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Περιεχόμενα

Creativity in Primary Education: Theoretical Approaches and Pedagogical Practices for Its Cultivation 7

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Creativity in Primary Education: Theoretical Approaches and Pedagogical Practices for Its Cultivation

Abstract

This article discusses creativity as a fundamental aspect of modern educational process and analyzes how it can be incorporated in primary schools' curriculum. It theoretically focuses on the criteria of creative thinking, the factors influencing its development, and the traits of the creative personality itself. The purpose is to highlight the need for educational change and redesign which will promote imagination, self-motivation and innovation. Through a literature review and analysis of pedagogical practices, it proposes approaches that encourage creativity in the classroom. The study concludes that creativity is not a luxury, but a vital prerequisite for modern education. This article is addressed to educators and researchers interested in pedagogical innovation and creative learning.

Keywords: creativity, creative thinking, educational environment, pedagogical approaches, innovation, primary school

Η Δημιουργικότητα στην Πρωτοβάθμια Εκπαίδευση: Θεωρητικές Προσεγγίσεις και Παιδαγωγικές Πρακτικές για την Καλλιέργειά της

Περίληψη

Η εργασία εξετάζει τη δημιουργικότητα ως θεμελιώδη διάσταση της εκπαιδευτικής διαδικασίας και αναλύει τους τρόπους με τους οποίους μπορεί να καλλιεργηθεί στο δημοτικό σχολείο. Εστιάζει θεωρητικά στα κριτήρια δημιουργικής σκέψης, στους παράγοντες που επηρεάζουν την ανάπτυξή της και στα χαρακτηριστικά της δημιουργικής προσωπικότητας. Σκοπός της είναι να αναδείξει την ανάγκη για εκπαιδευτικό ανασχεδιασμό που προάγει τη φαντασία, την αυτενέργεια και την καινοτομία. Μέσω βιβλιογραφικής επισκόπησης και ανάλυσης παιδαγωγικών πρακτικών, προτείνονται προσεγγίσεις που ευνοούν τη δημιουργικότητα στην τάξη. Η μελέτη καταλήγει ότι η δημιουργικότητα δεν αποτελεί πολυτέλεια, αλλά βασική προϋπόθεση για τη σύγχρονη εκπαίδευση. Το άρθρο απευθύνεται σε εκπαιδευτικούς και ερευνητές που ενδιαφέρονται για την παιδαγωγική καινοτομία και τη δημιουργική μάθηση.

Λέξεις-κλειδιά: δημιουργικότητα, δημιουργική σκέψη, εκπαιδευτικό περιβάλλον, παιδαγωγικές προσεγγίσεις, καινοτομία, δημοτικό σχολείο

1. Introduction

Creativity is a key objective of modern education and a critical factor in developing innovative and self-driven citizens. Although it is internationally recognized as a fundamental 21st-century skill, its integration into the Greek educational system remains fragmented and is often confined to isolated pedagogical initiatives. The dominance of rote learning and standardized forms of assessment limits students' imagination and undermines their creative expression.

This paper is grounded in the need to redefine the role of the school—not merely as a transmitter of knowledge, but as a space that fosters imagination, initiative, and critical thinking.

At the same time, it seeks to connect the theoretical foundation of creativity with everyday educational practice by presenting examples of teaching interventions implemented in primary school classrooms. As an educator and school unit director, I aim to demonstrate how the principles of creative pedagogy can be translated into practical and fruitful applications within the educational framework.

The aim is to highlight the importance of creativity in the educational process and to propose pedagogical practices that can support its development in primary school through creative and innovative strategies.

The study also stresses the role of digital tools and multi-modal

expression as factors that enhance students' imagination, emotional engagement, and creative thinking.

The article's structure is as follows: it begins with a presentation of theoretical approaches to creativity and its significance as both a cognitive and cultural function. It then explores the types and criteria of creative thinking and the traits of the creative personality. The article concludes with an analysis of the factors influencing the development of creativity in schools and presents specific pedagogical practices and teaching interventions suitable for primary education.

1.1 Methodological Notes

This study is a literature review based on an analysis of contemporary Greek and international sources concerning creativity in primary education. It focuses on mapping the theoretical landscape without conducting original empirical research. Sources were selected based on thematic relevance and academic credibility, aiming to build a framework that highlights the key pedagogical and social parameters for cultivating creativity in schools.

