Implementing Creativity in Teaching Children's Literature in English as a Second Language among Primary School Students

Ažić, Anja

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DIPLOMSKI RAD

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Implementing Creativity in Teaching Children's Literature in English

as a Second Language among Primary School Students

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Mentor: doc. dr. Sc. Ester Vidović

Student: Anja Ažić

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IZJAVA O AKADEMSKOJ ČESTITOSTI

Izjavljujem i svojim potpisom potvrđujem da sam diplomski rad izradila samostalno, uz preporuke i savjetovanje s mentoricom doc. dr. sc. Ester Vidović. U izradi rada pridržavala sam se Uputa za izradu diplomskog rada i poštivala odredbe Etičkog kodeksa za stududente/studentice Sveučilišta u Rijeci o akademskom poštenju.

Potpis:

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Summary:

The main objective of the following paper is to explore different approaches in developing creativity in teaching children's literature. Moreover, the reasons for the use of literature in the classroom of foreign languages are emphasized throughout the paper. Today there are many definitions of creativity that show how unclear this notion is. It is possible to use literature creatively to develop positive attitudes of students and to boost their learning motivation. The benefits that literature in a foreign language class promotes are defined through defining the value of each literary genre. Teachers have an important role, as their creativity can help them stimulate the development of students' creativity as well as keeping them motivated for their job. Therefore it is important to explore different activities and teaching techniques and to train future teachers to develop their own creative potential.

Key words: creativity, teachers, children's literature, foreign language acquisition, literary genres, creative activities

Sažetak:

Glavni cilj rada je istražiti različite pristupe u razvijanju kreativnosti u poučavanju dječje književnosti. Također su u radu istaknuti razlozi za upotrebu literature u učionici stranih jezika. Danas postoje mnoge definicije kreativnosti koje pokazuju koliko je taj pojam nejasan. Književnost je moguće kreativno koristiti za razvijanje pozitivnih stavova učenika te za jačanje njihove motivacije za učenje. Književnost u nastavi stranog jezika donosi mnoge pogodnosti koje su u radu opisane definiranjem vrijednosti svake književne vrste. Učitelji imaju važnu ulogu, jer im njihova kreativnost može pomoći u poticanju razvoja kreativnosti učenika, kao i u održavanju motivacije za njihov posao. Stoga je važno istražiti različite aktivnosti i nastavne tehnike te osposobiti buduće učitelje za razvoj vlastitih kreativnih potencijala.

Ključne riječi: kreativnost, učitelji, dječja književnost, usvajanje stranih jezika, književne vrste, kreativne aktivnosti

Table of contents

1. Introduction

Nowadays, creativity is a well-known term among teachers, which has been explored in many types of research, whose results showed that students learn better, more easily, and more actively with the help of different creative techniques but still there are schools that are not using creative means in their process of teaching. Creativity can be perceived as the act of turning new ideas into reality and it is a valuable asset in teaching young children. It provides new, easy, and imaginative ways of collecting knowledge, therefore it is necessary to encourage its use in the classroom (Starko, 2005).

In the past people believed that "creativity" was a gift which only few people possessed. This theory changed and today it is considered that all children have a creative potential that needs to be encouraged and developed. Numerous authors consider the presence of creativity in the teaching process to be the key to solving problems that are present in schools. One of the mentioned authors is Alane J. Starko (2005), who proclaimed that creative teaching should consist of creative as well as experimental methods which will provide the students with the possibility of developing creative thinking and originality.

The goal of my paper is to study children's literature as an independent component of the teaching process, to further explore the factors for motivation for reading, and to find creative ways to apply functional strategies to encourage motivation for reading.

The main reason for choosing this topic is the lack of creativity in schools, which I consider to be a big obstacle that needs to be changed for the well-being of the children and their education. In the process of including and encouraging creativity among students, it is necessary to include all the participants of the educational institutions as well as their families and the whole community.

2. Creativity

Creativity allows an individual to rise above the common way of thinking and looking for ways to solve the problem. Stevanović (1997) states that creativity is the existential need of modern man and society. She notes that, from a very early age, children need to be educated and encouraged to be creative to achieve their full potential. Creativity is a very complex term and it is difficult to define it since there are more dimensions and it can be studied from many different aspects: pedagogical, psychological, philosophical, and many others. Therefore, many definitions of creativity can be found in literature.

The word *create* has been derived from a Latin word ″creare″ which means to create, to produce things that didn't exist before. Creativity is a way of thinking and a process which connects our previous experience, answers to stimulants (objects, symbols, ideas, people, situations) and making at least one original combination. (Bognar, 2010).

Isenberg and Jalongo (according to Martić, 2009) state that creativity represents the ability to create something new that is not part of the stored or available information.

The English National Advisory Committee on Creativity and the Culture of Education (NACCCE, 1999, according to Blamires and Peterson, 2014) defines creativity using four characteristics of the creative process. First, that creativity always involves imaginative thinking or behavior. Second, this imaginative activity is purposefully aimed at achieving a certain goal. Third, creative processes must generate something original. Fourth, the outcome must have a certain value in relation to the given goal.

Miel (1968) states that creativity is a process of connecting previously unrelated things. It is a

7

thoughtful process of creating new combinations or modeling, movements, materials, words, ideas, and symbols and making the product otherwise accessible to others.

Bognar et al. (2008) talk about different approaches in researching creativity, and those are: mystical, psychodynamic, cognitive, social-psychological and confluent approach. The mystical approach explains creativity as an unexplainable term that is attributed to supernatural. For the psychodynamic approach creativity arises as a result of the tension between conscious and unconscious impulses. The cognitive approach to creativity is viewed as part of a wider process of thinking rather than as an individual process, while the social-psychological approach considers motivation, social climate and personality traits important for the creative process, believes creativity consists of multiple dimensions and approaches and encompasses cognitive, psychological and sociological approaches emphasizing the importance of environmental impacts on creativity (Bognar, Somoljani, 2008).

A great influence on the new understanding of the term creativity was exerted by the psychologist Joy Paul Guilford, who considered that creativity can't be compared with intelligence. Guilford set the foundations for further development of tests and programs for the identification and development of creativity, and thus provided many researchers (Treffinger, Torrance…) with the opportunity to continue exploring the term creativity. There are many definitions of creativity, which only shows how complex and unexplored that term still is. There are doubts in ways of understanding creativity: while some consider that a creative person is only someone who produces ideas or things, others believe that the ability to observe the unusual is a sign of creativity.

 There are two main characteristics of creativity:

1. A creative person is capable of seeing, experiencing and combining things and aspects in a completely new, different and unusual way.
2. A creative person is able to produce new, different and unusual ideas. (Čudina- Obradović, according to Huzjak, 2006).

Creativity features include cognitive abilities, personal qualities and previous experiences. They vary between people and discipline. No person has all of the features or shows them all the time. Features are largely determined on the basis of adult creativity research and can still be developed in primary

and secondary school students. Features may sometimes manifest in a negative form, and sometimes include integration of contradictions (Treffinger et al., 2002).

Pedagogues and psychologists have been trying to agree on the basic features of creativity. Donald Treffinger (2002) considered that creativity encompasses four basic sets of features:

1. *Creating ideas* - includes cognitive features associated with the concept of divergent thinking or the ability of creative and metaphorical thinking, and the specific features are: fluency, flexibility , originality, elaboration and metaphorical thinking.

2. *Extending ideas* - includes cognitive features associated with convergent thinking or critical thinking, and specific features include: analysis, synthesis, reorganization, redefinition, evaluation, finding relationships or creating order in disorder, prefering complexity or understanding complexity.

3. *Openness and courage to research ideas* - implies some personal qualities related to interests, experiences, attitudes, and self-confidence, with specific features: sensitivity to problems, aesthetic sensitivity, courage, sense of humor, perseverance, openness to experience, emotional sensitivity, adaptability, intuition and willingness to develop.

4. *The ability to listen to your inner voice* - is related to self-discernment, a vision of the one where we want to go and dedication to the action needed to achieve it, and the specific features are: awareness of creativity, perseverance or endurance, self-control, inner control, introspectiveness, freedom from stereotypes, concentration, energy and work ethics   (Treffinger 2002).

2.1. Categories of creativity

Many pedagogues, psychologists, and philosophers distinguish four basic categories of creativity. Those categories are creative person, creative product, creative process, and creative environment. Rhodes (1961) according to Pavlović, 2013 introduced this approach and today it represents the general framework within which creativity is explored.

