

ENCOURAGING CREATIVE PROBLEM-SOLVING LESSONS AND COLLABORATIVE LEARNING IN LITERATURE CLASS IN PRIMARY SCHOOL

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Abstract:

Modern literature lesson is based on communication between a reader (student), the read text and a teacher. It is full of challenges for both teachers and students, because it requires reflective and critical reception of literary texts, while also encouraging children's imagination and creativity. Reception didactics of literature stresses that the efficiency of lesson depends on observation of reader's expectations, so it's very important for the teachers to know the reading habits of children and their interests, and to consider such habits and interests as much as possible when planning work. To achieve objectives it's not only important what we do, but also how we do it. Creative problem-solving lessons give teachers numerous options for individualization and differentiation of class and use of diverse work methods, which require student's active role and cooperative work, integration and application of knowledge, and which encourage critical thinking and lead to an in-depth understanding of literature. The article introduces class hours I performed in the ninth (final) grade of primary school in literature class (thinking about literature according to the "de Bono's Six Thinking Hats method", collaborative learning, "when a student becomes the teacher", creative problem-solving treatment of required reading: Tales from Shakespeare) and which are based on the methods of creative problem-solving lessons. Displayed methods were well-received among students, everyone actively participated in class, and the set objectives have been realized.

Key words: active students, collaborative learning, communication lessons, creative problem-solving lessons, critical thinking, reading motivation

DIDACTIC STRUCTURE OF LITERATURE LESSONS

Teaching literature can be linked with the idea that "reading books is not complete when we read the last line, this is only a point / ... / when our thinking about literature has just begun" (Ambrož, Krakar Vogel & Šimenc, 2007, p. 63). Communication with literature is a fundamental objective of the modern literature teaching. Communication lessons include literary and pedagogical communication between the three principal factors: student, literature and teacher. Two fundamental orientations of literature didactics are exposed within reception and systemic didactics (Krakar Vogel, 2013, p. 8).

Reception didactics focuses on the reader and the reading process, so a lot of attention should be given to social and psychological factors and processes of reader's acceptance of literature, while systemic didactics puts systemic defining of literature and literary history to the foreground (Krakar Vogel & Blažič, 2013, p. 9–15). In any event, it is important for the teachers to be aware of the fact that both paradigms (appropriate for the student's stage of reading development) should be included within the literature lessons, as this is the only way to contribute to the development of cultured readers.

Nevertheless, in this paper, my focus will be on reception didactics as I will follow the objectives of thoughtful and critical reception of literary texts within the presented forms and methods of work, which I personally use within literature lessons. As per the curriculum for Slovenian language (2011) in elementary school, this means that students:

- Recognize reading as a pleasure, a pleasant experience and an intellectual challenge;
- Enter into creative and critical dialogue with the literary text and about the literary text;
- Develop a reception ability, an ability to experience, understand and evaluate literary texts;
- Compare and evaluate the texts intertextually;
- Form (re)creative texts;
- Develop their communicative, aesthetic, social, cultural and intercultural competence (Curriculum. Program for Elementary School. Slovenian language, 2011).

Reception didactics of literature also emphasizes on the fact that the success of lessons depends on observance of the reader's expectations, to which the choice of texts and methods of teaching (in the system of school interpretation is particularly important the successful motivation, experience talks, (re)creative writing, artistic creation, dramatization, multimedia projects) should be adapted. The objectives of such lessons are geared towards motivated reader who reads in his/her leisure time as well, while even broader educational objectives are being pursued: the impact on the forming of students' views, beliefs, values, beginning of critical thinking, on their moral development and characterization (Krakar Vogel & Blažič, 2013, p. 10).

