

*Review paper /
Pregledni članak*

Prihvaćeno: 1. lipnja 2015

Helena Korošec, PhD
University of Ljubljana
Faculty of Education

THE CHILD'S EXPRESSION AND EXPLORATION OF THE WORLD THROUGH DRAMA/THEATER ART

Summary: *This paper presents the roll of Creative Drama activities in preschool education. Generally, the objective of Creative Drama is to prepare a formal presentation for the audience. However, what is important for a teacher is the process in which these activities take place. Drama becomes a medium for expressing the child's understanding of the world, literature, nature, social relations etc. During a child's creative drama play, a teacher sees the puppet, masks or play as a medium for communication and personal interaction. For a child, the greatest motivation is the preparation of the puppet show, during which s/he quickly achieves the goals that were set. At the same time, the teacher focuses on the process, in which s/he constantly monitors the child and motivates her/him. We find similarities between artistic activities in Curriculum for Preschool (1999) and the Reggio Emilia educational approach, according to which a child is born with a hundred languages of expression and here is where a teacher's central role to intentionally enable and encourage all forms of expression lies. This paper describes different creative material and non-material stimuli which should be offered to a child to create and express her/himself in hundred languages. The role of a preschool teacher in the creative process is also described. In conclusion we present an example of good practice, focusing on creative process within creative puppetry.*

Keywords: *creative drama, preschool education, the roll of a teacher, environment.*

1. Introduction

Theater, which is central to our interest in arts, enters the teaching process in diverse ways: as learning about theater and theater arts, as learning in the theater or through acting, and as the learning of drama or acting. These pedagogical approaches can occur independently or mutually intertwined (Kržišnik et al., 2011). While drama can help us teach about theater, it can (also) motivate and expand learning in other fields. In this case “drama” does not denote a theatrical genre or dramatic text, but a dramatic ability that we all have as an anthropological feature. This feature is typical of all humans in the form of an individual’s symbolic competence. The specificity of creative drama lies “in its use of dramatic forms and those ways of expression in which real or fictional events, creatures, objects, phenomena and relationships are presented through played roles and situations” (Krušič, 2007).

Within preschool education, as reflected in the Curriculum for Preschools (1999), art is one of the six independent areas and includes and connects all artistic genres: plastic arts and design, music, dance and AV activities. The Curriculum stems from the child and her/his potential, needs and way of learning and understanding the world. The Curriculum for Preschool Centers says (1999 : 38) that “in art, children can present their most hidden feelings and emotional contents, describe them in detail or present an event or thing, or devote themselves to aesthetic aspects, /.../ or they can experiment with the artistic language. This is where the children gradually experience domains of the real world through small manageable portions and get to know themselves as independent makers of symbols, and creators”.

This is what, in our view, makes the Curriculum similar to the Reggio Emilia educational approach. Some time ago, the Faculty of Education of the University of Ljubljana carried out a project entitled “Professional Training of Educational Staff for Implementing the Elements of Special Educational Principles of the Reggio Emilia Approach in Preschool Education”. One of the important starting points of the concept is the promotion and provision of possibilities for different expressive forms. As one of their starting points, the authors of the Reggio Emilia concept adopted the idea that each child is born with a hundred languages, which are then reduced to a single one with all other 99 being neglected and remaining undeveloped. The Reggio Emilia concept consciously encourages all forms of children’s expression (movement, mimicry, color, drawing, puppet, rhythm, music, speech) and enables children to express and relate to themselves, others, nature, space and time in various different ways. This approach strongly foregrounds “the awareness of the significance of the artistic experience and use of artistic languages as tools to promote

integrated development of the child” (Kroflič, 2011: 51). All aspects of action in the Reggio Emilia approach (organization of the community and educational work, the formation of the environment, pedagogy, curriculum and the role of the teacher) are based on the unambiguous philosophy of the nature of a child as the learning person (Edwards, 1998). In these respects, the Reggio Emilia approach is undoubtedly an inspiration and a source of connection with the creative artistic process in preschool and with the principles of creative drama in a child’s theatrical creativity.

