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Contemporary methods of language training against the background of the concept of language school work development

Part 2. Methods of teaching language skills

The purpose of the presentation of language proficiency methods is, as in the case of linguistic knowledge transfer, the ordering of existing methods. It can be assumed that their reminder and /or diagnosis will allow teachers to change in their own workshop or that the proposed statement will become the basis for other theoretical findings. These methods will be presented in analogy to the considerations given in the first part. Firstly, 1) the development of exercise in speaking and writing outline, then 2) the method of language skills educating and 3) the conclusions resulting from the review of the discussed methods.

Maria Nagajowa, who has devoted a lot of theoretical and practical publications to language education, at her work *Exercises in Speaking and Writing in Grades V-VIII of Primary School*, presented an outline of their development up to the modern times¹. The concept of 'speaking and writing exercises', which includes all activities aimed at improving the pupils linguistic competence, appeared in the post-World War II curricula, but the exercises themselves existed earlier. Among them, the longest tradition are stylistic exercises, also called literary. They were introduced to schools after the Stanislaw Konarski's reform. The students wrote forty papers per year (four in Polish) and letters written alternately in Polish and Latin. Moreover, they summarized the Ezop and La Fontaine's stories and, as a part of the rhetorical exercises, they practiced forms similar to today's essay. Since the activity of the National Education Commission, writing exercises have become an important part of the Polish language (the subject of teaching); On the speech exercises more attention was paid only at the beginning of the twentieth century².

By the turn of the nineteenth and twentieth centuries, the main way to develop a pupil's language was to write essays. It was imitative character and consisted in the repetition of

¹M. Nagajowa, *Ćwiczenia w mówieniu i pisaniu w klasach V-VIII szkoły podstawowej*, Warsaw 1977, pp.10-50.

²M. Nagajowa, *Ćwiczenia w mówieniu i pisaniu...*, p.10-21. The synthesized approach of the development of linguistic skills training will also be found in the Eugeniusz Cyniak's work *Rola ćwiczeń redakcyjnych w kształceniu sprawności językowej*, [in:] *Z dydaktyki języka ojczystego w szkole*, ed. S. Gala, Łódź 1996, pp.127-155. In the development of the training of language learners, reference is made to these works and to the author's own research.

someone's thoughts or way of writing regarded as a model. It was thought that this type of task also influenced the development of thinking and the way of student's speaking. This approach was caused by contemporary views of teaching, according to which the student was unable to creative work, because this was a domain of the adults' minds. Franciszek Próchnicki, for example, argued that pupils can not be required to write independently even in secondary schools. He thought that, reproductive stylistic exercises prepare for this³, and it can be applied to free reproduction only in the oldest classes (eg., students write their work on a given subject on the basis of the prepared by the teacher material), later, still independent (without giving materials) writing on a given topic⁴. The richness of vocabulary and phraseology in the pupils' linguistic resources was made by imitating the manner in which writers, whose language was considered as the model, had been imitated. The improvement of the student's style was to be done through reading and more or less precise writing for memory, excellent in terms of language fragments of the famous writers' works⁵. The nineteenth-century ways of teaching and developing the linguistic competence of the young generation were, as for their times, modern and well-suited to their role. People who graduated the high school used beautiful Polish and they were also able to formulate their thoughts precisely. The disadvantage of such an approach was, however, that - considering the subsequent research in the field of psychology and pedagogy - the failure to develop the child's psyche, needs and perceptions. This made his teaching difficult and boring: good results were generally achieved by individuals who were talented and determined; In the case of less capable students, they could be occupied with disproportionate effort.

As in the case of language learning, and in the development of teaching language skills methods, an important change occurred at the turn of the 19th and 20th centuries due to the appearance of new trends in psychology and pedagogy. Attention was paid to the individuality and freedom of the individual and to the free and unhindered activities of the child; They emphasized the need to respect the rights to freedom of development. It has been noted that the child's psyche is different from the adult psyche, and its development goes through stages to be considered, selecting the appropriate working methods and teaching materials. Radical change in teaching linguistic competence, as in the case of school learning goals inaugurated in 1908 the work *Currents in mother tongue teaching*⁶. Janina Mortkowiczowa and Aniela Szcówna commented on it about writing exercises. Their speech has caused great interest in the problem, contributing to the publication of this subject, and the development of methodology of speaking and writing exercises. The first one criticized the use a style imitation in the student linguistic development, writing according to a prescribed pattern, also drew attention to the need to evoke creative instinct, manifested by children⁷. In turn, A. Szcówna presented the methodological solutions of foreign didactics in the field of teaching linguistic competence. However, this problem was also taken up later⁸, but she emphasized, like Henryk Rowid⁹, the views of Polish teachers that corresponded to the latest methodological trends.

