will need in life. Play may reveal child's attention, his/her concentration, reactions to rules, speed in decisions making. Using play can show how the child is dealing with failure.

Play in the context with drama play gives a possibility to build on a personal experience, express a life image. The child mirrors a family and a life around him/her. Playing through a drama play develops child's competences which can be applied in adulthood.

4. Creative Methods in Preschool Education

- Drama play

In preschool drama or a theme play is typical and very often for children. It is usually supplemented by external features – costumes and stage properties. *Through* drama play children of preschool age are naturally involved in specific roles, they are fully able to play and enhance them. Immediate life experience is thus replaced by mediated experience, that allows to perceive a situation so called “in rough”, in the imagination “like” and at the same time improvised “here and now”. A deep perception from drama play might influence children's approach and their behaviour in similar life situations. Drama play as a creative method helps personality and social development of children at preschool age and their unusual engagements in storylines, activities, emergence of emotions and experiences which have a positive effect on development of thinking, creativity, knowledge and gaining necessary experience.

- Role play

Play in a role is also called a simulation and represents behaviour imitation, characteristics' display with a goal to gain knowledge about functioning and ways of dealing. It is used most often in creative drama and scenic art. It also found its place in pedagogy, psychology and other fields

such as in a term social not scenic. In education environment it is used as a method that allows a way of social behaviour and conduct, which is expected and assumed from a certain role. Role play takes place on a level of "like" and the actor takes a role of somebody else. It represents how s/he would act and use own experience and knowledge for certain behaviour. A role-entry allows trying roles of opponents and also unavailable roles.

- Improvisation

Improvisation is a creative method, because it enables an activity, dealing, action without preparation or offhand. It represents active, individual solution, suggestion making according to own ideas and possibilities, creative abilities with spontaneity, unwittingness, freedom and mostly voluntariness. It appears in every human activity and it is mainly visible in art and public life. It is one of the basic methods in creative drama, where objectives are achieved. It presents a way or a process that gives a chance to try new possibility with its own perception, consideration; acting what can the protagonist think of that right moment. Fantasy and imagination apply to be in a large extent. Improvisation is a mean to develop creativity.

- Selected activating methods

Activating methods place children's activity at the forefront. A frequent group is represented by *discussion methods* (a discussion in a small group, in a community circle, chain etc.). *Brainstorming* method is used for more intensive development of creativity, which enables and requires associations or combining imagination, ideas, thoughts and everyone's suggestion counts. During the process of brainstorming there is no evaluation of ideas, therefore greatly supports child's personality development. Concrete situations are solved in *situational methods*. Creative moment represents searching of necessary information. Second type of activating methods are *didactic games* which bring fun, intellectual development and at the same time emotions in preschool education. Didactic games represent attractive activities for children and an educator monitors educational aims. They have set rules what represents an important assumption of method success in didactics of pre-school education. According to Vališová, Kasíková (2011) didactic games deliberately evoke productive activities and develop thinking. A didactic game monitors educational goals and follows certain rules. In preschool education we can design a drama play under the label of a didactic game, which is designed and guided by an educator. At the same time, *drama play* can be included among activating methods.

There is a certain existence of creative methods in preschool education which enable drama plays and we started to analyse and compare results from already made research survey in the field of creative drama.

5. Research Survey

Research survey within the specific research at Faculty of Education UHK should have revealed possibilities of preschool education in terms of setting up creative methods in education which create background for drama plays, have a positive effect on development of children creativity and contribute to education quality.

The aim of the research was to find out if creative methods and items of creative drama in kindergarten education are applied and give certain space for drama plays.

6. Research Questions

Are creative methods which are a prerequisite of drama play applied in preschool education? Are methods and techniques of drama education applied in kindergartens?

7. Research Results – interpretation and discussion

We present selected results from a conducted research survey which leads us to a reflection and a debate.

Question No. 1: What methods and techniques within the use of creative drama do you use the most? Tick in both provided subgroups (A and B) the three most common.