Creative drama is understood as a way of learning, a means of self-expression, a therapeutic technique, a socialization activity or simply a form of art. The definition of creative drama by the Children’s Theater Association of America is as follows (Siks, 1981: 6): “Creative drama is improvisational, process-centered and non-exhibitional form of drama in which the participants are guided towards imagination and role play. Creative drama is a dynamic process. Through dramatic presentation the teacher guides children to research, development, self-expression and communication of ideas, concepts and emotions. /.../ Rather than developing potential actors, the main purpose of creative drama is to encourage personal development and enhance the participants’ learning. /.../ Through creative drama the theater arts can be taught, and/or learning in other areas can be motivated.” Therefore, both the Curriculum for Preschools (1999) and Creative Drama (McCaslin, 2006, Siks, 1981) along with artistic approaches within the Reggio Emilia pedagogical approach point out the process in which a child is active in creating ideas and story.

In order for children’s ideas, work and artifacts to come to life, the activities and their creative process in Reggio Emilia concept develop in three phases (Geršak, Korošec, 2011: 69) which are described below.

SURPRISE: To be creative, children need a good motivation. The theme children work on has to be interesting and important. Surprise arouses children’s interest, and at the same time develops their need to expand their knowledge about what they say and experience. Without an emotional relationship with the addressed theme the child will quickly become bored and stop paying attention.

EXPERIENCING: In this phase, children get acquainted with the place, the materials, the objects, the form, the voice, etc. They need to be offered as many experiences and information as possible and from different sources. Teachers organize children’s visits to museums, theaters, concerts, performances, they enable children to explore nature, go through books, create sounds, lend an ear and listen, think about how a character in a story could be, how the story could develop and what would follow regarding the plot, etc.

EXPRESSION: In this phase, children put their experiences into new relations; they use objects they found as tools or as animated objects in new

relations and positions. Children experiment, explore what can be created from the available information and material, what is taking shape, what is going on around them and what happens if they do something in a certain way.

Based on these three phases, an example of good practice is analyzed in the Conclusion, which connects the starting points of Creative Drama with the aims of the Curriculum for Preschools. First, however, let us speak about the process of puppet-drama play in light of teacher's role, provision of materials, diverse encouragements, and space.

2. The Role of a Teacher in the Development of the Play

"It is necessary to maintain the imagination, trust curiosity of children, adults, we need to take care of space, time and situations in which children can experiment with the 'what if' before they fall to the ground of the real world" (Mead M., in: McCaslin, 2006, 21).

Basically, the Reggio Emilia concept stems from the thesis that the child is born with a hundred languages of expression. Here the teacher's central role is to intentionally enable and encourage all forms of expression. The more of the child's languages the teacher recognizes, the more possibilities s/he can offer for the child to develop and be active. Different modes of expression (expressive, cognitive and communicative) are developed through experiences. "All these different modes of expression have to be equally valued and supported by the cultural environment regardless of academic reports and research surveys and reports" (Malaguzzi, 1998: 56). With its vast array of expressive means, theater connects diverse branches of art, as the object made alive in a scenographic event allows performers to express themselves with stylized images in movement, plastic arts, through sound, words, and scenographic and body language.

The Curriculum for Preschools (1999, 30) says that "in arts, the preschool teacher or his/her assistant and other adults who participate in pedagogical work in the preschool unit shall respect developmental laws and characteristics of the child in individual artistic fields, which in each individual are expressed in specific ways. /.../ They shall pay close attention to the child and her/his responses to every encounter with art – her/his own, other children's and adults' – and flexibly and resourcefully plan and shape any additional related child's wishes."

In the Reggio Emilia preschools, which we draw our inspiration from, the favorite metaphor in speaking about the role of the preschool teacher is the metaphor of "catching the ball that the children throw" (Edwards, 1998: 181). Adults should be capable of catching any ball that the child throws at them and return the ball in such a way that the child will want to continue to play. It is the metaphor of playing a game of ping-pong. It is not the championship-level

game, but rather a game in which children-beginners attempt to play and an adult-professional assists and supports them. The adult is trying to help keep the game going. Sometimes he or she puts the ball back in play or coaches children about the techniques of the game, fixes or adjusts the materials or perhaps calls a break and some rest when the children need it. All these encouraging adult interventions are based on adjusting the right rhythm of the game and modeling an attitude of attention and care. The preschool teacher also seeks to sustain the children's stamina, extend the attention span, enhance their concentration along with allowing them to experience pleasure and joy.

What would be the significance of this metaphor for puppetry activities in preschool? It would mean that a teacher provides a wealth of various materials, games, starting points and situations, space and time, in which a child will be able to explore and experiment with his or her "what if". It would mean that the teacher stimulates all sensory organs – sight, hearing, smell, taste, touch, and awakens the child's experiences and emotions through various stimuli. The teacher mainly builds the play on the child's symbolic play as no acting technique can be so innovative, spontaneous and creative as children's play.

