

Zeszyty Naukowe Wyższej Szkoły Humanitas. Pedagogika, ss. 233-247

**Oryginalny artykuł naukowy**

**Original article**

Data wpływu/Received: **14.02.2019**

Data recenzji/Accepted: **09.04.2019**

Data publikacji/Published: **10.06.2019**

Źródła finansowania publikacji: **Uniwersytet Kazimierza Wielkiego**

DOI: **10.5604/01.3001.0013.2305**

Authors' Contribution:

(A) **Study Design (projekt badania)**

(B) **Data Collection (zbieranie danych)**

(C) Statistical Analysis (analiza statystyczna)

(D) **Data Interpretation (interpretacja danych)**

(E) **Manuscript Preparation (redagowanie opracowania)**

(F) **Literature Search (badania literaturowe)**

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## **A KINDERGARTEN TEACHER IN STUDENTS' CREATIVE MOTOR EXPRESSION DEVELOPMENT**

### **INTRODUCTION**

**A** child at preschool age is subjected to numerous changes in the somatic, socio-emotional, cognitive, mental and motor spheres. These changes occur primarily under the influence of experiences gathered as a result of undertaking physical activity. Exercise is considered to be the main factor stimulating the comprehensive development of an individual. It significantly strengthens a child's organism, shapes and improves all its systems and organs, positively affects brain functions and also creates an opportunity to express emotions and work in cooperation. During an activity undertaken in physical education courses, a child gathers insight and sensations, enriches the wealth of experiences and concepts, develops attention and thinking. Exercises performed in a group shape emotions, character, will of a child and also satisfy the need for personal contacts and communication with an environment. By virtue of physical activity, a child recognizes and creates itself and its own living space. Curiosity and joy of discovering new abilities and possibilities awaken in him

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or her. When learning about the rules and regulations of games, a child enters the world of human behavior and culture (Lewandowski, Guła-Kubiszewska, 2000).

Participation in physical activities gives an opportunity to satisfy one of the basic and natural human needs – the need for creative expression. “If a child is creative and if it is interested in invention, if everything needs to be activated in order to foster its creative abilities, it is because creative activity is a biological need which is absolutely necessary to satisfy for an optimal development of a human being during the period of growth” (Gloton, Clero, 1985, p. 57). It is important to create educational situations which inspire and motivate a child to undertake a spontaneous and creative action. Creators of such situations are teachers and parents who provide children with various means of expression in form of utensils, instruments and props. Establishing those circumstances favors a comprehensive development of child’s personality and expression, which is a spontaneous embodiment of personal experiences, and sensations, as well as a reflection of an image of the world perceived by a child (Szuman, 1969).

According to Popek (1985), the expression has a multifaceted nature. There can be a natural and free expression which is embodied in instinctive, spontaneous, unconscious and creative action. The expression can also be inspired, combining the features of a natural and artificial expression influenced by music, poetry or other additional stimuli. The third aspect of expression is related to its channeling, it is then of intentional and conscious nature.

Creating the conditions which are conducive to creative expression influences children’s sensitivity development to a surrounding reality and to other people and also teaches them how to express themselves through facial gestures, movement, word, music, play or art. “All that belongs to an inner world of a child must be allowed to manifest, to move so that creativity of imagination is brought into existence, and also so that it can be illuminated and renewed” (Gloton, Clero, 1985, p. 72).

## **TEACHER’S ROLE IN DEVELOPING CHILD’S CREATIVITY**

A kindergarten teacher is given the role of developing a child’s creative attitude and thus shaping many valuable attributes. Instead of imposing opinions on children, the teacher can accompany them in their development, give them the right to creatively establish themselves. A preschool period is a very important stage for a creative attitude development because a child is not yet affected by thinking and acting patterns, and is prone to create, act, experience, search, discover. It is important for a teacher to increase the capital with which children come into the world by creating conditions for action and inspiring and motivating them to create. Such a teacher becomes a child’s mentor and a friend who develops its creative dispositions’ and can properly create a child’s reality.