2. Theoretical Approaches to Creativity

2.1 Defining Creativity

Creativity can be defined as “the ability to produce ideas that are both original and appropriate within a given context.”¹ It constitutes a higher-order cognitive function as well as a personality trait, involving “imagination, flexibility, innovation, and adaptability.”² Theoretical approaches have linked creativity both to cognitive processes such as inventiveness and problem-solving and to the ability to “respond to social or historical challenges.”³

Modern perspectives move away from narrowly associating creativity with “innate talent” and instead view it as a dynamic ability that “can be cultivated through targeted teaching strategies and appropriate learning environments.”⁴ In the context of educational psychology, creativity is considered a “multidimensional phenomenon that is not limited to the arts, but also includes logic, science, problem-solving, and everyday expression.”⁵

Creative thinking is particularly strengthened in the school environment when free expression, student initiative, and the exploration of alternative ways

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- 1 Runco, M. A. – Jaeger, G. A., *The Standard Definition of Creativity*, *Creativity Research Journal*, 24(1), 2012, σ. 92–96.
 - 2 Sawyer, R. K., *Explaining Creativity: The Science of Human Innovation*, Oxford University Press, New York, 2012, σ. 5.
 - 3 Toynbee, A. J., *A Study of History*, Oxford University Press, Oxford, 1947, σ. 258.
 - 4 Craft, A., *Creativity in Schools: Tensions and Dilemmas*, Routledge, London, 2005, σ. 22.
 - 5 Sternberg, R. J., *Creativity in Learning and Teaching*, Cambridge University Press, Cambridge, 2010, σ. 27.

of thinking are promoted. The teacher's role is crucial, as "their attitude toward diversity, encouragement, and acceptance of innovative ideas contribute to building a supportive learning environment."⁶

2.2 Concept and Types of Creativity

Creativity is the subject of interdisciplinary study and is now regarded as a complex, dynamic, and cultivable cognitive ability. It is no longer identified solely with artistic expression or inspiration but is recognised as a process that integrates "flexibility, persistence, imagination, and problem-solving."⁷ As has been noted, "creativity is the ability to generate ideas or products that are both original and functional within a specific context."⁸

Depending on its intensity, scope, and social impact, creativity can take various forms. Contemporary research distinguishes between "everyday creativity" (little-c), which involves simple acts of ingenuity in daily life, and "eminent creativity" (Big-C), which results in culturally or historically significant achievements⁹. A more refined classification is offered by the Four-C Model, which differentiates creativity into mini-c, little-c, Pro-C, and Big-C, providing a more nuanced and developmental framework for understanding the concept¹⁰.

In the educational context, creativity is not confined to specific subjects or "artistic" activities. On the contrary, it is a form of cognitive and emotional engagement across all subject areas.¹¹ It is cultivated when students are given the opportunity to experiment, explore, question, and express themselves authentically. Participation in creative processes also requires intrinsic motivation and tolerance for ambiguity—traits that are fostered within supportive learning environments¹².

Ultimately, creativity is clearly a skill that can be nurtured through appropriate teaching strategies and learning environments¹³, a view that definitively moves away from the traditional association with "innate talent." Recognizing creativity as a cognitive, developmental, and socially impactful process makes its active integration into educational practice both essential and urgent.

6 Beghetto, R. A., *Does Assessment Kill Creativity?*, The Educational Forum, 69(3), 2005, σ. 254–263.

7 Sawyer, R. K., *Explaining Creativity: The Science of Human Innovation*, Oxford University Press, New York, 2012, σ. 7.

8 Runco, M. A. – Jaeger, G. A., *The Standard Definition of Creativity*, Creativity Research Journal, 24(1), 2012, σ. 92–96.

9 Torrance, E. P., *Torrance Tests of Creative Thinking*, Personnel Press, Princeton, 1974.

10 Kaufman, J. C. – Beghetto, R. A., *Beyond Big and Little: The Four C Model of Creativity*, Review of General Psychology, 13(1), 2009, σ. 1–12.

11 Sawyer, R. K., *Explaining Creativity: The Science of Human Innovation*, Oxford University Press, New York, 2012, σ. 149.

12 Amabile, T. M., *Creativity in Context*, Westview Press, Boulder, 1996, σ. 47.

13 Sawyer, R. K., *Explaining Creativity: The Science of Human Innovation*, Oxford University Press, New York, 2012, σ. 5.