The achievements of Austrian, German and French didactics at that time influenced the development of Polish didactics in the field of exercise in speaking and writing.

³F. Próchnicki, *Wskazówki do nauki języka polskiego*, Lwów 1885, p.78.

⁴There, p. 82.

⁵S. Szober, *Zasady nauczania...*, pp.110-111.

⁶*Prądy w nauczaniu języka ojczystego*: a group work, ed. S. Szober, Warsaw 1908.

⁷J. Mortkowiczowa, *O wypracowaniach*, [in:] *Prądy w nauczaniu...*, pp. 140.

⁸S. Szcówna, *Metodyka wypracowań. Part. 1. Podstawy psychologiczne i historyczne, Part. 2. Zasady metodyczne i ich zastosowanie*, Warsaw 1919-1920.

⁹H. Rowid, *Z metodyki wypracowań pisemnych*, Lwów-Warsaw Poland 1920.

According to German, Polish methodologists have popularized German rules for writing free essays, which is what the child wants to write. This postulate greatly reduced the teacher's instructions on content, form, ready patterns (plans), and linguistic expression. Another rule drew attention to the need to include interests and experiences of the child in the essays' topics, and the next on respect for individuality of the style and student views (student errors were corrected by frequent exercise rather than deletions and corrections). It was recommended that the role of the teacher be limited to fostering students' initiative in place of the current imposition of solutions, demanding and criticizing¹⁰.

French methodologists generally agreed with German, but they left less by chance, recommending a teacher to keep a close eye on the development of the learner's language: work planning, control, and intervention. French methodology has adopted the principle of bringing pupils to a perfect mastery of the language and use it in order to exercise, called today propaedeutic. Here are some tips to prepare for writing essays: 1) Preparation of the essay through observation (also to develop the ability to observe), providing knowledge from various sources, using students' experiences and reflections; 2) development of the form and composition of the essay, including the following order of expression: description, story, story with description, conversation, letters and other useful forms, narrative with dialogue, descriptions of feelings and experiences, essays (reflection, reasoning with arguments; writing the essay should precede his plan); 3) preparation (collection) of language resources and finding the proper way of expressing the content of the essay; Various vocabulary exercises have been recommended for French methodologies enabling vocabulary enrichment: examining the meaning of words, comparing synonyms, gathering words, considering the meanings of the word in the word compound, different formulation of the same content. Another rule gave the teacher a leading role in the writing of essays: the formulation of the subject after checking and joint discussion with students and correct. The last principle behind the French methodology was the integration of particular Polish language teaching units (teaching grammar and orthography was supposed to be in connection with conducting exercises in writing essays)¹¹.

The beginning of the twentieth century brought the development of speech exercises, which was ruled by different laws than the writing ones. In the interwar years the work of such scholars and practitioners as (among others): Tadeusz Czapczyński, Jan Biliński, Juliusz Balicki, Franciszek Bielak, Jadwiga Dańcewiczowa, Henryk Gaertner, Władysław Szyszkowski, Aniela Szycówna They contributed to the development of methodology of writing and speaking at school¹² and consequently to forming a separate section of the Polish language. The first program in independent Poland, created after 1918, aimed to teach the language as an object, indicated practical language acquisition, introduced a section of oral and written language, and recommended that oral practice should be based not only on reading but also on the student's

¹⁰According to M. Nagajowa, *Ćwiczenia w mówieniu...*, pp.16-17.

¹¹There, pp.17-19.

¹²T. Czapczyński, *Metodyka ćwiczeń stylistycznych w szkole powszechnej i średniej. Podręcznik dla nauczycieli*, Lwow-Warsaw 1929; J. Biliński, *Ćwiczenia słownikowe w związku z ćwiczeniami piśmiennymi*, Poznań 1930; J. Balicki, *Jak uczyć czytać, mówić i pisać po polsku na stopniu średnim*, [in:] *Pamiętnik II Ogólnopolskiego Zjazdu Polonistów w Krakowie*, Warsaw-Lwow 1931, pp. 119-131; F. Bielak, *Ćwiczenia w mówieniu i pisanii w klasie VI-VIII*, [in:] *Pamiętnik II Ogólnopolskiego Zjazdu Polonistów...*, pp. 138-149; J. Dańcewiczowa, *Dydaktyka mówienia i pisanii jako działu nauczania języka polskiego*, [in:] *Encyklopedia wychowania*, Warsaw 1936, t. 2, pp. 128-149; H. Gaertner, *Ćwiczenia słownikowe w szkole powszechnej*, „Szkola i Wiedza” 9-10, 1926/1927, pp.49-54; W. Szyszkowski, *Nowe prądy w metodyce wypracowań piśmiennych*, „Muzeum” 1, 1930, pp.42-61.