A contemporary teacher needs to base a concept of developing creative expression in children on his or her own qualities of creative activity, rejecting schematism and applying innovative solutions. Limiting the motion imitation performed on command for a movement undertaken in accordance with one's own idea and fantasy gives a child an opportunity to be a creator and an action architect, and not only its follower.

A teacher who uses creative motor expression methods has many opportunities for giving divergent tasks to children. It is a group of methods in an attractive form for children, which stimulates their imagination and satisfies their need for activity. Music, instruments, gear, working with a partner and in a group, movement, emotions, improvisation, and creative action are the elements which express the essence of the creative motor expression methods, including Thulin's physical story, Orff's school work, Laban's creative gymnastics, Sherborne's developmental movement, Kniess' rhythmic gymnastics, a problem method. Applying the creative motor expression methods in work with children is an interesting experience which allows to discover that "experiencing movement, curiosity of the world, joy of creative movement, experimenting, discovering, gaining as many as possible psychomotor experiences under different conditions and circumstances" (Gniewkowski, Włażnik, 1985, p. 127) is the foundation of health and a full personality development.

When applying the problem method in a kindergarten, a teacher puts children in a new situation which requires solving a specific task in a manner of productive thinking. Children do not know the solution to the problem beforehand. They analyze the situation independently and create different variants of the solution and then verify them in practice (e.g. move to the other side of the room without touching the floor with feet).

## **THE SIGNIFICANCE OF CREATIVE EXPRESSION METHODS IN DEVELOPING A FREEDOM OF MOVEMENT**

Generally, it can be assumed that using the creative motor expression methods, a teacher puts children in a task-oriented situation, which they should solve independently and creatively, but any solution demonstrated by a child is considered to be correct (Bronikowski, 2004). They, therefore, have the freedom to act and an ability to satisfy their need for activity. Various means of expression and interesting accessories awake children's curiosity and bring them into a joyful mood. The creative motor expression methods develop children's awareness of their own body, spatial orientation, as well as physical and motor efficiency. Often, these methods are based on the use of music, instruments, which teaches children sensitivity, inspires them for creative activity and arouses initiative and ingenuity. Tasks performed with

a partner and joint games teach children social cooperation and co-working. This way, they establish close relationships and become partners in action. By participating in activities based on free improvisation, children also develop character traits such as composure, responsibility, friendliness, helpfulness and also they have an opportunity to develop their own individuality.

Considering the influence of motor creative expression methods on a child's versatile development, it can be stated that they constitute a "means of shaping a complete, creative personality under free conditions, in a full unity with educators and peers, in situations conducive to a proper motivation to act in relation to a child's inner experience" (Gloton, Clero, 1985, p. 35).

A contemporary kindergarten teacher faces the difficult task of organizing conditions for children to undertake creative activities without imposing stereotypical solutions on them but suggesting assignments and motivating them to act. A unique personality of a preschooler requires a teacher to use varied and unconventional ideas and solutions. Children's creativity can, therefore, be developed only by creative teachers. In order to create a child's creative personality, a teacher should be characterized by broad competencies, have an innovative and open-minded attitude to his or her own tasks. That is why the extent of teachers' preparation to use methods based on creative activity and whether they apply them in their educational work in kindergarten often is increasingly important.

## THE RESEARCH PROBLEM

Considering the significance of creative activity in a comprehensive child's development, research was undertaken in order to determine the scope of using the creative motor expression methods in kindergarten teacher's work and which factors determine this process. Therefore, the following research problems were posed: if and to what extent teachers working with preschool children use methods based on creative movement in designing everyday educational situations and whether they are adequately prepared? The second problem was related to a search for factors which influence a teacher in implementing changes in his or her craft in the form of pedagogical innovations, in this case, related to creative movement. An analysis covered the impact of such aspects as local environment, respondents' age, and career progression degree. In order to collect the necessary information, a diagnostic survey method was used based on a questionnaire for teachers and an observation.

