

ANNA ZADĘCKA-CEKIERA

Commission of National Education University, Krakow

<https://orcid.org/0000-0001-5071-1917>

KATARZYNA OLSZÓWKA

Commission of National Education University, Krakow

<https://orcid.org/0009-0006-0325-418X>

INESA MELNYK

Vasyl Stefanyk Carpathian National University in Ivano-Frankivsk, Ukraine

<https://orcid.org/0000-0001-5594-4269>

SELECTED WORKS OF CHILDREN'S LITERATURE AND THE DEVELOPMENT OF ARTISTIC CREATIVITY IN EARLY SCHOOL EDUCATION*

Introduction: Children's literature plays a crucial role in developing imagination and aesthetic sensitivity in children. Its linguistic imagery inspires creative activity, particularly in artistic forms. Drawings executed by children based on the texts they have heard reflect their understanding of content, emotions, and symbolism. In the era of integrated education, it is important to seek methods that develop students' artistic potential through interdisciplinary activities.

Research Aim: The aim of this study was to determine the impact of integrating children's literature with art education on the level of artistic creativity among second-grade students.

Method: A "pre-post" pedagogical experiment was conducted with a group of 13 students (age: 8 years). Participants engaged in a series of 10 lessons during which children's works were read, followed by children creating illustrations inspired by the content. The study used an artistic test (three drawing tasks), portfolio analysis, and observation.

Results: Increase in the quality of work was observed in terms of composition (better arrangement, proportions), iconography (more details, text references), and colours (richer colours). Students demonstrated greater individuality of style and engagement.

Conclusions: Integration of literature and art supports children's artistic development. Classes inspired by literary texts stimulate creativity, enhance motivation, and support development

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of visual language. An interdisciplinary approach should be more frequently applied in early school education.

Keywords: children's literature, artistic creativity development, early school education, creativity, pedagogical experiment

INTRODUCTION

Children's literature plays a fundamental role in a child's development, shaping their aesthetic sensitivity, imagination, and emotional sphere. In early school education, a book can function not only as a source of knowledge and moral values but also as a stimulus for creative activities, particularly in the realm of artistic activity. Colourful descriptions and engaging stories contained in literary texts inspire children to artistic expression through drawings, painting, collages, or three-dimensional forms, young readers express emotions and experiences related to the stories they encounter (Kowalska, 2020). Criteria for analysing a student's work should take into account emotional development, level of independence and originality, and not only technical values. Szuścik (2014) emphasizes the need for an individual approach to child assessment and highlights the importance of reflective discussion of their work. The author emphasizes the need for an individual approach to child assessment and the importance of reflective discussion of their work.

As noted by Walewska (2021), systematic reading of fairy tales to children stimulates development of their creative imagination, motivates discovery and creation, and provides an emotional foundation for creating their own stories. Integration of word and image thus functions as a powerful didactic stimulus – a literary text often serves as a source of inspiration for a child's artistic creativity. Modern pedagogical approaches emphasize the importance of creating conditions that foster development of students' creativity.

Dymara and Ogrodzka-Mazur (2013) draw attention to the role of children's literature in shaping students' emotional, moral and aesthetic sphere. The authors emphasize the integrative nature of literature in the educational process – its ability to combine word, image and creative action. Baluch (1994) proposes using poetry as an impulse for creative activities – both literary and plastic.

Lucas (2001) identifies four key factors that shape a creative educational environment: presenting children with inspiring challenges, eliminating excessive stress and fear of failure, providing feedback, and teaching tolerance for uncertainty. Such conditions – stimulating curiosity, imagination, and creative courage – contribute to developing students' creative attitude. Similarly, describing the principles of the so-called "creative situation" as a method of working with children, Niścior (2013) emphasizes that activating artistic and educational projects bring effects full of

originality and richness of expression, proving deep self-expression and creative thinking among students. In other words, properly selected artistic activities, supported by a literary stimulus, can elicit children's creative potential – unique vision, spontaneity, and expression that constitute children's artistic imagination.

This article examines how selected works of children's literature influence the development of artistic creativity among early school-age students. It is situated within the broader context of research on effective methods of integrating literary content with children's artistic education.