2.1.1. Creative person

Each person, by birth, possesses a creative potential that depends on many aspects. Psychology research points to the following features of creative personality: self-confidence, self-esteem, openness to new experiences, persistence and motivation, tolerance to ambiguity, and willingness to risk. According to Bognar (2010), childhood creativity differs from adult creativity. Adults have some kind of expertise that includes technical skill, artistic ability, talent or knowledge of the information that can contribute to what they create, while children have less experience, less expertise, work styles are less developed, but they have a distinctive way of thinking. Imagination and fantasy are a great creative advantage that children have.

Marko Stevanović (1999) suggests certain characteristics of a creative student:
1. Communicative
2. Resourceful
3. Confident
4. Worthy
5. Curious
6. Provides different solutions from those that a teacher offered
7. Applies acquired knowledge in practice

8. Reads a lot

9. Willing to require additional explanations

10. It is not superficial and approaches the problems seriously and in a committed manner (Stevanović 1999).

2.1.2. Creative process

The very course of creative activity is called the creative process, which refers to the sequence of thoughts or actions. The result of the creative process is creative action. Walls model (1926), which is the most widespread model, includes *preparation, incubation, illumination*, and *verification*.

Marko Stevanović (1997) provides explanations for the stages of the creative process:

1. Preparation - the first phase of creative activity, includes preparation, discovering ideas, seeing ideas, seeing problems, highlighting tasks, there is a general plan of what to do.

2. Incubation - thinking about a problem, even though sometimes the creator is not aware of it, it is unconscious work, a favorable solution is to be expected from the subconscious now involved in problem-solving, it is seemingly a standstill phase, but in the process, ideas are generated, matured.

3.   Illumination - the illumination of the problem, thanks to the action of the subconscious and making many combinations, a solution came up, the solution seems to have come as a sudden, unexpected ("aha experience"). This phase is sensitive and can be easily disturbed by external interruptions, often occurs in unusual places, and does not choose the time when it occurs.

4.   Verification - The solutions found need to be verified, checking the value of what was created. If it turns out that the idea does not work, most of the time, it is restarted with preparation or incubation (Stevanović 1997).

2.1.3.   Creative Product

The creative product is an integral part of the personality and it is a result and origin of the creative process. The product can come in many forms but not all products are tangible and durable. There are different views on what a creative product is. (Stevanović, 1997) Arar et al. (Cited in Averill, Nunley, 2003) state that a creative product is any act that satisfies a combination of three criteria:

1.) Novelty - innovative, original answers

2.) Effectiveness in dealing with challenges or problems

3.) Usefulness to the individual or society (Stevanović 1997)

2.1.4.   Creative environment

The creative environment is an environment in which an individual lives and which greatly influences his or her development or inhibition of creativity. The creative environment consists of many subjects such as family, school, peers, and the entire community.

Creativity depends on the social context:
Ontological - a critical segment of society decides what is creative and what is not
Empirically - the realization of creative ideas depends on the support of the society

A creative act requires the energy of an individual, but this act must also be noticed in society. Societies differ in how much attention and time they invest in identifying and creating new ideas. Creativity is the development of new ideas, while innovation is the application of these new ideas in practice. From this, it is clear that the realization of creative ideas depends largely on the environment in which they occur. (Arar, Racki, 2003)

2.2.Components of creativity

Lay Cvetković (2004) states that the basic components of creativity are originality, fluency, flexibility (adaptability), and elaboration. Fluidity/flow is one of the primary mental faculties and is evident in the ability of students to come up with ideas, answers, and quick use of words. Flexibility / adaptability can be social, cognitive and perceptive. It is visible in the process of finding another solution, in their combination and application of ideas. The collaborativeness/feasibility is significant in the last stage of the creative process, which checks the feasibility and applicability of creative thinking products (Lay Cvetkovic, 2004).

Knowledge is one of the fundamental components of creativity. Acquiring a broad knowledge base about a particular area is necessary for the emergence of any new idea and development of creativity. What is also important for acquiring creative skills is exercise. In addition to divergent thinking, exercise also acquires creative skills such as critical analysis and expression skills (movement, music, painting) (Čudina - Obradović, 1990).

2.3. Development of Creativity

Gown (according to Čudina - Obradović, 1990) states that in the development of creativity there are three most important tasks for teachers, educators, and parents:

1. developing creative imagination (4 to 6 years),
2. preventing creativity from falling (from 7 to 11 years),
3. nurturing verbal creativity (adolescence).

He also states that the decline in creativity is noticeable already at school, and with most children it is pronounced by the third or fourth grade. The reason is that the way of learning in schools, which is conducted by practicing functions that require verbal-logical thinking, reduces the use of data from the right hemisphere (Čudina - Obradović, 1990).

2.4. Stages of the creative process

The author Branko Bognar (2010) states that the creative process consists of four stages that do not have to successively follow an order. According to the above author the first stage in the creative process is preparation or brainstorming. In this stage students should apply the knowledge and skills that they have. Creative people deal with objects, materials, or problems in an exploratory and playful way. The second stage in the creative process is the incubation during which the mind begins to formulate the problem and deal with it through images and associations. The third stage is the illumination. This is an evaluation phase in which a person chooses certain ideas and rejects others. As the last stage in the creative process the author states verification/communication. During this

stage, the person tests the product by evaluating its completeness and correctness (Bognar 2010).

3. Creative thinking

3.1. Convergent and divergent thinking

The American psychologist Joy Paul Guilford came to a distinction between convergent opinion and divergent opinion based on experimental research. A convergent opinion would be what moves within already defined frameworks, by well-established schemes and limited norms, which as such usually leads to a single, accurate result or a unique solution. Such an opinion is often applied in intelligence tests, where only one answer is correct, which excludes alternatives or any originality in the answer. Divergent thinking, on the contrary, involves free norms, with various possibilities of answers. It, therefore, favors the expression of the imagination and originality of the individual. Guilford thus points out that divergent opinion predominates in the children of primary school age and generally in the free activities of the child, whom they are not cramped by the discipline of learning. In fact, convergent and divergent opinions are complementary forms, because the acquisition of knowledge presupposes good information about things and processes, and is done by means of convergent thinking. It serves enriching memory and getting to know already acquired human knowledge. Focusing on convergent thinking in learning processes, and neglecting divergent opinions leads to a dulling of creativity in both the child and the adult. (Supek, 1987, p. 47)

Although divergent thinking is often assimilated with creativity, for creativity it takes both divergent and convergent thinking, to choose the best solution out of numerous alternatives. (Balić Šimrak, 2010). Such a divergent opinion opens up new ideas and possible solutions, while convergent thinking critically questions ideas and finds the best solutions.

Table 1. Characteristics of convergent and divergent thinking (Isenberg & Jalongo, 1997, p. 14)

Convergent thinking	Divergent thinking
Analytical - correctness is valued	Generative - information is valued as stimulating ideas
Selective - one correct answer, unimportant	Research - many possibilities, source of

information are discarded	information is not important
Predictable - follows the logic	Unpredictable - relies on intuition more than on logic
It leads to the correct answers	It leads to creative answers

4. Creative techniques

The process of creative thinking, as it is already known, is not used in traditional teaching, but even under these circumstances it is possible to create pedagogic situations that will stimulate creativity. Nowadays people can search for assistance in creative techniques whose purpose is to encourage students to use divergent thinking and to enable them to develop and express their creative potential.

" Moreover, worse: school tests are based on the principle that each question has only one correct answer. However, the greatest discoveries in life come from one´s entirely new answers." (Dryden and Vos, 2001, p. 187) Creative techniques are especially important to encourage creativity in schools, therefore it is astonishing how researches by Dryden and Vos (2001) show that it is a fact that creative techniques are not taught in most schools. It is important for teachers to constantly work on themselves by mastering creative techniques in order to be able to use them in practice and to make their teaching more quality and more focused on students and their needs. Today, a whole range of creative techniques has been created, such as brainstorming, mind cards, guided fantasy, random concepts, six hats, triggers of new ideas, six universal questions, provocation, humor, and others whose importance in teaching is unquestionable because these activities motivate students, improve relationships and encourage students to develop their creative potential (Dryden and Vos, 2001).

4.1. Mind maps

Mind maps have been used for centuries, the first modern version was invented by the psychologist Tony Buzan. Mind maps are defined as an analytical procedure that serves for a better understanding of the problems we are dealing with; however, it can also be used to create new ideas. They are extremely stimulating and purposeful in all areas of teaching because they modernize teaching and activate students.

Tony Buzan (1988) suggested ideas on how to make the best mental map:
To begin with, draw an image, symbol, or term to indicate the central theme in the center of the paper. The main topic should be extended by using lines which are going to provide explanations of the theme. Lines are logically interconnected. Words are printed on lines and each line has its keyword. It is recommended to use colors (pink, yellow, green and blue) or thumbnails, symbols and characters (Buzan 1988).

