

Creative literary workshops applied to Childhood Education

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Abstract: *This text exposes, after a wide bibliographic review and extensive research on creativity and specifically verbal creativity, a pedagogical innovative intervention based on creative methodologies applied to the Didactics of language and literature, specifically to promote verbal creativity in children of the Early Childhood Education stage. Literary workshops are suggested for teachers based on strategies, mechanisms and resources based on four creative methodologies: divergent thinking (Guilford), lateral thinking (Edward de Bono), Gianni Rodari resources and Visual Thinking model.*

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I. Introduction

A qualitative bibliographic review has been carried out on two issues: what creative methodologies are applicable for the stage of early childhood education and what literary workshops we can promote. The creative methodologies that have been reviewed have been Guilford's model of divergent thinking. Second, Edward de Bono's model, lateral thinking, the third, the creative strategies of Gianni Rodari and the fourth, the Visual thinking model. After defining and exposing the techniques and methodologies, literary workshops for this stage with them are suggested.

In spite of being very effective, these methodologies are overlooked in the curricula of undergraduate students, that is, for university students who are going to be future teachers.

The quality of this text is that it facilitates the application of theoretical content for children's teachers because it describes the ideal elements to develop literary workshops. It is also innovative for considering the combination of these four methodologies for the preparation of workshops in the classroom of Early Childhood Education to encourage verbal creativity about which there are few writings with practical indications.

For Guilford, 'creativity' is understood as a different form of intelligence, so Guilford calls it: 'divergent thinking' as opposed to 'convergent thinking', which is traditionally mediated in the most common intelligence tests". Guilford also demonstrates that creativity and intelligence are different qualities.

Guilford and Dedoboud, according to Esquivias (2004, 9-13), have suggested eight as the skills that make up creativity. In addition, in his final version of the SOI (Comrey, 1993.8), Guilford described intelligence as a systematic collection of a large number of skills to process different types of information in several ways. There are six types of operations (cognition, memory recording, memory retention, convergent production, divergent production and evaluation); five types of content (visual, auditory, symbolic, semantic and behavioral); and six types of products (units, classes, relationships, systems, transformations and implications).

De Bono has shown that creativity is a necessary procedure in a self-organized information system. His key book, "The Mechanism of the Mind" was published in 1969. In it, he showed how the nerve networks of the brain form asymmetric patterns as the basis of perception. The traditional trend has to do with analysis, judgment and argumentation. In a stable context this was enough to survive because it was enough to identify normal circumstances and employ normal procedures. However, in a constantly evolving context in which normal solutions may not work, a new resource, creativity, must be developed. It is remarkable how Edward de Bono benefits so many agents, since his teachings reached both 5-year-olds in primary schools and senior executives in large companies.

Since 1960 De Bono has been dedicated to the promotion of techniques to spur creativity. From these techniques that we will expose you can consider literary workshops. For Edward de Bono, there are very intelligent people who have accumulated a lot of knowledge. However, there are others that have medium intelligence, but have extraordinary thinking strategies that have led them to success due to lateral thinking. Without pretending to be exhaustive, we will describe some of Edward de Bono's findings: the CORT Thinking Program, the six-hat method and lateral thinking. The method of the six hats to think allows to improve the exploration skills, which consists of putting on a different hat to orient the point of view or approach, this can

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change color and each color represents different postures and scope of different meanings. This method develops the breadth of vision on a fact by the different points of view that may appear on the same fact and is vital in decision making. The development of lateral thinking is important in Early Childhood Education. There are many resources to develop lateral thinking in children, for example, riddles. They are suitable for early childhood education since children tend to observe and synthesize information and adults to accumulate information. The techniques of lateral thinking are these: Random word, Escape, Stone on the road, Analogies, Fractionation or division and Suitable answers.

Visual Thinking it is a technique that consists of using graphic language, manipulating ideas through simple drawings. Connections of ideas to each other are created through mental maps, with the aim of understanding them better, narrating events, defining objectives, identifying problems, simulating processes, discovering solutions, creating new ideas and performing visual poetics.

Gianni Rodari is an authority on verbal creativity with the text *Grammar of Fantasy*. Introduction to the art of telling stories. Rodari emphasizes the moment and the stimulation of the ideation, not so much of the elaboration of the story. Some of the strategies of Rodari are: fantastic binomial, sing stories game, games in form of songs, the stone in the pond, fantastic hypotheses, arbitrary prefix, creative error, old games, construction of the Limerick, riddles and tales.

