

CREATIVITY OF STUDENTS' STORIES: CASE STUDY AT PRIMARY SCHOOL*

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Abstract. The paper explores a question relevant to educational practice: to what extent are teachers' assessments of students' creative story writing reliable and useful for gaining insight into students' creative production in this domain, and for shaping and providing adequate support to creative potential of young people at school setting. Participants in this study were sixth and seventh grade primary school students who wrote stories (N=142), and teachers who assessed creativity of these stories (N=3). A statistically significant, but low agreement was found among teachers' assessments of the stories' creativity. The teachers identified two groups of creativity indicators: the first group refers to expression in the verbal domain (knowledge of language, playing with language), while the other group refers to creativity in general (originality, sentiment, ethic dimension). Case studies of four most creative story writers failed to find a typical profile with critical contribution of any indicator or precondition for their creative production. Narrative analysis of the most creative stories confirmed the existence of those indicators of creative potential which the teachers reported in their essays. It is concluded that an individual approach in interpreting data on the child' talents is necessary even at the primary school level. It is recommended to combine qualitative and quantitative methods, which enables obtaining data that would not be accessible by using only one or the other approach.

Key words: creative writing, mix-method approach, teachers' assessments, primary school.

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Introduction

Creativity refers to the ability to produce work that is novel and appropriate (Lubart & Sternberg, 1998). Research and practice both indicate that creativity tests have low validity and reliability, while criteria for assessing creative products remain vague (Cropley, 1996; Maksić, 2006, 2009; Sternberg, 2006). There has been an attempt to improve the evaluation of creativity and overcome the limitations of testing procedures by developing instruments for assessing creative products. Sternberg's (2006) creative STAT measures creative intelligence through multiple-choice tasks with three-item content, while creative skills are assessed on three groups of performance tasks. The Written Stories task gives participants an opportunity to choose the topic of their stories and assesses the stories' originality, complexity, emotional evocativeness and descriptiveness. However, correlations between scores on creative ability tests and creative skills are low, while correlations among tasks of creative skills are even lower. In the verbal part of the test Evaluation of Potential Creativity (Lubart, 2008) a participant is expected to find a different ending and beginning of a story, or to reconstruct the process that led to a specific title and provide description of characters in the story. The final goal of the assessment is to construct child's creative profile, in order to channel further development of the child's creativity.

To supplement and evaluate the results of the divergent ability test, Šefer (2000) used experts' estimates of children's free creative production in the areas of literature. Six literature experts were asked to rate children's essays according to the following characteristics: imagination, originality and talent for writing. It was found that the experts reached a consensus on their final marks, but their opinion was based on different evaluation criteria. Observing the process of children's creative reasoning clearly illustrates the critical role of basic knowledge (Feldhusen, 2002). Research results indicate a low but significant correlation between creativity and academic achievement as an indicator of mastery of academic knowledge (Maksić & Đurišić-Bojanović, 2004). Girls tend to do better on creativity tests, but are, at the same time, more academically successful than their male peers. However, there is a risk evident as early as the end of primary school, that some students, who are not sufficiently successful academically, will not realize their creative potential. Research results also support the notion of the importance of children's interests in demonstrating their creative potential and point to the necessity of considering the effects of gender (Maksić & Tenjović, 2008).

The topic of investigation in this paper is the evaluation of young people's creative products in the verbal domain, assuming that school activities can stimulate the expression and development of students' creativity. The focus of the paper is defined as a question relevant to educational practice: to what extent are teachers' assessments of students' creative writing reliable and useful for gaining insight into students' creative production in this domain, and for

shaping and providing adequate support to creative potential of young people? The following research questions have been formulated:

- To what extent are teachers in agreement on their assessment of students' creativity in the written stories?
- Which implicit beliefs, held by teachers, are embedded in their assessment of creativity of students' written stories?
- How can students who are, according to their teachers, considered to be the authors of the most creative written stories be described through relevant indicators of their abilities and creative potentials (general academic achievement, Serbian language achievement, interests, verbal fluency)?

Which indicators from the perspective of narrative analysis are present in those verbal products estimated to be the most creative by the teachers?

METHOD

Participants

Participants in this research were the entire grade six and grade seven student population (age 13 and 14) at a primary school in downtown Belgrade. 152 students were included in the research, but the final sample consisted of those students for whom data for all relevant variables was available (N=142; 80 grade six and 62 grade seven; 63 boys and 79 girls).