4.2. Brainstorming

The term "brainstorming" was introduced by Alex Faickney Osbourn in the book "Applied Imagination". It is one of the most popular creative problem-solving techniques. It can be conducted individually as well as in groups. The main goal of this activity is to find a conclusion to a specific problem by collecting a list of ideas that are spontaneously gathered by its members. Sometimes the opinion of others acts as a motivation to create new ideas. The factor that is most influential in the matter of successful execution of the activity is the encouragement and praising of every idea that is contributed. (Runci; Pritzker, 1999)
Rules that should be followed during this activity were presented by Branko Bognar (2010):
1. Construct an understandable and clear problem.

2. Accept each idea and take notes of it.

3. Encourage people to build upon each other´s ideas

4. Encourage unconventional or peculiar ideas (Bognar 2010).

4.3.Six thinking hats (parallel thinking technique)

"Six thinking hats" is a method which was introduced by the psychologist Dr. Edward de Bono. It is a representation of a unique and efficient procedure that inspires cooperation and also boosts productivity and innovation. De Bono presented a theory that the human brain thinks in a number of specific ways that can be influenced. Hats represent six different ways of thinking. Each of these directions represents a certain aspect in which problems are being considered (e.g. judgment, neutral, pessimistic...) The necessity for this kind of technique appeared because the majority of people have a tendency to think only from one perspective.

The metaphor for a white hat is that the color reminds us of paper. The meaning is directed towards evoking ideas and representing the knowledge on the subject. It is used to direct attention to facts that we have or that are missing. Questions that help with this aspect of thinking are: *What do we already know? What information do we need? What questions need to be asked?*

"Red hat" represents feelings and emotions that occur when thinking of a specific problem.

The "black hat" informs about the risks and possible cons of our decisions. It is a critical and judgmental way of observing a problem.

The color yellow symbolizes glow, serenity, and optimism. The main goal while "wearing" the yellow hat is to find everything which is positive and constructive in the situation. Questions that are used are: *What are the advantages? Who will benefit from this idea*?

Green represents creativity and new ideas. Under this hat a person is able to suggest changes and alternatives to ideas that were presented. Viewing things in this matter can be achieved by asking if

this problem or theme can be considered any other way.

The "blue hat" is predetermined for observing "the big picture", meaning considering the whole process of thoughts. It can be used at the beginning of the discussion, to decide what should be debated and what the expectations are or it can be used as a medium of evaluation of the results.

4.4. Provocation (encouraging experimentation)

This technique demands a lateral way of thinking which explores different and often unusual possibilities. The idea consists of encouraging the participants to solve problems in a different way and to think "outside the box". Edward de Bono presents the term "provocative operations", in which you need to think of a statement that in the current situation is known not to be true. The purpose of this technique is to provoke and shock, which can bring up an original idea.

Branko Bognar (2010) suggested questions through which all aspects of a provocative statement can be explored:

1. What are the consequences of this statement?
2. What are the advantages that can be recognized?
3. In what condition could that be a reasonable solution?
4. What are the principles of that statement?
5. How would it work?
6. What changes would occur if the statement was true? (Bognar 2010).

4.5. Humor

Humor is an essential part of creativity and is best accomplished in a relaxed environment. The more we develop our spirituality and level of humor, the more we improve ourselves and the process of learning. Krnjajić (2006) discussed the value of humor in classrooms. The use of humor can have a positive effect, increase motivation as well as decrease stress or tensions. One method which can be useful in implementing humor is the ability to be objective and an impartial observer. All of the

19

above can lead to new and unconventional solutions because it provides a wider perspective (Krnjajić, 2006).

4.6.Roleplay

Acting provides great opportunities in encouraging creativity in teaching. Higgins (1994) argues that role-playing requires pretending to be someone else. We put ourselves in someone else's shoes (situation) which may give us completely new views on the situation. During this activity, the students are completely free since they choose how they will act out a given situation or "play" a role. L. Bognar adds that while realizing this technique teachers can use a variety of props, costumes, puppets, scenery, etc. Therefore he suggests the existence of a small collection of costumes and props in the classroom that could be used in carrying out such activities (Higgins 1994).

4.7.Creative technique "Brainsketching"

The BrainSketching technique was developed in 1988 by Van Grundy. It is implemented as follows:

1. Groups of 4 to 8 people form a circle, but so that they are distant enough so that everyone has their privacy.
2. The problem that the groups are discussing is defined.
3. On a piece of paper, each participant draws one or more independent drawings that represent a solution to the subject.
4. The participants send their papers further in a circle so that others can add something of their own as needed
5. At the end of the procedure, a group discussion and evaluation follows problem solutions

4.8.Creative technique "Five times why"

B. Bognar (2010) explains how this technique of multiple questioning works:

First the educator identifies the problem and asks a question related to it in a way that it starts with "why". Based on the answer, he asks a new question that starts with "why" and so on four more times. This technique allows for a deeper understanding of the cause of why something happened. In addition, it can lead to original answers and solutions to the problem posed.

4.9.Creative technique "Random terms"

About the technique Random concepts, L. Bognar writes how it is

a productive process for creating new ideas. He states that the terms are random cards with pictures or words that are accidentally pulled out of some box or bag, while B. Bognar (2010) adds that random words must be nouns, and in addition to extracting from the bag also suggests the following ways:

1. select words from a dictionary or newspaper from a randomly opened page
2. use of a computer program for random selection of terms
3. writing a list of 60 words and selecting words according to the current one

Branko Bognar (2010) states how almost every randomly chosen word and its properties will stimulate new ideas about the topic being addressed since our brain is very good at making connections between different concepts. (Bognar, 2010).

5. Creative education

Somolanji and Bognar (2008) state that today the study of creativity dominates in the service of education and that the school as a place of systematic development is considered one of the basic predispositions for the development of creativity.

They also point out that teaching in school is a unique and unrepeatable process, and each class (and each student) makes a system for himself. They are all characterized by their peculiarities and individual needs to which each teacher must adapt (Somolanji and Bognar 2008).

5.1. Creativity in the teaching process

National Educational Curriculum states that one of the objectives of the teaching process is to encourage and develop students' independence, confidence, responsibility and creativity. The content of the curriculum is defined, but the methods and activities that lead to its adoption are not. In this way, the curriculum leaves room for those who want to be creative, and it is up to the teacher how and in which way to present the content to the students. Letikam and Bognar (according to Dubovicki, 2012) point out that student creativity can only be fostered in a teaching environment that is interesting and fun for students (Dubovicki, 2012).

5.2. Creative teachers

A creative teacher is a fundamental factor in creating and influencing educational situations that will encourage creative learning and influence the development of creative potentials in students. Simplicio (2000) enquired whether a teacher is born creative and at the same time gives the answer that it is not a gift that some have, and others can only observe and envy, but a trait that can be acquired, developed and nurtured. According to Simplici, teacher creativity is also hard work that

seeks to abandon the well-established way of teaching and decide to create new opportunities. This primarily means reviewing the tasks he wants to achieve with his educational process, but also the methods and tools he uses in teaching as well as the ways of evaluating achievements.

The five principles that help educators encourage creative student behavior (according to Paul E. Torrance) are:

1. Respect unusual questions

2. Respect imaginative ideas

3. Show children that their ideas have value

4. Provide time in which there is no grading

5. Combine evaluation with causes and effects

Horng et al. (2005, according to Rinkevich, 2011) identified the personality traits of creative teachers to be; highlighted persistence, self-confidence, and a sense of humor. A creative teacher will not restrain the independence and originality of her students, but rather encourage them. Such an educator has empathy for his students and is willing to help them find an area where their creative potentials can be realized. Characteristics of a creative teacher are the need for innovation and curiosity about everything that happens within the class (Ninčević, Jurić, 2016). Anderson (2002, according to Rinkevich, 2011) cites another characteristic of creative teachers, and that is the ability to adapt, especially in terms of observing and registering different student moods and responding adequately. The author also emphasizes the importance of autonomy in the implementation of originative teaching, which, according to him, can be a feature of teachers, but also a feature of the whole school system.

