AN APPLICATIVE PEDAGOGY OF THE LITERATURE FOR CHILDREN AN EFFICIENT AND CREATIVE META-DIDACTIC

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Abstract: *This undertaking effectively plugs a hole, theoretically ridiculous and somehow symptomatic, always and always, the literature for children has been a Cinderella. The time has come to become a queen, in the full strength of the word.*
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1. The emphasis on interactive didactics

Pierre Boyard asks a question both for teachers in action and for teachers / educators / mentors / spiritual masters. He asks it gaggely, "How do we talk about the books I've read?" And I add: "If I read them", because in postmodernism, not even the consumer literature is read [1].

The libraries would still have some old, modern, up-to-date, contemporary books, though under the governments after 1990, the book purchase benefited from money on the staples. Still bad is the "chapter" of research, social sciences, humanistic-spiritual, criticism and literature theory. But - I have recently learned, even if new titles were bought, the deposits and the associated spaces became inconclusive as they were pounded to refusal.

I struggled, unpleasantly, with the absence of specialized books, high academic papers, which you can cite with undue confidence. Pirated print jam libraries without prefixes, cvvs, bibliographic data, footnotes, critical apparatus, introductory studies, sessions, etc. Such a crisis of values, such an escape from the editorial phenomenon, has long been seen in Romania (since the time of folk books translated into the abstract and spread by Anton Pann, Cilibi Moses or Badea Cârţan through modest fairs - nm).

So, to resume the question: "How do we talk about the books we read?" as schoolchildren / students; as instructors and informants / mentors and educators, etc. In the pedagogical terms of small and medium schooling, talking about a book supposes communicating with it and about it. Simple and yet complicated, right? For this is the oral intervention in the reply, the written comment and possibly - why not? - even published in a school magazine or in

any local publication, with an emphasis on creative locality / creative glocalism.

Reading - to begin with this imperative - and especially the re-reading as the first step to criticism - forces the little reader to reflect on the internalized constraints such as the obligation to read "canonical texts" possibly entirely to be able to hold a speech on the book you went through, as Klaus Johannis used to say "step by step" [2], row by row, page-by-page, chapter by chapter, in a convenient rythm.

This typological triad of constraints is unavoidable in the instructive-educational environment, in the learning process, with the didactic-metodical support of the book in the generous context of the children's literature.

Why would anyone read, somewhere, a book, especially one at the teacher's urge / command? To make an overview that is not limited - if possible - to placing a book in the library, but forcing its axiological resentment. This is what Lucian Boia demonstrates, eloquently, credibly, with unsubstantiated arguments, in his "monograph" "Jules Verne" [3].

Mr. Teste's initial aversion to culture is a symptom: how did your "mentorial" teacher succeed in transforming it - seemingly miraculously - into the pleasure of reading and especially of making the first steps which are shy, timid in the beginning, "to a poetics of re) reading "[4]?

The mentor - possibly the initiated master - will resort to the (trans) pedagogical effort (analogical of course - see Ion Lotreanu: Sovereign Analogy) to a Valerian definition by virtue of which the work is - I quote - "the product of a creative process that develops in him, but who transcends it and which it is abusive reduced to the author"[5].

An applied pedagogy of the children's literature reflects, in class, an efficient and creative methodological approach: where attention focuses on the inherent fabric of the inextricable fabric of the "unsubstantiated" text itself, of having internal and external pedagogical valences.

Hermeneutically speaking, in Greek paid = child, agoge = leading, paidagoia = leading the child. In the ancient tradition, paedagogus was the slave designated to take the child to / and take him from school. Today, Sorin Cristea assures us - pedagogy counts as the fundamental science of education and it studies education at a global and profound level.

As far as I am concerned, I assimilated the idea / and theme / that a pedagogy applied to education strictly on the level of the literature for children (including childhood) and childhood (as an ingenuous age, not yet totally unredeemed by the sacred area of paradise - nm) has become a definite imperative.

By acting in the direction of the applied research, we have carried out for one year an investigative activity which, through the use of laws, principles, theories, methodologies – generally speaking, it has solved practical problems of the methodological field. We have not resisted the temptation of correlative research (the action of highlighting the intensity of the relationship between two or more distinct variables) on the one hand and documentary research on the other, by collecting and organizing / structuring information about the field of the literature for children and the issues raised by it [6].

Creanguta Oprea pleads for the interactive and creative learning and training necessary for the creative man's formation, the constructor of ideas, based on creative thinking and imagination. In this context, emphasis should be put on

self-learning, research-discovery; favouring investigative-inventive-innovative attitude and spirit.