Three qualified professionals – primary school teachers of Serbian language and literature participated in the study. The teachers came from different schools than students, and they were recommended by their school principals or colleagues because of the high quality of their educational practice. It turns out that all teachers were female: one teacher was employed at a public school, the other was employed at a private school, and the third did not have working experience at primary school.

Variables and instruments

- *Creative product in the verbal domain: story writing.* The students wrote a story about their own drawing, which was a response to the Test of Creative Thinking – Drawing Production (Urban & Jellen, 1993). TCT-DP measured creative potential in the graphic domain. The students were asked to write about what they had drawn and to give their story a title, if they wished. They had 20 minutes to complete this task.
- *Verbal fluency.* Verbal fluency was defined as ability to produce a large number of words as a response to a stimulus and was measu-

red by the Word Fluency Test¹ (Đorđević, 1979). TNR² consisted of seven stimulus letters; the participants' task was to write as many words as they could think of starting with each of the seven letters in 20 minutes.

- *Interests.* Interests were defined as activities chosen by students in the form of extracurricular and out-of-school activities. To investigate interests, a questionnaire containing both open-ended and closed-ended questions was constructed. The questions referred to: students' membership in school clubs, reading books, learning a foreign language out-of-school, attending a music or ballet school. Interests were expressed in terms of their scope and intensity. *Scope of general interests* referred to a number of activities in which children engaged themselves, regardless of area or level of achievement, thus covering all engagements within all of the above activities. *Intensity of interests in social sciences and languages* referred to membership in school clubs, hobbies, free-time activities and participation in school and out-of-school competitions in the field of social sciences and languages.
- *General academic achievement.* General academic achievement was checked in the middle of the school year with semester grade point average for all academic subjects ranging between 1 (failing) and 5 (excellent).
- *Academic achievement in Serbian language.* Semester grades in Serbian language were taken as a measurement of linguistic competencies ranging between 1 (failing) and 5 (excellent).
- *Knowledge of Serbian orthography and grammar.* The mastery of Serbian language orthography and grammar was measured by the number of errors detected in students' written stories. The degree of adherence to writing conventions and the degree of adherence to grammatical rules were derived by dividing the number of errors in the two respective fields with the number of sentences in student's text. Therefore, as the average number of mistakes per sentence decreased, the degree of adherence to rules increased, and vice versa.

Procedure and data analysis

Data were collected in May 2007 during the course of two class periods. TCT-DP and the story about the drawing were completed during the first class period and TNR and Interests questionnaire were completed during the second class period.

Almost all participants wrote a story about what they had drawn, and about one third of the students gave their story a title. The stories were inde-

¹ Serbian adaptation of Guilford and Cristensen test.

² TNR is named by first letters of the Serbian version of the test.

pendently assessed on their creativity by three teachers of Serbian language and literature.

All of the students' stories were typed in order to avoid the effect of handwriting and spelling mistakes on estimated creativity, so the stories contained only two pieces of information about the author: grade level (sixth or seventh) and sex (boy or girl). The teachers' task was to assess the stories' creativity on a scale of 1 (uncreative) to 5 (the most creative) using global-integrative approach based on first impression. Then teachers were asked to describe what they believed creativity was and to outline the criteria they used to decide which stories were more creative than others (teachers' essay). To investigate accordance of teachers' assessments we used Spearman's rank correlation, since the distributions of teachers' assessments significantly deviated from the bell curve.

The data obtained from teachers' essays were analyzed in order to identify their implicit beliefs on creativity. Teachers' implicit theories on creativity act as standards for assessment of student behaviour and their creative products (Maksić & Bodroža, 2011; Runco & Johnson, 2002). Although teachers seldom express their theories explicitly, they use them, either intentionally or unintentionally, when assessing their students. Consequently, implicit theories may facilitate or hinder creative behaviours of teachers as well as of students. Qualitative thematic analysis of teachers' essays, which searches for dominant patterns in the obtained material, was applied (Fook, 2002; Persson, 2006).

Students' stories assessed with the highest mark by all three teachers were chosen as the most creative. The case study of four most creative stories and their authors was carried out (Ševkušić, 2009). The first task was to create a profile of the four students based on the information gathered about their ability and creativity in the verbal domain: general academic achievement, Serbian language achievement, interests, and verbal fluency. Given that the variable distributions were asymmetrical, a five-number summary was calculated (minimal value, percentile 25, median, percentile 75 and maximal value).

Qualitative analysis of the four most creative stories followed, aimed at finding the creative format of the story, meanings and components built into it, which could indicate the students' creative expression. Narrative analysis is based on the assumption that objects from reality are routed in the language, its structures and grammar and its usage (Pavlović, Džinović & Milošević, 2006; Denzin, 1989).