The research involved 154 teachers from the Kuyavian-Pomeranian Voivodeship. 58 persons are large city residents, a small town is inhabited by 50 respondents, the smallest group consisting of 46 people live in a countryside. For the study, the teachers' age was analyzed and categorized in three groups: women between 20 and 29 years old constitute a group of 57 persons, the next group is between 30-39 years old and consists of 41 people, the oldest respondents in the number of 56 are 40

to 55 years old. An important differentiating factor is the career progression degree. Among the respondents, there were 36 interns, 28 contract teachers, 49 appointed teachers and with the highest degree – 41 certified teachers. The data on education obtained by the surveyed teachers indicate that half of them (77 people) are women with a title of a master's degree in pedagogy with a specialization in preschool education. A quite numerous group of 31 respondents holds a master's degree in pedagogy, but the completion of other specialties conditioned the need to complete their education through postgraduate studies on preschool education, some of them constitute a group of 11 people who, despite having appropriate qualifications, completed one or more postgraduate programs. A remote number (20) of the respondents are teachers with a bachelor's degree. Among the respondents, there were also 15 women who graduated from a teacher's college.

## **METHODS OF CREATIVE MOTOR EXPRESSION IN A TEACHER'S PRACTICE – RESEARCH RESULTS ANALYSIS**

Generalizing the data analysis results it can be established that the respondents often practice pedagogical innovations by organizing various educational situations in everyday work in a kindergarten. It also applies to innovations introduced in a process of developing a child's physical activity through the use of motor creative expression methods. One of the problems posed in the research was a question about the frequency of applying these methods and the accompanying conditions.

It was assumed that one of the important factors determining the use of creative methods is a local environment in which teachers live and work. According to Okoń (2001, p. 393), an environment is “a space in which society pursues various forms of activity, creating conditions for one's own life and satisfying material and spiritual needs.” Thus, the conditions in which a person lives and works, the way of spending free time, customs, traditions, forms of contact with people, ambitions and life aspirations. All this social, cultural and natural reality affects and shapes a human. The specificity of an environment is that it exerts influence on an individual, it leaves some traces in their mind regardless of intentions (Kuśmierz, 2001).

Data collected in the course of the research indicate that dependence between a local environment and a degree of creative methods management occurs. The study was conducted in a large city, small town and countryside environments. The frequency of applying the methods was assessed according to adopted criteria: often (more than once a week), seldom (2-3 times a month), sporadic (once a month or less frequently).

**Table 1.** Local environment and the motor expression methods application frequency

| Application frequency | Local environment |      |            |     |             |      | Altogether |     |
|-----------------------|-------------------|------|------------|-----|-------------|------|------------|-----|
|                       | large city        |      | small town |     | countryside |      |            |     |
|                       | number            | %    | number     | %   | number      | %    | number     | %   |
| Often                 | 35                | 60.3 | 28         | 56  | 22          | 47.8 | 85         | 55  |
| Seldom                | 14                | 24.1 | 18         | 36  | 14          | 30.4 | 46         | 30  |
| Sporadic              | 9                 | 15.5 | 4          | 8   | 10          | 21.7 | 23         | 15  |
| Altogether            | 58                | 100  | 50         | 100 | 46          | 100  | 154        | 100 |

**Source:** author's study.

Recurrent use of creative methods was declared by over half of the respondents, most of them coming from a large city environment. The frequency decreases in a small town environment and the lowest is in a countryside. The least numerous group of those who sporadically use creative methods comes from a small town and most people who do not use the methods regularly come from a rural environment.

The respondents' age was also analyzed as a factor determining creative motor expression methods usage. Three age groups were distinguished: 20-29 years, 30-39 years and 40-55 years.