A) Methods:

- a) Interpretation
- b) Improvisation
- c) Role-play
- d) Brainstorming
- e) Others (specify)

B) Techniques:

- a) Opinion spectrum
- b) Hot seat
- c) Life pictures
- d) A little street
- e) Narrative pantomime
- f) Pantomime
- g) Others (specify)

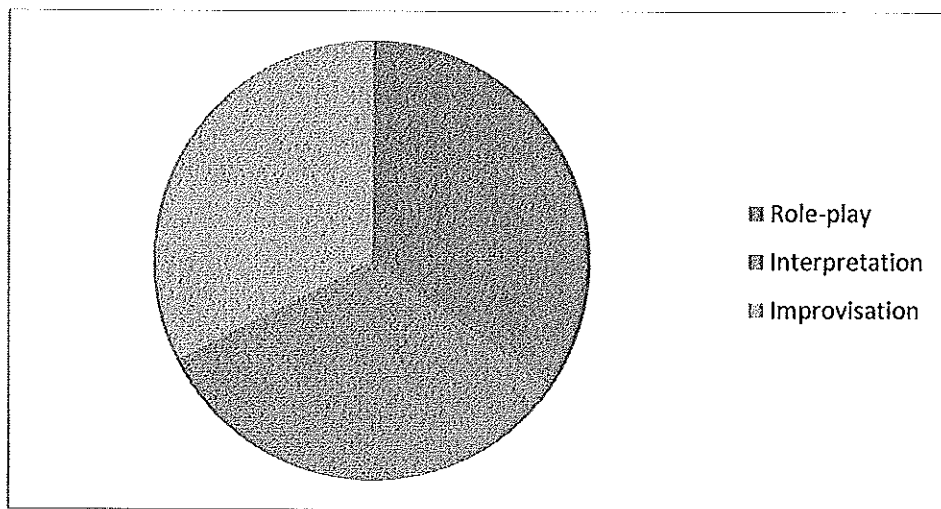


Figure 1. Most commonly used methods (A) within creative drama

Commentary: The most common method used within using items of creative drama in preschool education has shown to be a “role-play”, based on drama situation within drama plays, life stories and everyday situations. At the same time the play to be something or somebody reflects understanding of preschool children. Results have shown that the second most used method is an “, interpretation“, through which children have a possibility to realise various life situations and solve them. As the third most used method is an “improvisation“, where children have another possibility to perceive different positions of drama expressions.

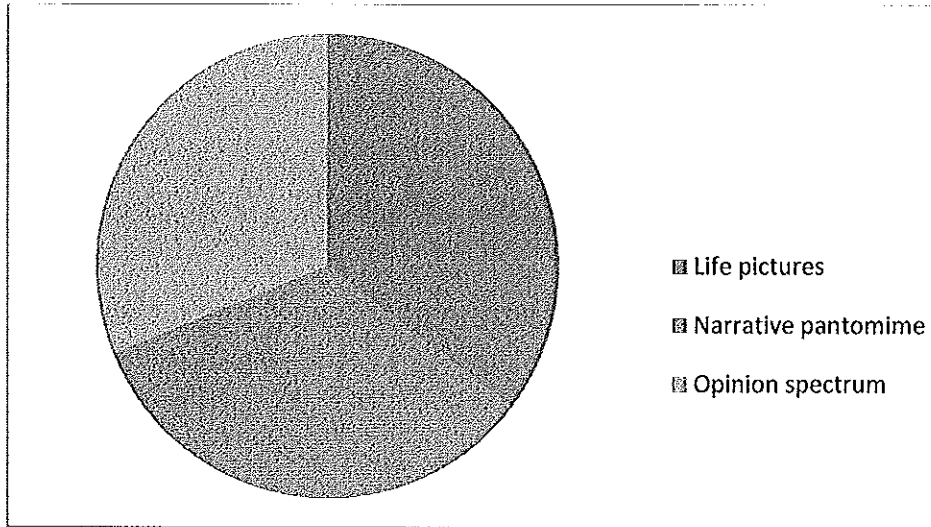


Figure 2. Most commonly used techniques (B) within creative drama

Commentary: The technique of "life pictures" seems to be the most used ones of drama education, that depicts one of the simplest and for preschool age acceptable technique based on performing a specific test, a particular scene and a picture. As for another most used technique the educators evaluated the technique of "narrative pantomime", which gives children a possibility to complete a heard word, teaches them how to shape their own opinion and communicate. Further most used technique is represented by "opinion spectrum", where children have a possibility to learn and perceive things around them so called "rough", to put things in context and to create opinions, to incline towards a certain idea.