Scientists (Horng et al., 2005 according to Rinkevich, 2011) researched factors that influence the creativity of teachers, among which they singled out:

Traits such as self-confidence, openness to new ideas, willingness to handle difficult situations, readiness to receive new and different information, and a sense of humor. Family circumstances in which teachers grew up and who were able to explore themselves. Their parents were, not only

supportive in creative behavior, but they were also models of such behavior. Dedication to creative learning and patient and persistent work in preparing materials, adapting curriculum. In doing so, teachers must empower all creative approaches. The motivation for the teacher's creativity should always be intrinsic, the teacher should be satisfied with the fact that he contributed to the creation

Table 2. Matijević (2009) presents the main characteristics of reproductive and creative teachers:

REPRODUCTIVE TEACHER:	CREATIVE TEACHER:
They like to use ready-made teaching materials for their class work	They prepare new scenarios and new teaching materials for each meeting with the students.
They rely on textbooks that offer a complete script for "processing" new content.	In addition to textbooks, they use popular scientific papers to create activities for students
They think that their diploma is enough for lifelong work	Continuous learning (formal and non-formal learning)
They never present any of their work results	They present their methodological scenarios, materials, and projects at professional meetings
They have never written or published any professional article, and do not think "highly" about those who do it.	They publish professional studies in magazines or on web portals
They reproduce the same models of teaching activities for years	They verify their ideas by reading research papers
They have no new ideas and never wonder if they can do something differently	They always have new ideas for group activities with students

If they find out about a new idea, they are looking for an easier way to realize it	They enrich other people ideas
They are not interested in anything but the "prescribed" program	Curious - they have a wide range of interests
They do not know that there are web portals where you can view numerous presentations by creative teachers	They explore other people's ideas on the Internet
For years they do not want to read a new professional or scientific book	They read the latest books in the field of methodology, pedagogy, and psychology
For years they do not want to read a new professional or scientific article	They follow professional and scientific texts in journals
They have been using the same preparations for years, regardless of the structure of the students in the class	They adapt methodological scenarios to specific students

Numerous researchers have written a series of recommendations on how to nurture creativity in students. Some ways for educators to promote creativity in their classrooms are:

1. Create a classroom that perceives imagination and showcases different ways of solving a problem, or imaginative answers for a certifiable situation.
2. Consider creativity and imaginativeness as a capability that can be taught. Creative skills should include 4 major subjects: Imagination, Self-motivation, Resiliency and Collaboration.
3. The Osborne-Parnes model has six steps: Identify a goal or objective, Gathering data, Clarifying the issue, Generating ideas, Finding a solution and evaluating ideas, Making a plan of action for implementing ideas.
4. Divergent and convergent thinking. Standardized tests are used for estimating convergent thinking that includes logical answers with one correct answer. Divergent thinking considers how a student can use various approaches while solving a problem. Teachers should design and plan various approaches that consider both types of thinking models.

5. The classroom must be a place where students feel safe to express novel ideas.
6. Encourage curiosity. Give students time to ask question. Purposefully structure exercises that allow exploration.

7. Incorporate and integrate art, music and culture. The use of different media and correlation of subjects provides learners to produces unique ideas.

5.3.Creative students

Some believe that only the individual who produces is creative, not the one who perceives, while others think that the ability to comprehend unusual ideas (such as humor) is considered to be a feature of an imaginative person. Cvetković Lay (2004) states that educators can recognize creative children by the fact that they more often give complex answers that they can connect as a whole, then draw in three dimensions and use humor when explaining it. They do not adhere to strict rules either but independently add new elements that the tasks do not require. A creative person differs from a non-creative person in their way of approaching problems. Several features allow us to recognize a creative individual.

1. The main criterion of creativity is originality. The person gives the original solutions and solves the problem situation unusually.

2. Creativity has no direct connection with intelligence. Many studies have shown that there is no creativity without learning, but they have also shown that too much knowledge hinders creativity.

3. Creativity is negatively related to order and discipline. People who are disciplined can perform various tasks well, but in this way, they will never achieve a higher degree of inventiveness. Such people implement other people's ideas but do not create their own.

4. Creativity correlates with humor because both include flexibility and fluency in thinking, but also a tendency to play.

5. A creative person as a person is emotionally sensitive and refuses to play to social roles (Srića, 1992).

All understandings and definitions of creativity have two mutual elements:

1. The creative person notices, sees, experiences and combines things in a new, fresh, unusual way.

2. The creative individual produces new, unknown, different ideas and works.

6. Hindering creativity

A proper way of teaching can stimulate the development of creativity , but it can also prevent it by inadequate actions. The student confronts many problems such as learning overload, which is a general characteristic of today's school system. The focus is on knowledge, not the use of it. They do not acquire the ability to cope with situations, but to learn a bunch of data, without the possibility of quick, practical application. Stevanović (2003) suggested some factors that impede creativity: fear of failure, poor motivation, classic (stereotypical) way of working, subordination to authority, conformism, and non-initiative. Literary, uncritical learning is a form of learning which requires an accurate answer which is in order with the textbook. Those teachers who have such an approach to work are non-creative and often hinder creativity. This is the type of teacher who organizes the entire activity individually. Such a teacher creates the work plan herself, determine the steps and procedures, and dictates the work tasks. In such circumstances, students cannot express their creative potential. In addition to untrained and unprepared teachers, an inadequate curriculum, and excessive reliance on textbooks and other prescribed materials (manuals, worksheets, workbooks) blocks creativity. The release of students' creative potential is not supported by the time limit that is present in teaching. It does not spontaneously transition from activity to activity, but rather stops one activity in order to start another. Time for quality and creative work should not be limited by the hour (Stevanović, 2003).

What is also cited as some of the important factors that inhibit creativity are:

1. the principle that teaching is always organized in the same way

2.considering textbooks as the only source of knowledge, whereby the students learn by memorizing, without any independent reasoning and research

3. reproductive responses without encouraging new ideas

4. classes are adjusted only to average students, while those above and below average are at a disadvantage (Stevanović, 2003).

7. Children's literature

There are several definitions of children's literature. Authors often define it as a collection of written works and illustrations whose intent is to entertain or instruct young people. For someone, the notion of children's literature represents a set of books that we read in childhood. Some, however, state that children's literature includes a set of books read by children, to others it can represent art. Because of all of the above, it is clear how difficult it is to determine a strict definition of children's literature. Among the first to define children's literature was Milan Crnković (1980), who wrote that children's literature is a particular part of literature that includes books whose authors adapted the theme to children's age (from 3 to 14 years) or the authors did not originally intend them for children, but over time they lost the characteristics of the period from which they come, and thus became suitable for a younger population (Crnković, 1980).

The primary purpose of children's stories is for children to develop healthy habits as they enter a world of creativity, relationships, responsibilities, and coping in current situations. When we talk about purpose, we are talking about whether the book is suitable for the child, whether it is appealing to the child and whether it fits his interests. The authors, therefore, distinguish three labels that tell us whether a particular book belongs to children's literature. The first mark is that the book was written by a children's writer and thus intended for the child. The second is that the book was published by a children's publisher, and the third mark indicates that the book has reached bookstores and libraries on bookshelves intended for children. The writers should adjust the language of children's literature in such a way that it is simple, but not ambiguous, ironic, metaphorical, or with a large number of foreign words, which would make it difficult for children to understand the story itself (Crnković, 1980).

7.1.Children's Literature Forms

Children's literature can be classified into a variety of categories, but is most easily defined by genre or the age of the reader.

7.1.1.   Literary genres of children's literature

The literary genre is part of the literary composition. Genres can be determined by technique, tone, context, or length of time. The author Nancy Anderson divides literature into six main genres: early childhood books, traditional literature, fiction, biography and autobiography, informative books, and poetry (Anderson 2006).

Early Childhood Books
These stories are designed to get children accustomed to the language and reading sounds, and the child is not expected to understand the words or definitions (Sullivan 2020).

Picture Books
Including board books, concept books (teaching an alphabet or counting), pattern books, and wordless books. Children's books that give a "visual encounter" - telling a story with pictures. Images illustrate and clarify the content of the book. Picture books often do not even tell stories, sometimes they contain only letters of the alphabet or numbers (Anderson 2006).

Traditional Literature
Stories that are passed down from era to era, changing gradually over time. The stories, whereas holding much of their original content have to advance in order to stay meaningful in several periods.
There are ten elements of traditional literature:
1. unknown authorship,
2. stereotypical introductions and assumptions,
3. ambiguous settings,

4. stereotyped characters,

5. anthropomorphism,

6. cause and effect,

7. happy outcome for the hero,

8. magic accepted as ordinary,

9. short stories with clear and straightforward plots,

10. consistency of action and verbal forms.

Stories in traditional literature include

<u>Folktales:</u> These highlight common people, such as laborers and peasants. The main subject in folk tales is nature, the human condition, and other components of life.

<u>Fairy Tales:</u> These stories are filled with dreamlike plausibility. They always have a happy ending, where the good side wins and evil is punished.

<u>Fables:</u> Brief stories, written in verse or prose, that contain a moral or a lesson.

<u>Legends:</u> A story happening in the present or the past based on real events or people.