**Table 2.** Age and the motor expression methods application frequency

| Application frequency | Age    |      |        |      |        |      | Altogether |     |
|-----------------------|--------|------|--------|------|--------|------|------------|-----|
|                       | 20-29  |      | 30-39  |      | 40-55  |      |            |     |
|                       | number | %    | number | %    | number | %    | number     | %   |
| Often                 | 29     | 50.9 | 32     | 78   | 24     | 42.8 | 85         | 55  |
| Seldom                | 20     | 35.1 | 4      | 9.7  | 22     | 39.3 | 46         | 30  |
| Sporadic              | 8      | 14   | 5      | 12.2 | 10     | 17.8 | 23         | 15  |
| Altogether            | 57     | 100  | 41     | 100  | 56     | 100  | 154        | 100 |

**Source:** author's study.

The numerical and percentage data obtained in the research indicate that the most numerous group introducing the creative methods while working with children consists of the teachers aged between 30 and 39. They were followed by younger women from the age range of 20 to 29 years. The creative methods are used the least often by the respondents over 40.

In the next stage of the research, the focus was on finding answers to a question regarding a dependence between applying the creative methods and teachers' career progression.

**Table 3.** Career progression degree and the motor expression methods application frequency

| Application frequency | Career progression degree |      |          |      |           |      |           |      | Altogether |     |
|-----------------------|---------------------------|------|----------|------|-----------|------|-----------|------|------------|-----|
|                       | intern                    |      | contract |      | appointed |      | certified |      |            |     |
|                       | number                    | %    | number   | %    | number    | %    | number    | %    | number     | %   |
| <b>Often</b>          | 15                        | 41.6 | 16       | 57.1 | 26        | 53.1 | 28        | 68.3 | 85         | 55  |
| <b>Seldom</b>         | 15                        | 41.6 | 8        | 28.6 | 14        | 28.6 | 9         | 22   | 46         | 30  |
| <b>Sporadic</b>       | 6                         | 16.7 | 4        | 14.3 | 9         | 18.3 | 4         | 9.7  | 23         | 15  |
| <b>Altogether</b>     | 36                        | 100  | 28       | 100  | 49        | 100  | 41        | 100  | 154        | 100 |

**Source:** author's study.

The data obtained in the survey indicate that almost 70% of the certified teachers apply the creative motor expression methods regularly, several times a week. The second group consisting of women who often use creative methods are contract teachers (57.1%). The appointed teachers who use such methods frequently are not much less numerous (53.1%). The smallest group (16.7%) which values creative expression proved to be the women beginning the work.

Introducing pedagogical innovations into a teacher's work requires solid substantive preparation, as well as a specific attitude characterized by an ability to design and an open, critical attitude to his or her own tasks. An innovative teacher effectively and constantly works on his or her own development, and above all, demonstrates ingenuity in solving didactic and educational difficulties appearing in the education process. Therefore, it is necessary to pay special attention to the modernization of teaching methods, enhancing a didactic base of an institution and a craft of each teacher (Żurawska, 2001).

In the course of the research, it was observed that the use of creative motor expression methods is not always associated with teacher's good preparation. During the examination of classes conducted by the respondents who declared having good knowledge and using creative methods in working with children frequently, some inconsistencies in practicing these methods or even their apparent ignorance were found. Therefore, in the further research proceedings, an answer was sought to a question of what kind of preparation the teachers applying creative methods at work in kindergarten have.

In order to make an accurate and factual analysis, three categories of teachers' preparation level were distinguished: high, average and low. In the process of determining affiliation to a particular category, factors taken into consideration were: knowledge of the methods, knowledge of literature concerning creative activity, completed courses, trainings, workshops concerning the analyzed methods, introducing other modernizations and pedagogical modifications, completed postgraduate studies, involvement in overseeing the interns and conducting demonstration classes using methods of creative physical activity, providing support to colleagues by spreading the idea of creative work and initiating joint training, the nature of cooperation with parents which is characterized by involving parents in the process of children's creative activity development.