Question No. 2: When using items of creative dram in preschool education, where do you see the change of children? Tick five most frequent activities, characteristics: a) in creativity, b) in communication, c) in self-perception, d) in development of fine motor skills, e) in development of gross motor skills, f) in self-sufficiency, g) in activities, h) in development of cooperation, i) in development of relationships

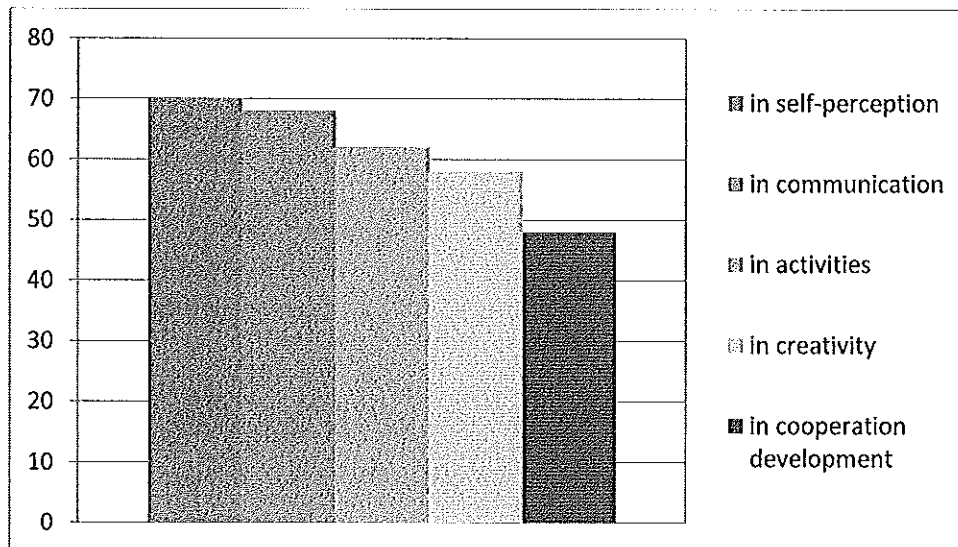


Figure 3. Personal change of children when using creative drama

Commentary: From the chart is clear that creative drama has a great impact on child's personality development at preschool age. Educators have evaluated that creative drama firstly develops child's

self-concept, and then there is apparent change/shift in communication of children, where they get a chance to show off. Furthermore children are led to be active throughout creative drama, they should be involved within drama activities, enter into roles, create their own opinions. Creativity moved to a second place which has one of the top spots of development of healthy self-confident personality. And finally cooperation belongs to the development of personality assumption, when children learn how to cooperate with their peers through drama plays.

Question No. 3: What competences do you mostly fulfil on basis of creative drama use in children? Tick three most frequent competences: a) learning competence; b) competence of solving issues competence; c) communicative competence; d) social and personal competence; e) active and civic competences