<u>Myths:</u> A traditional story composed to clarify people's convictions or the connections of human creatures and divine beings, goddesses, and heroes(Anderson 2006).

Fiction

Historical fiction: These are stories that are composed to depict a period or a historical event. The characters may be genuine, based on real individuals, or made up. Children's historical fiction endeavors to assist readers see how history influences people of the same age.

Modern Fiction: Stories are modern or are nondescript as to when they happen. They are inventive and require readers to acknowledge components and storylines that clearly cannot be genuine - the stories may be based on animals that can speak, elements of science fiction, or supernatural creatures (Anderson 2006).

Non-fiction or Informational Books

Books that assist readers to learn more about genuine things that occur in everyday life. They can be

a challenging genre for children since a given presentation about a reader's abilities, understanding, or interests. The challenge is to coordinate high-interest themes with fitting reading levels (Anderson 2006).

Biography(including autobiography)

A form of non-fiction that portrays the life of an individual. Biographies are almost continuously distributed around notable individuals. The lives of celebrated, vital individuals let children see how the method of developing shapes the opportunities, choices, and challenges individuals confront in life (Anderson 2006).

Poetry and drama

Poems and drama are genres that introduce children to verse, prose, rhythm, rhyme, writing styles, literary devices, symbolism, analogies, and metaphors (Anderson 2006).

7.1.2. Classification of children's literature by age

The author Anderson (2006) proposes a categorization by age that comprises
of the following categories:

Picture books- suitable for pre-readers or children between the ages 0 to 5 years

Early reader books:

ideal for children aged 5 to 7, intended to help the child improve his or her reading ability.

Chapter Books- targeted for children aged 7 to 12 years:

Short chapter books- perfect for children aged 7 to 9 years.

Longer chapter books -appropriate for children aged 9 to 12 years.

Young adult literature-suitable for children aged 12 to 18 years (Anderson 2006).

As children grow up their interest in the sort of book may alter, thus it is important to consider the child's development and his or her desire in the matter of what kind of book they need. (Hillman, 1999).

The four stages of child development are as follows:

1. Infancy through preschool education(0-5) Children of this age are mastering the language, developing a connection to the caretaker, gaining locomotive skills, and starting to gain autonomy. Children master the language by listening to both dialogue and story telling conducted by parents, teachers, or educators.

2. Early childhood (5–8) Children at this age are characterized by a variety of valuable aspects: Learning language, Experiencing achievement (learning to read), Mimicking adult roles, Using logic, Projecting a positive outlook

3. Middle childhood (9–12) Children in this era are undergoing a variety of changes:

-becoming more of an adult with a critical thinking style growing dependent on peers,

-using metacognitive thinking,

-moving towards independence

-developing skills in the social field; it is an opportunity to raise independence, expand friendships, improve the skills needed for academics.

4. Adolescence

Some changes happen to children during this period. They mature biologically, use abstract thinking, and develop a sexual identity (Hillman, 1999).

Authors Tomlinson and Lynch-Brown (1996/2002), Norton (1980), Stewig (1980), and Huck et al. (2001) have formed a variety of different genres of children's literature by age:

1. Nursery Rhyme Books or other sets of verses (including common verses).
2. Concept Books do not tell a story but present a concept or idea.
3. Alphabet Books introduce the letters of the alphabet one by one to help children recognize the sounds and symbols of the twenty-six letters.
4. Counting Books contain numbers (usually from 1 to 10) alongside the names of numbers (one, two, three ...).
5. Wordless Books have no written material but present their messages through images.
6. Picture Storybooks in which the relationship between written text and images is essential for understanding.
7. Easy-to-Read Books help beginners read independently. They contain larger than standard printing, more space between lines, and restricted terminology. Some use devices such as word patterns, repetitive text, rhyming text, and illustration hints (Tomlinson and Lynch-Brown, 1996/2002, Norton 1980, Stewig 1980, and Huck et al. 2001).

7.2.The value of children's literature

Providing children to all assortments of writing is imperative for their success. Teachers, guardians, and community individuals ought to offer assistance for students to create a cherish and enthusiasm for reading. Not only is reading literature vital in creating cognitive skills to be able to succeed in a school or work setting, but it is profitable for other reasons as well. Literature provides children with an instilling and inculcating reading habit, enriches students' language and thought skills, enhances language proficiency, and also makes students' emotional development very profitable. It brings fun, allows children to make sense of their perception about themselves and the world around them, creates creativity, and stimulates beliefs and concerns in life. In the professional literature we can find three basic functions of children's literature: aesthetic, cognitive and educational function. Aesthetics pertain to the beauty readers percieve in a literary work and influences the emotional component of the reader's psyche. Reading helps children develop compassion for others and acquire an insight into their own behaviour. Stories portray many life experiences through which students learn about happiness, sadness, family, relationships and values or beliefs (Crippen 2012).

Furthermore, through reading different genres of literature (such as folktales) children obtain a better understanding of diverse cultures. According to Donna Norton (2010) and according to Crippen (2012) literature is essential to educationg the imagination, as it illustrates the unlimited range of the human imagination and extends readers' personal visions of possibilities. Creative thinking and imagination provide readers with new information, ideas and perspectives so that readers can imagine possibilities and elaborate on original ideas. Cognitive functions act mainly on broadening the reader's horizons. The author Donna Norton (2010) according to Crippen (2012) believes that stories contain information and knowledge that helps the child to understand and orientate in the surrounding world. Books offer a wide range of topics that stimulate readers´ critical thinking and questioning. It is therefore important that the knowledge is transmitted in a form appropriate to a child´s age and abilities. The educational function is influencing the reader's perception of reality. It helps to shape the student's opinions, attitudes, values and develop the right moral habits (Crippen 2012). To previous arguments are added many others whose pedagogical meaning is indisputable: discovery of oneself and the environment, knowledge of new situations and cultures; encounter with

a new and suggestive language; approach of the school to life as well as to popular tradition through the use of folklore; restitution to the word of its power of convocation in the face of the invasion of the image ... Along with other annexed or complementary objectives no less attractive: enrich the child's thinking, broaden his experience, increase his vocabulary, stimulate his expression, encourage his creativity, etc., we form the long list of virtues that speak of their role in the educational process and, therefore, of the importance of their recognition in school (Crippen 2012).

7.2.1. Value of children's literature expressed through different genres:

The picture book is a tale that includes illustrations to make it easy for readers to understand the meaning from the story. Chinh (2006) indicates that the educational benefit of picture books is to enable students to revisit words they have learned previously or discover new words that help learners develop their linguistic skills. The cultural significance of the story is that it offers an opportunity for students to understand a specific culture (Novasyariil R. 2019).

Folktale provides students with the opportunity to expand their cultural understanding of the story and help them understand their own cultural legacy.
(Novasyariil R. 2019).

Fairy tales have their own features, according to Norton (1991, p. 232) fairy tales are opened with the traditional beginning, like "once upon a time". In the story there will always be a confrontation of good and evil. By using the same characters of good and evil, straightly simple style, and ubiquitous themes, folktales will contribute to a meaningful time of reading literature for children. (Norton, D. E. 1991).

The value that reading fables brings to students is the knowledge about animals, and the story will be easy to understand. Lenaghan (1967) cited in Norton (1991, p. 257.) described that fables aim to entertain and inform readers with moral lessons. (Norton, D. E. 1991).

Legends provide students with an overview of different places and times and help to recognize how many things society has in common (Norton, D. E. 1991).

Myths are a valuable genre for students because they include the interpretation of natural phenomena, the association between gods and people, and the roots of civilization (Norton, D. E. 1991).

The importance of fiction is that learners interpret the text as a construct by reading it. They challenge the author's beliefs against their values; they distinguish differences between fiction and reality; they can analyze and evaluate literary forms (Norton, D. E. 1991).

Biography is a truthful tale about specific individuals. Typically, teachers use it as a resource to understand the world's recognized and respected individuals, such as national leaders or superheroes (Novasyariil R. 2019).

The purpose of poetry is to familiarize readers with speech figures such as metaphor, symbolism, humor, personification and allow them to articulate their feelings and thoughts. Poetry can promote academic excellence through the subject matter. The content of poetry may also offer learners the ability to acquire language skills. When their thoughts, beliefs, and behaviors are engaged, poetry can inspire students to use language. Poems can be beneficial to everyone on many different levels. If the teachers assist pupils to reflect on the meaning of the subject, they will obtain a creative and personal insight into the significance of a poem. Poems can inspire, challenge, and engage the learners' ingenuity. Poems can provide students with opportunities to use and develop essential skills such as extraction of meaning from the literary and social sense, interpretation, creative perception of textual matter, identification, and description (Norton, D. E. 1991).