experiences, its experiences and observations¹³. The program of 1934, the last one in the interwar period, introduced new sections: "Speaking", "Writing", "Exercises for speaking and writing." They were responsible for developing language skills; Among the objectives of language teaching, the first is the development and the correctness of a pupil's style¹⁴. This program clarified, introduced the principle of equality between oral and written exercises (considered them equally important), defined the concept of vocabulary exercises and combined them with language training exercises (previously related to reading), he also defined the subject matter of the exercises, taking into account the pupil's development. The achievements of didactics of the interwar period can not be overestimated, especially since they were based not only on studies of pedagogical and psychological disciplines but also on school practice (A. Szycówna, T. Czapczyński, H. Rowid, Z. Szober). They were also taught by teachers. The studies included the use of new methods in practice, the study of the results of their use, the formulation of the results of the observation, and the presentation of methodical proposals. We focus on a variety of issues related to feeling and thinking, exercise, thinking, style improvement, and even how H. Rowid wanted to develop individual expression of feelings and thoughts. The rules for the use of exercises was formulated (for example in terms of vocabulary exercises: developing passive vocabulary, introducing vocabulary related to the environment, needed for everyday communication and abstract vocabulary and specialist terms), objectives of language education: education of the style needed by average intellect (as noted: the task of the school is not the training of writers), the methodology of written work has been developed¹⁵.

The postwar period began under the slogans of rebuilding the school and the propaganda fight against illiteracy. Initially, school curricula were part of the 1934 program, and speaking and writing exercises played an important role in them. The late 1940s and 1950s were under pressure to implement socialist educational goals and did not foster the development of language teaching. In 1954, there was a noticeable decrease in the ability to speak in spoken and written language. In the teaching programs of 1963 and 1971, the importance of exercise in speaking and writing in Polish-speaking education was recognized again¹⁶. Following these documents important publications for teachers appeared, broaden their theoretical awareness and provide practical guidance¹⁷. It is also important to mention

¹³ *Program szkoły powszechnej jednoklasowej czterooddziałowej i dwuklasowej cztero- i pięciooddziałowej. Cz. III, Język polski. Ministerstwo Wyznań Religijnych i Oświecenia Publicznego, Warsaw 1918, p. 58.*

¹⁴ *Program nauki w publicznych szkołach powszechnych trzeciego stopnia z polskim językiem nauczania (tymczasowy). Ministerstwo Wyznań Religijnych i Oświecenia Publicznego, Lwów (1934).*

¹⁵ According to: M. Nagajowa, *Ćwiczenia w mówieniu...*, pp.29-40. It is worth to pay attention to the work of the Warsaw high school teacher in terms of methodology papers: S. Świdwiński, *Jak systematycznie przygotowywać uczniów do piśmiennych egzaminów końcowych z języka polskiego. Wskazówki metodyczne wraz z wykazem (900) tematów kuratorskich*, Lwow-Warsaw 1937.

¹⁶ According to: M. Nagajowa, *Ćwiczenia w mówieniu...*, pp. 42-44.

¹⁷ K. Pojawska, *Ćwiczenia w mówieniu i pisaniu w klasach V – VIII*, Warsaw 1958; J. Malendowicz, *Ćwiczenia słownikowe w klasach V-VIII: materiały pomocnicze dla nauczyciela*, Warsaw 1965; M. Kniaginina, *Prace pisemne z języka polskiego w klasach V-XI*, Warsaw 1966; J. Cofalik, E. Tabakowska, *Kształtowanie języka ucznia w procesie nauczania języka polskiego*, Warsaw 1966; *Ćwiczenia w mówieniu i pisaniu w szkołach średnich*, ed. J. Kijas, Warsaw 1967; Z. Saloni, *Tzw. pisma użytkowe w wyższych klasach szkoły podstawowej i w liceum: poradnik metodyczny*, Warsaw 1968; J. Kijas, *Ćwiczenia w mówieniu i pisaniu*, [in:] *Metodyka nauczania języka polskiego w szkole średniej*, ed. W. Szyszkowski, Z. Libera, Warsaw 1968; J. Wójcik, *Ćwiczenia w zakresie stawiania przecinka dla kl. V-VIII: materiały pomocnicze dla nauczycieli*, Warsaw 1974; *Rozwijanie sprawności wypowiedzi uczniów*, ed. S. Rzęsikowski i Z. Uryga, Cracow 1976; J. Bar, *Formy wypowiedzi w programie języka polskiego szkoły podstawowej i średniej. Materiały pomocnicze dla studentów filologii polskiej WSP i WSN*, Opole 1976; W. Frankiewicz, *Technika swobodnych tekstów jako metoda kształcenia myślenia twórczego*, Warsaw 1983;

publications that support work with the use of textbooks¹⁸. On the contrary to modern textbooks for teachers, in the past two decades, they left their addressees a large margin of freedom, as they were limited to methods of instruction and theoretical knowledge building.