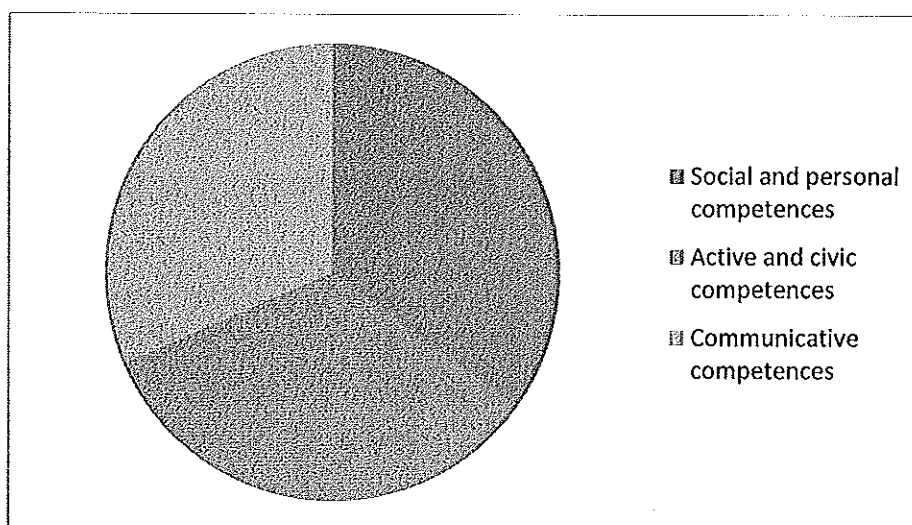


Figure 4. The most fulfilled competences in the use of creative drama

Commentary: Evaluation results of question No. 3 clearly point to the fact that within the use of creative drama elements in kindergarten, the educators are aware of the fact that drama plays develop personality assumption within individual competences development, most social and personal competences, furthermore competences of activities and civic when drama play stimulates to an action, an activity. Another most frequent competence seems to be communication when a child through a perception learns to perceive feelings to express it verbally.

8. Research Methods

Methods and techniques used: Content analysis and a structured questionnaire of own constructions, which was monitoring application of creative drama elements in preschool education. Obtained data have been processed with the help of descriptive methods and correlations in NCSS10. Research sample: Kindergarten educators within the Czech Republic. There were 164 numbers of respondents.

9. Evaluation of Research Results

Research study has shown important findings that in preschool education means for implementing of drama plays are being used. Significant results have appeared in application of creative methods such as improvisation, interpretation and a role-play, creative drama techniques such as life pictures, narrative pantomime and opinion spectrum. Given methods and techniques emerged from research survey are the core of drama plays. Further significant fact of the research is

that the educator is aware of creative drama benefits in child's personal and social development and also development of competences.

10. Conclusion

Research points out the opportunities to create conditions for intensive use of drama play as a creative method in preschool education. Results have shown the possibilities of innovation in preschool education in the context of system implementation of creative drama and supporting application of drama play. Based on selected indicators we will continue in results' comparison which will be supported by important correlations in the context of the whole system of creative drama methods application in drama plays. Presentation of research outputs might support promotion of drama play and thinking about a deeper understanding in the methods and techniques application of creative method in preschool education.

Research results pointed out possibilities of innovation in preschool education with the emphasis on the realization of creative methods with the visualization of drama plays as a method.

Acknowledgments [if any]

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Originál

Název článku anglicky

Anotace anglicky

ANGLIČTINA (ENG)

Children's Creativity in Kindergartens

The article deals with the discovery of the creativity of children in kindergartens and finds out development of children's creativity in kindergartens due to creative education. Compare te education. Research study brings qualitative comparative survey where two tests of creativ children. Gained data are processed by descriptive methods and correlations. Urban's test children's creativity due to carried out tests of creative thinking. It has shown differences in and creative drama. Results highlight reserves and hidden opportunities in development of creativity in experimental groups in comparison with control groups of kindergartens. Result and at the same time will influence kindergarten educators' training in a positive way. Kindergartens, child, research, creativity tests

Anglická klíčová slova

Ostatní jazyky

Název článku česky

Anotace česky

ČEŠTINA (CZE)

Kreativita dětí v mateřských školách

Článek se zabývá objevováním tvořivosti dětí v mateřských školách a zjišťuje kreativitu dětí kreativity v mateřských školách díky tvůrčímu vzdělávání. Porovnat výsledky testů tvůrčího přináší kvalitativní srovnávací průzkum, kdy byly použity dva testy kreativního myšlení: Torri zpracována pomocí popisných metod a korelací. Urbanův test kreativního myšlení byl aplik tvůrčího myšlení. Ukázala rozdíly ve vývoji tvořivosti dětí v experimentálních a kontrolních s tvořivosti v předškolním vzdělávání. Výzkumná studie potvrzuje výsledky testů tvořivosti dě Výsledky předběžného testu a po testu dokumentují význam implementace kreativity. Výzku Mateřské školy, děti, výzkum, kreativita, testy

