The Impact of Philosophical Literary Stories in the Development of Creativity in Relation to Nature Protection and Sustainable Development

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Abstract

Aim. The paper is focused on the area of philosophical literary stories included in the educational programme Philosophy for Children. The paper aims to identify, reflect and analyse the categories of creative thinking in such stories.

Methods. The main method through which we deal with categories of creative thinking is represented by the interpretation of the literary text in several philosophical stories. An additional method is the analysis of documents – individual books containing philosophical literary stories.

Results. The analysis of several stories shows that creative thinking in philosophical literary stories is identified in the categories of imagination, applicability, originality, surprise, experimentation, encouragement of the creativity of others and imaginativeness. The major characters are using original solutions to problems, they are able to apply the solved problem to a new situation, ask questions and their thought processes are often surprising. Problematic to determine is the category of imagination, with which the character can think about a possible world or problem solving.

Conclusion. In contrast to the classical aesthetic literary text, this specific type of text brings the reader model solutions to many problems of everyday life. The focus of the Philosophy for Children can also aim at ecological and environmental issues and individual participants in the community of inquiry are thus encouraged to stimulate their creativity in the field of nature protection and sustainable development from an early age.

Keywords: Philosophy for Children, philosophical literary story, creative thinking, sustainable development in education

Introduction

The motive for the construction of the Philosophy for Children programme by Matthew Lipman (1923 – 2010) in the 1970s was to reflect the inadequacies in thinking (low quality of logical thinking and argumentation reflected in speech and writing) of the author's university students at the University of Montclaire. According to Lipman, it is too late to significantly improve the level of thinking during adolescence (Lipman, 2003). This led the author of the programme to find that the inclusion of elements of logic through philosophical questions and discussion at an early age could help improve the level of thinking in the next stages of education. Lipman inspired other professionals who understood the meaning in introducing philosophy to schools. In their active work on developing the programme, they promoted the idea of a philosophy useful to anyone, not a philosophy limited to university and academic life. By combining knowledge primarily from philosophical, psychological, pedagogical theories and concepts with literature, Lipman created a philosophical story providing a compelling stimulus for discussion, the nature and methodology of which supports the development of skills contained in so-called critical, creative, and caring thinking. By the development of the programme, great credit among Lipman's colleagues belongs to Ann Margaret Sharp (1942 – 2010), who managed to successfully apply the Philosophy for Children in pre-primary and primary education. The main pillars cover reading of a literary story, formulation of questions, discussion according to defined rules and educational activities (Grigg & Lewis, 2019).

During application of the methods of this programme, the activities are led by the group leader – a facilitator, whose task is to guide and facilitate the progress of the group – the community of inquiry. Individual members interact with other members of the group to find answers on philosophical questions. A philosophical question is a question containing ambiguity and encourages active discussion. This discussion has a social dimension; it is about solving problems by mutual efforts. Pupils (or children, students, etc.) are invited through the discussion by the facilitator to respond to what they have read or heard. It is possible to include literary stories and philosophical questions to address global issues, and in this regard we choose Neus Evans' words that teachers are major players in the development of future citizens who have the knowledge, understanding, skills, and values to react to existential threats such as climate change, land degradation, sea level rise, population growth (Evans, 2020). Suzanne van der Beek and Charlotte Lehmann (2022) deal with the issue of environmental texts, they claim that discussions on climate change often involve reflections on moral

responsibility. Although the authors deal with the issue of ecological texts typical of the Dutch environment, we can follow this concept with the Philosophy for Children programme, because its focus is also on the issue of moral reasoning and can be linked to issues focused on nature protection and sustainable forms of living.