The mentor's activity, in its content, aims toward developing the child's creativity and creating a relaxed and co-operative atmosphere in working on a joint project. Through play activities the mentor helps children to get to know the world, understand it and change it in their own, particular way. Children's play needs to be nurtured and built upon. Pure children's play, in which the child projects part of their emotional and experiential world, needs to be put into use and developed. Therefore, rather than directing the play according to their own ideas, the mentor only adds theatrical elements to the child's play.

Creative Drama does not require a special studio, stage or special props; the only requirements for this form of work are time, space and an enthusiastic, well-prepared preschool teacher.

"This approach requires that the teacher has a wide knowledge of the design procedure (appropriate to the child's capabilities) and psychology to be able to assess which children will benefit from working with puppets in opening up and relaxing, and which will have to submit somewhat, adapt to the joint creative work and regulate their 'aggression' in order not to limit the others' creativity. The work should be divided according to the dispositions of each child to allow them to find satisfaction in their own contribution" (Majaron, 2002: 4).

3. Encouragements for Drama Coming from the Environment, Space and Materials

The child's *cultural and natural environment*, rich in its history, cultural monuments, galleries and museums, forests, meadows, mountains and rivers is an inexhaustible source for a child's creative expression through artistic means. People's past and present stories, the hustle and bustle of the city or the local market, an encounter with poetry, observation of typical local buildings, the humming of the forest, the bubbling of a stream and a river, the enjoying of local music and much more – all these allow children to experience the phenomena in an intense way, which will encourage creative expression in different fields. It is in theater that different arts intertwine and converge, from the puppet to the mask, movement, dance, music, plastic arts and linguistic expression.

“Observing, collecting and acquiring knowledge of objects that have different functions and come from different cultures; objects that are made in different periods in different ways; touching similar and contrasting shapes and structures, coarse and smooth surfaces, square and round shapes, and similar, will provide conditions that will encourage the child to experiment with new forms and expressions” (Ivon, 2007: 11).

Unstructured materials also provide a good source for the creation of new characters and stories. Even in their preschool period children are capable of making new objects from unstructured materials, such as puppets, as symbols that serve to represent the child's real and intimate worlds. This is why children need to be offered less realistic objects which they can creatively change and complement with their imagination. They can add typical elements that symbolize a certain character to simple puppets and objects (like shoes or kitchenware, etc.); for example, they might stick new detail on a piece of wood to make it become a symbol representing something good or something evil, the symbol for the world from the child's imagination or the real world. Stones that children may bring from different natural habitats (meadow, forest, stream, etc.) may motivate imagination with their visuality and at the same time encourage reflection about living conditions in different environments.

In this context, costumes should also be mentioned, as they also encourage dramatic play. In some preschool units, teachers prepare a chest or a box in which children can find different costumes, footwear and accessories for dress up play. Children only need a piece of clothing to instantly turn into somebody else. They can enter the world of adults by magic. A cloak, a hat or a pair of shoes can suffice for children to distance themselves from the concrete situation and create a fictional one. In a moment they can represent the world of adults. Reggio Approach preschools can offer a good model for the dress up corner. An idea to

be imitated is the one of the *dress up corner* located at the central common space of a preschool, called “the piazza”. Such a corner offers various clothes and props that encourage role playing. The corner is always open for encounters between children from different groups, and offers an excellent opportunity for pretend and social-interactive play. Winston and Tandy (2005) write that pretend play, “as if” play, *imaginative play* happening in *different thematic corners* makes an excellent starting point for the development of theatrical play in early childhood. In forming “thematic corners” (such as a restaurant, shop, doctor’s office and similar) a teacher in cooperation with children thinks about and plans the list of necessary props and the organization of a space, while ensuring to also include the following starting points in the plan:

- what children will be able to learn through play in this particular corner;
- what new knowledge children will be able to acquire about interpersonal relations;
- which roles/characters will be included in this play (patient, doctor, nurse, etc.);
- what a teacher’s role in encouraging and enriching the “as if” play will be – when and in what way the teacher will take on one of the roles in the “as if” play;
- which potential stories could be played out (theatrical forms that could be added to a child’s symbolic play), such as the one in which the patient is afraid of the doctor; the occurrence of an accident; the happenings in the emergency unit, etc.