War on language education in the mid-nineties mentioned in the first part brought about further changes and a return to the pragmatism which emerged in the communication teaching by Agnieszka Rypel and textocentric by Jadwiga Kowalikowa. The performative-cultural approach in language education of Marek Pieniżek is also being pursued in the same direction. A. Rypel contrasts the traditional, rooted school approach with the communicative one. The first one is characterized by the fact that the student's equipment in information about a particular form of expression is preceded by a textual work. The textbook exercises are generally about vocabulary and phraseology and are not related to specific topics. This approach is conducive to mastering compositional patterns and deepening language knowledge, but there are no intermediate elements such as classifying facts or opinions or exercises in developing and completing information between elementary exercises and text building. There is also lack of tasks consisting in adding text forms of service, such as: abstract, relationship, characteristics, description, narration, commentary. Topics of work rarely reflect the students' interest and set of patterns is limited to the so-called. longer forms of speech and writing. This approach leads to schematic thinking, lack of creativity and the use of stereotypical language means.

The communication approach gives priority to communication practice, which is aimed at creating the right speech for the situation. The student work assessment takes into account correctness of speech, but also its effectiveness, ethics and originality, which contributes to the development and creativity of students. It is manifested in the selection of linguistic means and the rethinking of the structure of the text, its determinants, composition, structure, textual frame and coherence. The writing process should include: the functional knowledge acquisition in the field of language science and its use in texts; mastering the ability to analyse the meanings of the subject and choose the appropriate patterns: descriptive, narrative, argumentative and explanatory, gaining the ability to classify texts according to the social knowledge of contexts, situations, institutions; texts creating appropriate to the situation and social determinants; equip the student with the knowledge of conventional forms of text, their models, the syntax and lexical signals assigned to them; developing the creative use of the pattern according to the purpose of the communication situation the text is produced in which; errors catching in the texts, including their inappropriate creation to the communication situation, breach of the genre pattern and stylistic variation, sensitization to the ethical dimension of expression: responsibility for the word, respect for the recipient, avoidance of linguistic manipulation¹⁹.

J. Kowalikowa's proposal, in turn, corresponds to the textocentric character of the 2008 Core Curriculum. The course of action sets the work in the class, which is included in the title: From a word to a sentence, from sentence to text - from text to sentence, from sentence to

M. Nagajowa, *Kształcenie języka ucznia w szkole podstawowej*, Warsaw 1985; E. Polański, *Dydaktyka ortografii i interpunkcji*, Warsaw 1985.

¹⁸M.in.: J. Dembowska, M. Jaworski, Z. Strzelecka, *Nauczanie języka polskiego w klasie VI. Książka przedmiotowo-metodyczna*, Warsaw 1971; M. Nagajowa, *Ćwiczenia słownikowo-frazeologiczne w klasach V-VIII*, Warsaw 1972; J. Kulpa, W. Pasterniak, *Metodyka nauczania języka polskiego w klasach V-VIII*, Warsaw 1976; M. Nagajowa, S. Sufin, J. Tokarski, *Nauczanie języka polskiego w klasie VII*, Warsaw 1977; J. Dietrich, J. Wójcik, *Nauczanie języka polskiego w klasie 6. Książka przedmiotowo-metodyczna*, Warsaw 1985; *Nauczanie języka polskiego w klasie 5*, ed. B. Chrzastowska, E. Polański, Warsaw 1985.

¹⁹ A. Rypel, *Nauczanie komunikacyjne w kształceniu uczniowskich wypowiedzi pisemnych. Problemy. Badania eksperymentalne. Implikacje dydaktyczne*, Bydgoszcz 2007, pp.75-76.

word, confronting the whole text with its components. The author proposes, on a mandatory basis, two starting points: from detail to general and vice versa, which will allow you to answer the questions: "... what is the read text about?", how was the text "made" of the language, as evidenced by previous observations for the recipient? ". The researcher draws attention to two didactic process variants. First of them assumes that the future author of the text treats another person's message not only as a source of information but also as a pattern to use. The second thinks that the author returns to his earlier statements and uses the acquired experience later, corrects them by making corrections and learning from his own mistakes²⁰. According to J. Kowalikowa, in developing the linguistic awareness and the textual competence of the Core Curriculum, the task of the authors of the specific programs and textbooks is to select the appropriate teaching material, the university didactics - to reflect on the methodological side, and the teachers - to decide on concrete practical solutions²¹. From this conclusion it already appears that we are dealing with propositions of solutions, although very well thought out (similarly presented earlier) rather than with a specific, carefully developed concept of language training.