CREATIVE THINKING AND LITERATURE

In the philosophical discussions (according to the methods of Philosophy for Children), there are components of creativity. Those components are the examination of a problem from several perspectives, the search for several possibilities for solving problems and the search for connections between them. Divergent thinking is related to this. The activities of this programme often encourage the creation of analogies, metaphors, non--traditionality; production of original solutions is appreciated. In this simplified description of the Philosophy for Children we can find similarities with critical thinking. Critical thinking is closely linked to creativity, which covers the creative dimension of thinking (it is mainly the production of ideas). Lipman et al. (1980) also link creative thinking with the critical, and they state that if someone wants to be critical, they must also try to offer something new and better, which characterises the dimension of creativity. According to these authors, the dialogue in the group brings positive and constructive ideas. Helena Zbudilova (2013) describes a critical thinker as a person, who collects, analyses, evaluates, examines, and distinguishes between the facts and opinions. This author claims that a creative thinker comes up with an idea, evaluates the problem from several perspectives and brings an innovative solution of the problem. Creativity is captured by a variety of characteristics, such as openness of mind, curiosity, self--confidence, independence, and inner motivation. For several reasons, we cannot always completely separate creative and critical thinking. A more exact distinction between critical and creative thinking is given by Jean Marrapodi (2003), who understands creative thinking as a result and, on the contrary, critical thinking as a process. Lipman (2003) understands critical thinking as self-correcting, while creative thinking as self-transcending.

Laurance Splitter and Sharp (1995) assess that the Philosophy for Children programme supports logical thinking through creative activity and, conversely, creativity is supported with the development of logical activity. They add that the programme is complemented by various types of creative play activities: games, dramatisation, puppetry, and other art forms. These authors describe creative thinking as new ideas and solutions to problems. Creative thinking is guided more by the quality of the context in which it takes place, than by strict adherence to rules or criteria. A creative thinker can intentionally break the rules of logic and grammar, because he is trying to create a new perspective. An important tool for distinguishing critical

thinking from creative thinking can be Lipman's idea (2003) that the creative thinker seeks an ingenious solution to the problem, while the critical thinker seeks any solution. Creative thinking is also about creating new perspectives. Creativity is observable all around, and it is in each of us, to different degrees. However, if we focus on creativity in the literature, we are primarily concerned with exploring the verbal form of creative thinking. Reading itself can be considered as a creative act, since the book supports the reader's imagination (Hroncova, 2018). Imagination is supported not only by philosophical stories written for the needs of Philosophy for Children, but also by other books with literary stories. However, the aim of the authors of philosophical literary stories is to write such works of art that will support children's imagination as much as possible (Lipman et al., 1980,). After reading a literary story, it is possible to give children the opportunity to create something new, unusual, through discussion, drawing, role-playing and so on (Grigg, Lewis, 2019). Similar to critical thinking, we formulate categories of creative thinking that can be captured in a literary story. We characterise them primarily by dividing creative thinking according to Lipman (2003). This division is also related to other approaches to creativity. In studies dealing with the topic of creativity, for example components of creative thinking by Ellis Paul Torrance are known – e.g., originality, fluency, flexibility, elaboration (Torrance, 1974).

Categories of Creative Thinking Potentially Observable in a Philosophical Literary Story

Originality: It is a way of thinking that no one has come up with so far, but originality alone is not enough to evaluate creative thinking. Some ideas can be really innovative, but also bizarre and unwise. In the literary story, however, we can focus on unique statements, unusual ways or procedures of problem solving.

Applicability: Applicability or elaboration is a way of thinking that we can successfully apply in different situations and to different problems.

Imagination: Imagination is thinking about a possible world or parts of worlds. Lipman (2003) draws attention to the balance between preserving reality and fantasy. In more detail, the idea is characterised as the moment of existence of content in the memory of an individual who can recall this content and respond to it (Slavik, 2013).

Independence: Those who think creatively, think for themselves and will not be drawn by the crowd to its way of thinking. According to Lipman, such people tend to ask questions where others would not have thought of it, or where others would continue complacently. When those who think in a creative way have to answer, they do not do so mechanically and thoughtlessly.