To encourage imaginative play, the *puppetry corner* is also important and can include a collection of industrially made puppets or simply the puppets made in preschool. Puppets may represent diverse professions that children can get to know or simply want to identify with. Puppets that symbolize good and bad subjects are also very useful. They enable the child to project and express the unconscious, while at the same time they symbolically represent the subjects from the child’s environment. The puppetry corner should also offer a selection of unstructured materials which will encourage children to make their own simple puppets. If a certain waste material (paper, boxes, cloth, plastic bottles, etc.) is always at hand, children may choose to use it on their own and make a simple puppet. In all their games and animations, one of the key roles is played by the teacher as a role model, playmate and supporter. “Adults should know that their verbal and non-verbal messages express their reception of the child’s creative reactions. The degree of sensibility with which teachers choose and use materials and props informs children about value and expectations” (Ivon, 2007: 16). Manning and Sharp (1977, in: Smith, 1994) have researched the impact of the inclusion of an adult into a child’s play and found that any game’s quality

increases with the inclusion of an adult. An adult can either join and participate in the existing children's play or give initiative for its further development, introducing new ideas, identifying problems, looking for solutions, etc. The emphasis should be on the adult noticing children's spontaneous play and then getting involved in or helping develop it rather than organizing a new activity. The same applies for children's theater. The teacher does not "direct" the play according to her/his standards and the form of professional theaters, but rather draws from spontaneous children's play to which s/he adds the aspect of interpersonal relations and the awareness of the third person – the public.

The elements of the expressive structure are mastered and expressed spontaneously by the child (the child's symbolic play). Along with nurturing the child's spontaneous play and building on it, theatrical elements should be added (to provide the difference between spontaneous play and theatrical play). Only in this way will all the spontaneity, creativity and directness be preserved – all that is already included in the child's play and that no technique or theatrical skill can replace.

The teacher functions as an assistant, when children develop their story, characters and relations, and in the phase of inventing characters, looking for the necessary materials, props and other elements of the theater (stage, space, lights, props, puppets, etc.).

4. Our Imagination Takes Us All the Way to the Rainbow – Shadow Theater in a Preschool Unit

In the part to follow, we will present an example of good practice, namely the project carried out by the Mokronožci Preschool Unit in the village of Mokronog, Slovenia, in which children, in cooperation with their teacher, explored diverse means of theatrical expression and in conclusion created a theatrical play.

The project carried out by the Mokronožci Preschool Unit (Bartolj, 2011, in: Geršak, Korošec, 2011) allows us to follow all the steps involved in making a show in which children are central agents. Playfully, we describe their and their teacher's actions as "the kneading of words, colors, shadows and ideas" and they kneaded them in a very creative way indeed. The key role of the teacher was shown at several points of the project's development, which represent the three phases of the creative process – surprise, experience and creative action. The key points in the development of the story and the show are presented below:

1. *Offering an interesting starting point, motivation.* "We are the Rainbow group, right. Let's make a show together that will be called A Rainbow Cake."

This theme stirred children's imagination and was attractive enough for the children to easily begin to create a story.

2. *Offering encouragement in the conception of the story.* The teacher encouraged the children with questions to develop their ideas about the "Rainbow Cake" story. The ideas of all children were accepted as a possible part of the story. Nothing was rejected as wrong. Only later some ideas about the story spontaneously became clearer and were seen as more useful than others. Documenting – writing down a dialogue and video recording – also played an important part in the development of the story. The final story that was played by the children on stage was entirely based on the children's ideas. These are some of the children's ideas while conceiving the story and the later show:
 - *"They may have gone inside the rainbow, and there they picked some colors, each in a separate little pot."*
 - *"The cooks who are downstairs would cook for us each time; they would fly inside the rainbow with a plane, and there they would get new clothes and there would be a lot of colors there! In all the pots there would be all the colors."*
 - *"And the clothes would be like this, they would be the color of rainbow here and white here, and the color of rainbow at the sides..."* (pointing at her own clothes)
 - *"They would take the color from pots and put it in the pastry in the same way the cakes are made."*
 - *"And then they would also make a cake!"*
 - *"And then they would go inside and make the rainbow cake."*
3. *Drawing the story.* To make the story appear even more alive, the children made drawings of their imaginary narrative. They were most dazzled by the rainbow, the plane trip and, of course, the rainbow cake.
4. *Enabling the extension of knowledge and acquisition of experience in areas related to the emerging story.* During the making of the story about the Rainbow Cake, the children's attention was mainly directed to the work of cooks and questions about how cakes are made and how cooks are dressed. Costumes were considered by the children to be an important part of the show, which resulted in their wish to visit the cooks in the Unit. Thus they got to know the cooks' work and clothes along with some interesting cooking utensils. Perhaps in this very interesting project it would also be worth considering the rainbow story's relation to natural sciences – how the rainbow is formed, or where shadows come from.
5. *Presenting children with different means of theatrical expression.* Children made different assumptions about how the making of the cake and the