It is also worth noting the proposal of language training by M. Pieniżek, in an article called performative-cultural approach, however, the author's thought mainly refers to the literary and cultural education concept. It is based on the integration of subject content, functional teaching of language content and teaching through drama. Its purpose is to allow the student to "declare himself" and allow him to seek his place in the world without leaving his own center, "in spatial, cultural, sensual and spiritual self-experience." Writing (also as a form of art) built with such awareness allows to see the world as a performative task: "The style will be a subtle shaping of what is desired then; Reading our own experiences will be dramatically open to unpredictable, the language will be a temporary disclosure of the individual presence and my "self" coming from "my" future. An adolescent person in this process can be seen as someone who, in the vocabulary, syntax, and phraseology of the Polish language sets himself apart, creates an image of himself and ties his own texts with his own experience "²² Young people - as M. Pieniżek points out - will soon be in touch with the author and his protagonist when he discovers the associations of the community with them, and recognizes the similar traces of experience in the literature and theatre²³. With regard to language learning, we have more to deal with the idea than the ready-made concept, again.

The methods of language teaching will be discussed in the same way as in the first part of the article, according to the division proposed by Wincenty Okoń. Methods in strategy A and strategy P are methods of exploring reality. Shaping language skills can not therefore take place within these strategies by providing knowledge about what to do or perform, regardless of whether it will take place in a deductive (feeding) or inductively (using teaching methods of problem). Sometimes, however, the instructions replace the manual exercise. Many teachers come up with the wrong assumption that the realization of what is, for example, beautiful recitation will enable the students at least aesthetic performance. Language training can only take place through exercises (strategy O) or activities that affect emotions. Both of these strategies include the concept and methods of A. Dyduchowa: method of analysis and creative imitation of patterns, method of norms and instructions, method of writing practice, method

²⁰ J. Kowalikowa, *Od słowa do zdania, od zdania do tekstu – od tekstu do zdania, od zdania do słowa*, [in:] *Szkołna polonistyka zamrzona w języku*, ed. A. Janus-Sitarz, E. Nowak, Cracow, pp. 20-21.

²¹ There, p.25.

²² M. Pieniżek, *Uczeń jako aktor kulturowy...*, p. 212.

²³ There, pp. 206-212.

of intersemic translation and the method of occasional exercises discussed in part one²⁴. Her proposal is developed and modified by Zofia Agnieszka Kłakówna²⁵. The following are briefly reminded of Dyduch's methods extended to their discussion proposed by Kłakówna and other methods that serve (could serve) to shape the pupil's language.

Within the O strategy lies the method of analysis and creative imitation of patterns²⁶. It implies references to texts that meet certain conditions of expression in terms of grammar structure, stylistic or sociological linguistic functions. In this lesson, A. Dyduchowa distinguishes the following moments: creating a motivational situation stimulating pupils inventiveness, observation and analysis of expression patterns, transformation exercises, improving pupil's language activities, creative exercises, allowing students to construct their own speech²⁷. Kłakówna emphasizes that in Dyduchowa's concept, it is not a simple realization of some elements of the text-pattern but of imitating a certain kind of speech in the Bachtinowski's sense. She also points out that in pure form for this method are characteristic of the following procedures: study analytical exercises related to the reading of example-patterns, including: transformational exercises corresponding to "action on the text" to discover its "canvas" and the inclusion of new content in a way that mimics the stylistic-linguistic solutions observed in the text; Synthesis exercises for writing through text (self-created text of the nature and purpose of the previously analyzed text-pattern on interesting and important for the student)²⁸.

In contrast to the previously discussed method, the standardized and instructional approach²⁹, also included in the O strategy, provides an outlet for students to equip themselves with a theoretical knowledge of the ways of speaking and writing that governs their language activities before they even attempt practical exercises. The method of norms and instructions presupposes: equipping the pupil with information about the characteristics of expression and the rules of linguistic and stylistic means selection; Independent editing of statements supported by praxeological instruction; Correction of the student's work; Carrying out practical exercises according to specific needs; Revision of the speech. Cycle: correction - exercises - rewrite - should repeat until the student's statement meets the requirements³⁰. Dyduchowa points out that only formal forms of expression can be perfected by means of norms and instructions, for example: an invitation, a description of the subject, an application; This method can also support the development of skills such as clarity, conciseness, and emphasis on the speech content elements. According to Kłakówna, the method of norms and instructions in pure form is not effective as too abstract for the student. The author of *Sztuka Pisania* notes that leaving the definition and norms blocks the creative thinking of the students. Consciousness of the norms that govern a given species is, in its opinion, built on the basis of study analytical exercises connected with the reading of the pattern. It is more effective to propose a variant of the method based on the following activities: Gradually giving instructions

²⁴A. Dyduchowa, *Metody kształcenia sprawności językowej uczniów – projekt systemu, model podręcznika*, Cracow 1988 pp.58-135. Reprint of Chapter III: *Metody kształcenia sprawności językowej* from the book of the same title. „Nowa Poliszczyzna” 5, 2004 (part I) and 1, 2005 (part. II).