II. Methods

The research methodology for the first part of review and synthesis to define the status of the issue has consisted in the qualitative review of literature in Spanish and English on the subject in specialized catalogs and after having done several previous investigations (Peña & Cava 2018, Rezka, Diehl & Peña 2018, Rezka, Peña & Diehl 2018, Peña 2019, Peña 2020). The sample of works has been 100 in specialized sources. For the second part, a proposal for intervention is carried out through literary workshops for the area of Didactics of Language and Literature, specifically, about the promotion of verbal creativity in the Early Childhood Education stage, especially for the second cycle.

III. Results and Discussions

From the revision of the Guilford model and the eight skills and of the various facets of this model, we have discovered that verbal creativity activities can be raised in Early Childhood Education in the second cycle. From the eight skills that make up creativity we can consider to create a literary workshop. These skills are: first, sensitivity to problems. Second, Fluency (operates with mental speed). Third, flexibility (it is open to understand complex concepts with different nuances or different schemes to their culture). Fourth, originality (grants its own solution or approach). Fifth, redefinition (approaches the problem from another point of view). Sixth, ability to analyze (on many data). Seventh, Synthesis (ability to reduce so much data to few and simple). Eighth. Penetration (deep or visionary or global causal approach). Likewise, Guilford proposes as aspects of creative expressive development in its various facets the following: visual, auditory, figurative, symbolic or verbal. You can raise a literary workshop that covers these various facets in its production.

Revising the model of Edward de Bono the development of lateral thinking is important in Early Childhood Education. There are many resources to develop lateral thinking in children, for example, riddles. They are suitable for early childhood education since children tend to observe and synthesize information and adults to accumulate information. The techniques of lateral thinking can be applied to literary workshops. They are listed below with examples that illustrate and make them more understandable:

-Random word: Some techniques to obtain random words (must be nouns) that we can enumerate are: first, write profusion of words on cards and insert them all together in a box and then extract them randomly. Second, open a dictionary or text on a random page to choose a word. Third, use specific computer programs to search for random words.

-Escape: In this technique, the objects involved in the problem are examined. Then a feature is denied or canceled. From this new conception, more ideas are sought with the usual tools.

According to Juan Marin "in the case of" escape ", what we intend is to leave the " mental groove "in which the creative process is blocked. The list of escape techniques can be summarized (more or less) in these: deny the obvious, reverse or distort the order (time, space ...) of the natural, dramatically exaggerate, express desires and provoke random ideas. For example, "houses should not have a roof" would not be sensible in vertical thinking. However, this leads us to think of other divergent conceptions of houses with respect to the roof: houses with open roofs, houses with glass roofs, etc.

-Stone on the road: it is intended to exaggerate, distort or modify in any way an entity of the problem environment. It is usually very useful to speak not as it really is, but to speculate that a certain entity is as it is desired to be. For example, if we investigate ways to make a ship move through very shallow areas. We know that a ship floats on water and has a certain amount of space submerged by its buoyancy, but through an exaggeration, it is considered "a ship that has no submerged space".

-Analogies: analogies interest to compare successions of ideas that are demarcated from ideas that are rational or critical. Analogies allow the development of functions, processes and relationships that are then transferred to the problem to try to restructure it. For example, it is possible to use the analogy of a snowball that slides down a slope to investigate the spread of rumors. As the snowball rolls down the slope its volume increases, it can be understood with parallel that the rumor that is spread is more widespread.

-The investment method: in this method, with respect to the inversion of problems, these are altered in their sense to see what their opposite is and see how they can be solved, address the problem and turn their approach to achieve a favorable result. For example, if we start from the following statement: The books are made of paper. It is something we all take for granted. However, let's try to reverse it: Books are not made of paper. Okay, if the books aren't made of paper, what can they be made of? Maybe this investment was the origin of *ebooks*. Likewise, we can reverse a statement or problem in the following ways: first, by adding the word "no." It is the previous example of books and paper. Second, if the word "no" is already in the sentence, we can try to delete it. Third, if one or more words are exchanged for their antonyms. Fourth, if words of place are changed. Another example may be the organization of traffic by urban guards can become an organization of urban guards by traffic or disorganization of traffic by urban guards.

-Fractionation or division: the purpose of fractionation is to fragment the solid unity of model ideas, it is about creating new parts and fractioning the same elements. For example, if a square is divided into rectangular or other sections for its next reordering, the amount of new figures that can be obtained is limited and its shape is determined directly by the type of fraction chosen.

-Suitable answers: There are three ways in which thinking can be obstructed: some information may be missing, there may be a mental block or the obvious obstructs the vision of a better expectation. The third case would have a solution with lateral logic. Once the information is structured, it is already difficult to transform it into something else. Thus, it seems obvious that the only way out is the one that offers the information and structure.