If teachers want students to achieve the aforementioned goals, lessons need to be structured in a way that focuses on the students. It is important to be familiar with their reading habits and interests, which should be taken into account within the planning of educational work. I noticed that it is particularly important for the students of final grades of elementary school (8th, 9th grade) to identify themselves with the individual literary person/event, making them enjoy very realistic stories with a relevant issues (contemporary issues within youth literature, which deals with the non-taboo topics: love, sexuality, sexual abuse, drug addiction and alcohol, self-esteem, diversity, violence, problems in the family, illness, etc.), which leads them to thinking and which they want to discuss about. On the other hand, there are many teenagers who like to read science fiction literature (boys rather than girls), so the inclusion of this kind of literature into lessons is useful. The curriculum allows this, which, according to a handful of canonical texts, gives the teacher a rather great possibility of selection (the reading interests of students are taken into account). Consideration of reading interests is certainly not the only important thing for an interesting literature lesson, since a variety of methods and forms of work are important too, which transform students into active participants within lessons, with the teacher the one who directs them (acts like their mentor). Experience shows that regardless of the population and reading habits (I have been teaching all programs, from gymnasiums to vocational high schools, and in recent years in elementary school), all students reflect a lot more motivation to work with literary texts when offered a variety of methods full of challenges for both students as well as for me as a teacher. This can only be achieved if levels of difficulty are differentiated and learning activities of higher levels of complexity are included (e.g. Bloom's taxonomy). Thus, we will equip the students with the fundamental and higher mental skills.

To develop communication and collaboration skills, it makes sense to involve collaborative learning as much as possible, which encourages students to use active work methods: students argue their ideas, establish reasons for the correctness of the solutions, substantiate the solutions with examples, etc. (Pekljaj, 2001, p. 11).

I agree with Alenka Žbogar, who says that the "teaching of literature should encourage imagination, it should be emotionally motivational, it should provide topics that are personally important to students. The common denominator of the aforescribed is creativity, without which it is not possible to achieve the broader goal of literature teaching: the reading culture. Reading is a creative activity; this is especially true for literary reading, which is reading the literature – the art of the word, generated as a result of creative activity. Since

literature is art, its teaching must consider the fundamental legality of its object as well (and also of the addressees)" (Žbogar, 2013, p. 68).

CREATIVE PROBLEM-SOLVING LESSONS

Creative problem-solving and learning principle in literature lessons stems from placing literary problems, which are especially developing divergent thinking, as students are not looking for a single solution, but are trying to find as many solutions as possible. For creative thinkers, it is important to work in a relaxed atmosphere, to have a feeling of freedom and democratic and respectful relations (student–teacher, student–student), because creativity continues to evolve only this way. Benefits of creative problem-solving lessons lie in the encouragement of critical thinking, problem-solving abilities and enhancement of communication skills. Such learning requires the integration and application of knowledge from the student, allows comprehension of the content, stimulates the motivation to learn, gives an opportunity for reflection of knowledge and leads to a deeper understanding of literature (Žbogar, 2013, p. 93–95). Students are becoming more independent with the use of learning materials, and with the reflection on their work they are able to take on more and more responsibility for the obtained knowledge.

A. Žbogar cites the shortcomings of creative problem-solving, which are the over-emphasis on the experience and the neglect of the literary science systematics (Žbogar, 2013, p. 95). I agree with this as well, however, it is my belief that it is every teacher's task to include literary theory, as well as interesting information about the author, in the creative problem-solving lessons. Only then should students develop the literary terms systematically (with the texts) and knowledge of literary history, both of which will serve as a cue for deepening of the literary knowledge and interpretation of literary texts in high school.

In order to implement creative problem-solving lessons, teachers use diverse methods of modern didactics and different forms of work, with a predominance of collaborative work and work in pairs, but sometimes, individual work, based on individualization and differentiation, is present as well.

Attendance at various seminars, participation in projects (e.g. Reading Literacy), reading of the professional literature and professional journals enriched my range of teaching methods, which are adjusted according to the topic, student's knowledge and the structure of students (gender, age, abilities of literary reading) and their attitude towards the literature education. I will present some activities of a problem-solving approach to the discussion of literary texts below, which were particularly well received among the students, while also effective towards the set objectives.