Table 1. The Levels of Creativity According to the Four-C Model

Level of Creativity	Description	Indicative Example
Mini-c	Creativity related to the personal interpretation of experience at an early stage of learning.	A child draws a fantasy story that does not show much originality but has personal meaning.
Little-c	Everyday creativity in simple activities, without professional scope.	A student invents a new way to remember a mathematical operation.
Pro-c	Professional-level creativity, supported by training and experience, but without historical or cultural significance.	A teacher designs innovative teaching activities within the framework of the lesson.
Big-C	Exceptional creativity that leads to cultural or scientific achievements.	The work of Einstein in physics or Picasso in art.

Table 1. The Levels of Creativity According to the Four-C Model, as Proposed by Kaufman and Beghetto (2009). The table presents the spectrum of creativity from personal-learning creativity to historically significant creativity, with indicative examples of application in the school context.

2.3 Creativity as a Dynamic and Multifaceted Ability

Creativity is today regarded as a universal human ability, not an exclusive trait of a few “gifted” individuals. On the contrary, “creativity is a potential of all people, which manifests in various ways and to different degrees.”¹⁴ It differs both quantitatively and qualitatively, depending on the interaction of individual characteristics, sociocultural conditions, and the learning environment.

According to modern psycho-educational perspectives, creativity develops progressively and “is enhanced when students act with autonomy, experience acceptance, and are encouraged to express themselves freely”¹⁵. It is an ability that is not static but influenced by the nature of experiences, the learning environment, and the motivations provided. Intrinsic motivation—that is, the genuine engagement of the individual without external rewards—is recognized as a central catalyst in creative expression.

Recent research highlights that “the use of multi-modal digital tools such as storytelling applications (e.g., StoryJumper, ComicLife) enhances students’ imagination, personal expression, and divergent thinking”¹⁶. In the Greek context, it has been argued that “the pluralistic use of ICT in primary

14 Guilford, J. P., *The Nature of Human Intelligence*, McGraw-Hill, New York, 1967, σ. 120.

15 Craft, A., *Creativity and Education*, Continuum, London, 2005, σ. 45.

16 Kuo, Y.-C. – Chang, Y.-J., «Digital Storytelling and Creative Learning in Elementary Education», *Thinking Skills and Creativity*, τ. 40, 2021, άρθρο 100826.

school not only does not threaten creativity but can substantially enhance it when integrated with pedagogical intention.”¹⁷.

Beyond its cognitive dimension, creativity also functions as a way of perception and a life attitude. As noted, “creativity is a way of seeing the world based on ‘what could be’ rather than just ‘what is.’”¹⁸. This perspective is not limited to the individual level but influences the collective dynamics of the classroom, especially “when the school environment promotes authenticity, experimentation, and tolerance for failure”¹⁹.

The educational process plays a decisive role in shaping this creative attitude. “Pedagogical methods, school values, and the teacher’s attitude can either strengthen or limit the expression of creativity.”²⁰. Building a learning environment where students feel safe, empowered, and accepted is a necessary condition for the development of creative skills.

The above theoretical foundation makes it essential to seek pedagogical practices that translate these principles into everyday educational reality. What follows are practical examples that highlight the role of the school as a space for the active cultivation of creativity.

3. Criteria of Creative Thinking

Creative thinking is one of the most extensively studied fields in cognitive psychology and educational practice. For decades, efforts have been made to systematically assess it through specific qualitative and quantitative indicators. As has been stated, “creativity can be measured based on four key criteria: fluency, flexibility, originality, and elaboration.”²¹.

Fluency refers to the ability to produce a large number of ideas within a limited amount of time. It is an indicator closely related to the speed of thought and the mental flow across various scenarios. Flexibility denotes the ability to shift from one cognitive perspective to another, allowing the same problem to be approached from different angles. Originality, considered the most characteristic feature of creativity, “consists of generating rare or unusual ideas that differ from commonly expected ones.”²². Finally, elaboration refers to the ability to expand, deepen, and analytically develop an initial idea so that it gains completeness and functionality.

17 Filippoussis, G., Who’s afraid of the Internet? A pluralistic approach to learning through the use of ICT. *Open Education – Anichti Ekpaidefsi*, vol. 11, no. 1, 2015, pp. 34–48..