7.3.Teaching children's literature in a foreign language classroom

Using literature as content in foreign language classes provides a variety of benefits. Literature should remain primarily an enjoyable aesthetic experience. Using literature in classrooms can also develop students´ language awareness. Irma K. Ghosn (2002) offers four reasons for using authentic literature in second language acquisition in primary school. First, authentic literature provides a motivating and meaningful context for language learning. Second, literature can contribute to language learning. It presents natural language, and it can foster vocabulary development in context. Third, literature can promote academic literacy and thinking skills and prepare children for the English-medium instruction. Fourth, literature can function as a change agent: good literature influences the emotional development of the child, and it can foster positive interpersonal and intercultural attitudes (Ghosn, I. 2002). According to Collie and Slater (1990:3) , there are key factors for a language teacher to use literature in the classroom. These include: valuable authentic material, cultural enrichment, language enrichment and personal involvement (J.Collie, S. Slater. 1987).

7.3.1. Valuable authentic material

Literature is authentic material. Most works of literature are not created for the primary purpose of teaching a language. Many authentic samples of language in real-life contexts (i.e. travel timetables, city plans, forms, pamphlets, cartoons, advertisements, newspaper or magazine articles) are included within recently developed course materials. Therefore, in a classroom context, learners are exposed to actual language samples of real life like settings.

Literature can act as a beneficial complement to such materials particularly when the first "survival" level has been passed. In reading literary texts, because students additionally have to cope with language intended for native speakers, they become familiar with many different linguistic forms, communicative functions and meanings (Hişmanoğlu, M . 2005).

7.3.2. Cultural enrichment

Literary texts give a comprehensive and vivid framework in which it is possible to depict characters from different socioeconomic backgrounds. Readers can explore their thoughts,

understand emotions, traditions, and valuables. This vividly envisioned world can give a foreign

reader an indication of the concerns that define the society. Reading literary works from a historical period allows us to visualize what living in the past was. Literature serves as a complement to other materials that enhance the overview of the foreign language that an individual is learning (J.Collie, S. Slater. 1987).

7.3.3. Language enrichment

One importance often sought through literary criticism is linguistic enrichment. Reading enhances the language proficiency and skill of a learner and stimulates a more productive system of learning. Literature offers an extensive frame of reference in which individual linguistic or syntactic components are made more noteworthy. Through reading, students can learn about the characteristics of the written text: the structure and function of phrases, and the various ways of exchanging ideas and information, which expand and deepen their writing ability. Besides, literature enhances the understanding of the range of language to an advanced learner. The language used in literature is not always an everyday conversation, but in its way, it is unique and elaborate. Literature learners will become more imaginative and ambitious at a productive level as they start to comprehend the complexity and diversity of the language they are attempting to master. (J.Collie, S. Slater. 1987).

7.3.4. Personal involvment

Most of all, due to the fact that personal participation enhances oneself, literature can be beneficial in language learning and teaching. Fundamental materials for language teaching must focus on a cultural aspect of the language and also on its regulation system. Participating in the research of literature provides individuals with appreciation beyond the theoretical underpinnings of a foreign language system. When a literary text (such as. novel, play, or short story) is studied, the reader inhabits the text. The need to determine what individual phrases entail becomes less important than the story's progress. With time, the plot progresses, and the reader becomes focused on getting more information. He or she ends up feeling familiar with the characters and expresses his/her empathy. This can have a positive influence on the overall language learning process. The reader himself also benefits as his motivation is high, and the interaction with literary works is intriguing and diverse.

7.4.Criteria for Selecting Suitable Literary Texts in Foreign Language Classes

Before determining literary texts for use in language lessons, the teacher must consider several factors: the students' motivation, abilities, needs, historical background, and the level of communication in the second language. It is of utmost importance to select books related to the learner's real-life experiences, feelings, and prohibitions. It is also necessary to consider the complexity of language and compare it to students' vocabulary skills. Enjoyment; the enjoyment of discovering one's views or situations in a work of art; the pleasure of encountering one's own emotions or circumstances provided from a completely different perspective: all of these are factors that enable the students to overcome the linguistic challenges (Collie J. and Slater S. 1990).

7.4.1.Teaching literature to children

The ultimate purpose of literature teaching is to enable the child to extract the advantages of interactional and other language enhancement activities. Introducing learners to literature is an opportunity for them to gain a range of benefits in language enhancement activities. Teaching and meaningful learning of the second language involves unique abilities that vary from those used in educating adults (Fedicheva, N. V. 2011).

The author (Fedicheva, N. V. 2011). emphasises five main approaches to teaching children:

1. Intellectual Development
Educators need to understand children's limitations. Children's comprehension of language is based on practical purposes, on the "here and now." Providing pupils with guidelines, definitions, and other somewhat abstract words should be handled with precaution.

Teachers should consider some rules when it comes to classroom education: Do not clarify grammar with phrases such as "present progressive" or conditional clause. Don't clarify rules using conceptual words. Display some characteristics and examples to them (Fedicheva, N. V. 2011).

2. Attention span

The main difference between adults and children is in attention span. The lack of attention comes up only when children are presented with uninteresting, useless, or complex tasks. Sometimes language lessons can be difficult for children, it is the teacher's responsibility to make them interesting, lively, and fun.Activities should be designed to capture their immediate interest. Lesson needs to have a range of creative activities to maintain interestThe teacher needs to be expressive, vibrant, and passion. ate about the subject because kids need this exaggeration. Sense of humor will keep children amused and interested in learning (Fedicheva, N. V. 2011).

3. Sensory input

Students can be motivated by using all sensory systems. Fedicheva (N.v., 2011) proposes following strategies:

1. Use activities or games that require physical exercise
2. Hands-on tasks in helping children understand language elements
3. The use of senses helps children in the process of learning language (introduce them with the smell of flowers, the touch of plants and fruits, the taste of food)
4. Understand that for kids, your non-verbal language is important, they respond to our expressions).

4. Affective factors

Children are imaginative but still have a lot of restraints when it comes to language learning tasks. Teachers need to encourage and help them resolve possible barriers to education.

They should accept students' mistakes with humor and use compassion and tolerance while teaching. Provide students with oral communication as much as possible, particularly the quiet ones (Fedicheva, N. V. 2011).

5. Authentic, meaningful language

Young learners concentrate on how can this foreign language be used right here and now. Vocabulary must be integrated firmly in a frame of reference. Teach language through retelling stories, anecdotes, real-life conversations, and purposeful principles with everyday situations. It is

vital not to divide language into several parts because the students will not understand the connection as a whole. Emphasize the interconnections between the different abilities (Fedicheva, N. V. 2011).

7.5.Creativity in teaching children's literature

The National Curriculum for Primary Education seeks that all students have the opportunity to develop their potential to the fullest, cooperate with other people, and be an active participant in community life. The goal of the curriculum is to guide the learning and teaching process that emphasizes the activity of students. The teacher's responsibility is in creating quality learning conditions and respecting student diversity in order to give each child a boost and support the development of their full potential. The teacher must face a double challenge in the classroom. The first is to meet a specific curriculum that must be kept within the margins and often puts limitations on a creative learning environment. The second challenge is to do everything possible to meet one of the great expectations of educational plans, which is the promotion of reading as an intricate task.
"There are two types of child reader, the one who reads for school because it is his homework and the one who reads for himself, to satisfy his need for information or to feed the imagination." (Rodari, 1977, 28)

Teachers who share their own pleasure in literature can help children acknowledge the meaning and value that books can have in their lives. Appropriate ways of teaching literature are essential to broaden children's way of thinking, develop their responses, aswell as an appreciation for given work. The author suggests a variety of skills and attitudes that can help enable educators to create a stimulating literary experience. Firstly it is important for teachers to know a wide variety of stories written for children in order for them to be able to select appropriate books. Knowledgeable teachers can also offer more information and help children find books that appeal to their interests. In order for students to be creative and feel free to express themselves, they should create a warm atmosphere as well as a positive attitude towards learning. The physical environment can also have an influence on the quality of the literate environment. Children are more likely to participate in activities when surrounded by inviting reading materials so it is advised for teachers to provide different materials and books. Teachers hsould also encourage children to see literature as a source of questions to think about, rather than answers to accept. Every student is unique and therefore everyone can have a different response to a book but the teacher's role is to be objective and respect each varying response. Teachers should remember that in order to have a creative experience, children must engage in literature. The following engagement activities help readers understand and respond to a

given text: discussion, story grammar, story map, predicting, problem-solving, plot maps, story summary, student-generated questions, and character maps. Some strategies in teaching children's literature also include asking children to understand every word written in a text and derive meaning from context as they read, encouraging children to have their own ideas about what they read and to exchange their viewpoints with others while respecting the differences (Crippen 2012).