Thus, learning efficiency has its methods verified on the road from theory to practice [7].

2. Contents of literary theory

Of course, the literature for children - but also that of childhood or the one written by the children themselves - benefit from an applied pedagogy, but not always at hand.

I begin this motivation of opting for the seemingly double theme with René Descartes's statement about the practical philosophy by which - I quote - "to know even the different skills of our craftsmen distinctly"; we can apply them equally to all uses to which they are properly subjected; so we become as the "masters or possessors of nature" (Descartes, 1996, 73).

Written otherwise, the nature of the child is hard to decode, to interpret, to use efficiently and creatively. How does the child's nature become a creative act? Through what elements taken from as many pedagogies as possible? "What are the conditions in which thinking acquires independence and autonomy?" (Claret, 1982, 32).

But what is Immanuel Kant's interest in applied pedagogy? What about education, instruction? The great philosopher defines man as a result of education. "He is nothing but what education does in him" (Kant, 2002, 17) but also according to "natural dispositions". Immanuel Kant equates instruction with the culture itself through discipline. "The educator," says Kant imperturbably, "conceals the great mystery of the perfection of human nature" (Kant, 2002, 18). But he also warns us that the educational act should be given "a proper form". The philosopher pleads for education as an art and synonymizes the art of education with pedagogical art; this must become a study, and more so, "the mechanism in pedagogical art must be transformed into science" (Kant, 2002, 21), in "systematic endeavour".

A Kantian principle of pedagogical art is still valid today: "Children should be educated not in accordance with the present state, but with the better, possibly future, state of the human genre" (Kant, 2002, ibidem). Kant's anticipated science is "learning science, from theory to practice" (Negreţ-Dobridor, Pânişoară, 2008, 11-12) is a (meta) pedagogical "mathematics".

Dorina Sălăvăstru approaches the motivation in the learning act in tandem with the creativity of the students. The dual character of motivation - intrinsic and extrinsic - is also valid in applied pedagogy for the children's literature. The intrinsic motivation stems from the attractiveness of the intended purpose. "The intrinsically motivated learning action is supported by an inner need for knowledge, passion for a certain field, and the pleasure of learning" (Salavas, 2004, 84).

As for creativity (see Latin creation = conception, creation, birth), it replaces the oldest innovative spirit, inventiveness, talent. But the process of creation cannot be separated from the creative personality. There have also been found methods of cultivating creativity: brainstorming, sinectic, 6-3-5 method, Phillips 6-6 method, panel discussion; "Creative problem solving" (CPS).

But the Greek poetry translates through doing and / or saying to do. A literary work for children is primarily composed of the message production process (the poetic level), which includes all sociological, psychological, historical, technical determinations etc. which can

explain why the message is what it is and not something else. Then the poetic level: the opera as such, which the Latin people called poetic poetry. Then the estetic (aesthetic) level that designates the process of perceiving and receiving the message.

Paul Valéry transcribes these levels as it follows:

1. the level of production of the work;

2. the level of the work as such, as an object to be consumed;

3. the level at which the product object being consumed is consumed (Mavrodin, 1982, 24).

The literature for children has the following literary theory contents as a reflection of a homogeneous sphere from a pedagogical and methodological point of view:

- literary - title, author;
- literary text - message;
- epic text, in prose or lyrics;
- action - spatio-temporal landmarks;
- topic - grading / logical sequence of episodes (subject moments);
- episode correspondence of the action - image;
- image correspondence - replica of the character, episode of the action - replica of the character;
- character - literary - typology, physical / moral portrait;
- the dialogue text;
- the narrative text;
- the descriptive text;
- the monologue text;
- the fairy tale, sketch, storytelling;
- the fabula, legend, anecdote;
- the lyric text in lyrics;
- the landscape lyric for children;
- the portrait lyrics for children;
- the contextual lyrics (Christmas, Easter, 1 March, 8 March, 1 June, 24 January, 1 December, 23 August, etc.)
- the correspondant paintings (of landscape / contextual / portrait lyric) - images;
- the verse - rhyme, musicality;
- the pastel as a species of the lyrical genre;
- the folklore of children;
- the riddle, the proverb, the sallow;
- the communication about the literary text: story, reprint, presentation of the character (eventually drawn, painted, virtualized, filmed etc.);
- the imagistic communication: created stories, built rhymes;
- the functional communication: letter, invitation, greeting card (content, approaches in several activities: plastic education, musical education, practical activities), etc. (Hobjil, 2008, 76-77).

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