Considering the aforementioned indicators, the 26% of the studied sample showed a high preparation for creative methods application, 53% of the teachers were assessed to be on an average level, and a low degree was displayed by 21% of the respondents.

The collected research material was analyzed taking into account the same variables as in the case of testing the motor expression methods application frequency: local environment, respondents' age, and career progression degree.

**Table 4.** Local environment and teachers' preparation level to conduct classes using the creative motor expression methods

| Teachers' preparation level | Local environment |      |            |     |             |      | Altogether |     |
|-----------------------------|-------------------|------|------------|-----|-------------|------|------------|-----|
|                             | large city        |      | small town |     | countryside |      |            |     |
|                             | number            | %    | number     | %   | number      | %    | number     | %   |
| High                        | 18                | 31   | 14         | 28  | 8           | 17.4 | 40         | 26  |
| Average                     | 23                | 39.6 | 31         | 62  | 27          | 58.7 | 81         | 53  |
| Low                         | 17                | 29.3 | 5          | 10  | 11          | 23.9 | 33         | 21  |
| Altogether                  | 58                | 100  | 50         | 100 | 46          | 100  | 154        | 100 |

**Source:** author's study.

Based on the data contained in table 4, it was established that most people with a high preparation degree come from a large city environment. They are closely followed, with a number of 28%, by the inhabitants of a small town. The apparent difference concerns the women living in a countryside, as only 17.4% of them obtained a high level. The results revealed an interesting outcome pertaining to the teachers coming from a big city. The data indicate an even number of persons with a high and a low preparation level within this group. Although, as in the other cases, the majority was on the average preparation level for conducting creative activities.

The next table presents the dependence between the teachers' preparation level and their age.

**Table 5.** Age and teachers' preparation level to conduct classes using the creative motor expression methods

| Teachers' preparation level | Age    |      |        |      |        |      | Altogether |     |
|-----------------------------|--------|------|--------|------|--------|------|------------|-----|
|                             | 20-29  |      | 30-39  |      | 40-55  |      |            |     |
|                             | number | %    | number | %    | number | %    | number     | %   |
| High                        | 16     | 28   | 15     | 36.6 | 9      | 16.1 | 40         | 26  |
| Average                     | 27     | 47.4 | 25     | 61   | 29     | 51.8 | 81         | 53  |
| Low                         | 14     | 24.5 | 1      | 2.4  | 18     | 32.1 | 33         | 21  |
| Altogether                  | 57     | 100  | 41     | 100  | 56     | 100  | 154        | 100 |

**Source:** author's study.

Analyzing the collected material, it transpired that the teachers at the age of 30 to 39 were best prepared to introduce innovations in physical classes. In contrast, in the group of people between 40 and 55 years only 9 women were proved to have a high preparation level. By far, the most numerous are the respondents between 30 and 39 who reach an average preparation level for conducting classes with the discussed methods. Most people whose preparation has reached the lowest level are from 40 to 55 years old.

Establishing a research strategy, it was decided to examine whether career progression degree determines the level of teachers' preparation for developing children's creative expression.

**Table 6.** Career progression degree and teachers' preparation level to conduct classes using the creative motor expression methods

| Teachers' preparation level | Career progression degree |      |          |      |           |      |           |      | Altogether |     |
|-----------------------------|---------------------------|------|----------|------|-----------|------|-----------|------|------------|-----|
|                             | intern                    |      | contract |      | appointed |      | certified |      |            |     |
|                             | number                    | %    | number   | %    | number    | %    | number    | %    | number     | %   |
| High                        | 6                         | 16.6 | 8        | 28.6 | 12        | 24.5 | 14        | 34.1 | 40         | 26  |
| Average                     | 19                        | 52.8 | 12       | 42.8 | 27        | 55.1 | 23        | 56.1 | 81         | 53  |
| Low                         | 11                        | 30.5 | 8        | 28.6 | 10        | 20.4 | 4         | 9.8  | 33         | 21  |
| Altogether                  | 36                        | 100  | 28       | 100  | 49        | 100  | 41        | 100  | 154        | 100 |

**Source:** author's study.

The data presented in table 6 has an interesting distribution, which shows that the majority of respondents (34.1%) with a high preparation level for creative activity has a degree of a certified teacher and contract teachers, 28.6%, follow them closely. The smallest group (16.6%) consisting of well-prepared teachers are interns, who in turn form the largest group (30.5%) of people achieving a low preparation level for conducting classes with children using the creative motor expression methods.