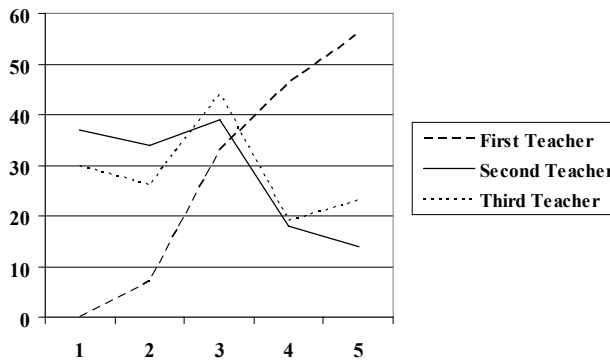
RESULTS AND DISCUSSION

Creativity in stories: teachers' assessments

The three teachers showed significant interrater reliability: the estimations of the first two teachers correlated at .504 ($p=.000$), of the first and third at .616

($p=.000$), and of the second and third at $.673$ ($p=.000$). These values were far below satisfactory, which indicated significant differences in the assessment the stories' creativity. Moreover, the significance of the D statistic indicated that the distributions of all three assessments significantly deviated from the normal distribution (the first teacher's assessment $.243$, the second teacher's assessment $.171$, the third teacher's assessment $.160$; in all three cases: $df=142$; $p=.000$). Teacher 1 awarded a considerably larger number of stories the highest mark on creativity in comparison to the other two teachers, which created a discrepancy between her assessments and the assessments of other two teachers (Graph 1).

Graph 1: Distributions of teachers' assessments



The first teacher's overestimates of the stories' creativity could be attributed to her work at a private school. Private schools are a novelty in Serbia's education system and are still trying to attract as many students as possible. Overall, the obtained results allowed for a conclusion that teachers' assessments of creativity of primary school students' stories could be a good indicator for focusing our attention on those students with high scores. The discrepancy between teachers' assessments pointed to the necessity of further research in order to make a more accurate estimate of students' creative capacities in this domain. Teachers' estimation of students' products cannot be taken as a firm evidence of their creativity.

*Creativity in the domain of writing:
teachers' implicit beliefs*

Teachers' assessments of which stories were the most creative made sense in the process of recognition of their implicit theories on creativity. What, in the view of teachers, made a story creative? Explanations were written in an essay form, although one of the teachers explicitly listed indicators or criteria for creativity. Two out of the three teachers gave spontaneous and detailed

explanations of their assessments of certain stories, in addition to the general explanations of what creativity meant to them, even though they were not asked to do so. The results suggested the existence of multiple themes and creativity indicators, and are shown in Table 1.

*Table 1: Themes and indicators of creativity
in students' stories*

Themes	Indicators
Knowledge of language rules and instruments	Correct use of style and grammar Story with a clear sequence Wholeness and closure in the story
Playing with language	Deliberate disregard for general language rules Magical power of words: playing with colours, words, sounds Use of figures of speech (metaphors, irony, gradation, symbols) Harmony and beauty of expression
Originality of ideas, authenticity, imaginativeness	Finding one's own language rules Giving up logical and rational thinking Imagination, ability to "summon" distant objects Creating new conditions and places Multi-perspective view of the world
Emotional quality	Ability to experience situations, feelings and objects outside of the writer of the story (empathy) Element of surprise, sudden appearance of an unexpected solution Artistically created plot Creation of problems, drama, creative tension Humour Inviting the reader to participate
Ethical dimension, spirituality	Philosophical musings Self-reflection

The most obviously noticeable recurring theme in all three teachers' essays was "knowledge of language rules and instruments", the emphasis on the importance of students' mastery of writing conventions and grammar, which were some of the most basic goals of Serbian language as an academic subject. The importance of this mastery is particularly emphasized in the cognitive approach to language, in cognitive linguistics, which assumes that language is an integral part of the overall psychological organization. Grammar provides the speaker or the writer with symbols which he/she uses to construct certain expressions based on his/her categorization and problem-solving ability (Klikovac, 2004) (Example 1). Students were also expected to master the

rules of composition, meaning that there was a demand for wholeness and clear story structure.

Example 1 (Teacher 3)

"...the texts with an element of description, narration, with correct grammar and style... a clearly developed story."