Experimentation: Creative thinking is not determined by rules, but by hypotheses that can be in the initial stage. These are provisional plans and proposals for further actions. Creative thinking involves constant testing of

ideas. Amy Whitaker (2017) states that creative thinking allows us to make a mistake or to fail. Thanks to it, we move forward, because we ask ourselves big, wild, important questions, whether it is possible or not to answer them. In philosophy, according to Splitter and Sharp (1995, p. 167), the questions "What if…. (was everything blue?, for example)" and "Is it possible… (that there would be, for example, a mountain of which half is on the Earth and the other half on the Moon?"). Arising from the abovementioned, it is possible to look for components of experimentation in literary texts.

Amazement: The sense of originality lies in its consequences, which includes the amazement/surprise. Originality is not only new, but also refreshing.

Encouraging the creativity of others: Creative thinking does not only have to awaken in others a certain form of satisfaction, pleasure, and joy, but for some it can also support their own creativity. However, this should be understood with caution, because sometimes it can dampen creativity, as Lipman offers the following example: A teacher who thinks creatively is a very good role model for his students. However, if the teacher really cares about encouraging students to think creatively, he or she creates situations, which students deal with on their own.

Figure 1.
Categories of Creative Thinking Potentially Observable in a Philosophical Literary Story
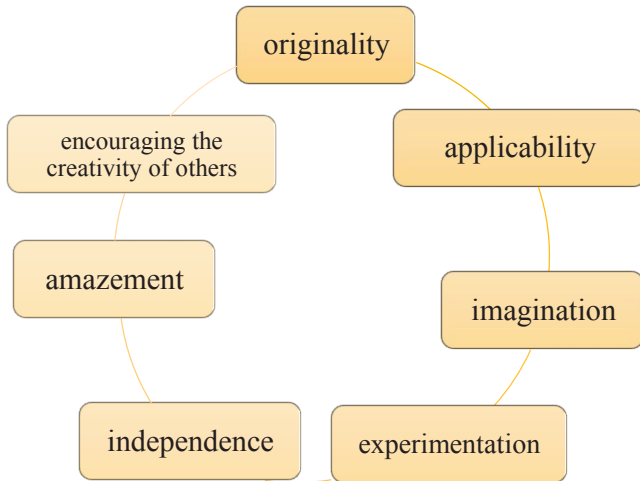
Source. Own research.

Splitter and Sharp (1995) define a creative thinker who is not so preoc-cupied with self-correction (component of critical thinking), which can be perceived as an attempt to approach the "truth", but by self-expression and overcoming the boundaries. According to the authors, self-thinking chil-

dren value logical and conceptual thinking, but they also enjoy speculation, invention, discovery, and wonder. These authors emphasise that creative thinking is included in every step of philosophical research (in discussion): whenever the community takes a step back to think about its own practices, so it does as an artist who takes a step back to review his work.

Materials and Methods

Arising from the abovementioned, philosophical literary stories intended for the child reader are a special type of text containing philosophical elements and are generally characterised by simplicity in terms of the theme, content, and language. This type of text has a significant educational function because readers can relatively easily identify themselves with the characters. The aesthetic function of philosophical literary texts is qualitatively lower than classical fiction stories. We have not found any relevant research on the elements of creative thinking in philosophical literary stories. The examination of philosophical literary stories as a partial area of Philosophy for Children could be beneficial due to the deepening of the research side of this programme and the improvement of its implementation in educational practice. We prepare the analysis and interpretation of data through a qualitative approach. Quantitative research could be useful, for example, in comparing the multiplicity of elements of creative thinking in literary stories. David Silverman (2011) argues that written texts capture the linguistic nature of qualitative data. According to this author it could appear that it would be better to hand over the text analysis to the literary science and critics; however, in many cases, the text analysis brings useful findings. We ask the research question: What categories of creative thinking can be reflected in philosophical literary stories? Then we derive the research goal: To reflect and analyse on the categories of creative thinking in selected philosophical literary stories.