18 Robinson, K., *Out of Our Minds: Learning to Be Creative*, 2η έκδ., Capstone, Oxford, 2011, σ. 143.

19 Beghetto, R. A. – Kaufman, J. C., «Classroom Contexts for Creativity», in Kaufman, J. C. – Sternberg, R. J. (επιμ.), *The Cambridge Handbook of Creativity*, Cambridge University Press, Cambridge, 2010, σ. 447–463.

20 Beghetto, R. A., «Does Assessment Kill Student Creativity?», *The Educational Forum*, 69(3), 2005, σ. 254–263.

21 Ellis P. Torrance, *Torrance Tests of Creative Thinking: Norms-Technical Manual*, Bensenville: Scholastic Testing Service, 1974, σ. 23.

22 Ellis P. Torrance, *Torrance Tests of Creative Thinking: Norms-Technical Manual*, Bensenville: Scholastic Testing Service, 1974, σ. 25.

These four criteria have been extensively used in educational assessment, with well-known tools such as the Torrance Tests of Creative Thinking, which “evaluate students’ divergent thinking as indicators of creative potential.”²³ The systematic use of these indicators allows for the recognition of creative tendencies from early childhood and contributes to the targeted enhancement of students’ capabilities.

However, as highlighted in the relevant literature, “divergent thinking is a necessary but not sufficient component of creativity,”²⁴ since meaningful creation is also linked to motivation, environment, and the emotional dimension of learning. Therefore, fostering creative thinking in schools requires not only the recognition of these indicators but also appropriate pedagogical support that enables students to develop their potential in conditions of freedom, encouragement, and multimodal expression.

4. Characteristics of the Creative Personality

The creative personality is not defined by a single trait, but by a set of characteristics that support divergent and flexible thinking. As has been argued, “creative individuals exhibit independent thinking, initiative, tolerance for ambiguity, and resistance to stereotypes.”²⁵ They are also distinguished by heightened intellectual curiosity and the ability to connect seemingly unrelated ideas.

Intrinsic motivation plays a key role, as “creative individuals act authentically, seeking personal fulfillment through expression rather than external rewards.”²⁶ Self-perception and self-initiative reinforce freedom of thought and a willingness to experiment.

According to personality theories, the trait of “openness to experience” is particularly significant, as “creativity is associated with imagination, aesthetic sensitivity, cognitive flexibility, and a preference for variety and new experiences.”²⁷

These characteristics are not fixed or innate, but can be strengthened through learning environments that foster authenticity, acceptance, and personal expression. They can be enhanced when the classroom becomes a space for experimentation and genuine expression. The next section of this study focuses on such educational conditions and practices.

23 Mark A. Runco και Selcuk Acar, «Divergent Thinking as an Indicator of Creative Potential», *Creativity Research Journal*, τόμ. 24, αρ. 1, 2012, σ. 68.

24 Todd Lubart και Ann-Birgitte Georgsdottir, «Creativity: Development and Cross-Cultural Issues», στο Robert J. Sternberg (επιμ.), *International Handbook of Intelligence*, Cambridge: Cambridge University Press, 2004, σ. 340.

25 Frank X. Barron, *Creativity and Psychological Health*, Princeton: Van Nostrand, 1963, σ. 139.

26 Teresa M. Amabile, *Creativity in Context*, Boulder: Westview Press, 1996, σ. 115.

27 Robert R. McCrae, «Openness to Experience», στο Paul T. Costa και Oliver P. John (επιμ.), *Personality Traits*, Cambridge: Cambridge University Press, 1992, σ. 257.

5. Factors and Practices for Fostering Creativity in School

The development of creativity in schools does not depend exclusively on individual traits but is shaped through a dynamic system of interactions with the school, family, and social environment. Pedagogical practices, the curriculum, school culture, and the attitudes of educators play a decisive role in either fostering or suppressing students' creative expression.

5.1 Factors Influencing the Development of Creativity

Factors influencing creativity in the school environment can be categorized as either supportive or inhibitive. A key supportive factor is a nurturing learning environment characterized by a positive climate, encouragement of free expression, and the absence of fear of failure. As has been noted, "a supportive climate boosts students' self-confidence and motivates them to experiment with new ideas and ways of thinking."²⁸

Acceptance and encouragement from the teacher, who welcomes students' ideas without negative judgment and recognizes the uniqueness of their thinking, constitute a fundamental prerequisite. "Feedback delivered in a positive and supportive manner contributes to the development of creative thinking"²⁹.