²⁵Z. A. Kłakówna, *Sztuka pisania. Ćwiczenia redakcyjne dla klas IV-VI. Zeszyt ucznia*, Warsaw 1993; this *Sztuka pisania. Ćwiczenia redakcyjne. Metodyczny poradnik nauczyciela*, Warsaw 1993; Z. A. Kłakówna. I. Steczko, K. Wiatr, *Sztuka pisania. Ćwiczenia redakcyjno-stylistyczne. Klasy I-III gimnazjum. Książka ucznia oraz Książka nauczyciela*, Cracow 2003; Z. A. Kłakówna, *O nauce tworzenia wypowiedzi pisemnych. Na marginesie opracowania Anny Dyduchowej*, „Nowa Poliszczyzna” 1, 2005, pp. 26-36.

²⁶A. Dyduchowa, *Metody kształcenia sprawności językowej...*, pp. 62-85.

²⁷There, pp. 69-71.

²⁸Z.A. Kłakówna, *O nauce tworzenia wypowiedzi pisemnych...*, pp. 30-32.

²⁹A. Dyduchowa, *Metody kształcenia sprawności językowej...*, pp. 85-96.

³⁰There, pp. 90-93.

to the pupils on the form of the editor, establishing a common with the pupil, what is written in this way (discovering the rules governing the obtained type of speech), independently editing the statements respecting the previously established rules, multiple teacher and student corrections, aimed at achieving compliance with the standards discussed at the outset³¹. Another method proposed by A. Dyduchowa is the method of intersemiotic translation³², also called non-verbal analysis, and known from the work on the literary work³³. In the literature of the subject and in the school practice we use interchangeably names of the method of intersemiotic translation (intersemiotic translation) and the method of non-verbal analysis (non-verbal analysis). In the meantime, they can be considered as separate methods, however they are based on the unity of the arts and their multiplicity and consist in translating the expression presented by the material characteristic of the material to the equivalent (preserving the identity of sense, climate, idea of the prototype), but using the characteristic material for another field of art.

In methodological suggestions, also in A. Dyduchowa, we note that the intersemiotic translation leads to the creation of a synonymous speech, for example when writing a radio drama based on a literary work (and vice versa) or that translational activities allow one to express themselves (especially to a younger student, which does not have the corresponding dictionary and syntactic constructions yet) by means of the proximal character system than the language. In the second case, the use of intersemiotic translations serves to open the work and liberate the student's verbal activity, since it is expressed indirectly through its own actions or feelings. With regard to the suggestion of A. Dyduchowa, Z.A. Kłakówna pointed out: "The concept of intersemiotic translation seems for this kind of elementary action [formula: from picture to verbal expression - extra J.F.] too obligatory. In the examples given above, we are dealing with the compilation of texts formed in separate materials, but there is no attempt to interpret the meanings of these works in the course of these works, and not always the distinctness of the sign systems is taken into account."³⁴ Intersemiotic is not identical with non-verbal analysis, and the use of this method (these methods) can also be designated other purposes than indicated. Let us recall: both methods refer to the unity of the arts and their multiplicity. Intersemiotic translation can be considered as a method of teaching by operations (strategy O), which searches for other characters' systems in terms of the semantics of the text being examined, and shows the means of expression and the materials that the selected art uses. On the other hand, non-verbal learning can be described as a method of learning by experience (E-strategy) used in working with a younger student, consisting in translating a literary work into an iconic, plastic, sound or movement expression, to aid in reaching the work and / or liberating its verbal activity. It is worth noting that both methods also serve to integrate literary and cultural education.

The beginnings of intersemiotic translation as a means of developing language proficiency can be traced back to the interwar period, although no one called it that way, and the proposed method was not called a method. Jan Rozwadowski proposed to the teacher to draw on the picture board, if he encounters reading while working on the misunderstanding of the students³⁵. Dyduchowa is particularly concerned with translating literary texts into texts for: recitations (multiple interpretations of recitals), radio staging, film (television), theatre,

³¹ Z.A. Kłakówna, *O nauce tworzenia wypowiedzi pisemnych...*, pp. 32-33.

³² A. Dyduchowa, *Metody kształcenia sprawności językowej...*, pp. 96-112.

³³ A. Bałuch, *Poezja współczesna w szkole podstawowej*, Warsaw 1984. Look at K. Ratajska, *Metody kształcenia literackiego w szkole...*, pp. 73-74.

³⁴ Z.A. Kłakówna, *O nauce tworzenia wypowiedzi pisemnych...*, pp. 34.