As indicated by Łapot-Dzierwa and Małoszowski (2007), drawing and other forms of children's artistic expression can be treated as a specific language of expression through which young creators communicate the inexperience's and understanding of the world. Analysis of children's artistic works in the context of artistic expressional lows for capturing the impact of such stimuli as literary texts on the formal and content features of these works. Therefore, the aim of our own research was to demonstrate whether integrating literature with artistic activities can effectively stimulate a child's artistic development – the inaesthetic sensitivity, imagination, and creativity.

RESEARCH PROBLEM AND AIM

The main objective of this study was to determine the impact of integrating children's literature with visual art activities on the level of artistic creativity of early school-aged children. The development of artistic creativity among early school-age students constituted the subject of this research.

The main research question was: To what extent do selected works of children's literature influence the development of artistic creativity in eight-year-old children? In other words, the study aimed to determine whether contact with a literary work can enrich a child's artistic language and stimulate their creative activity.

To specify the above problem, detailed questions have been identified, corresponding to the key aspects of children's artistic creativity (treated simultaneously as research indicators). These questions were:

Composition: How does composition of plastic works develop in students participating in classes inspired by children's literature (arrangement of elements, proportions harmony of layout)?

Content (visual layer): In what way does contact with literary works promote development of content richness, presented in plastic works (selection of motifs, degree of detail, consistency with the literary message)?

Colour Scheme: What relationships can be observed between contact with literary text and the way colours are used in children's works (diversity, expressiveness, selection of colours to match the mood of the works)?

Emotional Engagement: What significance do classes inspired by literary texts have for the level of emotional engagement, spontaneity and creative motivation of children?

Creative originality: In what way does contact with literature promote emergence of original, individual plastic solutions and independent interpretation of the work's content?

The following variables were identified in the research:

- independent variable – integration of children's literature with plastic activities;
- dependent variable – level of students' plastic creativity (analysed in the following categories: composition, content, colour scheme, emotional engagement and originality).

The above research questions refer directly to the adopted indicators based on which changes in students' artistic creativity were assessed. These indicators were:

- composition – the way elements are arranged, proportions, balance;
- content – degree of consistency with literary text, richness of motifs;
- colour scheme – diversity and expressiveness of colours;
- originality – individual style, inventiveness, transformation of content;
- emotional engagement – individual style, inventiveness, transformation of content.

Adoption of such indicators was based on the literature, including the concept of the language of artistic expression by Łapot-Dzierwa and Małoszowski (2007), which provides criteria for analysing a child's artistic work in terms of form and content (composition, drawing diagram, use of colours, etc). The answers to detailed questions were intended to allow for a comprehensive assessment of whether and what changes occurred in children's artworks under the influence of literary works.

MATERIALS AND METHODS

The research was carried out using the natural pedagogical experiment method –the one-group technique. A cycle of didactic classes was designed in which integration of children's literature works with the artistic activities of students became an independent variable. Creswell (2013) describes the experiment as “an attempt to determine the cause-and-effect relationships between variables” (p. 161). The experiment was single-sample in nature (without a control group); it included conducting a diagnostic test in the beginning and at the end of the intervention and implementing a planned series of art and literature classes.

Participant observation (the teacher-researcher observed the behaviour and progress of children during classes) and analysis of artistic activity products (draw-

ings and artistic works created by students) were the primary research techniques in the research process.

A specially-developed artistic skills assessment was the main research tool. Each child participating in the study was tasked with creating three works: a portrait, a figure, and a scene or situation. The works were evaluated using a point system. For each category – composition, iconography, colour scheme – the student was awarded a minimum of 1 point and a maximum of 3 points. Each student could receive a maximum of 9 points for one completed artistic task, and a maximum of 27 points for all tasks.

The total test score (maximum of 27 points) reflected the level of development of the student's artistic skills. The level of a child's artistic abilities was determined on the basis of the total number of points obtained and classified as high (27–22 points), medium (21–15 points), or low (14–9 points). The test design and assessment criteria were adopted from the previously mentioned work by Łapot-Dzierwa and Małoszowski (2007), which ensured the validity and theoretical grounding of the research tool.