COLLABORATIVE LEARNING

Collaborative learning is based on a positive interdependence between the members of the group. Teachers achieve this only when the given instructions orient the students to the activities leading the group members to the common goals, during which it is important to maintain the responsibility of each individual and his contribution to the final result. Collaborative learning involves some basic principles that students need to consider in order for the group to achieve real collaboration. These basic principles include positive correlation between students, direct interaction between them, the responsibility of each individual student, and the use of appropriate social skills to work within a group (to give assistance, explanation, and communication skills, conflict solving). When working in collaborative groups, the teacher assumes the role of an observer, who, in addition to verification of

substantive work and giving feedback, directs the students' attention on the process of group work as well (Peklaj, 2001, p. 9, 10). Years of experience with collaborative work in the classroom show that it is reasonable for collaborative skills to be increased gradually, while it's expected of the teachers to be tolerant and supportive. A teacher with students used to this type of work and who have already mastered the basic principles of collaborative work has it easier. It is advantageous that the groups are not too big (3–5 students), since usually the heterogeneous groups are more effective, but depending on the content and the set objectives, another form is also possible (homogeneous groups). It is important for the teacher to understand what he/she wants to achieve with collaborative work, that he/she gives detailed instructions to students and that he/she differentiates collaborative groups and conventional group work. Since each student contributes its share towards the goals within the collaborative group, leaders of the group are not determined. It was usually the leader who was the one to take over the responsibility for the entire group, which is contrary to the principles of collaborative work. It is my belief, however, that not all content that we discuss in class, is suitable for collaborative work, and this is where the teacher's autonomy gains importance. The teacher gives to students the opportunity for self-reflection at the end of collaborative work (students are thinking – writing down about work in a group).

FROM THEORY TO PRACTICE (EXAMPLES OF WORK IN THE CLASSROOM)

1. Discussion on the book *Gimnazijka* (by Anton Ingolič) with the help of collaborative learning and Six Thinking Hats method

An excerpt from the youth novel *Gimnazijka* was discussed with students from ninth grade (15 students). It's important to point out that it was my fourth year of teaching these students, which means that they have already been accustomed to collaborative group work and problem-solving lessons. They have also mastered “de Bono's method of Six Thinking Hats”. This allowed the students to spend only two school hours working within the presented course of work.

Despite the fact that the *Gimnazijka* text was published in 1967, it is quite relevant even today, as the central problem is Jelka's unwanted pregnancy in her third year of the gymnasium.

Objectives:

- Students are acquainted with the excerpt from a youth novel *Gimnazijka*;
- They develop reception ability, the ability to experience, understand and evaluate the read literary text;
- They perceive, compare and assess the behaviour and speech of literary persons (Ada, teachers, principal);
- They recognize the motives for the conduct of literary persons (intentions, thoughts, feelings, etc.) and compare them with their own view of the world;
- They perceive ethical motives for the conduct of literary persons;
- They summarize the events;
- They transform prose text into poetry;
- They dramatize the narrative text (for the talented one in the drama field);
- They write a fictional diary for events read about in the excerpt (for the talented ones in the literary field).

Forms of work: individual work, pair work, group work (heterogeneous group).

Methods of work: collaborative learning (The Six Thinking Hats method), role playing (the debate for and against), problem-solving lesson, discussion, productive literary-didactic methods: a page from the diary, dramatisation, transforming prose texts into poetry.

Individualization and differentiation: different forms of work: the colour of the hat (the different types of thinking), deepening of the experience (re/creative tasks) in relation to the horizon of expectations; independence within the work, work instructions.

Summary of the excerpt in question

Teachers at the conference are debating whether Jelka should be allowed to continue her education at their high school – gymnasium as a young mother. The meeting was also attended by Jelka's friend Ada, a student body representative, who pleads on behalf of Jelka and portrays the life of young people without any embellishment (parties, attended by the children of teachers as well, then alcohol and sex) and Jelka's difficult position.

COURSE OF A LESSON (2 school hours)

Situational motivation

Students were divided into three groups (each group with 5 students) and were given instructions to prepare the arguments for FOR and AGAINST debate. I played the role of Jelka Stropnik and briefly presented the situation that high school student Jelka found herself in (pregnancy and motherhood).

Two groups of students took over the role of teachers and prepared a debate of at least four arguments FOR the continuation of education of Jelka Stropnik at their high school (the first group) and arguments AGAINST it (the second group). The third group (observers) monitored the demonstration and decided which group of “teachers” was more persuasive on the basis of arguments.

The debate was followed by the announcement of the theme and individual silent reading of the excerpt.