Interpretation of the Artistic Text

Vladimir Chrz (2013) describes interpretation of the artistic text as extended understanding, "unrolling of the wound-up", "answering the unanswered". The interpretation of a literary text is a method depending on the perception of the interpreting researcher; therefore, it is necessary to avoid any possible "under-interpretation" (non-displaying the literary text key elements with regard to the topic) or "overinterpretation" (displaying the text elements not resulting from the text). The following chapter includes characteristics and interpretation of several texts aimed at pre-school age, younger school age, middle school age and older school age. With regard to research goals, we choose an interpretation focusing on elements that can be described as categories of creative thinking in a literary text.

Document Analysis

An additional method is the analysis of documents - in this case, the analysis of individual books containing philosophical literary stories. Jane O'Connor (2019) describes the analysis of documents as a form of analysis using written texts as a source of data. It is included as a method for social and educational context. We understand the method of document analysis as an opportunity to look into several aspects of the application of the programme. The document analysis in the pedagogical sciences mainly includes the analysis of school documents, but in our case, it is an analysis of philosophical literary stories. In this type of analysis, we will not count the number of cases falling under each specific category, although even this may be a method applicable to this nature of research. The research sample is represented by a group of stories used in practical part of the Philosophy for Children. We would like to draw attention to the fact that the facilitator has a free choice in the selection of a literary story as a subject of reading and further discussion. It considers literacy competence and maturity of educating people. Respecting compliance of the defined extent of stories, we hereby include several well-known philosophical literary stories. The above introduced categories potentially observable in a philosophical literary story are subject to the interpretation of an artistic text, through which we can reveal the deeper meanings and functions of the text by focusing on a specific topic. In the following chapter, we present the characteristics and interpretation of several stories designed for preschool and early school age, middle school age and older school age.

Findings and Analysis

Creative Thinking in the Philosophical Literary Story – **The Doll Hospital (Sharp, 1998)**

When interpreting literary stories, we focus on the categories of creative thinking. The given categories are elaborated in the subchapter "Categories of Creative Thinking Potentially Observable in a Philosophical Literary Story". They result from our previous experience with the Philosophy for Children programme in the combination with knowledge mainly from pedagogy and literary science. We do not rule out the identification of other categories characteristic for creative thinking in the interpretation. The Doll Hospital (1998) is primarily aimed at preschool age. However, it may be very useful to use it for primary school students. The book was written by Sharp, the co-founder of Philosophy for Children. The content of the book can also attract adult readers. There are the concepts of truth, as well as hope, and empathy. There are issues of friendship, the difference between toys and people, or good and evil. The methodological guide to this book is called Making Sense of My World, and it focuses on the categories of good, beauty, truth, reality, identity. Sharp (2000) presents the idea that

the philosophy with children should represent a source of fun. After some time, the reader philosophising with children should observe a significant change - the fact that the children grow and move forward with his/her assistance. Moreover, he may find out that by the way of creative leading of the community of inquiry, he helped children / pupils and also himself. He may also find out how much a person may get through common thinking on apparently simple things of our everyday life.

The main character of the book in Slovak language is called Sasha (Saša). This name is an abbreviated form for Alexandra or Alexander. Despite the fact that Sasha is more a girl's name, in this story it stands for a boy's name. Some readers may be surprised by the author's selection of a name for a boy. However, this first moment may be the subject of philosophical discussion, which may focus, for example, on the reasons or the rules of name selection. There is a very unusual beginning of the story: "Every child has a doll. I do. Do you have a doll? Is it a boy or a girl doll?" (Sharp, 1998, p. 14). Sasha, the narrator, suggests in the following sentences to call all toys as dolls: "Maybe you have a fluffy toy – a teddy bear, for example. Maybe it is not a doll, but you treat it like a doll anyway. So, what if we called all those toys dolls?" (Sharp, 1998, pp. 14-15). The child reader may or may not accept his generalising approach, but it may be a moment raising later discussion. Sasha continues the story by formulating an idea: "What if each of you brought your own doll? We can all talk about them. And there will be twice as many of us than now." (Sharp, 1998, p. 15). We present *the idea* in the categories of creative thinking. This passage can be considered as a marginal manifestation of creative thinking, which can be the subject of reflection on the difference between a doll/toy and a person. Whether the idea is valuable and can only be assessed in the discussion with children. The story goes on by the main characters' encouraging the reader to imagine (category of creative thinking): "And mom says some adults even collect dolls and store them in glass cabinets. Can you imagine that?" (Sharp, 1998, p. 15).