## SUMMARY AND CONCLUSIONS

Preschool age is a period of gaining experience, developing many abilities and skills. A child learns mainly through action, and only to a small extent through received information. In addition, a contemporary, dynamically developing reality requires adjusting the teaching methods in a direction of developing children's potential and a creative attitude allowing them to be ready to make changes. The basic assumption of undertaking actions is to define a creative individual as a person capable of making products which are characterized by a conjunction of two features: novelty and value (Nęcka, 2003). A precondition for inventing an original product is a creative expression, i.e. action.

In the article, particular attention was paid to physical activity and creative motor expression methods' significance in a child's comprehensive development. A teacher's role was also emphasized as a figure who creates situations conducive to children's creative activities. This approach suggests perceiving a teacher as creative, inventive and open to new ideas.

On the basis of the collected research material analysis, a conclusion can be drawn about the teacher's dominant role in organizing an educational environment which fosters creative potential development of children. Based on the conducted research inquiry, it was established that 55% of the teachers often use creative motor expression methods, 30% rarely and 15% of the respondents use these methods less often than once a month. The research results distribution displays differently on the level of teachers' preparation for conducting classes based on creative methods. It transpired that only 26% of the respondents demonstrate a high preparation for introducing creative methods in their educational activity. More than half of the sample reached an average level of preparation and as much as 21% showed poor preparation for organizing courses based on creative activity.

The data indicate that the teachers who often use creative methods constitute a larger group than the teachers who are well prepared for it. Hence the conclusion that often poorly prepared teachers run classes in a kindergarten using the creative motor methods. In the survey, the respondents were asked about an occurrence of possible difficulties in the application of the creative methods. Many respondents answered that the greatest obstacle is an inability to participate in courses and workshops which prepare for applying innovations in the work of a kindergarten teacher.

Teachers from a large city environment participate in these forms of education the least. Among the reasons for it, they mentioned firstly a lack of financial resources and a problem with transportation, often to distant locations.

In addition to the environmental factor on the frequency and preparation for using the creative movement by teachers, respondents' age and their career progression degree are of great importance.

Most often, teachers from the age of 30 to 39 apply and are best prepared to use creative methods. This approach is regularly practiced by as many as 78% of the group in question and 36.6% of them are appropriately trained. Considering the career progression degree, the certified teachers lead in the application frequency as well as in a good preparation level. There are also disproportions between their preparation level and application of these methods. A frequent practice is declared by 68.3% of the certified teachers, and a high preparation level is displayed by 34.1% of this group.

## FINAL REFLECTIONS

In education for creativity, a teacher's role is crucial. The understanding of his or her significance determines preschool-aged child's development horizons, but it also enhances the "I can" modality which is essential to creativity. Creating an educational environment closest to a child depends on a pedagogue (Sajdak, 2008). There are numerous tasks for a teacher who undertakes a challenge of designing a contemporary creative activity for a child. One of them is a thorough knowledge of students' creative abilities. In order to acquire it, the teacher needs to create a bond with a child by establishing a close relationship, built in the right emotional climate. On the basis of good knowledge, the teacher can construct educational situations in a form of problems or open tasks which allow each child to execute them individually, in accordance with the needs and abilities. The role of a teacher is that a child undertaking activities has an opportunity to demonstrate imagination, fantasy, creativity. The way the teacher fulfills his/her tasks depends on his or her skills, including creative competencies characterized by innovativeness, creative and pro-development attitude and undertaking non-standard activities.