The importance of these factors is also highlighted in recent programs in the Greek school system, such as the "Skills Workshops," where activities with a creative and experiential nature are promoted. However, despite positive intentions, research data show variations in their implementation, depending on the attitude and training of the teachers, as noted by Flouris and Traga³⁰.

Intrinsic motivation also plays a critical role. "When learning is connected to personal interests and experiences, students engage with enthusiasm and authenticity." This finding is further supported by a recent Greek study, which demonstrates that "the emotional connection of the student to the teaching process, especially when creative digital media are employed, leads to increased levels of imagination and divergent thinking"³¹.

It is particularly important that "the integration of creative digital applications and activities, such as digital comics and interactive storytelling, enhances students' emotional engagement and imagination"³².

28 Teresa M. Amabile, *Creativity in Context*, Boulder: Westview Press, 1996, σ. 95.

29 Mark A. Runco, *Creativity: Theories and Themes – Research, Development, and Practice*, Burlington: Academic Press, 2007, σ. 311.

30 Giorgos Flouris and Vasiliki Trangka, *Creativity and School: Pedagogical and Didactic Dimensions*, Athens: Pedio Publications, 2020, pp. 112–114

31 Stamatina Papadopoulou and Anna Christodoulaki, "Digital Technologies and Creativity in the Classroom," *Pedagogical Review*, vol. 62, 2022, p. 78

32 Dimitris Baksevanakis and Georgia Papachristou, "Interactive Storytelling Techniques and Creative

Conversely, the rigidity of the educational system, with its excessive emphasis on rote memorization and standardized assessments, limits imagination and freedom of thought. “Creativity is undermined when conformity, standardization, and fear of failure dominate”³³.

The lack of time for free exploration, due to the demanding time constraints of the curriculum, reduces opportunities for creative activities. Finally, “negative evaluation or the absence of positive reinforcement can diminish students’ intrinsic motivation to take risks and experiment”³⁴.

In practice, as I have experienced both as a teacher and as a school principal, the aforementioned factors—such as limited time, lack of equipment, and the necessity to cover the prescribed curriculum—often present obstacles to the implementation of creative approaches. I have found that such interventions require flexibility, support from administration, and a conscious reorganisation of the teaching p.

5.2 Pedagogical and Social Conditions for Shaping Creative Personalities

The modern elementary school is called to adopt teaching approaches that place the student at the center and enhance their creative expression. “Child-centered learning, inter-disciplinarity, the use of art and creative writing, as well as the integration of technology for pedagogical purposes, are practices that can support creativity.”³⁵.

For example, students’ multimodal expression — that is, the use of multiple forms of representation such as speech, image, sound, and movement — combined with storytelling, painting, and digital video, offers opportunities for creative expression. However, the implementation largely depends on the pedagogical readiness of teachers and their familiarity with the relevant digital tools. Moreover, the integration of STEM activities (Science, Technology, Engineering, Mathematics) and educational robotics is considered particularly supportive of creativity, as they offer students the opportunity to engage with authentic problems, design solutions, experiment, and collaborate creatively. “The use of tools such as LEGO Education, Scratch, and microcontrollers (e.g., micro:bit) enhances imagination, critical thinking, and creative problem-solving, providing interdisciplinary learning opportunities with high motivation”³⁶.

These environments are suitable for the development of 21st-century skills and enhance the emotional engagement of students when connected to

Expression,” *Nea Paideia*, no. 180, 2021, p. 52

33 Ken Robinson, *Out of Our Minds: Learning to be Creative*, Oxford: Capstone, 2011, σ. 110.

34 Teresa M. Amabile, *Motivating Creativity in Organizations*, California: Davies-Black Publishing, 1998, σ. 48.

35 Jeffrey D. Wilhelm, *Engaging Readers and Writers with Inquiry: Promoting Deep Understandings in Language Arts and the Content Areas with Guiding Questions*, New York: Scholastic, 2007, σ. 44.