Many of the tasks in the methodological manual are linked to the development of creativity. We cite, for example, the part, in which the facilitator leads the children to think about natural phenomena that are not humans and animals: forests, rivers, ponds, oceans. Should these things be treated as living organisms, or are they primarily intended as tools to serve human needs? It is likely that the group will agree that we should treat them with respect. In this case, children can create possible solutions to environmental issues on their own (Making Sense of My World, 1999).

Table 1

Categories of Creative Thinking in the Philosophical Literary Story – The Doll Hospital (Sharp, 1998)

Originality	In the first chapter, we examine the original approach in the description of the doll by the main character: "Sometimes it seems to me that he looks like he's made of three big stones stacked on top of each other. But it is not. It is much more than just a cotton fabric and plastic. I'm also much more than just bones and skin." (Sharp, 1998, p. 15).
Imaginativeness	We think about the possible world in many sections, for example: "And my mom says that some adults even collect dolls and store them in glass cabinets. Can you imagine that?" (Sharp, 1998, p. 14). The main character encourages the reader to imagine adults collecting dolls.
Experimentation	Experimentation takes place in a dialogue, where Kate says that there is no difference between the words nice, beautiful, and great. However, Saša thinks and says: "Kate, what if beautiful has something to do with what is on the person from the outside, and great has something to do with what is inside?" (Sharp, 1998, p. 26).
Independence	In this story, the characters show their independence by frequently asking questions, such as: "What´s the difference between nice, beautiful and great?" or "Have you ever thought about where your doll comes from?". The questions stem from the main character's curiosity. (Sharp, 1998, p. 18).
Amazement	When discussing that someone is nice and at the same time a good person, one character presents his experience, which is surprising for the children: „Someone can look nice," Vanesa said quietly, „but he doesn't have to be a good person at all. I used to meet a lady. She was really beautiful. But once, when no one was with us, she was very bad at me, and since then I don't think she's beautiful anymore." (Sharp, 1998, p. 26).
Encouraging the creativity of others	The creativity of the main characters is encouraged by the teacher (another character) by creating opportunities to express ideas and solve problems, such as „I thought we could talk about our toys today" or „Why do you think your toy is nice?" (Sharp, 1998, p. 25).
Applicability	The main characters applied their findings from the dialogue in some situations: Sasha borrowed Kate's doll without a permission and Kate was frightened that her doll was lost. Sasha thinks: "We talked about someone not being nice when they do bad things. Maybe I should confess to Kate and tell her I'm sorry. I probably didn't treat her nicely and I broke both rules of our teacher: To treat others politely and to always tell the truth." (Sharp, 1998, p. 26).

Source. Own research.

Creative Thinking in a Philosophical Literary Story **– Harry Stottlemeier´s Discovery (Lipman, 1982)**

This story is intended for pupils aged approximately 11-14. From the title, it appears that the story is a certain discovery, a finding that the reader has probably not yet encountered (this could be also considered as a category of creative thinking). The storyline begins in the classroom. Harry was carried away by his imagination in a science class after teacher Mr. Bradley talked about the solar system. Subsequently, he cannot answer the teacher's question: "What is it that has a long tail, and revolves about the Sun once every 77 years?" (Lipman, 1982, p. 52).