In order to meet these modern challenges, a teacher should have an academic education and be constantly striving to raise and verify knowledge and improve their skills in a constant learning system.

According to the new pedagogue model, a teacher should be able to learn innovatively and react quickly to everything progressive and creative. A teacher educated in a creative way has a chance to undertake innovative tasks, think independently and use creative problem-solving techniques. In pedagogy, the idea of a creative teacher has been discussed for many years. It should be emphasized that an educator has to be above all an inventive person in order to be a creative teacher. The concept of un-

derstanding pedagogical creativity as a synonym for modern human work in the field of education and upbringing assumes that pedagogical practices which comply with the conditions required for creative forms of human work are considered innovative. Therefore, they consist of planning and implementing the “new products” which are characterized by such values as freedom, independence, flexibility, intellectualism, and innovation. According to this concept, a creative teacher is a subject of modern work, i.e. creative pedagogical activity (Ekiert-Oldroyd, 2007).

An important characteristic of the teacher’s creative activity is a non-schematic, pedagogical innovation, a constant search for new solutions. These requirements obligate active teachers to continuously improve their qualifications. Undergraduate studies perfectly prepare them for it. An undergraduate student is expected to be creative, reflective, to have a subjective perception of self and other people, to undertake a multilateral activity, to complement and improve qualifications through self-education and organized studies. In such teacher’s model, it can be the next stage of acquiring professional qualifications complementing – as far as needed – courses or postgraduate studies. A teacher who obtains a bachelor’s degree, either at a university or at a college, is a reflective practitioner with substantive, methodological and organizational competence (Dmochowska, 2007).

In pedagogical literature, authors point to the need to educate creative teachers, so the educational profile should be changed gradually, formerly based on knowledge transmission to subject-based education, founded on a dialogue principle, reflexivity, and creative sensitivity development. Diverse forms of facultative courses or lectures, exercises, seminars and workshops on creative pedagogy are introduced at master’s and bachelor’s studies educating teachers on many universities all over Poland. These classes are usually conducted in the form training and workshops, during which students actively experience what it means to be creative. Such classes are usually successful and highly regarded by students due to their distinctive content and form compared to other activities at a university. One can hope that future creative teachers are educated in this way (Ekiert-Oldroyd, 2007). However, it is not the only way to train a creative teaching style ability. Teachers can acquire or improve their creative skills at postgraduate studies, qualification courses, training, e.g. during the “Summer Schools,” they can get involved in the Creative Schools Society or become a member of the Creative Teachers Club. An educational platform ([www.eduskrypt.pl](http://www.eduskrypt.pl)) offers online programs such as “Creative Teacher – Creative Education” which can also be of great value for a teacher. Through these forms of improvement, teachers have an opportunity to get acquainted with the psycho-pedagogy of creativity basics, are prepared to construct and implement their own course syllabus in order to stimulate the creative abilities development, receive support in applying working methods of developing children’s creativity.

Although the postulate of educating teachers for creativity is carried out in many universities and teacher training facilities, it does not mean that it is a common phenomenon – the subject “pedagogy of creativity” is still not an obligatory class in

study programmes. The fact that this subject is introduced gradually and often as optional classes do not equal providing creative education for teachers on a wider scale. This idea needs to be published primarily among academic teachers who also require an appropriate preparation for educating in a creative way.