36 Marina Umaschi Bers, *Coding as a Playground: Programming and Computational Thinking in the Early Childhood Classroom*, New York: Routledge, 2018, σ. 102.

their personal interests. However, despite the provision for creative learning through interdisciplinary units, research data reveal that implementation remains fragmented. In many cases, “creativity is fostered only by educators who have received advanced training or have a personal interest in innovative practices”³⁷.

Recent research using the Teaching for Creativity Scale confirms that “teachers’ attitudes play a decisive role in promoting or limiting creative practices within the classroom.”³⁸.

Although the interdisciplinary approach has been introduced in Greek educational policy since the early 2000s, its implementation still faces obstacles such as “the rigid nature of the timetable and the dominance of knowledge-centered objectives.”³⁹. Often, such practices are limited to isolated activities without an organic connection to the curriculum. The traditional school environment can also discourage experimentation, authentic expression, and risk-taking, creating a climate of insecurity.

“Creativity is favored when students feel acceptance, encouragement, and trust from the teacher and the school environment.” A pedagogical relationship based on respect for diversity, the strengthening of autonomy, and inquiry constitutes a foundation for the development of creative skills. For this reason, “the training of teachers and the strengthening of creative cultures within the school community are deemed necessary.”⁴⁰.

5.3 Designing Creative Activities Within the Classroom

Creativity is truly cultivated when it is integrated consciously and systematically into everyday teaching practices. The teacher can design activities that enhance students’ imagination, collaboration, divergent thinking, and personal expression. Below are examples of planned creative activities:

1. **“Stories Without End”**: Students collaborate to compose a story with rotating narrators. Each child adds a piece to the narrative, developing the plot unpredictably. “This activity strengthens creative writing, imagination, cooperation, and oral expression.”⁴¹. It can be enriched through the use of digital storytelling tools such as comic makers, StoryJumper, or presentation applications, promoting multiliteracy.

37 Giorgos Flouris and Vasiliki Tragas, *Creativity and the School: Pedagogical and Teaching Dimensions*, Athens: Pedio Publications, 2020, p. 121.

38 Robson H. Lima και Monica de Paiva Barros, «Teaching for Creativity: An Exploratory Study with Brazilian Teachers», *Thinking Skills and Creativity*, τόμ. 36, 2020, σ. 2.

39 Αλεξάνδρα Αντωνίου, *Διαθεματική προσέγγιση και σχολική πράξη στην Πρωτοβάθμια Εκπαίδευση*, Αθήνα: Gutenberg, 2015, σ. 89.

40 Teresa M. Amabile, *Creativity in Context*, Boulder: Westview Press, 1996, σ. 125.

41 Μαριάννα Βουτυράκου, *Δημιουργικές δραστηριότητες για την καλλιέργεια της έκφρασης στο Δημοτικό Σχολείο*, Αθήνα: Μεταίχμιο, 2020, σ. 72.

2. Interdisciplinary Projects “Imagination Connects the Subjects”:

Students are asked to design an activity that incorporates elements from language, natural sciences, and art—for example, creating a narrative comic explaining natural phenomena. “Such a project activates creative metaphor and the synthesis of knowledge from different fields,”⁴², enhancing conceptual understanding and innovation.

3. Dramatisation of Readings: Students choose a story from literature or school textbooks and turn it into a short theatrical performance. The process requires interpretation, reformulation, directorial imagination, and collaboration. “This activity encourages multimodal expression, empathy, and aesthetic cultivation.”⁴³.

The above activities are not isolated events but can be organically integrated into interdisciplinary units or function as pedagogical tools to enhance creativity across all cognitive domains. “The teacher plays the role of coordinator, facilitator, and companion, creating conditions of freedom, acceptance, and meaning for the students.”⁴⁴.

These pedagogical approaches gain meaning when applied consciously and with creative planning within the classroom. The next section presents examples from personal implementation experience, where creativity theory is realized in real educational settings.

5.4 From Theory to Practice: Real Examples of Implementation

As a teacher and school principal, I have had the opportunity to design and implement activities that utilize imagination and enhance students’ creative thinking. The following presentation includes examples of real teaching interventions carried out in elementary school classrooms, aiming to demonstrate how the theory of creativity translates into practical, measurable, and pedagogically fruitful outcomes.

a). “The Talking Water”: Digital Storytelling and Creative Writing

As part of an interdisciplinary unit on the natural environment, fourth-grade students were tasked with creating digital stories featuring an element of the water cycle (e.g., a raindrop, a cloud, a lake). The activity combined language, natural sciences, and visual arts, using *StoryJumper* as a tool.