Česká klíčová slova

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Nová klasifikace



VI. typ práce

Článek v odborném periodiku

Sekce pro klasifikaci záznamu

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Nový obor dle RIV:

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Stránkový rozsah od-do	546 - 554	
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Název	Typ přílohy	Právo	Vlast
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+ - Odkazy

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Autoři

AUTOR				
Pořadí	Příjmení	Jméno	Titul před	Titul za
1	Hornáčková	Vladimíra	PaedDr. RIV ✓	Ph.D. Součást PDF Praco Ústav

Počet tvůrců : 1

Tituly

<p>Originál</p> <p>Název příspěvku anglicky</p> <p>Anotace anglicky</p> <p>Anglická klíčová slova</p> <p>Ostatní jazyky</p> <p>Název příspěvku česky</p> <p>Anotace česky</p> <p>Česká klíčová slova</p>	<p style="text-align: center;">ANGLIČTINA (ENG)</p> <p>Drama Play a a Creative Method in Preschool Education</p> <p>The article points out the possibilities of pre-school education in application of creative methods and items of creative drama, which give certain space for drama already made research in the field of creative drama. Research survey has brought quality results in application of creative methods which are the core of drama plays implemented in innovation in preschool education in the context of creative drama system implementation a preschool education with a drama play accent, which improves the quality of creative thinking will increase interest in creative methods and elements of creative drama in teachers' education. Preschool education, creative methods, drama play, research.</p> <p style="text-align: center;">ČEŠTINA (CZE)</p> <p>Dramatická hra jako tvořivá metoda v předškolním vzdělávání</p> <p>Odhalit možnosti předškolního vzdělávání z hlediska uplatňování tvořivých metod v edukac metody, u kterých je předpoklad vzniku dramatické hry? Aplikují se v mateřských školách a v mateřských škol, které dávají prostor k vzniku a realizaci dramatických her. Analyzovat a vy Výzkumná studie přinesla kvalitní komparativní šetření, ve kterém byla využita obsahová a deskriptivních metod a korelací. Výzkumná metoda monitoruje uplatňování tvořivých metod jsou jádrem dramatických her realizovaných v předškolním vzdělávání. Na základě vybraný systému tvořivé dramatiky a podporou aplikace tvořivých metod v dramatických hrách. Výsl zkvalitnění rozvoje tvořivého myšlení předškolních dětí. Uskutečněná komparace výsledků tvořivé metody a prvky tvořivé dramatiky ve vzdělávání učitelů.</p> <p>Předškolní vzdělávání, tvořivé metody, dramatická hra, výzkum.</p>
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Způsob financování

Způsob financování - typ	Poskytovatel	Popis	Grant	Název financování	Nositel	Odkaz

S - Specifický výzkum

0

Nová klasifikace

VI. typ práce

Článek v odborném periodiku

Sekce pro klasifikaci záznamu

Obor

Primární Podobor

Hlavní obor dle RIV :

Nový obor dle RIV:

Specifické informace

Název konference	8th ICEEPSY The International Conference on Education and Educational Psychology, 2017
Místo konání akce uvedené ve sborníku	Porto
Typ konference	WRD
Datum zahájení akce	11.10.2017
Datum ukončení	14.10.2017
Název sborníku v originálním jazyce	The European proceedings of social and behavioural sciences
ISSN	2357-1330 SHERPA
ISBN nebo ISMN	
Typ Zdroje	(N)
Název nakladatele	Future academy
Místo vydání	Nicosia
Stát	CY
Stránkový rozsah od-do	555 - 564
Počet stran výsledku	9
Balení	
Médium	
Kód UT WoS příspěvku ve sborníku podle Web of Science	
Kód důvěrnosti	S - Nepodléhá ochraně
Aleph ID	
Uložení	
Edice, č. svazku	
Organizátor konference	
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Poznámka	

+ - Přiložené soubory

Název	Typ přílohy	Právo	Vlastník souboru
Hornáčková Drama.pdf	-- nevybráno --	jen já (a správce)	hornav11 - PaedDr. Vladimíra Horná

+ - Odkazy

Plný text díla	Odkaz
	http://dx.doi.org/10.15405/epsbs.2017.10.53