Aidan Chambers (1985) summed up the literary experience as one in which adults and children share what they read and discover together what is entertaining and revealing, reactive, and engaging. Enrichment activities that authors mention as a guide for educators to develop a creative environment for teaching literature are the following:

1. Read a book to a group of pupils and observe their responses, note facial expressions, vigilance, and comments.
2. Read a book to a small group of children and have each child retell the story one at a time. Think about how their understandings are alike and how they differ.
3. Make plans for introducing several books to a group of children, using a different technique for each.
4. Plan questions that can guide the discussion of a book. If possible carry out the discussion with a group of children and make notes for further analysis.
5. Create a discussion plan that includes children's questions and comments about a book rather than a teacher-directed discussion.
6. With one student at a time conduct a teacher-directed discussion. Using the same book and a different scholar review the results and compare them. Revise the answers, see whether they were similar or different (Chambers,1985).

Ivančić (2009) provides examples of several ways in which educators can design a teaching process that would be interesting to students and encourage them to be creative. Some of the activities he suggests: Different use of items,Word games, Inventing a sequel to a story or a different ending, Problem stories, Games of original answers, Designing and performing different movements, Finding connections, Designing creative assignments for students.

7.5.1. Creative activities for teaching children's literature

Creative practices are immensely useful in the implementation of creativity and problem-solving abilities when teaching language proficiency and literacy. They have also proven to be an outstanding addition to multiple forms of education and rehabilitation. Their use in teaching encourages students to interact on a wide range of topics and use an endless series of language strategies. The groups are selected, the subject is clarified, and the students interact. Students, all at the same time, speak, compose, and think creatively (Sadow, S. A., 2010).

Due to the fact that there are many teaching circumstances, not a single strategy exists that can act as a set of instructions for a lesson plan. However, the author Don Snow (1996) presented a structure that includes the following sections:

1. Preview: Presenting students with an outline of the lecture (it is used before or after some warm-up practices).
2. Warm-up: Its purpose is to create a positive teaching and learning environment. Teachers can also use it to revise information from previous lessons.

3. Main activities: These are more complex exercises that take up most of the lesson.

4. Optional activity: This is a task that you intend to use if there is time, but it is not vital for a successful lesson.

5. Contingency activity: This is an additional task you can use in situations when the lesson goes faster than expected. (Snow, D. B. 1996).

7.5.2. Practical activities

Classroom exercises will help participants navigate the challenges in undertaking foreign language literature. Creative activities provide new perspectives and adequate assurance to encourage re-reading. Creative practices are also teacher-friendly and help educators improve their skills as well as those of their students (J.Collie, S. Slater. 1987).

<u>Preview</u>

Mirrors- Mirrors is a well-known team activity that can be used as a warm-up at the beginning of a class. It encourages children to work together and listen attentively to one another. When playing Mirrors, music is helpful. Collect a collection of music that will cater to various feelings. That will influence the movement the students perform. Students need to pair off. Each couple has an 'A'and a 'B' If there is an odd number of learners, the instructor will be included. 'A' is going to be the performer, and the mirror is going to be person 'B'. The task begins with softer music while the children ease through this routine. The individuals are facing each other, and'B' will imitate everything 'A'does. The professor will randomly call out the word 'defrost' then person 'B' will become the actor, and the reflection will be'A'. Do this in the operation a few times. Once in a while, the tempo of the music should be switched and everyone must get the opportunity to play both roles (Taylor B. 2008).

This provides a consistent routine that is inclusive and encourages collaboration. It builds equality by offering an entry point to the data of all students who share information to the classroom community (Laney A. 2017).

Guess the topic
Students are told that they are going to read a very short story. Five key words from the book are written on the board. In groups of three or four, learners try to predict what the story might be about. After the class has been called together again and has shared predictions, the story is distributed. (J.Collie, S. Slater. 1987).

Getting in the mood

The educator sets the scene with a guided fantasy. He or she encourages the class to create an impression of the beginning of the particular text. Once the students imagined an idea in their mind, they make a list of things they believe, see, or assume. Students form small groups. Each person in the group explains his or her scenario to the others. After a short exchange of information, the educator calls up the class, and one or two pupils narrate their interpretations in front of everyone (J.Collie, S. Slater. 1987).

Charades

Learners who are just beginning to grasp English may have to reconsider their vocabulary phrases in a less linguistic way. To begin with, the teacher will select one pupil and Give a phrase to that child to act out in front of the lecture hall. The first classmate to correctly interpret the message gets to perform the task written out in the next sentence. Children can simply alternate so that each person gets a turn to perform. (Zauner D. 1971).

One-on-one time

Significant relationships with other people strengthen the classroom community. Intimate connections allow students to find meaningful links to the classroom task they are doing. Workshops improve the school environment and involve the learners in projects that are important to them. Each of the conferences will last two minutes or so. The assignment works most effectively when students fulfill the conference's objectives. For instance: What subject did you select for your task? Why was that your choice? What is one thing that you're enthusiastic about or one part that concerns you? (J.Collie, S. Slater. 1987).

My funny book

In the school environment, laughter decreases stress and anxiety, enhances knowledge retention, and promotes innovative comprehension. As a creative activity, the teacher can encourage students to bring in literature what they consider entertaining. Enquire them to use the references from the story

and to explain their observations (Finley T. 2015).

<u>Main activities</u>

Literature Circles

The premise is simple: students gather in teams, preferably in a circle, and discuss a specific literary genre. The first time doing the task, the teacher must provide students with a lot of structure. They will write a journal or finish an individual project that will prepare them for a debate. The instructor will also assemble groups by a story, not by skill, to ensure knowledge acquisition. Give each individual a specific role–for example, researcher, data finder, character assassin, plot specialist. Literature circles allow children to implement their thinking skills and prepare them for essay writing and examinations at a higher level (Noe, Katherine L. 2004).

Blackout poetry

Students select words from any text and try to create a poem. They black out the phrases they wouldn't want in their poetry. They then collect and modify all the words which are left into a verse. The only rule is to use concepts in the order they appear. Children enjoy using texts that, upon the first glimpse, seem uninspiring, such as pages from old grammar books. They try to turn anything bland into an amusing poem. Blackout poetry is a good activity for new poets. Participants only have to select which terms to use because they are already on the document. This approach can also be used in teaching other genres (DePasquale, J. 2018).

Word-scramble poetry

This activity starts with a bag full of lyrics that are split out on individual strips of paper. Without bringing additional phrases, students arrange the words to make a poem that they like. This method allows the researcher to see that the correct way of writing poetry doesn't exist, and everybody leaves class with a completed poem. There are different versions of the poetry word-scramble. One includes giving the same set of keywords to all learners and finding out how many creative approaches are using those same expressions. Another includes providing various phrases to students and allowing them to exchange them. The last one requires the teacher to walk around the classlroom and pass on new words or remove existing ones (Short K. 2019).

A class happiness poem

Try to write a class poem. Students should close their eyes and think about what makes them feel happy. It can be anything: a location, a hobby that they love, a friend with whom they like to spend time. After they imagined it, the teacher will ask them to discuss what makes them feel good and why with their colleagues. Using something from his experience, the teacher will write on the chalkboard a thing that makes him joyful as the first line of the poem. By using the suggestions, the students had, they compose the next verse. After adding all the ideas, you will create a personal poem that consists of their thoughts (Xerri. D., 2016).

Art attack

Drawings are amongst the most expressive media that we use to convey meaning. Even the worst sketch tells a story. This activity can be done by using both reading and listening texts. Ask students to read or listen to a text and draw their interpretation of what they 'see' while reading or listening. How do they interpret the authors' thoughts and meaning through their drawings? The tutor should urge children to clarify their perception as constructive feedback to the classroom (Xerri. D., 2016).

OPTIONAL ACTIVITIES (evaluation)

Draw a face

Ask students to paint a face at the end of an assignment or lecture to represent how knowledgeable they are about the area of study. A smiling face implies they are ready to move forward, a neutral expression is reasonably optimistic, a sad face implies they are not satisfied and need to get further explanations of the matter. DJ Summary: Learners write what they learned in the form of a favorite song. Offer extra praise if they sing (Finley T. 2015).

Snowstorm

Using a few words, children put down on a sheet of paper information they acquired from the lesson. The teacher gives them a signal, and they toss their snowballs in the air simultaneously. Then each person picks up one and reads what the note says. The teacher and students can have a short group overview of the educational goals they achieved. This activity is valuable because it

47

gives the teacher an insight into the level of the students´knowledge and into the areas they need to improve. In addition, this method helps learners become aware of their skills and potential. (Finley T. 2015).