The research sample included 13 students of grade II of a public primary school (8-year-olds) – 7 girls and 6 boys. An important aspect of the sample selection was that the class functioned without more serious developmental or didactic-educational disorders – students presented a typical level of development for their age. The group included one girl on the autism spectrum disorder, however; she also actively participated in classes and completed artistic tasks to the best of her abilities. The presence of a child with SPE allowed us to additionally observe the inclusive dimension of the method. Literature and art can integrate all children around joint creative activity.

Experimental Procedure. The study lasted approximately four months, from February to May 2024. During this period, ten literature-inspired art classes were conducted, taking place on average once or twice a week as part of early childhood education classes. At the beginning of the class cycle, an initial test was administered to diagnose the students' initial level of artistic skills, and after the end of the cycle, a final test of analogous form was conducted. The entire experiment therefore included observing students' behaviour, administering pre- and post-tests, and implementing ten planned workshop lessons, each based on a different piece of children's literature. The texts were deliberately selected in terms of thematic diversity and richness of poetic imagery in order to stimulate various areas of a child's imagination, ranging from fantasy and humour to natural, folkloric, and moral motifs.

Table 1 below presents the experiment's programme scheme.

Table 1*Experiment programme*

Lesson №	Literary work	Didactic and educational goal	Plastic technique
1	Julian Tuwim, <i>Locomotive (Lokomotywa)</i>	Developing the ability to represent movement and rhythm in an image; developing a sense of dynamic composition.	Painting with poster paints
2	Maria Konopnicka, Picking Berries <i>(Na jagody)</i>	Developing sensitivity to nature's colours; improving the ability to reproduce proportions.	Drawing with dry pastels
3	Wanda Chotomska, <i>Where the fairy tale lives (Gdzie mieszka bajka)</i>	Developing imagination and ability to translate verbal content into image.	Collage from colours paper
4	Danuta Wawiłow, <i>Old woman sowed poppies (Siałababamak)</i>	Practicing rhythm, repetition of motifs and band composition.	Applique work with fabrics and seeds
5	H. Ch. Andersen, <i>Snow Queen (Królowa Śniegu)</i>	Expressing emotions and mood through colour; developing plastic expression	Watercolour painting
6	Jan Brzechwa, <i>On the Bergamot Islands (Na wyspach Bergamutach)</i>	Shaping attitudes of creative fantasy; developing individual style.	Mixed technique (drawing + collage)
7	Danuta Wawiłow, <i>Tree (Drzewo)</i>	Developing perceptiveness and ability to symbolically represent nature.	Drawing with pencil crayons
8	Julian Tuwim, <i>Bird radio (Ptasie radio)</i>	Developing sense of rhythm and colour harmony; sensitizing to sound and image	Painting with acrylic paints
9	Wanda Chotomska, <i>Peter and the magic pencil (Piotruś i magiczny ołówek)</i>	Strengthening belief in one's own creative abilities; developing individual expression	Collage and paper sculpture elements
10	Janina Porazińska, <i>Szewczyk Dratewka</i>	Consolidating ability to narratively present content; developing teamwork skills	Three-dimensional form – model made of paper and cardboard

Note. Data from the authors' own study.

The classes followed an established scheme. First, students became familiar with the literary work (read or told by the teacher, often accompanied by a conversation about the content and characters to activate students' imagination), followed by undertaking artistic activity inspired by the given text. Various artis-

tic techniques were used (drawing, painting with paints, collage, paper cutting, three-dimensional forms with clay and recycling materials), providing children opportunities to experiment with means of expression.

The teacher acted as a facilitator –encouraging independent artistic exploration without imposing ready-made solutions. It was a form of classes similar to the method of design and creative expression: children interpreted the text themselves and translated it into their own artistic language. Observation conducted during classes enabled the recording of the degree of students' involvement, their reactions to literature, and the strategies they adopted when creating artworks (e.g., whether they drew motifs directly from the text or added imaginative elements). All artworks created by the children were collected and subjected to both quantitative (point-based assessment according to indicators such as composition, iconography, and use of colour) and qualitative (descriptive) comparative analysis. This data analysis procedure made it possible to capture changes in individual aspects of each child's artistic creativity over the course of the experiment.