Another prominent characteristic was the ability to play with language, including a deliberate disregard for language conventions, detailed and rich descriptions and symbolic representations. Gardner (1993) used a similar phrase "word player" to describe an individual with high verbal abilities. Teachers considered the knowledge of stylistics (i.e. various figures of speech, harmony and beauty of expression) to be a precondition of creative writing (Example 2).

Example 2 (Teacher 2)

"In a literary text, a disregard for general linguistic rules can be positive, while in other texts it is considered to be a mistake which needs to be corrected. Literature increases entropy, introduces chaos into the natural system of language, but at the same time it also decreases entropy and introduces a more strict order in its own system."

All three teachers highly valued originality, authenticity, individuality, emotional quality and ethical dimension. Those themes were the same as aspects discussed in theories on creativity (e.g. Radoš, 1993; Šefer, 2008; Urban, 1995). Findings confirmed the statement that emotional, personal and intrapsychic elements were emphasized in the Eastern concept of the creative work (Lubart & Sternberg, 1998; Šefer, 2007). Overall, a list of aspects and indicators of creativity in general as well as some specific aspects and indicators of creativity in the verbal domain was obtained. The teachers saw students' age as a restriction to intentional creation, but they valued their spontaneous expression, too (Example 3).

Example 3 (Teacher 1)

"The stories I found creative were those in which the students spontaneously (because it is difficult for students at this age and under these conditions to create intentionally) drew on their own emotivity, spiritual musings and world view."

Results obtained by thematic analysis of teachers' implicit beliefs on creativity of students' written stories were also in accordance with the results from previous studies conducted across different domains and culture. Our teachers' list of indicators of creativity in writing included originality and imaginativeness, such as the list of teachers' indicators of creativity in drawing (Maksić & Andelković, 2011). Our teachers' list of indicators of creativity was similar with the patterns of indicative adjectives for creativity obtained from teachers' implicit theories in Runco and Johnson (2002) study with American and Indian teachers. Some of the most important adjectives describing creativity were: affectionate, artistic, emotional, humorous, imaginative, individualistic, inventive, original, spontaneous. In sum, the analysis of teachers'

essays gave valuable information about the teachers' judgment of creativity, but these pieces of information could not be applied in everyday school practice directly.

Profiles of the most creative story writers

Based on the quantitative indicators of ability and creative potential in verbal domain, we have created profiles of the four most creative students – authors of the stories which were given the highest mark. These four students' scores were compared to the results of all other students (Table 2).

Table 2: Profiles of the most creative story writers (N=4)

Five number summary	Verbal fluency (TNR)				
	Sample	Student 1	Student 2	Student 3	Student 4
Minimum	30	86	85	105	165
P25	73.50				
Median	92.00				
P75	114.25				
Maximum	187				
	General academic achievement				
	Sample	Student 1	Student 2	Student 3	Student 4
Minimum	2.25	3.55	4.82	4.17	4.25
P25	3.90				
Median	4.54				
P75	4.82				
Maximum	5				
	Serbian language achievement				
	Sample	Student 1	Student 2	Student 3	Student 4
Minimum	1	5	5	4	4
P25	3				
Median	4				
P75	5				
Maximum	5				
	Orthographic errors in written story				

	Sample	Student 1	Student 2	Student 3	Student 4
Minimum	.00	.33	.30	.25	.50
P25	.16				
Median	.33				
P75	.57				
Maximum	4				
Grammar errors in written story					
	Sample	Student 1	Student 2	Student 3	Student 4
Minimum	.00	.17	.20	.00	.13
P25	.08				
Median	.16				
P75	.25				
Maximum	1				
General interests					
	Sample	Student 1	Student 2	Student 3	Student 4
Minimum	0	8	4	5	10
P25	3				
Median	5				
P75	7				
Maximum	13				
Interests in language and social sciences					
	Sample	Student1	Student 2	Student 3	Student 4
Minimum	0	2	2	2	4
P25	1				
Median	2				
P75	2.25				
Maximum	5				

Student 1 had the highest grade in Serbian language and belonged to the top 25% with the highest number of extracurricular interests. Her interests in the field of language and social sciences were in the middle range, as she did not take part in school programs which supported children's verbal interests (clubs and competitions). Outside of school, she was learning a foreign language and

read books. The number of orthographic and grammatical errors in her story fell in the middle range of the sample. According to verbal fluency she was under the median, i.e. she produced fewer words than 50% of the sample. Her general academic achievement was poorer than that of 75% of her peers from the sample.