Gallery Walk

Learners write and illustrate what they managed to learn on a piece of paper. Other students can attach sticky notes to the posters after the finished creations are pinned to the lecture room to build on the suggestions, add questions, or give praise (Finley T. 2015).

Rhyme time

The teacher can start the exercise by saying: ' I need a phrase that rhymes with mouse and then give the ball to somebody'. No one can pass the ball until they rhyme a word. Continue to change the opening term and keep playing until all the children have had their turn (Finley T. 2015).

8. Motivation

Awakening the need, impulses, desire, and the interest of students for reading is an ongoing task of teaching literature. Nowadays, when students are especially reluctant about literature, this problem is especially pronounced. For that reason, it takes much more effort to get students interested in the book itself as well to motivate them to read (Soče, 2009).

Reader motivation is, therefore, the inner urge and desire of the individual for the process of reading and enjoying it. A child motivated to read loves to read, has a positive attitude about reading, and considers it a desirable free activity. In order for the love of reading to be maintained, incentives for reading towards the child should come from many sides. The greatest encouragement should come from parents, siblings, and educators. A desire to read and enthusiasm for discovering new literary works needs to be demonstrated daily. Children should be enabled to carry out these activities in a stimulating environment in which they will independently select sources for reading (Nikčević-Milković,2016).

When we talk about reader motivation, we have to distinguish three most important types: preschool reading motivation, initial school motivation, and motivation for extracurricular reading. The mentioned types of reading motivation have common prerequisites and these are: a sense of self-confidence, awareness of reading knowledge and a sense of competence and the connection of reading and writing to everyday experiences (Čudina- Obradović, 2000).

8.1. Strategies for encouraging reading motivation

The author Čudina-Obradović states that students will be motivated to read if the reading is accompanied by a pleasant classroom atmosphere and if the student can achieve a feeling of competence and success as a reader or writer. Motivation can also be achieved if students understand reading activities as something related to their everyday experience and if they can actively participate in some interesting reading activity, if they can independently choose from several offered reading and writing content and activities, if in reading they participate together with peers

and adults and last but not least if for the completed task in a reading activity they receive recognition (Čudina Obradović, 2000).

Strategies to encourage reading in primary school are:

1. *A pleasant class atmosphere and activities that reminiscence the comfort from preschool activities:* In order to maintain a student's motivation, it is necessary to create a "reading corner" in the classroom. That corner should be filled with comfortable and warm items such as cushions, mats, and armchairs. Students can also bring their personal things from home, like plush toys or favorite picture books and texts that are read to create a direct connection to preschool childhood. The most important thing is that the "reading corner" contains materials and objects that have a very emotional meaning for students. Reading activities such as storytelling or creative story games can be carried out in the "reading corner" (ČudinaObradović, 2000).

2. *Awakening the desire for the content in literature:* One of the easiest ways to intrigue children for the content is to ask: "What do you think, what happened next? " The question is asked after reading the first part of a text or book. This method will make the students interested in further reading and encourage them to think and use their imagination.

3. *Experience reading/writing as something related to the pupils' everyday experience and practical use:* Students should be encouraged to notice publications in their immediate vicinity and to get an impression of how valuable reading is in everyday life. The teacher must draw attention to everyday objects that students use, find labels such as instructions for use or product names.

4. *Satisfying the need for active participation:* Active participation in the creation and understanding of the text in which the student participates independently is a very motivating activity because it contains the process of reading and writing (Čudina-Obradović, 2000).

5. *Possibility of an independent choice between different contents:* Every child is an individual for himself and every child has the right to choose the content to read. Students typically create a negative attitude toward reading because they encounter literary works that they

should read. The teacher must allow students to choose which reading activities to take and how they will react to the written text, by dramatization or some other, personal way. When choosing an activity, it is important to pay attention to the suitability of materials and activities for the child given their success in the reading process.

6. *Joint participation in reading activities:* While acquiring first reading skills, support and presence are important for a child's motivation. It helps a lot when someone is with him and when he just listens to him or, possibly, reads with him. A person who participates in a shared reading needs to be interested in the reading process itself and actively participate in it.

7. *Recognition of the environment:* In addition to the real reading motivation, which manifests through personal desire and the enjoyment of reading, it is of great significance to satisfy some external factors. External factors include the desire to satisfy the expectations from the environment (parents, teachers) and to be recognized by them. Those factors should be given minimal importance and it should certainly be devoted to developing internal factors to stimulate the reader motivation.

8. *Literary gatherings and organized trips to the library*: It is desirable to organize such gatherings as often as possible to encourage the student's contact with the book and the written word. The literary assembly represents organized meetings where students gather to present to the rest of the group what they had read. Activities that can occur are: retelling a read work, narrating a read work, read poems, or prepared excerpts from books that particularly impressed them.

9. *Experiential-cognitive motivation:* If we take into account the artistic features of a literary text as determinants, the following types of experiential-cognitive motivations can be determined:
    1. motivations based on the personal experiences of students (emotional, social, moral and intellectual),
    2. musical, artistic and film motivations,
    3. motivations based on literary theory and literary history facilities,
    4. motivations based on general cultural contents,
    5. linguistic-stylistic motivations,

6. motivations based on philosophical, sociological and historical contents (Rosandić, 2005).

10. *New media as a motivation to read:* The use of new media such as computers, e-readers, the Internet, social networks, etc., increases the motivation to learn and read and allows the introduction of new teaching methods and strategies. They also facilitate the learning process today, which is manifested in better learning and teaching outcomes.

11. *Interesting and relevant topic:* In order to restore students' interest, it is necessary to introduce unusual, student-friendly, and interesting subjects. Students are interested in various interesting things like robots, football, other sports, and occupations. If we give them a chance to read about topics of interest to them, we will also increase the level of motivation to read in general (Gabelica, 2012).

9. Evaluation of creativity

Classical school grading is not stimulative for the emergence of creativity but is one of the factors that suppress it. This type of assessment sets up an extrinsic motivation that stimulates students to learn to get a high grade. Achieving creativity requires an intrinsic motivation that encourages students to learn to master some sort of knowledge. Assessment can create competitiveness and reinforce the fear of failure that leads to a loss of self-esteem, which causes students to not feel free and secure, and this hinders them from releasing their independence and creativity. For this reason, the assessment of creativity must be rare, thoughtful, and different in different periods of work. It is also very important to determine what exactly is rewarding. The author Donald Treffinge believes that the evaluation of creativity can be accomplished by identifying the ability of people to understand the features of their creativity and potential. Evaluation involves collecting, organizing, analyzing, and interpreting qualitative and quantitative data. The complex nature of creativity can not be generally captured by any single instrument or analytical procedure and that is why the study processes of individuals and groups need to be well - planned and organized (Treffinger 2002).

Donald Treffinger then outlines ways of gathering information about individual, creative opportunities, strengths, skills, or potentials that may be:

1. performance data - which can be evaluated by capturing first-hand observations in natural conditions or constructing tasks that simulate or replace real-life situations in controlled conditions

2. information about yourself - obtainable through questions about yourself, your capabilities, abilities, activities, and behavior, then assessment scales that include instruments that provide specific descriptions of behavior to creativity features by asking people to evaluate the creativity of others

3. tests that relate to individuals' answers to specific tasks or questions posed in controlled, standardized conditions through which a person demonstrates his or her ability to think or respond in an innovative way (Treffinger 2002).

10.Conclusion

This thesis aimed to explore different techniques and strategies that teachers can use to encourage children's creativity during the adoption of children's literature as a way of innovative contribution to educational practice. In order for teachers to be able to encourage creativity in children in general, they must get to know the methods and ways of developing children's creativity. Teachers must constantly enrich their knowledge and advance in their profession.

The school should be a place where students will develop their creativity and prepare for later active and productive participation in everyday life. Creativity is a complex concept, but it can be defined as the ability of a creative individual to make something new and different, it involves solving problems unusually.

As every child is an individual for himself, every child should be approached in such a manner. Sometimes there is a danger that a creative individual will develop as uncreative, so the role of the child's environment is to carry out tasks to ensure the development of creative imagination, prevent the decline of creativity and nurture verbal creativity.

Creative children in an environment where they are undisturbed mostly show their creative ability. The creative potential, creativity, and development of each individual's talents are significant tasks and the goal of education which is prescribed in school documents.

Children's literature is one of the favorite literary areas for children. It provides an opportunity to stimulate the imagination and learn about different human values and traits, where it can then serve as a basis for developing creativity and imagination through which children learn a lot about themselves and the environment around them. With the help of songs, stories, and other activities, children can actively participate in the educational process by showing, developing, and preserving their creativity.

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