Based on these strategies proposed by Rodari, literary workshops for the classroom are proposed. He calls the ability to reproduce concepts called imagination, to create them he calls fantasy (such as Hegel's classification). Among the mechanisms proposed to stimulate creativity is the "fantastic binomial" (fourth chapter). This mechanism consists in associating two words (nouns) chosen at random with quite a semantic distance by two different children (one word per child), without one knowing the other word which word has the other. That way the semantic possibilities of those words open up more and the imagination goes off. From these words you can freely create a story by establishing relationships with each other, meanings and different situations. It is a fun technique in which the child relates creativity with fun.

Rodari captures another method called the "sing stories" game that takes place in the Reggio Emilia schools in Italy (third chapter). It is about children taking turns and explaining to their classmates that they are sitting on the floor a story they are inventing. While the teacher transcribes them, the child watches that she does not change one iota of what she has told. Later he illustrates it with a great drawing.

From Vigosky (1967), he uses games in the form of songs, such as mothers, (for the first cycle of Early Childhood Education) to stimulate the imagination and a significant recognition of the reality applicable to various fields (Chapter 28). This is a Rodari composition:

A little, for mom,
a little for dad
a little bit by granny
who is sitting
a little for aunt
who lives upstairs:
That was how the boy
his belly hurt.

Another resource is to decompose words: the song (stone) in the pond (second chapter). It is about breaking down a word by obtaining several letters and forming new words and phrases with them. It also gives the possibility of starting or ending one word to search or compose others. With this technique you can work the phonological and morphological level.

Another technique is the fantastic hypotheses. It consists in asking questions "What would happen if... A subject and a predicate are chosen to formulate the question at random. Your hypothesis will provide a principle to continue telling. With this technique you can reflect on the syntactic level.

Rodari also poses a fun resource, using the arbitrary prefix to add it to a random noun (for example, adding the prefix "des" to "hanger") and transforming it into a new object thanks to a significant new relationship. Another technique, the creative error that is to take advantage of typographical errors to invent a new word and a story. Another resource will be the old games. They consist both of cutting newspaper titles and mixing them to obtain absurd news or ballots with questions and answers that are made by different individuals

creating stories that are also crazy. He says it is a useful resource for children to recognize texts, produce and interpret them.

Regarding a resource for the construction of history or poem, Rodari presents the resource for the construction of a Limerick. It consists of creating a story or verses in an organized way respecting the combination of rhymes and following a series of steps for its composition (choice of protagonist, indication of a quality that is extracted from an action, realization of predicate, etc.).

The Italian highlights the use of stories and riddles as creative resources. In relation to riddles, he does it by guessing a word from a description. It is very useful to expand the lexicon. Regarding the stories, it is about the child transforming the stories, favoring attention, memory and fantasy. He proposes another technique that is the story salad in which stories from different stories are mixed.

Letters in the story is a resource that consists of inventing or illustrating a story motivated by a set of letters prepared from images of newspaper clippings or magazines. As the cards are drawn, the child must compose a story.

Composing stories for puppets and puppets is an unbeatable resource for the child to have freedom to speak and express themselves.

We remember that Visual Thinking uses graphic language so that with visual poetics you can create stories or suggest stories for a literary workshop for children, ideal for the promotion of different languages at this stage.

According to the perception after reviewing the bibliography, perhaps of these four methodologies, the one that is more widespread and has more depth in the school culture of Early Childhood Education is the divergent model and that of Rodari. However, the Visual Thinking methodology is making its way with force.

IV. Conclusion

The methodology of divergent thinking and lateral thinking pose a way of thinking and reacting in teachers so that they can transmit this type of thinking to students. It requires significant learning and innate or developed creative qualities by the teacher. The peculiarity of Gianni Rodari's mechanisms is that they are easy to apply and that they are proven in teaching practice with very good results. The training of the teacher who decides to apply them is minimal and the results are maximum. Gianni Rodari coincides in many moments with the approaches of Edward de Bono and displays a divergent thought at all times, therefore, it is a good way to train in this model and to have fun in the classroom both the teacher and the students. The Visual thinking model is very suitable and complete for the use of visual language towards verbal creativity and for the cognitive abilities it trains.

The four creative methodologies seem suitable for teachers to develop literary workshops. We may recommend that teachers begin by drawing on the narrative resources of Gianni Rodari combined with the Visual Thinking method and then delve deep into understanding divergent thinking and ending up executing with Edward de Bono's resources.

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