Silent reading of the excerpt

After the reading, the students wrote down their experience of the text, and then they summarized the excerpt. They individually highlighted the problems they have experienced in the excerpt, and then they talked about those in a group.

Outlined issues: Ada and her behaviour, the behaviour of the principal and the teachers, youth parties and Jelka's pregnancy.

The method of Six Thinking Hats

Edward de Bono has developed a method of six thinking hats for an effective problem-solving. The method can be used in the business world as well as in schools. The author points out that in our minds, we want to do too much at once, resulting in confusion and ineffectiveness in solving problems. Six Thinking Hats is a method for carrying out only one type of thinking at a time, because each colour represents a certain way of thinking (de Bono, 1998, p. 68). White hat represents facts, red hat represents feelings, the yellow hat is for positive thinking, black hat is for critical thinking, a green hat for creative thinking (ideas), and blue hat for metacognition or thinking about thinking. Six hats technique can be associated with the role playing. When a student “puts on” a hat of a certain colour, he/she takes over its role. The technique can be used individually or collectively, with the possible different variations (Rupnik Vec & Kompore, 2006, p. 309). For a more fun lesson, students can make all the hats with all six colours and literally put them on, depending on the particular type of thinking.

Collaborative work according to the six hats method

The work was carried out collaboratively (within three groups, three different problems of the behaviour of literary persons). Each group discussed one of the problems in a way that each member of the group assumed the role of a certain colour of the hat (5 colours, I took over the blue hat role as a moderator) and thus took responsibility for its part. Upon finishing of individual work, each member of the group and a representative of a certain hat presented its work to the rest of the students in the group, and then they formed a summary together which was presented to the other two groups. I followed the guidelines of effective collaborative work within the implementation part, which stipulates that all participants of the group are continuously active and take responsibility for their individual part, and all the while they are able to collaborate and reach a common objective (summary of the thinking about the conduct of literary person or about the exposed problem). For the summary, the students wrote down the facts of the literary problem which was discussed (white hat), which was followed by the expression of emotions (red hat) and listing of positive behaviour (red hat), critical judgement (black hat) and actualization – the connection to everyday life, new ideas (green hat). Upon finishing of collaborative work, a presentation of the summaries to other groups was conducted. Problem question for the other two groups was added for at the ending which gave them an incentive for active participation. As a representative of a blue hat, I moderated presentations and motivated them to reflect on the way of work and collaboration within groups.

An example for problem question for other students that was posed by the group, working on Ada's problem (green hat):

If you were in Ada's shoes, would you defend your schoolmate in the same way than Ada did? Would you be able to gather enough courage to admit the fault on your end? Elaborate.

Reflective summary of Ada's actions, written in a group work exercise by ninth graders, based on the six hats method:

"It is a fact that Ada organized a party which she shouldn't have done in the first place and was unaware of its consequences. Nevertheless, she confessed her wrongdoings to the professors. Our collective opinion is that her response was correct and that it took a lot of courage, but her brave speech still had some selfishness in it. She betrayed the professors' children who were also attending these parties, which had a great impact on the professors' opinion of Jelka and her problems. If we were in Ada's shoes, we would stick up for her but with less courage."

Re-creative work

In this part of the lesson I especially considered the differentiation between the students, as they were allowed to recreate an activity as per their own preferences and strong suits. Students could pick between three activities:

- Transformation of the prose text into poetry;

An example of a poem, written by a student (of the ninth grader), but in the Slovenian language:

*Gimnazijci zabavo priredili so,
starši niso vedeli za njo,
a Jelki pustila je veliko posledico.*

*Tako Jelka otroka je dobila
in po letu dni v šolo bi rada se vrnila,
a profesorje s tem ni ganila.*

*Na konferenci sledilo je glasovanje,
ali naj se gimnazijka vrne ali naj bodo to le sanje.
Nekaj profesorjev je bilo ZA, večina PROTI,
saj šola je bila v pravi sramoti.*

*Nato Ada je vstopila,
za Jelko se potegnila
in vsa zgrožena pred profesorje stopila.*

*Povedala je, kako je bilo v resnici.
Res je, da so plesali in pili
ter delali stvari, ki jih ne bi smeli,
ampak to ne pomeni, da zabav več ne bodo imeli.*

*Kar se Jelki je zgodilo,
bi se tudi drugim lahko pripetilo.
Gimnazijci na zabavi radi se sprostijo,
čeprav jim starši ne dovolijo.*

*Tako še eno glasovanje je sledilo,
ki Ado je do solz ganilo.
Tako Jelka na gimnaziji je ostala
in Adi gre vsa zahvala.*

(Zala B., 14 years)

- Dramatization of the excerpt;
- Writing of the fictional diary (students assumed the role of a certain literary person and wrote a diary).