DATA ANALYSIS

Data collection was carried out in two ways: firstly, the results of art tests were recorded (numerical values – points obtained by students in individual categories before and after the class cycle), secondly, a portfolio of art works performed by the children during the experimental classes was collected (drawings and other products from 10 subsequent lessons). Additional research material included observation notes and photographs documenting the process of creating the works. Quantitative analysis involved comparing results of the initial and final tests. Each test work (within three tasks: portrait, character, scene) was assessed in terms of composition, iconography, and colour on the scale of 1–3, in accordance with established criteria. The total result allowed us to determine the general level of each student's artistic skills before and after the experiment. Changes (score gains) for each child and average scores for the entire class were then calculated to assess the overall trend. These results were presented in the form of tables and charts, showing in which categories the greatest improvement occurred. The statistical analysis was descriptive due to small sample size. The focus was on numerically showing trends (e.g., how many children increased their level from low to medium or medium to high).

Qualitative analysis encompassed detailed discussion of children's artistic work from subsequent classes. For each of the 10 topics (literary works), we compared how individual students interpreted the content in artistic form, which story elements they highlighted in their drawings, and what means of expression they used. Particular attention was paid to the changes taking place over time – or whether

as subsequent works took place, the child began to create more complex compositions, richer in details, whether they experimented with colours more boldly than in the beginning, or whether their works became more original. For this purpose, the first works were compared with later ones, describing observed differences. Qualitative analysis was also used to examine children's creative expression and attitudes: based on observations and final interviews with the students (conversations about what they presented in the drawings and why), it was assessed to what extent children spoke freely and willingly through art and whether they were able to translate literary threads into their own artistic language. The use of data triangulation (point-based results, observations, and artwork analysis) increases the credibility of the conclusions, as it allows one to see not only what the child created and what level of technical ability was demonstrated, but also how the child worked (with what degree of commitment, self-confidence, and ingenuity).

The analysis procedure also considered control for potential disruptions: attempts were made to ensure that the conditions for performing tests and work during classes were similar (same place, similar time and materials), and that children were encouraged to be independent (influence of the teacher's suggestions on the content of the work was limited). After completing data collection, all results were compiled, which made it possible to formulate comprehensive conclusions regarding the impact of literature on the artistic work of the studied group.

RESULTS

Results of the study provided evidence of a positive impact of children's literature on the artistic creativity of second-grade students. Improvement was observed in almost all analysed aspects (indicators) of children's artistic activity. The most important results are presented below, grouped according to adopted evaluation categories.

1. Composition: After completing a series of classes, children's drawings were characterized by a more well-thought-out and refined composition. In the final tests, students mostly received higher grades for arranging elements on a sheet of paper. The characters and objects in their artworks were placed more consciously, with a better sense of proportion and balance. For example, in the "Scene" task (drawing a situational scene), after the experiment, the children more often used the entire space of the sheet of paper, added background and contextual elements (e.g., landscape features, interior details), and paid greater attention to the harmony of the composition (see Figure 1 for an example).

Figure 1*Nicholas, 8 years old*

Note. Data from the authors' own study.

Compared to pre-cycle work, the final compositions were less chaotic – drawing elements formed a more coherent whole. Literature-inspired classes allowed students to develop compositional skills, which can be seen both in point grades and in the qualitative assessment of drawings.

2. Content: Also in this category, a clear progression was recorded. By listening to and analysing literary works, the children expanded their imaginative resource. More elements, motifs, and details referring to the content of stories and poems appeared in their works.

In final tests, the number of points for the detail of drawing patterns increased. Human characters drawn by children were richer in details (clothing, facial expressions, attributes), the scenes contained more props and secondary objects building the pictorial narrative. For example, after reading the poem *The Locomotive* by Tuwim, in their drawings, in addition to the locomotive itself, children placed train cars with various loads, animals, and characters (see Figure 2 below for an example). Their works reflected subsequent stanzas of the piece, proving careful assimilation of the content.

Figure 2*Milena, 8 years old*

Note. Data from the authors' own study.

The thematic scope of students' artistic work has expanded. They drew ideas from literature for performances that had not previously appeared in their spontaneous drawings. Thus, the study showed development of iconographic skills: the children were able to create increasingly complex and rich art scenes, inspired by the literature they read.