The result was narrative works full of originality and emotional depth. One student titled their story “Droplet and the Adventure in the Desert,” describing the

42 Ελένη Καγάσκη, *Διαθεματικές Διδακτικές Πρακτικές στο Σύγχρονο Σχολείο*, Θεσσαλονίκη: Εκδόσεις Πανεπιστημίου Μακεδονίας, 2018, σ. 103.

43 Μαρία Παπαδοπούλου, *Θέατρο στην Εκπαίδευση: Πολυτροπικές προσεγγίσεις μάθησης*, Αθήνα: Τόπος, 2016, σ. 87.

44 Jeffrey D. Wilhelm, *Engaging Readers and Writers with Inquiry: Promoting Deep Understandings in Language Arts and the Content Areas with Guiding Questions*, New York: Scholastic, 2007, σ. 62.

journey of a drop lost from the river searching for its home. Another created the story “Cloudy and the Great Journey,” where the cloud travels over countries and comments on the ecological destruction it sees from above.

The stories included narrative motifs, elements of empathy, creative use of metaphors, and images designed by the students themselves. The creative product was multimodal and rich in meaning. Personally, I observed that students who struggle with written expression were highly engaged through illustration and narration, while those more “literarily inclined” gained a new medium of expression.

b). “Imagination Connects the Subjects”: Creative Comic with Natural Sciences

Fifth-grade students were tasked with creating a comic to explain scientific concepts through imaginative stories. The activity was implemented using Pixton. One comic was titled “The Molecule and the Journey through Temperature,” where a molecule tries to “survive” at different temperatures and meets other molecules explaining changes in matter. Through humor and storytelling, the students managed to convey scientific concepts in their own way, demonstrating deep understanding as well as aesthetic creativity.

c). “From Literature to Theatre”: Dramatization with Directorial Freedom

In a dramatisation activity, sixth-grade students chose the excerpt “*The Little Prince and the Rose*” and transformed it into a theatrical scene. Without restrictions on directing, they decided to present the story as a talk show dialogue! One student played the host, while others portrayed *the Little Prince, the Rose, and the Tornado*. The questions and answers were emotionally charged and philosophically nuanced. The result was not merely a reproduction of the story but a creative re-creation with a synthetic, authentic, and humorous approach.

d). “Creative Environmental Campaign”: Collaborative Project with Technology

Through the Social and Political Education course, students created a campaign to raise awareness about trash in the schoolyard. They divided into groups and designed: slogans, a radio spot, a digital poster (using Canva), and a short video with interviews.

The process required collaboration, initiative, technological and artistic expression. The students felt that their work had social impact and presented it at a faculty meeting.

My personal experience confirms that the most meaningful moments of creativity in the classroom do not arise from pre-made scenarios but from flexible conditions where children feel safe to experiment.

e). Example of Implementation: STEM and Creativity with LEGO

Within the Skills Workshops framework, a STEM activity with LEGO Education was implemented for fifth graders. The children worked in small groups to build a “robotic pedestrian traffic light” that responds to sound. The activity clearly had a creative core: the children took on the design, modified the scenario, redefined the functions, and made improvement proposals. In practice, I found that creativity was expressed in searching for alternative solutions, using materials beyond LEGO, and “decorating” the constructions with stories (e.g., “The Singing Traffic Light”). Problems arose with using Scratch for programming, but collaboration among the students largely solved these difficulties. Most importantly, their enthusiasm and pride in the outcome were evident.

Educational Value

The above examples demonstrate that creativity is not an abstract concept. When teachers dare to give space to students’ imagination, the results are authentic, pedagogically meaningful, and integrated into the cognitive process. Creativity can and should have products: narratives, comics, plays, campaigns — all results of children’s initiative and intrinsic motivation.

6. Conclusion

This study highlighted creativity as a fundamental ability for the personal, cognitive, and social development of students, as well as a key pillar for transforming school education into a more democratic, participatory, and innovative environment. Although its importance is rhetorically recognized in national and international educational documents, its practical implementation often remains fragmented or superficial, especially in the Greek school context. The analysis yielded the following key conclusions with direct implications for educational practice: The attitude of the teacher acts as a catalyst for the development of creative thinking. The teacher who encourages experimentation, accepts the diversity of ideas, and promotes student autonomy creates a safe environment where creativity can emerge and be strengthened. The curriculum requires greater flexibility and interdisciplinarity to allow for the synthesis of knowledge and the active engagement of students. Strict scheduling and adherence to knowledge-centered approaches limit creative expression.

