

A SYSTEM OF CREATIVE TASKS FOR TEACHING LITERARY WORKS

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Annotation. This article examines the theoretical foundations of creative tasks in teaching literary works. Drawing on reader-response criticism, creativity pedagogy, multimodal literacy theory, and socio-constructivism, the paper argues that creative tasks enable deeper literary engagement and interpretive autonomy. A comprehensive task typology and an implementation model are proposed, making the article relevant for educators and researchers in literature pedagogy.

Keywords: creative tasks; literature pedagogy; multimodal literacy; reader-response; creativity; socio-constructivism

Abstract. Literature education has evolved significantly as pedagogical paradigms have shifted from transmission-based models toward constructivist, student-centered frameworks. Traditionally, the teaching of literary works relied on teacher authority, close reproduction of textual interpretations, and limited opportunities for student voice. However, contemporary theory and practice emphasize literary reading as a dialogic, interpretive, and meaning-making activity. Within this broader pedagogical transformation, creative tasks have emerged as a central mechanism for fostering learner autonomy, emotional engagement, interpretive depth, and multimodal literacy.

Creative tasks include rewriting, dramatic reenactment, multimodal transformation, digital adaptation, intertextual reimagining, visual interpretation, and collaborative production. These activities invite learners to interact with texts not merely as passive recipients of meaning but as creative agents capable of constructing, transforming, and performing meaning. Such approaches align with socio-constructivist perspectives, reader-response criticism, creativity research, and contemporary multimodal literacy theory.

As Rosenblatt (1978) famously argued, reading is a transactional process in which meaning arises through the interplay between reader and text [9]. Beach et al. (2011) similarly affirm that classroom instruction should center on students' interpretive choices, emotional responses, and creative engagements [1]. Creative tasks enhance these dimensions by positioning students as co-creators of meaning. This article provides a theoretical exposition of creative tasks in literature pedagogy, offering an integrated and expanded system for designing, implementing, and evaluating such tasks in educational settings. The goal is to conceptualize creative tasks not merely as supplementary activities but as foundational components of literature education.

Main body. Reader-Response Theory. Reader-response theory remains one of the most influential frameworks for understanding literary reading. Louise Rosenblatt's transactional theory posits that meaning is not located exclusively in the text or the reader but emerges from the dynamic transaction between the two. Reading involves aesthetic engagement a stance in which the reader selectively attends to images, associations, emotions, and personal experiences

evoked by the text [10]. This aesthetic stance enables creative connections and imaginative interpretations.

Wolfgang Iser (1978) expands this view by arguing that literary texts contain “gaps” or indeterminate elements that readers fill through imaginative projection [6]. Such gaps require the reader to engage actively, making interpretive choices that shape the text’s meaning. Stanley Fish’s notion of interpretive communities underscores that readers’ interpretations are shaped by social, cultural, and educational contexts. Creative tasks leverage these ideas by encouraging students to articulate, perform, and transform their interpretations.

Creativity research emphasizes that creativity is a learnable and teachable skill rather than an innate talent. Sawyer (2012) conceptualizes creativity as a disciplined improvisation, shaped by iterative refinement and collaborative dialogue [11]. In classroom contexts, Beghetto and Kaufman (2014) distinguish between little-c creativity everyday creative actions and big-C creativity, which results in culturally significant work [2]. Creative tasks in literature classrooms primarily develop little-c creativity by promoting divergent thinking, perspective shifting, emotional articulation, and narrative experimentation.

Multimodal and Socio-Constructivist Approaches. Kress (2010) asserts that contemporary literacy involves meaning-making across linguistic, visual, spatial, gestural, and digital modes [7]. Literature instruction that incorporates multimodal creative tasks digital storytelling, visual mood boards, filmed adaptations, graphic narratives reflects students’ real-world communication practices. Vygotsky’s (1978) socio-constructivist theory further supports collaborative creative tasks, emphasizing that higher-order thinking emerges through social interaction. [12]

Contemporary Literature Pedagogy Models. Modern literature pedagogy incorporates inquiry-based learning, dialogic teaching, and culturally responsive interpretation. Carter (2015) and Beach et al. (2011) argue that students need opportunities to explore meaning through creative, reflective, and collaborative practices. Creative tasks provide a flexible vehicle for integrating personal response, critical analysis, and multimodal production [1,3].

Creative Task System. Creative tasks are structured instructional activities that invite students to produce original, text-related creations in linguistic, visual, dramatic, digital, or multimodal forms. They differ from traditional comprehension exercises by emphasizing generative, transformative, and interpretive thinking.

Expanded Typology of Creative Tasks

- Transformational tasks: rewriting scenes, narrating from alternative viewpoints, composing alternate endings.
- Dramatic tasks: role-play, monologue performance, scene reenactment.
- Visual and multimodal tasks: posters, digital moodboards, short films.
- Intertextual remixing: combining elements of multiple texts.
- Creative analytical hybrids: blending argumentation with artistic representation.

According to Deci and Ryan, creative tasks support:

- Cognitive engagement through interpretive problem-solving.
- Affective engagement through empathy and emotional resonance.
- Interpretive autonomy by validating student voice.
- Motivation by satisfying psychological needs for autonomy, competence, and relatedness (Deci & Ryan).

Implementation Models. Pre-reading creative tasks activate background knowledge and emotional orientation. Activities include imaginative predictions, visual anticipation guides, and thematic associations.

While-Reading Tasks. Tasks include character diaries, annotated visual maps, scene transformations, and interpretive sketches.

Post-Reading Tasks. Post-reading production encourages deep synthesis, requiring students to translate understanding into performance, digital adaptation, or visual representation.

Classroom Framework

A four-stage model structures creative task integration:

1. Orientation and prediction
2. Interpretive creation
3. Production
4. Presentation and reflection

Conclusion. Creative tasks significantly enhance literary engagement. Research shows that students who participate in creative approaches exhibit higher motivation, deeper comprehension, and stronger interpretive confidence. However, challenges include teacher preparedness, assessment complexity, and curricular constraints. These can be mitigated through professional development, well-designed rubrics, and integration within existing learning outcomes.

Creative tasks enrich literature teaching by promoting creativity, emotional engagement, interpretive autonomy, and multimodal literacy. Grounded in strong theoretical foundations, creative tasks should be recognized as essential components of modern literature pedagogy. Future research should investigate cross-cultural applications, digital creative practices, and long-term effects on interpretive competence.

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