3. Colour Scheme: In terms of colour use, favourable changes were also observed. Artworks after the class cycle were more colour-differentiated – the children used a wider range of colours, they more frequently used non-standard colours and shades. This proves an increase in artistic sensitivity to colour and increased courage in experimenting with colour mixing. For example, if before the experiment many children limited the palette to basic, “typical” colours (e.g., always blue sky, green grass), after the classes inspired by poetry and fairy tales, more original colour solutions appeared in their works (unusual colours of fairy-tale characters, fancy background colours reflecting the mood of the scene; see Figure 3 below for an example).

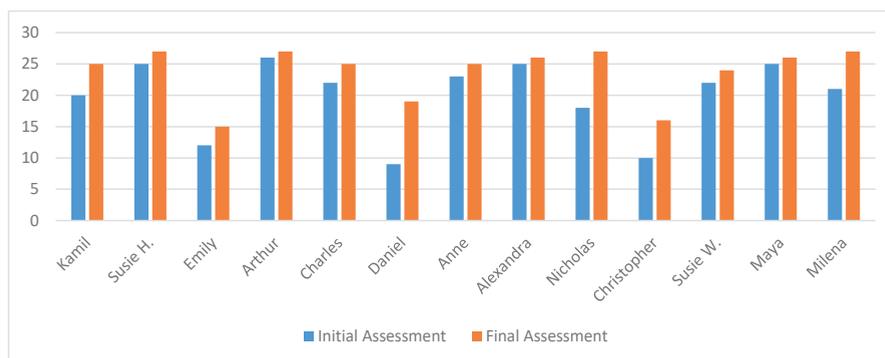
Figure 3*Anne, 8 years old*

Note. Data from the authors' own study.

When assessing the final works, the teacher-researcher also noticed more frequent use of colour-mixing effects (e.g., obtaining derivative colours, shading) and expressive use of colour. The children consciously chose colours to convey emotions (warm, bright colours in joyful scenes; darker, cool colours in sad or night scenes). Colour scoring has improved significantly, and the richer colour palette in the works indicates that contact with verbal descriptions (e.g., natural colours in the story about spring) stimulated students to express their colours more exuberantly (see Graph 1 below for evidence).

Graph 1

Summary of initial and final test (Students Assessment Scores: Before and After Literature-Art Integration)



Note. Data from the authors' own study.

4. Originality: One of the most important results of the experiment is the increase in the overall creative expression of children. It manifested itself both in the creation process (observed during classes) and in the features of the final works. Over time, students became bolder and bolder in expressing their own ideas – and their freedom of artistic expression increased. Children were more likely to take creative risks, come up with unusual solutions (e.g., adding their own ending to the story in a drawing), and were no longer afraid that they would draw something badly. Art products from the final classes were characterized by a clearer individualization of style (e.g., one child developed a passion for drawing comics and started placing speech bubbles with the characters' words; others discovered collage techniques).

Figure 4

Susie H, aged 8



Note. Data from the authors' own study.

This diversity and originality indicate that students have learned to treat art as a language of their own expression in which they have something unique to say. Comparing the works from the beginning and end of the experiment, an increase in self-confidence becomes evident – the child's line became bolder, the compositions more decisive. Importantly, increased creative expression observed in the analysed works of art confirms effectiveness of the adopted forms of inspiration. Children not only copied motifs from literature, but creatively processed them, adding themselves to the interpretation of the work. This result proves that inte-

gration of literature and visual art made it possible to more fully engage the child's imagination and emotions in the creative process.

Our analysis of students' works and behaviours also revealed the emergence of creative values in children's works. This means that in plastic works, elements that indicate a higher level of creative thinking (e.g., original artistic ideas, metaphorical representations and experiments with form) began to manifest themselves. For example, one of the tasks involved illustrating a poem about dreams (Dyzió Dreamer by Tuwim). Several children approached the topic very creatively: instead of literally drawing the hero lying in a meadow, they presented his dreams in the form of symbols in the sky (e.g., a cloud formed in the shape of the ice cream that Dyzió dreamed of, see Figure 5 for illustration).

Figure 5

Hania, 8 years old



Note. Data from the authors' own study.

Such works indicate the ability to translate intersemiotically. A child can translate a literary text into their own symbolic image. It is a higher-order skill that combines abstract and artistic thinking. Moreover, the children increasingly understood literary content and consciously transferred it to the language of plastics (e.g., after reading the legend of friendship, two girls drew intertwined hands as a sign of friendship, although this was not mentioned directly in the text). This shows that education through art promotes deeper reception of literature: a child synthesizes and interprets the text, creating their own image on this basis, these types of creative transfers between literature and art were increasingly observed at the end of the class cycle.