³⁵ J. Rozwadowski, *O nauce języka w szkole i o rzeczach pokrewnych*, „Język Polski” 1, 1926, p.29.

etc³⁶. Activities may also be reversed, and a fragment of a radio play, movie, or theatrical performance may be the basis for a translation into a story. The preparation of a radio drama scenario based on the prose fragment creates, as Dyduchowa points out, a natural situation for students to take independent analytical activities (eg. extracting important translational elements from the world view) and provide opportunities for language exercises (eg transforming narratives in dialogue, exchange of speech dependent on the independent character of the characters). The work of intersemiotic translation in this variant also prepares students to perceive theatrical performances, radio broadcasts, films³⁷.

Another aspect of this method is to work with students to develop forms of expression. A. Dyduchowa shows the work on the description of the painting. The structure of teaching activities includes the following moments: observation of a work of art (eg., picture) leading to the analysis of its content and form; language exercises in verifying sensations, emotions, evaluation of works, etc.; editing a description of a work of art. A similar structure of didactic activities is the formation of the student's speech in relation to other art fields³⁸. Kłakówna signals the problem of frequent use of art in the description on the polonistic practice and emphasizes the difficulty of such activities for the student. In the case of "formulas: from literary text to recitation, staging for radio, theatre or television", he draws attention to the use of the Internet and games that create fictional worlds, as well as the preparation of multimedia presentations³⁹.

In linguistics lessons, the non-verbal analysis method will also be used when working with text and may involve drawing, plasticine or modeling, sculpting in a literary soap; making a hero's puppet for a puppet theatre in accordance with the "instruction" contained in a work, drawing a drawing or a scheme of a place of action; make a town plan on the basis of the work, mark on the map the hero's peregrination, cook the food from the novel recipe or on the basis of the instructions contained in the piece, draw or sew the outfit or its fragment according to the literary description. All these actions require repeated interaction with the text or part thereof, the return to the same places of the work and their analysis. They are learning to read (understand), they pay attention to details that might be omitted during "traditional" reading. It is enriched by fixing in memory decks dictionary resources and syntactic resources. They teach the reference to the non-literary world, point out the lack of detail or, on the contrary, their wealth. They allow you to go deeper into the text and encourage them to interact with it.

Methods of recitation analysis or executive analysis are related to the method previously discussed. This is a group of methods whose various activities are subordinated to the concretization and interpretation of the work, introduced by Zenon Uryga. He proposed actions on the text aimed at the interpretation of the voice as a working method for poetry in high school⁴⁰. "Reflection on the pronunciation of the work and the observation of the rhythmic-tone, rhetoric and persuasive nature of speech, lexical and syntactic forms, the kind of versification serves to convince the phrasing, the distribution of logical and emotional accents. Teaching activities undertaken related to the analysis and interpretation of which is the search for in the text of his suggestions for reading aloud.⁴¹" Interest in the implementation

³⁶ A. Dyduchowa, *Metody kształcenia sprawności językowej...*, p. 106.

³⁷ There pp.106-107.

³⁸ There pp. 97-100, 103-107.

³⁹ Z.A. Kłakówna, *O nauce tworzenia wypowiedzi pisemnych...*, p. 35.

⁴⁰ Z. Uryga, *Odbiór liryki w klasach maturalnych*, Warsaw-Cracow 1982, pp.186-187.

⁴¹ *Innowacje i metody*. T. 1. *W kręgu teorii i praktyki. Podręcznik akademicki dydaktyki kształcenia polonistycznego*, ed. M. Kwiatkowska-Ratajczak, Poznań 2011, p. 263.

aspect makes this method also a language learning method and it can serve the integration of subject content and teaching activities, as in the case of intersemiotic translation.

It is difficult to identify a permanent cell activities that would set the stages of work on the text aloud designed to do. The activities of the teacher depend on the students' age, their interest in the work of presentation and the work's nature. It usually starts with making the students aware of what beautiful reading or reciting is, but this information does not ensure even a good performance, although it draws attention to the important behaviour during reading or recitation. In case of work on a text intended for loud performance, we can only point out its general outline: reading the text to get an idea of its content and composition; Re-reading and selection of words and word-combinations which are difficult to pronounce; Recognition of scale and voice modulation (writing notes in the margin of the text); Identifying and marking syntactic and logical phrases and their length; Practice with a voice in different speech intensities of marked words and word combinations deemed difficult articulation; Audio taping of modular text differentiation followed by phrasing and pausing (introduction of corrections); Multiple expression readings; Establishing non-verbal means of expression and their functionality in the case of a text intended for remembrance⁴². Applying all the indicated moments is certainly too tedious for a ten-eleven-year-old student, so work with him should be modified and the number of enforcement activities increased. Also note that students of thirteen, fourteen years old, if they have not previously performed the appropriate exercises, are reluctant to refer to the work by recitation analysis, so you can not neglect this method in the younger classes⁴³.