journey to the rainbow could be shown. Ideas were related to their past experiences. For example, they suggested that they should make their rainbow from cardboard, styrofoam or foam. New possibilities of expression were opened to them by their teacher who made them familiar with the elements of the shadow puppetry. First, the children explored through play how shadows “function” on canvas or through animation with the use of the overhead projector. Slowly, with the help of their teacher, their research became connected into a whole – the show. Besides the shadow puppetry, they also used object theater, mirror exercises, pantomime and other modes of theater.

6. *Making of the costumes, scenery and puppets.* The children transformed their ideas about the costumes into drawn plans. The drawing attached shows a girl’s idea about what the dress looked like before the journey inside the rainbow and then after the return from the rainbow. This plan was then used in the final version of the show. The girl commented as follows: “First their dresses are clean, like they were before, and now, the little cooks returned from the rainbow, and their clothes are dirty”.

The children were also presented with the possibility to animate transparent puppets with the use of overhead projector. Children tried out the animation; they became familiar with the procedure of making transparent puppets and moving scenes on painted tape. While engaging in this activity, they observed the puppets’ size, their size relations, what influences the transparency of colors, how bodies can be made to move, and similar.

7. *Monitoring and documenting the activity.* Good documentation of the children’s activity through video recording, photographing and writing down ideas enabled the teacher and the children to see what they had created up to a certain phase, what ideas had already emerged and how they were to be further developed.

8. *Come to the show!*

Through play, in improvised scenes, children created dialogues. Some followed the existing text more faithfully, while others kept changing it. The final show, which was performed several times in front of different audiences, included shadow puppets, shadows of bodies, music and play with props, while children also skillfully mastered technical activities in the show. Their teacher B. Bartolj, who carried out the Rainbow Cake project, reflected on the play (2011): “The show as a final whole rounds up a long-lasting process of the harmonization of ideas, building up individual parts, from playful creativity and testing to a more refined consideration and respect of individual agreements among the participants at different levels of the emerging show. What this experience of performing in front of such

diverse audiences – on very diverse stages, involving focused attention of the spectators, enthusiastic applause and praises – has left in each child is certainly to remain the secret of each of them respectively. A rich secret, an unconscious imprint, a tacit knowledge they will be able to use on the road to their individual personal development.”

Conclusion

Theater, with its vast array of expressive means offers the child the possibility of active, imaginatively creative exploration of the world. Children who participate in creative drama are guided through imaginary situations in which they look for answers and solutions with their entire body and mind. They make findings, assumptions and inquiries into how the world and things around them work and then test their assumptions through play. Theatrical means of expression allow them to express the understanding that they shaped into a story in a symbolic way – with the puppet, through movement, verbal expression, plastic arts, and perhaps finally even through a written story, and in the end, the show. The important role of the adults here is to shape the rich and diverse environment through various encouragements. The teacher should take children sensibly through the process in which they discover their world and develop their abilities. The main purpose of creative drama is to encourage the personality development of the participants and to simultaneously teach them how to follow and understand theater art.

References

1. Bartolj, P. (2010): *Mavrična torta. Pisno poročilo o projektu Reggio Emilia*. Ljubljana: Pedagoška fakulteta.
2. Edwards, C. (1998): “Partner, Nurturer, and Guide: The Role of the Teacher”. In: Edwards, C. et al (eds.). *The Hundred Languages of Children*. Westport, Connecticut, London: Ablex publishing, 179 – 198.
3. Geršak, V., Korošec, H. (2011). “Umetnost – prostor otrokovega doživljanja in izražanja”. In: Devjak, T. (ed.), Batistič-Zorec, M. (ed.). *Pristop Reggio Emilia – izaziv za slovenske vrtce: zbornik zaključne konference – priročnik za dobro prakso*. Ljubljana: Pedagoška fakulteta, 67 – 87.
4. Ivon, H. (2007): Baština – “Univerzalni odgojitelj”. In: Ivon, H. (ed.): *Baština – umjetnički poticaj za likovno izražavanje djece*. Split: Filozofski

fakultet Sveučilišta u Splitu.