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## A KINDERGARTEN TEACHER IN STUDENTS' CREATIVE MOTOR EXPRESSION DEVELOPMENT

**Keywords:** teacher, preschool education, creative expression, creative motor methods

**Abstract:** The article discusses an issue of teacher's work with preschool children in regard to movement design. The emphasis was placed on creative methods, application of which implies a child's complete personality formation. Movement is the most important stimulator of physical development, and creative movement also influences intellectual, emotional and social development. A unique personality of a preschooler requires a teacher to have an innovative attitude and to use diversified and novel methods in physical education. Children's creativity can only be developed by creative teachers. Therefore, research was undertaken, which established to what extent teachers use motor creative expression methods, what's the status of their preparation for it, and what factors determine the diversity of respondents in this field. The research procedure was based on a diagnostic survey method. A questionnaire was administered among 158 female teachers coming from different local backgrounds and diversified in terms of age and career progression degree. The survey was supplemented by an observation of the respondents during classes conducted with the use of the creative motor expression methods. The results analysis led to the conclusion that teachers often use these methods. Some differences in their application frequency were noted in favor of teachers from large cities, teachers between 30 and 39 and those who obtained the degree of a certified teacher. A similar distribution of data was observed during the examination of teachers' preparation level for conducting classes using creative motor methods, although with a higher degree of differentiation and a much lower percentage of well-prepared persons. The overall conclusion is that often poorly prepared teachers conduct classes in a kindergarten using the creative motor expression methods. Therefore, it is important to encourage teachers and to promote innovative forms of professional development through participation in qualification courses, trainings, workshops, etc., and forms of self-education, among others at online educational platforms.

## NAUCZYCIEL PRZEDSZKOLA W ROZWIJANIU TWÓRCZEJ EKSPRESJI RUCHOWEJ WYCHOWANKÓW

**Słowa kluczowe:** nauczyciel, edukacja przedszkolna, twórcza ekspresja, metody ruchowe twórcze

**Streszczenie:** W artykule poruszono problem pracy nauczyciela w zakresie kreowania ruchu u dzieci w wieku przedszkolnym. Podkreślono rolę metod twórczych, których stosowanie implikuje kształtowanie się pełnej osobowości dziecka. Ruch jest najważniejszym stymulatorem rozwoju fizycznego, a ruch kreatywny również rozwoju intelektualnego, emocjonalnego i społecznego. Niepowtarzalna osobowość dziecka w wieku przedszkolnym wymaga od nauczyciela postawy innowacyjnej oraz stosowania urozmaiconych i nowatorskich metod w edukacji ruchowej. Twórczość dzieci bowiem rozwijać mogą tylko twórczy nauczyciele. Dlatego podjęto badania, w wyniku których ustalono, w jakim stopniu nauczyciele stosują metody ruchowej ekspresji twórczej, jak są do tego przygotowani oraz jakie czynniki warunkują zróżnicowanie badanych w tym zakresie. Procedurę badawczą oparto na metodzie sondażu diagnostycznego. Przeprowadzono ankietę wśród 158 nauczycielek, wywodzących się z różnych środowisk lokalnych oraz zróżnicowanych pod względem wieku i stopnia awansu zawodowego. Badania ankietowe uzupełniła obserwacja badanych podczas prowadzenia zajęć z wykorzystaniem metod ruchowej ekspresji twórczej. Analiza wyników doprowadziła do stwierdzenia faktu częstego stosowania przez nauczycieli tej grupy metod. Zauważono pewne różnice w częstotliwości na korzyść nauczycielek wywodzących się z dużych miast, nauczycielek między 30 a 39 rokiem życia oraz tych, które uzyskały stopień nauczyciela dyplomowanego. Podobny rozkład danych zaobserwowano podczas badania stopnia przygotowania nauczycielek do prowadzenia zajęć z zastosowaniem metod opartych na ruchu kreatywnym, choć z większym stopniem zróżnicowania i dużo niższym odsetkiem osób bardzo dobrze przygotowanych. Wynika stąd wniosek ogólny, że często słabo przygotowani nauczyciele prowadzą w przedszkolu zajęcia z wykorzystaniem ruchowych metod twórczych. Ważne jest zatem zachęcanie nauczycieli i propagowanie wśród nich innowacyjnych form doskonalenia zawodowego poprzez udział w kursach kwalifikacyjnych, szkoleniach, warsztatach itp. oraz form samokształcenia, między innymi na internetowych platformach edukacyjnych.