Student 2 had the highest grade in Serbian language, but her general academic achievement was in the middle range of students from the sample. Her interests in the areas of social sciences and languages were in the medium range for the sample (she read books and was learning a foreign language outside of school) and her number of interests was below the median. In terms of the number of orthographic errors she was below the median, while in terms of the number of grammatical errors she was above it. Her verbal fluency was below the median, meaning that she produced fewer words than 50% of the sample on the TNR.

Student 3 did not make any grammatical errors and the number of orthographic errors was below the median, which meant that she fell in the group of 50% of the students who achieved higher. Her scope of interests and interest in the fields of languages and social sciences were on the median. General academic achievement was below the median, i.e. she was in the group of 50% of the students who had lower academic achievement. Her Serbian language grade was in the middle range for the sample.

Student 4 belonged to the 25% of the students who achieved the highest results on the verbal fluency test, had the largest scope of interests and most developed interests in social sciences and languages in relation to other participants to the study (she did not belong to school clubs; participated in competitions; read books and was learning a foreign language outside of school). She was in the 50% of students who made fewer grammatical errors but in the 50% of students who made more orthographic errors. Her Serbian language grade was on the median, while her overall academic achievement was below the median, meaning that she was in the group of 50% of the students with lower academic achievement.

While looking for similarities between the four authors who produced the most creative stories, described through relevant quantitative variables, we saw that all four authors were girls. Two of them were students of sixth grade, and two were students of seventh grade. Only Student 4 belonged to the top 25% of the class in terms of verbal fluency, scope of interests and intensity of interests in the field of social sciences and languages, i.e. those indicators we would expect to be the basis of the expression of creative potentials in the verbal domain. Student 1 had an above-average number of interests and the highest grade in Serbian language, while the other two authors belonged to the top 25% according to only one indicator (grade in Serbian language and mastery of grammatical rules). Given the differences between the profiles of the young story writers, it can be concluded that we cannot obtain a consistent profile of the young creative story writer which would be precise enough

to enable screening and identification for the purpose of designing and giving adequate support in the school context, solely on the basis of quantitative indicators used. Students' portfolios with information about their ability and achievement in the field are helpful in making more detailed picture of students' capacity. Still, there was no typical profile with critical contribution of any indicator or precondition for the creative production.

Narrative analysis of the most creative stories

Out of the four most creative stories, three were in the essay format and one was a poem. Three stories had a title, while the poem invited the reader to come up with his/her own title. The stories' titles were unusual, unconventional and possessed elements of fiction and contradiction (Infinite Anarchy, Mutual Insanity, Enjoying the Non-Freedom). Narrative analysis of the four most creative stories indicated the presence of two formats, which we referred to as linear and nonlinear (Ševkušić & Maksić, 2008). The stories of Student 2 and Student 4 had a linear format, while the story of Student 1 and story of Student 3 had a nonlinear format. It meant that both formats appeared in stories of students from sixth as well as from seventh grade.

Linear format was characterized by a linear sequence of story-telling (such as "once upon a time", "there was a..."), had an expected sequence of events, characters were usually people and it had a good composition. In the nonlinear format the sequence of events and their logic were unregulated, unpredictable or unclear, the events were usually placed in the future, there was a tension between the elements of the text (for example, between the title and the story), characters were usually fictional creatures or animals.

In further analysis, creative components and meanings built into the stories were clarified. Generally speaking, students' stories were at a high aesthetic level, they were intriguing and provocative. The results showed that the stories carried highly ethical messages, i.e. the students dealt with moral dilemmas or philosophical musings about the meaning and absurdity of life (satisfying one's needs while sacrificing freedom), which were the topics typically found in older students; personal involvement and emotional evocativeness (gloomy future and pessimism or joy of life) were evident, as was the presence of humor and irony which demonstrated the students' ability to distance themselves from issues and express their views about them; linking and combining of opposite and incompatible elements, and willingness to take risks (joining two persons into one being); the use of metaphor (e.g. parrot representing a human being), personification, i.e. attributing human characteristics to objects and events (e.g. the apple is a lady and the apple is alone). Given that teachers achieved absolute agreement only on these four stories, we could say that the above components and meanings were what determined the teachers' assessments.