5. Emotional Engagement: Classes based on literary works have clearly influenced the increase in children's involvement in artistic activities. Both observations during the lesson and the statements of the students themselves indicate that the artistic work preceded by an interesting story was more exciting and absorbing for them. The children were more willing to participate in classes, actively discussed the content of the work and ideas for illustrations, and showed more enthusiasm than during typical plastic lessons without a literary context. There was also an increase in spontaneity – students improvised more often, created with enthusiasm, and were less afraid of error or judgment. Several children who were previously more shy opened up artistically: for example, one boy, who usually drew very sparingly, after being inspired by the fairy tale, made an extensive drawing himself and proudly presented it to the class (see Figure 6 for evidence).

Figure 6

Kamil, 8 years old



Note. Data from the authors' own study.

Such changes prove that literature helped the children enter the creative role of story-stimulated emotions that then found an outlet in drawing. Students' commitment, creative initiative, enthusiasm and spontaneity increased with each subsequent lesson, which is confirmed by the researcher's systematic observations. As a result, the children not only created richer works, but also experienced the joy of creating – many of them declared that they liked the classes very much and would like to draw more often to stories. Such a positive creative attitude is no less important a result than improvements in technical skills themselves: it

shows that appropriate inspiration (here: literature) can increase a child's internal motivation for artistic activity.

DISCUSSION

To sum up the results: the main problem assuming a positive impact of children's literature on artistic creativity was fully confirmed by the study. Contact with a book enriched the language of children's artistic expression and developed their artistic abilities and creativity. At the same time, interest in literature itself increased, students eagerly waited for consecutive stories they read, and were more willing to read books, which has additional educational value (impact on reading competences).

Specific problems concerning individual indicators have also been positively verified: enrichment of children's plastic language in terms of composition, iconography, and colouring has been found (their works have become more mature in these respects). In addition, an increase in the level of creative expression and the characteristics of a creative attitude was observed (greater freedom, commitment, initiative, and precision of action), and with each subsequent work the children demonstrated progress both in technical skills (manual abilities, organization of elements on the plane, attention to aesthetic aspects of workmanship) and in artistic maturity (more thoughtful composition, conscious use of means of expression, and an increased ability to express emotions).

Obtained results prove that introducing literature as inspiration in plastic lessons can significantly enrich children's artistic experiences. Artistic works then become not only a technical exercise, but also an extension of the process of understanding and experiencing literary texts. When creating an image for the heard story, the child engages both their artistic abilities, interpretive competences and emotions, which favours their comprehensive development. The research results have therefore shown that integrating these two areas (literature + plastic art) has added value: it develops creativity and imagination, helps early school education students consciously express emotions through art, deepens their understanding of literary content, and expands their knowledge about the world. Moreover, increase in engagement observed in students indicates that learning in this way is attractive and valuable to them – it builds internal motivation to read and create.

CONCLUSIONS

The study provided indications that the use of children's literature as inspiration in plastic classes helps develop children's artistic creativity. The main conclusions of

the work are: (a) literary works stimulate students' imagination and artistic activity, becoming a rich source of artistic motifs for them; (b) systematic integration of reading and artistic creation leads to improvement of a child's specific artistic skills (composition, colour selection, drawing detail); (c) this form of work increases children's freedom of expression and self-confidence in creative activity; (d) literature in plastic education acts as a motivating factor – it increases commitment, curiosity, and joy derived from the creation process.

LIMITATIONS

To sum up, art classes inspired by literature contribute to a comprehensive development of a child: at the same time, they develop their artistic competences, deepen reception of a literary text, and shape a creative and open attitude towards art. However, some limitations of the study should be indicated, which affect interpretation of the results and possibility of generalizing them. Firstly, the study included a small, homogeneous sample (one class, 13 students of the same age and similar environment). The lack of a control group means that the effects attributed to the impact of literature cannot be compared with an alternative scenario (e.g., art classes without a literary component). In future studies, it is worth to consider including a comparison group or repeating the experiment in more classes to confirm the results obtained in a wider population. Secondly, duration of the experiment (4 months), although sufficient to observe changes, was relatively short – it is difficult to assess how long the observed effects will be lasting (whether, for example, the increased level of artistic creativity will persist in the long term). Thirdly, the intervention was carried out by the author of the study who also taught the children – such a situation favours good observation, but may pose a risk of subjective assessment (a researcher strongly involved in the experiment may unconsciously influence children and interpretation of the results). Attempts were made to minimize this impact through objective criteria for assessing the work and constant reflection on one's own activities, but a certain element of bias could occur.

