

PROCENA KREATIVNOSTI: OD MERENJA DO INTERVENCIJA

Ovaj govor se fokusira na pitanje ocenjivanja kreativnosti u školskom kontekstu i razvoja kritike sadašnjih metoda iz kulturno-psihološke perspektive. Psihologija kulture je disciplina u razvoju koja istražuje vezu između uma i njegovog društveno-kulturnog konteksta. Kao takva, shvatanje kreativnosti iz njenog ugla suprotstavlja se sveprisutnom stanovištu koje locira ovaj fenomen „u” glavi kreativne osobe, gde je osoba tipično genije. Za razliku od toga, pristup koji ću ja razviti smatra da je kreativnost fenomen koji se distribuira među ljude, među ljude i predmete, i kroz vreme. Ova perspektiva ima duboke posledice na naše razumevanje i meru kreativnosti, pogotovo u obrazovnom kontekstu.

Jedan od glavnih problema sa kojima se predavači susreću u svakodnevnom radu odnosi se na potrebu za standardizacijom i odgovornošću. Obrazovne aktivnosti sve više su vođene zahtevom da demonstriraju efektivnost u vidu već definisanih standarda, koji obično ignorišu lokalni kontekst i individualne oblike izražavanja. Predavači i učenici doživljavaju ovu tendenciju kao nešto što se kosi sa preduslovima za razvijanje kreativnosti pošto je kreativnost definisana spontanošću i jedinstvenošću. Štaviše, u srži standardizacije obrazovanja, nalazi se merenje i evaluacija, za koje se smatra da su vitalan preduslov za dalje ocenjivanje performansi u uporedivom okviru. Kako kreativnost postaje prioritet na dnevnom redu predavača, postavljaju se nova pitanja njenog ocenjivanja kao važnog indikatora performansi predavača.

U ovom govoru ukratko ću prezentovati nekoliko načina merenja kreativnosti, uglavnom uz pomoć „testova kreativnosti”. Klasični testovi kao što su Torrance testovi (Torrance tests) i nova merila kao što je Evaluacije kreativnog potencijala (EPoC), zasnovani su na shvatanju kreativnosti kao mentalnoj sposobnosti, koja je pre svega iskazana kroz različita razmišljanja (ili kao uspešna kombinacija različitih i sličnih razmišljanja u EPoC). Iako se psihometrija kreativnosti znatno razvila proteklih decenija, još uvek ima velikih nedostataka u primeni testova kreativnosti u obrazovnom kontekstu, počev od toga koliko su ti testovi dostupni predavačima i zaključno sa pitanjima koja se odnose na validnost (npr. da li zapravo mere ono što nameravaju da mere) i sa time koliko su korisni (npr. šta predavači mogu da urade sa tim tipom informacija u njihovoj obrazovnoj praksi). Na kraju testiranje kreativnog potencijala u zabavištu ili školi dolazi do rizika stvaranja hijerarhija i razdvajanja zasnovanog na implicitnoj pretpostavci da je kreativnost individualan kvalitet koji neka deca poseduju više nego druga.

Ovom procesu se suprotstavlja psihologija kulture, koja smatra da je kreativnost racionalni i razvojni proces. Iz ove perspektive mi podsećamo da je testiranje kreativnosti samo po sebi kulturni proces i njegovi rezultati trebalo bi da budu interpretirani sa velikom pažnjom, i uvek u kontekstu. Štaviše, ocenjivanje kreativnosti

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nikada ne bi trebalo da bude odvojeno od opservacije i intervencije, i sve ovo da bude integrisano ciklično u obrazovnoj praksi. Ocenjivanje kreativnosti nije ili barem ne bi trebalo da bude svrha, već uvek povezano sa našim shvatanjem o dečjem razvoju, i o tome kako možemo da ga unapredimo. Oslanjajući se na učenje Vigotskog, završiću sa diskusijom na temu formativnog i dinamičnog testiranja u kojima ocenjivanje postaje tip intervencije za razmenu kreativnosti. Tvrdim da takva perspektiva ne samo što nam daje sveobuhvatniji pogled na kreativne aktivnosti koje se rade sa vršnjacima i predavačima, već takođe pruža praktičan način da se dela u školama na načine koji povezuju potrebu za standardizacijom i prihvatanjem različitosti.

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CREATIVITY ASSESSMENT FROM MEASUREMENT TO INTERVENTION

This talk focuses on the issue of creativity assessment in a school context and develops a critique of current assessment methods from a cultural-psychological perspective. Cultural psychology is a (re)emerging discipline that studies the relation between mind and its sociocultural context. As such, a cultural psychological understanding of creativity challenges pervasive views that locate this phenomenon 'inside' the head of the creative individual, typically the person of the genius. In contrast, the view I will develop here considers creativity a phenomenon distributed between people, between people and objects, and across time. This perspective has deep consequences for how we understand and measure creativity particularly within educational contexts.

One of the central issues teachers are confronted with in their daily practice relates to the need for standardization and accountability. Educational activities are increasingly guided by the demand to demonstrate their effectiveness in terms of pre-defined standards that often ignore local context and individual forms of expression. This tendency is experienced by teachers and students as being at odds with the requirement of developing creativity since the latter is precisely defined by spontaneity and uniqueness. Moreover, at the core of standardization in education stand measurement and evaluation practices considered a vital requirement for the assessment of performance within a comparable framework. As creativity becomes a priority on the agenda of teachers, new questions are raised about its assessment as an important indicator of educational performance.

I will briefly present in this talk a few standardized ways of assessing creativity mainly with the help of 'creativity tests'. Classical batteries such as the Torrance tests as well as new measures like the Evaluation of Creative Potential (EPoC) are based on an understanding of creativity as a mental ability, mainly expressed through divergent thinking (or a successful combination between divergent and convergent thinking in the case of EPoC). While the psychometrics of creativity has developed significantly in the past decades, there are still considerable shortcomings associated with the application of

creativity tests in a classroom context, beginning with how accessible they are in fact to teachers and ending with questions regarding their validity (i.e., whether they actually measure what they intend to measure) and utility (i.e., what teachers can actually do with the information this type of information in view of their educational practice). In the end, testing creative potential in a kindergarten or school context leads to the risk of developing hierarchies and creating exclusion based on the implicit assumption that creativity is an individual quality some children possess more than others.

This understanding is challenged by cultural psychological views that consider creativity a relational and developmental process. From this perspective we are reminded that creativity testing is itself a cultural practice and its results need to be interpreted with great care and always in a situated manner. More than this, creativity assessment should never be disconnected from observation and intervention, all of which are integrated, in a cyclical manner, within educational practice. To assess creativity is not or it should not be an end in itself but always considered in relation to how we understand children's development and how we can foster it. Drawing on Vygotskian scholarship, I will end with a discussion of formative and dynamic testing in which assessment becomes a type of intervention for the enhancement of creativity. I will argue that such a perspective not only gives us a more comprehensive account of creative activities as performed in relation to peers and teachers, but also the practical means to act in schools in ways that reunite the need for standardization with a recognition of diversity.