School culture must be based on principles of acceptance and encouragement of diversity. “Where conformity, standardization, and fear of failure prevail, creativity is hindered”⁴⁵. Pedagogical practices that include experiential learning, interdisciplinary projects, multimodal expression, and the use of arts and technology as means of expression and learning provide fertile

45 Ken Robinson, *Out of Our Minds: Learning to be Creative*, Oxford: Capstone, 2011, σ. 110.

ground for cultivating creative skills.

“The integration of creativity into daily school practice is not a luxury but a necessity, especially in a globalized and constantly changing environment.”⁴⁶. Teachers need institutional support, targeted training, and teaching tools that enhance their ability to act as agents of creative education.

As recent analyses highlight, “the Greek school must reassess the priority of creativity, not only for reasons of pedagogical completeness but also as a response to international comparisons (such as PISA), where imagination and flexibility are valued as key competencies.”⁴⁷.

Moreover, this study attempts to contribute to the relevant literature in a dual way: on one hand, by offering a comprehensive overview of the theoretical and applied aspects of creativity in primary education; on the other hand, by proposing indicative practices that could be utilized in teaching. Without claiming exhaustive coverage of the topic, the article aspires to serve as a stimulus for further reflection and research into how creative learning can be meaningfully incorporated into the daily life of schools.

As a teacher who strives daily to integrate creative elements into teaching practice, I realize that the challenge lies not only in the lack of time or resources but mainly in the mindset of fear toward the unpredictable. Perhaps the genuine enhancement of creativity begins with the courage of the teacher to experiment and trust the imagination of both the student and themselves. Can we make this leap?

7. Suggestions for Future Research

This study approached creativity in primary education both theoretically and practically, highlighting ways to cultivate it through pedagogical practices such as interdisciplinary learning, dramatization, creative writing, and the use of digital tools. However, research on creativity within the Greek school context remains limited and requires further enrichment with both quantitative and qualitative data. The limited systematic documentation of creative practices in Greek schools makes it necessary to strengthen field research focusing on the implementation of policies such as the Skills Workshops and their correlation with indicators of creative thinking.

Future research could focus on:

- The analysis of teachers’ attitudes and perceptions toward creativity, in order to identify factors that either enhance or hinder teaching with a creative orientation.
- The evaluation of the effectiveness of specific pedagogical interventions,

46 Anna Craft, *Creativity and Education Futures: Learning in a Digital Age*, Stoke-on-Trent: Trentham Books, 2011, σ. 22.

47 Ευγενία Μπουρνιά και Δημήτρης Βαλαβάνης, «Η δημιουργικότητα στο ελληνικό σχολείο: Ανάγκη, πρόκληση ή πολυτέλεια;», *Παιδαγωγική Επιθεώρηση*, τόμ. 64, 2023, σ. 35.

such as interdisciplinary projects or creative writing techniques, in fostering imagination, autonomy, and critical thinking.

– The documentation of institutional and organizational obstacles (e.g., time, curriculum, assessment) that affect the possibility of integrating creative practices into daily school life.

– The development of creativity assessment tools that are pedagogically useful and child-centered, without limiting imagination or reinforcing standardisation.

Additionally, “new research directions are exploring the relationship between artificial intelligence and the enhancement of creative thinking through educational applications that adapt to children’s learning profiles”⁴⁸.

– A future study I would be interested in conducting concerns the impact of creative writing on the cultivation of emotional intelligence. I believe that personal storytelling offers children a safe space to express emotions, interpret experiences, and develop empathy—skills critical for the school of the future.

Enhancing creativity in education cannot arise solely from theoretical design. Systematic empirical evidence is required so that interventions respond to the real conditions of the classroom and shape a learning environment that nurtures imagination as a key skill of the 21st century.

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48 Natalia Kucirkova και Rosie Flewitt, «Children’s Agency and Reading with Digital Personalized Books: What Can We Learn from Eye-Tracking Data?», *Learning, Media and Technology*, τόμ. 45, αρ. 2, 2020, σ. 133.

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