Instructions for the students:

Imagine you are Ada and you are writing a diary which is a treasury of your thoughts and emotions. What did you write down when you found out about Jelka's pregnancy? Did you feel responsible? What did you write in your diary when you returned from the teacher's conference?

An example of a diary entry, written by student (of the ninth graders) with great literary talent:

"Cold breath covers my face and icy tears remind me of the suffering Jelka is going through. This unforgiving world, cruel and horrid. I can feel the loneliness she is going through, and I refuse seeing her confined to this dark nothingness. An unknown force lead me today when I faced my professors and told them the truth. It was this force that gave me courage and took me to the world of the impossible. I know I made a terrible mistake. If it weren't for that stupid party, none of this would have happened. It is all my fault. What have I done, why did I trust in my youth? There is nothing I can do now, everything is drowning in the past, and yet here I sit, helplessly blaming myself for it all. I know I should be proud of my bravery, I know it. And yet I can't be. The cruel reality and the present are stronger than this courage. In spite of everything, my heart still tears, in spite of everything. Life is an unbearable thing for me."

Reflection on the presented method

I believe that the presented method of work is an excellent starting point for writing essays in high school, as the structure of the school essay covers everything pointed out by the students within the discussion of literary text according to the method of six hats. "A good matura essay is a result of a long-term quality communication with the literature" (Ambrož, Krakar Vogel & Šimenc, 2007, p. 5). I recommend six hats method for discussion of texts that

contain various topical issues within literature lessons. Depending on the specifics of the text and the number of students in the class and their reception abilities, there is a possibility for the adaptation of the method, which can be used with other subjects as well, the ones that encourage divergent thinking.

2. Creative problem-solving treatment of required reading (*Tales from Shakespeare* by C. & M. Lamb)

Tales from Shakespeare is a required reading for students in the ninth grade. Books, read by students at home are discussed in different ways in school. As the students read the book in its entirety, teachers are presented with more options when preparing an in-depth reading of literary texts and testing of the read text.

Again, I will present creative problem-solving lessons in the form of collaborative work. Students have received their worksheets, which were completed on a basis of task discussion and forming a joint opinion after the fact, and then writing it down on the worksheet. This way, they were strengthening the communicative skills among the members of the group, which represents the cornerstone of the collaboration and teamwork.

Tasks, that were solved in the classroom, involved different taxonomic levels (from verification of understanding to the evaluation):

- Choose three tales from a collection *Tales from Shakespeare* and write down their central ideas.
- Write down four similarities of the read text that you have noticed in at least three tales.
- What did Hamlet do after his father's death? Judge the appropriateness of his conduct.
- In the story *Othello*, the noble Desdemona secretly married the Moor Othello. What do you think about marriage between a man and a woman of different cultures? Describe your opinion.
- Re-creative work: Choose two Shakespeare's tales, combine/mash them up (e.g. literary persons, events) and write a dramatic text. Be ingenious and creative (with the scene as well), as you will perform your play at the end. Each member of the group should play at least one of the roles.
- Individual work (reflection): Evaluate your work and the work of other members of the group (what you liked, what bothered you, did all the members of the group participated equally, were you able to listen and encourage each other, etc.). Also, note your observations.
- Finally, be prepared for the most original presentation.

Reflection on the presented method

This way of work enables the teacher to test the understanding of the read text, all the while motivating the creative problem-solving lesson. The teacher assumes the role of a moderator, while the students are always in a role of active participants. Dramatizations are especially interesting, as the students prepare extremely clever texts which are acted out very vividly, making them true masters of improvisation with the use of props and preparation of the scene.