Conclusion

In the school setting, students' creative potential is assessed through tests and evaluated by teachers. Based on the findings of this study, teachers' assessments of students' written stories are a useful and economical way to get information which can be further utilized in nurturing students' creative potential in the verbal domain. Quantitative analyses of the four profiles of creative writers suggest that an individual approach in interpreting data on the child's talents at the primary school level is necessary. At this level, all the indicators which point to exceptional performance in the relevant aspects are important. However, lower achievement does not mean that a child does not have a talent for writing. Qualitative approach in assessment of the written stories contributes to a more thorough description of the creative product than the quantitative measure, since it shows the diversity and richness of components and meanings embedded in the creative product. This mix-methods research demonstrates that combining qualitative and quantitative methods allows for the conditions necessary for obtaining data which would not be accessible by using only one or the other approach (Ševkušić, 2011).

How can these results contribute to the improvement of school practice, help shape and provide adequate support for students' creative writing potential? Without doubt, nurturing creativity through regular school curriculum is essential (Maksić & Pavlović, 2009). Students should be encouraged to write free style compositions while increasing their confidence in writing by respecting their products. Also, organizing encounters between students and children's authors in schools may contribute to the development of the culture of reading. In the school context, creative writing workshops should be organized, where students can be given an opportunity to master the necessary skills. For this purpose, manuals for teachers and students on how to write a story have already been published (e.g. Mur, 2008). Considering that educational practice encourages the linear format of creative writing, it is important that students become more familiar with the nonlinear format, as well as other components of creative writing.

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КРЕАТИВНОСТ У ПРИЧАМА УЧЕНИКА:
СТУДИЈА СЛУЧАЈА У ОСНОВНОЈ ШКОЛИ
Анстракт

Проблем рада одређен је као питање значајно за школску праксу: колико су поуздане и корисне процене наставника за формирање слике о креативним капацитетима ученика и за обликовање адекватне подршке креативним потенцијалима младих у школи. У истраживању су учествовали ученици шестог и седмог разреда основне школе (N=142) који су писали приче, и наставници који су процењивали креативност тих прича (N=3). Утврђено је статистички значајно, али ниско слагање наставника у процењивању креативности прича. Наставници су у причама идентификовали две групе индикатора креативности: прва група односила се на изражавање у вербалном домену (познавање језика, играње језиком), а друга на креативност уопште (оригиналност, емоционалност, етичка димензија). Четири студије случаја ученика који су написали најкреативније приче откриле су да нема типичног профила са критичним доприносом било ког индикатора или предуслова који су укључени у испитивање. Анализа наратива најкреативнијих прича потврдила је присуство индикатора креативног потенцијала о којима су извештавали наставници у својим есејима. Закључено је да је неопходан индивидуални приступ у тумачењу података о дететовом таленту већ на основношколском узрасту. Препоручено је комбиновање квантитативних и квалитативних метода које ствара услове за долажење до података који се не би могли добити применом само једног приступа. *Кључне речи:* креативно писање, микс-методски приступ, наставничке процене, основна школа.

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ТВОРЧЕСТВО В РАССКАЗАХ УЧАЩИХСЯ:
СТУДИЯ СЛУЧАЯ В ВОСЬМИЛЕТНЕЙ ШКОЛЕ

Резюме

Проблема, лежащая в основе настоящей работы, определяется как вопрос, представляющий интерес для школьной практики: насколько надежны и полезны оценки преподавателей для формирования представления о творческих потенциалах учащихся и для оказания соответствующей поддержки этим творческим потенциалам в рамках деятельности школ. В исследовании приняли участие шестых и седьмых классов восьмилетней школы ($N=142$), которые писали рассказы, и преподаватели, которые оценивали уровень творчества в них ($N=3$). Исследователями выявлено статистически значимое, но низкое согласие между преподавателями в оценке уровня творчества в рассказах учащихся. В рассказах учащихся преподавателями были выявлены две группы индикаторов творчества: первая группа связывалась с умениями в вербальной сфере (знание языка, языковая игра), вторая – с творчеством вообще (оригинальность, эмоциональность, нравственный аспект). Четыре студии случая учеников, написавших наиболее интересные с творческого аспекта рассказы, показали, что нет типичного профиля с преобладающим вкладом любого из индикаторов или любого предварительного условия, которые включены в исследование. Анализ повествовательного плана творчески наиболее интересных рассказов подтвердил присутствие индикаторов творческого потенциала, которые отмечали преподаватели в своих изложениях. Авторы пришли к выводу, что необходим индивидуальный подход к истолкованию данных о таланте ребенка уже в раннем и среднем школьном возрасте. Предлагается сочетание количественных и качественных методов, создающее условия для приобретения данных, которые нельзя получить на основании применения лишь одного из подходов.

Ключевые слова: творческая литературная деятельность, смешанный методический подход, оценки преподавателей, восьмилетняя школа.