5. Kroflič, R. (2011): "Umetniški jeziki kot osrednji medij pedagogike poslušanja: Reggio Emilia – nova paradigma predšolske vzgoje ali zgolj metodična inovacija?" In: Devjak, T. (ed.), Batistič-Zorec, M. (ed.). *Pristop Reggio Emilia – izziv za slovenske vrtce: zbornik zaključne konference – priložnik za dobro prakso*. Ljubljana: Pedagoška fakulteta, 51 – 65.
6. Kržišnik, A. et al. (2011): "Gledališka umetnost". In: Bucik, N. et al. (eds.). *Kulturno-umetnostna vzgoja. Priložnik s primeri dobre prakse iz vrtcev, osnovnih in srednjih šol*. Ljubljana: MŠŠ in ZRSS.
7. Krušić, V. (2007): "O dramskom odgoju – osnovni pojmovi". In: Radetić-Ivetić (ed.). *Igram se, a učim!*. Zagreb: HCDO.
8. *Kurikulum za vrtce* (1999): Ljubljana: Ministrstvo za šolstvo in šport. Urad RS za šolstvo.
9. Majaron, E. (2002): "Lutka, naša vsakodnevna pomočnica". In: Korošec, H.; Majaron, E. (eds.). *Lutka iz vrtca v šolo*. Ljubljana: Pef.
10. Malaguzzi, L. (1998): "History, Ideas, and Basic Philosophy: An Interview with Lalla Gandini by Loris Malaguzzi". In: Edwards, C. et al (eds.). *The Hundred Languages of Children*. Westport, Connecticut, London: Ablex publishing, 49 – 99.
11. McCaslin, N. (2006): *Drama in the classroom and beyond*. Boston: Person Education.
12. Siks, G. B. (1981): "Drama in Education – A changing scene". In: McCaslin, N. (ed.). *Children and Drama*. New York & London: Longman.
13. Smith, P. K. (1994): "Play and the uses of play". In: Moyles, J. (ed.). *The excellence of play*. Buckingham: Open University Press.
14. Winston, J.; Tandy, M. (2005): *Beginning Drama 4 – 11*. London: David Fulton.

dr. sc. Helena Korošec
Sveučilište u Ljubljani
Pedagoški fakultet

DJETETOVO IZRAŽAVANJE I ISTRAŽIVANJE SVIJETA KROZ DRAMU / KAZALIŠNU UMJETNOST

Sažetak: *Ovaj rad bavi se ulogom kreativnih dramskih aktivnosti u predškolskom odgoju. Općenito, cilj je kreativnih dramskih aktivnosti pripremiti formalnu prezentaciju za publiku. Međutim, za odgajatelja je bitan proces tijekom kojeg se te aktivnosti odvijaju. Drama postaje medij za izražavanje djetetova shvaćanja svijeta, književnosti, prirode, društvenih odnosa itd. Tijekom djetetove kreativne dramske igre, odgajatelj upotrebljava lutku, maske ili igru kao medij za komunikaciju i osobnu interakciju. Za dijete je najveća motivacija priprema lutkarske igre kada on/a brzo postiže postavljene ciljeve. U isto vrijeme odgajatelj se usredotočuje na proces, tijekom kojega on/a stalno nadzire dijete i motivira ga/ju. Otkrili smo sličnosti između umjetničkih aktivnosti u Predškolskom kurikulumu (1999) i u pedagoškom pristupu Reggio Emilia, prema kojima je vidljivo da se dijete rađa sa stotinom jezika izražavanja i u tome leži središnja uloga odgajatelja da namjerno omogući i podrži sve oblike izražavanja. U ovom su radu opisani različiti kreativni materijalni i nematerijalni poticaji koje djetetu treba ponuditi kako bi se moglo izraziti na stotinama jezika. Opisana je i uloga predškolskog odgajatelja u ovom kreativnom procesu. U zaključku donosimo primjer dobre prakse, usredotočujući se na kreativni proces u okviru kreativnih lutkarskih igara.*

Ključne riječi: *kreativna drama, predškolski odgoj, uloga odgajatelja, okruže.*