3. When the student becomes the teacher

In the last (ninth) grade of elementary schools, I give students the chance to assume the role of a teacher and prepare a lesson about the read literary text of their choice. Thus, I enable students to decide for themselves how the lesson will take place and which book they will choose, and teach them to take responsibility both for themselves as well as for their classmates at the same time. Primarily motivated readers decide for this type of work, as well

as those who enjoy reading in their leisure time. It is my belief that this type of work makes sense, especially for students who have already mastered modern methods of work, as only then can they use them by themselves for when they assume the role of the teacher. In addition, they must have sufficient knowledge, so this form of work is especially appropriate for ninth grade, while it is appropriate to prepare only a part of the lesson for younger students (e.g. reiteration of subject matter, required reading). Still, the teacher is the one who supports them in their work, gives out advice on preparations for the execution, monitors and complements the implementation of the lesson (including the expertise), and, finally, rounds up the entire workflow. The teacher estimates which students are sufficiently responsible and competent, and which material is suitable for the students' discussion.

Workflow:

- Student prepares a lesson according to the given instructions: introduction to motivation, interesting information about the author, a summary of the content of the book to a given excerpt, reading and interpretation of the excerpt, the use of literary theory concepts, actualization of the selected excerpt (problem-solving lessons through collaborative learning, within which all students are encouraged to higher levels of knowledge, since they have to substantiate, argue, assess the conduct of literary persons, place themselves into a variety of roles, etc.). A few days before the realization, the “student–teacher” brings a draft preparation and prepared material for classmates. After the consultation, he/she improves the content and the language of the preparation.
- Implementation of the lesson after the preparation: it is important that the student performs the lesson according to the given instructions, considering all the suggestions of a teacher (consultations prior to the execution of the lesson). The student should be aware that he/she is not a lecturer, and that he/she only leads the lesson and directs classmates during their work.
- Student's reflection after the implementation of the lesson: students–teachers write reflections on their work, while other students evaluate (descriptive evaluation) the work of a student–teacher. Focus on the positive side is important.

One of the “students–teachers” wrote after the lesson: “When I stepped in front of the class, I initially had a little stage fright, because I was afraid that something will go wrong. But soon I fully embraced the role of a teacher and also felt good about it. This was very interesting and exhilarating experience for me. It is my belief that you can learn a lot this way and improve your confidence at public speaking.”

Reflection on the presented method

So far, I am very pleased with these lessons, because, although the students take my role, they follow the objectives that we realize in literature classes. I noticed that both “students–teachers”, as well as the most of other nine-graders are able to independently interpret youth literary texts and reflect critically on relevant topics. I always feel excited about the participation of other students during this type of work, because of their fair and respectful attitude towards their “classmates–teachers”, and their willingness to follow the instructions of their classmates.

With the illustrated method, I also encourage the method “recommendation of a reader to a reader”, as “students–teachers” often pick books with topical issues for their discussion.

CONCLUSION

The task of schools and teachers, in addition to encouraging the basic skills in students, is to encourage the development of higher cognitive processes and creativity, as well as communication and social skills. Communication lessons of literature offer many opportunities for problem-solving approach and collaborative work with their diverse thematic literary texts. Such lessons do not only exercise the students' cognitive processes, but also affect their social, emotional and spiritual development. This requires a lot of home preparation and knowledge of different methods by a teacher – and the greater the range of the teacher's methods, the more individualized and differentiated the lessons. This usually pays off when building a positive relationship between a teacher and a student, as students feel that the teacher makes an effort, and that he/she cares for them. After several years of experience at various levels of education (from elementary school to high school), I realized that students are much more motivated to work if they are active in the very process of learning, and are faced with different learning styles and demanding tasks, while most of them dislike the routine lessons. Presented lesson confirms that very fact, within which students demonstrated their great “thirst” for problem-solving lessons and their tendency for critical thinking, and it is the teachers' responsibility to make this possible. All the presented methods can be adapted and applied to other subjects.

I shall conclude with the words of Linda Conway: “It is not what is poured into a student that counts, but what is planted.”