Harry knew that he only had a moment to answer, but still enough time to come up with something: "All the planets revolve about the Sun - he recalled Mr. Bradley saying. And this thing with the tail, whatever it was, also goes around the Sun. Could it not be a planet?", "A planet?" (Lipman, 1982, pp. 52-53). He replied uncertainly. Harry's tip was incorrect and then he blamed himself for the mistake. If he was careful, he would know that what the teacher was asking was Halley's Comet. Harry thinks: "It's true that comets orbit the Sun just like planets, but they're definitely not planets" (Lipman, 1982, pp. 52-53).

On the way home, Harry is bothered that he did not answer correctly in the class, and he tries again to remember how he concluded that the answer is a planet. He says to himself: "All planets revolve around the Sun. Mr. Bradley had said, very distinctly, and this thing with the tail also revolved around the Sun, only, it was not a planet" (Lipman, 1982, p. 54). Harry then experiments:

So, there are things that revolve around the Sun that aren't planets, Harry thought. All planets revolve around the Sun, but not everything that revolves around the Sun is a planet. And in this he realised:

> Sentences cannot be reversed. If you put the last part of a sentence first, it will no longer be true. For example, take the sentence "All oaks are trees." If you turn it around, it becomes "All trees are oaks". But that's false. Now, it's true that "All planets revolve around the Sun". But if you turn the sentence around and say that 'all things that revolve about the sun are planets', then it's no longer true - it's false! (Lipman, 1982, p. 54).

Harry was so fascinated by this sentence play that he continued his experiment: 'All cucumbers are vegetables.' The reverse sentence, of course, did not fit: 'All vegetables are cucumbers.' It is obvious! Harry was overjoyed at his discovery. (Lipman, 1982, p. 54).

He said it was a pity he didn't know it in the morning. But his joy at his own discovery is thwarted by Lisa. She is his friend and classmate. When Lisa arrives, Harry tells her from a distance that he has discovered something amusing: "If you turn the end and the beginning in a sentence, the sentence will no longer be true!" (Lipman, 1982, p. 54). He then asks Lisa to tell him any sentence. Harry explains, "Just any sentence that includes two kinds of things: a dog and a cat, ice cream and food, or astronauts and

ordinary people" (Lipman, 1982, p. 54). Lisa replied, "No eagle is a lion." (Lipman, 1982, p. 54). Harry immediately overturns the sentence. No lion is an eagle. "He stops immediately afterwards - both sentences are true, which did not confirm the rule he had come up with before Lisa arrived. (Lipman, 1982, pp. 54-55). Harry was sorry he had failed for the second time that day. However, he appreciated that Lisa was not laughing at him and wanted to help him uncover this mistake. After a while, Harry described a few examples to Lisa that he tried: "I tried phrases like, 'All the planets revolve around the Sun.' and 'All the airplane models are toys.'" (Lipman, 1982, p. 55). Lisa comes up with a solution to the problem: "But my sentence was not like yours," Lisa replied. "Your sentences started with everyone, but none with my word." (Lipman, 1982, p. 55). Harry is pleased with Lisa's discovery, but this time he questions the finding: "But is it possible that the difference is in this?" (Lipman, 1982, p. 55). He decides to try a new rule on a few other sentences starting with none:

> If it's true that 'No submarine is a kangaroo' Harry started, what then, 'No kangaroo is a submarine?' 'It's true, too,' Lisa nodded. And if, 'No mosquito is a lollipop', it is also true that, 'No lollipop is a mosquito.'. (Lipman, 1982, p. 56)

The results are important for children. The solution to these sentences is considered important and meaningful. They are testing and exploring new statements with joy. The problem of truth is important to these characters. The story also offers a surprising bridge to a "real life" (category of creative thinking – applicability). If Harry and Lisa fail to infer that "All As are B" and that "All Bs are A", they will notice that some adults think the same, and these children do not consider the phenomenon to be correct. Harry comes home and his mom is talking to a neighbour in the kitchen. Harry hears their conversation:

> 'Imagine,' said Mrs. Opatrna, 'do you know Mrs. Bartosova? Every day I see her walking into the store on the corner selling alcohol. It is horrible to see those unfortunates who have fallen into drinking. He also goes there every day. So, I'm saying, do you understand if Mrs. Bartos ...' 'That she would have a drinking problem, too?' Harry's mother asked in disbelief. The neighbour nodded. But Harry realised, 'Mrs. Opatrna,' he said, 'even if everyone who has a drinking problem goes to the store on the corner, that doesn't mean everyone who goes there has a drinking problem.' Harry's mom warned him that it wasn´t his concern, but Harry could see in her face that what he had said cheered her. (Lipman, 1982, pp. 57-58)

This story is a process of blending different perspectives and approaches to thinking and can also be an example for pupils who have difficulty forming their own opinions. By reading this story, they can realise that it is important for them to understand the world, others, and themselves better. The events that followed Harry's mistake are examples of how children can acquire the ability to think and act independently. The story encourages the search for solutions, arguments, highlights the development of alterna-

tive ways of thinking and imagination, and shows how children learn from each other (Lipman et al., 1980). Lipman et al. (1980) comment on the first chapter of Harry Stottlemeier's Discovery that in real life discussion, it is unlikely to adopt strict rules of logic and sentence formation as in the case of main characters, but to deal with logic at least in the text equips readers with tools to extract the exact meanings from what has been read.

Table 2
Categories of Creative Thinking in the Philosophical Literary story – Harry Stottlemeier´s Discovery (Lipman, 1982)

Originality	The originality of the story is in the unusual nature of the problem, how the main character thinks in a way that is not common.
Applicability	The moment of bridging the discovery into a new situation is described in the text of the interpretation above. Harry warns his neighbour that her thinking is wrong as soon as she and Lisa discovered the reversal of the sentences.
Imaginativeness	In the text, we find only a part in connection with the imagination, when Harry lets himself be carried away by his imagination at the beginning of the chapter. However, we do not consider this part to be a sufficient category of creative thinking, because the text does not mention thinking about a possible world.
Independence	The characters Harry and Lisa confirm the independence of their thinking by frequently asking questions, curiosity, and the courage to look for solutions to problems. They address issues a significant proportion of people would not be interested in.
Experimentation	Harry tests a few sentences, and although he doesn't know yet that his hypotheses are inaccurate, he's happy with his discovery: „'So, there are things that revolve around the Sun, but they're not planets,' Harry thought. ,All the planets revolve around the Sun, but not all the things that orbit the Sun are planets, ,it will no longer be true!' ,All cucumbers are vegetables.' The reverse sentence, of course, did not fit." (Lipman, 1982, p. 54).
Amazement	The surprising moment is when Harry and Lisa come to the rule of flipping sentences: „´Well, really!´ Harry shouted. ´That's exactly it! If a true sentence begins with the word ´no´, then its reverse is also true. But if it begins with the word ´all´, then its reverse version is false." (Lipman, 1982, p. 57).
Encouraging the creativity of others	Harry and Lisa created an opportunity to present and test the truth of various statements.

Source. Own research.

Creative Thinking in a Philosophical Literary Story – **Lisa (1983)**
The book called *Lisa* is a sequel of the previous literary work. It is written for young readers of 12-14 years of age. The characters most often represent models of an adequate behaviour – they think critically, creatively

and caringly (Lipman et al., 1980). This story focuses on moral values reflection. It primarily deals with ethical and social issues like fairness, naturalism, falsehood and truth, basis, and rules of standards. The topics deal with children's rights, discrimination according to sex and the rights of animals. The methodical handbook of Lisa called Ethical Inquiry provides further possibilities to practice any possible moral issues which are formulated in various exercises and plans for discussions.