Another limitation is the fact that the selection of literary works for the classes was of an original nature – texts considered valuable and stimulating were selected, but other works or genres of children's literature (e.g., fairy tales vs. poems, realistic stories vs. fantastic) could give different results. This study did not differentiate the impact of different types of literature and was generally treated as a source of inspiration. In the future, it would be worth examining whether, for example, poetry has a stronger effect on artistic imagination than prose, whether emotional content stimulates expression more than humorous content, etc. Despite the above limitations, the results of the experiment provide valuable guidance for pedagogical practice. They support the thesis that an interdisciplinary approach combining

literature with visual arts can be an effective strategy for developing creativity in children. Early childhood education, which treats the child as a whole, should take advantage of children's natural tendency to illustrate their experiences. Literature provides themes and emotions that a child can work through artistically, while plastic art provides space to externalize understanding of text and their own feelings. By integrating these two areas, the teacher supports not only the artistic development, but also the linguistic, cognitive and emotional development of his students.

In conclusion, the study makes an argument for the introduction on a larger scale of elements of education through art (plastic interpretation of texts) in early school education. This practice helps shape the attitude of a person who is sensitive to words and images and is able to enjoy their own and others' work. Further research may deepen this topic by examining, for example, the influence of specific plastic techniques or literary narrative styles on the development of a child's imagination. Despite the limitations, the study provided inspiration for improving educational practice and showed that the joy of creation can be effectively triggered by conscious integration of literature and plastic art at the early school stage.

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WYBRANE UTWORY LITERATURY DZIECIĘCEJ A ROZWÓJ TWÓRCZOŚCI PLASTYCZNEJ W EDUKACJI WCZESNOSZKOLNEJ

Wprowadzenie: Literatura dziecięca odgrywa kluczową rolę w rozwijaniu wyobraźni i wrażliwości estetycznej dziecka. Jej obrazy językowe inspirują do twórczej aktywności, m.in. w formie plastycznej. Rysunki wykonywane przez dzieci na podstawie wysłuchanych tekstów odzwierciedlają ich rozumienie treści, emocji i symboliki. W dobie edukacji zintegrowanej ważne jest poszukiwanie metod, które rozwijają potencjał artystyczny ucznia poprzez działania interdyscyplinarne.

Cel badań: Celem badania było określenie oddziaływania integracji literatury dziecięcej z zajęciami plastycznymi na poziom twórczości plastycznej uczniów klasy II.

Metoda badań: Przeprowadzono eksperyment pedagogiczny typu „przed-po” w grupie 13 uczniów (wiek: 8 lat). Uczestniczyli oni w cyklu 10 lekcji, podczas których czytano utwory dziecięce, a następnie dzieci tworzyły ilustracje inspirowane ich treścią. W badaniu wykorzystano test plastyczny (trzy zadania rysunkowe), analizę portfolio oraz obserwację.

Wyniki: Zaobserwowano wzrost poziomu prac w zakresie kompozycji (lepsze rozmieszczenie, proporcje), ikonografii (więcej detali, odniesień do tekstu) i kolorystyki (bogatsze barwy). Uczniowie wykazywali większą indywidualność stylu i zaangażowanie.

Wnioski: Integracja literatury i sztuki wspiera rozwój artystyczny dziecka. Zajęcia inspirowane tekstami literackimi pobudzają kreatywność, wzmacniają motywację i sprzyjają rozwojowi języka wizualnego. Podejście interdyscyplinarne powinno być częściej stosowane w edukacji wczesnoszkolnej.

Słowa kluczowe: literatura dziecięca, rozwój twórczości plastycznej, edukacja wczesnoszkolna, kreatywność, pedagogiczny eksperyment