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Poticanje problemsko-stvaralačkog i suradničkog učenja u nastavi književnosti u osnovnoj školi

Sažetak: Suvremena nastava književnosti temelji se na komunikaciji između čitatelja (učenika), pročitanaoga teksta i učitelja. Puna je izazova i za učenike, ali i za učitelje jer zahtijeva promišljanje i kritičko prihvaćanje literarnih tekstova, a potiče i dječju maštu te kreativnost. Receptijska didaktika književnosti naglašava da uspješnost nastave ovisi o uvažavanju čitateljevih očekivanja i zato je bitno da učitelji poznaju čitalačke navike učenika i njihovo zanimanje te da to kod planiranja rada pokušaju što više uzeti u obzir. Za postizanje ciljeva nije bitno samo ono što radimo, nego i kako to radimo. Problemsko-stvaralačka nastava književnosti učiteljima pruža brojne mogućnosti za individualizaciju i diferencijaciju nastave, primjenu različitih metoda rada koje zahtijevaju učenikovu aktivnu ulogu i suradnički rad, povezivanje i primjenu znanja, potiču kritičko mišljenje te vode prema produbljenom razumijevanju književnosti. U prilogu

sam predstavila nastavne sate koje sam održala u devetom (zadnjem) razredu osnovne škole u nastavi književnosti, a svi se temelje na metodama problemsko-stvaralačke nastave (na razmišljanju o književnom problemu prema *De Bonovoj metodi šest šešira* i na suradničkom radu; *kada učenik postane učitelj*; na problemsko-stvaralačkoj obradi lektire: *Priče iz Shakespearea*). Prikazane metode učenici su vrlo dobro prihvatili, svi su bili aktivni sudionici u nastavi, a uspješno su ostvareni i nastavni ciljevi.

Ključne riječi: aktivni učenici, čitalačka motivacija, komunikacijska nastava, kritičko mišljenje, problemsko-stvaralačka nastava, suradničko učenje

Förderung des problemorientiert-kreativen und kooperativen Lernens beim Literaturunterricht in der Grundschule

Zusammenfassung: Der moderne Literaturunterricht ist auf der Kommunikation zwischen dem Leser (Schüler), dem gelesenen Text und dem Lehrer begründet. Er ist sowohl für Lehrer als auch für Schüler eine große Herausforderung, da er ein nachdenkendes und kritisches Akzeptieren von Literartexten erfordert, aber er regt auch die Phantasie und die Kreativität des Kindes an. Die Rezeptionsdidaktik der Literatur betont, dass die Effizienz des Unterrichts von der Berücksichtigung der Erwartungen des Lesers abhängt, deshalb ist es von Bedeutung, dass die Lehrer die Lesegewohnheiten der Schüler und ihre Interessen kennen und sie bei der Arbeitsplanung so viel wie möglich zu berücksichtigen versuchen. Für das Erreichen der Ziele ist aber nicht nur bedeutend, was wir tun, sondern auch wie wir das tun. Der problemorientiert-kreative Literaturunterricht gibt den Lehrern zahlreiche Möglichkeiten zur Individualisierung und Differenzierung des Unterrichts, Anwendung von mannigfaltigen Arbeitsmethoden, die eine aktive Rolle und Mitwirkung des Schülers, Verbindung und Wissensanwendung erfordern, kritisches Denken fördern und zum vertieften Verstehen der Literatur führen. Im Beitrag präsentierte ich die Unterrichtsstunden, die ich in der neunten (letzten) Klasse beim Literaturunterricht durchgeführt habe und die alle auf den Methoden des problemorientiert-kreativen Unterrichts begründet sind (auf der Überlegung über das Literaturproblem nach der »de Bon Methode von sechs Denkhütten« und auf der Zusammenarbeit; »wenn der Schüler zum Lehrer wird«; auf problemorientiert-kreativen Behandlung der Lektüre Hauslesens: Geschichten nach Shakespeare). Die dargestellten Methoden wurden von den Schülern sehr gut angenommen, alle waren aktiv im Unterricht und auch die gestellten Unterrichtsziele sind realisiert worden.

Schlüsselbegriffe: aktive Schüler, Lesemotivation, Kommunikationsunterricht, problemorientiert-kreativer Unterricht, kritisches Denken, kooperatives Lernen