The central topic of the selected chapter handles the relation of people to animals. There are questions in the story, which concern rights: "Do you believe that animals have a right to live?" "Do children have rights?", "Do animals have rights?" (Lipman, 1983, p. 12). These questions are quite stimulating to be considered as philosophical ones. In their discussions, Lisa and her friends deal with the difference between killing of animals as a source of food and killing of animals just for fun or as a sport. Children in this story do not think about the fact that meat could contain important nutrients (this argument could be handled in a real discussion).

Table 3

Categories of Creative Thinking in the Philosophical Literary Story Lisa (Lipman, 1983)

Originality	Michal's statement (one of the characters) can be considered as a partially original idea: „Animals have the right to kill and eat us if they manage to catch us, and we have the right to kill and eat them - when we catch them." (Lipman, 1983, p. 17).
Imaginativeness	Imagination can be stimulated in the part where Harry and his father think about the possibility that people would not eat meat or limit its consumption.
Independence	The character's independent thinking is reflected in the questions they ask, such as, "What if it's wrong to kill animals just to eat them?" (Lipman, 1983, p. 17). We can link this category to the following category of experimentation.
Experimentation	Harry's idea of thinking about "Wouldn't it be better if people stopped eating meat?" (Lipman, 1983, p. 17) could be considered as the category of experimentation. He then suggests a possible solution: "Just grow more grain and vegetables" (Lipman, 1983, p. 17). However, this proposal rejects the procedure because it realises that applying this solution is not so simple in practice.
Amazement	We presented a relatively surprising and refreshing statement of the character in the category of originality: „Animals have the right to kill and eat us when they manage to catch us, and we have the right to kill and eat them - when we catch them" (Lipman, 1983, p. 19).
Applicability	A possible solution to the problem of killing animals for human consumption is Harry's idea that people would stop eating meat and grow more grain and vegetables instead. This idea proved to be ineffective in the story.

Source. Own research.

In the text, we do not identify the category of encouraging the creativity of others. We conclude that the categories of creative thinking observable in this story are similar and there is a thin line between them (for example, excerpts in the categories of independence, experimentation, amazement).

Conclusion

The analysis of philosophical literary stories shows that categories of creative thinking are present in the given stories, but not all predetermined categories occur in the selected stories. The chosen methods allowed us to examine more thoroughly the categories of the dimensions of thinking that could be overlooked in the ordinary reading of the stories. In the case of creative thinking, in the theoretical part, we present the categories that we can observe in the text. We present specific examples for individual literary stories in the section, where we interpret the story in literary terms. This research shows that creative thinking in philosophical literary stories is identified in the categories of originality, imagination, experimentation, applicability, surprise, encouragement of the creativity of others and imaginativeness. The characters use original solutions to problems, they can apply the solved problem to a new situation, ask questions and their thought processes are often surprising. Problematic to determine is the category of imagination, with which the character can think about a possible world or problem solving.

Through the activities of the Philosophy for Children (by reading stories, discussing, activities), we can also focus on values such as friendship, love, nature protection, health, freedom, peace, goodness and so on. From our experience with the programme in practice, we can say that the pupils discussed several topics related to nature and the environment - animal cruelty, animal protection, diseases, natural phenomena. The facilitator can include those stories that are related to the issues of forest, nature, and their protection. We emphasise that, in contrast to the classical text, this specific type of text brings the reader model solutions to many problems of everyday life. If teachers or educators want to include philosophical literary stories for the purpose of implementing the Philosophy for Children, it is necessary that they are thoroughly acquainted with the programme, and also know the methodology of working with stories. This paper can also inspire its readers to look at the programme from a new perspective or otherwise raise awareness of the programme's methods.

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mary education and the project UGA -V/2/2022 Forming pupil´s awareness of nature protection and a sustainable way of living in mother tongue teaching at primary school.

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