It is also worthwhile to isolate the method of transformation exercises used to transform the text. This is the last of the methods included in the O strategy. The essence of this work is the paraphrase of the text and the synthesis of the text, and its purpose is to increase the freedom of expression, to prevent linguistic rigidity and to make it clear that the same can be said in many different ways. These exercises were also known earlier and included all actions on the text, but they were classified, however, as forms of expression, type of exercise, or other types of activities. Due to the certain fluctuations of the exercise of speaking and writing in linguistic training and the reduction of linguistic competence of the general public, there is an urgent need to pay attention to the various types of transformations of the text. This method can be used for oral or written decomposition of text (formerly compositional exercises), verbally or in writing narratives of literary texts (reconstructed story), presenting their contents from the viewpoint of different narrators, filling in vague places, converting apparently dependent speech and vice versa summarize literary works and other texts (abstract), shorten them, make different types of notes (note), set up texts in new layouts, etc. These exercises can be devoted to individual units or only parts of the lesson.

The last group of language proficiency methods will be the valorisation methods (strategy E) the learning will be accompanied by emotions and experiences in which. It is worth emphasizing in this place a slightly different approach to strategy E than proposed by

⁴² Vide J. Kram, *Zarys kultury żywego słowa*, Warsaw 1995.

⁴³ See on this topic J. Fiszbak, *Pierwsze wzorcowe czytanie w doświadczeniach ucznia, nauczyciela, metodyka i rodzica*, [in:] *Problematyka tekstu głosowo interpretowanego (II)*, ed. K. Lange, W. Sawrycki, P. Tański, Toruń 2006, p.82-91; also, *Pragmatyczna i integracyjna funkcja ćwiczeń w recytacji i estetycznym wygłaszaniu*, [in:] *Wiązanie kształcenia językowego z literacko-kulturowym w gimnazjach i liceach*, ed. Z. Uryga, R. Jedliński, M. Sienko, Cracov 2007, p. 163-176; also, *O metodzie interpretacji głosowej w pracy z uczniem szkoły podstawowej*, [in:] *Problematyka tekstu głosowo interpretowanego*. Edition III, ed. W. Sawrycki, P. Tański, D. Kaja, E. Kruszyńska, Toruń 2010, p.265-283.

M. Kwiatkowska-Ratajczak, which was called for Bożena Chrzęstowska⁴⁴, who attributed in this strategy to the student a "privilege of silence" and reception connected with experience. Without denying such an attitude one can also try to act in a way that will release in the pupil positive emotions, such as joy in action, cognition and discovery, enthusiasm for work, interest, verbal expression.

The method of writing practice⁴⁵ proposed by A. Dyduchowa goes back to Celestine Freinet's free text and is intended as a pupil's fun in the author; It can limit the teacher's role in the teaching-learning process: the student can become the main sender, and the teacher is equal to the other students - the receiver of the student message. Developing the verbal expression of the student using this method allows children to express themselves freely and honestly on every subject of interest. This creates an opportunity to talk about experiences, impressions, experiences, and allows you to exchange ideas that lead to ideas for student speech. Then the student writes about what he wants to write and how he thinks and feels, in whatever form. This method includes: writing free texts; presentation of the text in its entirety and selection of the most interesting and saving it on the blackboard and notebooks; language and stylistic cosmetic of the text (giving it the most perfectly possible character), rewriting the text in his new shape for the notebooks. Apart from these activities the teacher should be familiar with all the work, assess each and bear the benevolent review and comments⁴⁶. Kłakówna emphasizes that the method of writing practice can be applied in the work of a 10 years old and 12 years old student and does not serve the student as a writer; is one of the forms of childish expression and fun in taking over the roles of adults. By the twelfth year this kind of art disappears. Method name: The writing practice ennobles the student's work, and the work itself should be a free text - written from the will of the child, spontaneously, and not as a compulsory "free text"⁴⁷.

As a separate method was previously separated from the method of intersemiotic translation by Dyduchowa, method of non-verbal analysis. Since it refers to spontaneous activities of the child, it was classified in the group of valorisation methods. The natural activity of the child - as the researcher noted - is playing, you should use during school hours. The diverse activities of pupils with the ability to combine movement with speaking, make students more and more willing and easy to speak. Thematic games (fun in "roles" close to improvisation) allow planning procedures into educating the student. Applying this method assumes the student's nonverbal actions (thematic game with the use of facial expressions and gestures imitating the situation imagined by the student actors); The inclusion of the game verbal elements (eg, recognizing the scene by students-spectators and trying to translate gestures into words, describing scenes, interpretation with elements of fantasy, propositions of dialogues); exercises improving the language of the game (leading to its improved version)⁴⁸. Dyduchowa emphasizes that in this way linguistic abilities can be formed, expressed in communicative competence characterized by the ability to select appropriate language behaviours in line with different social roles⁴⁹. Non-verbal activities will also work if the language barrier does not allow students to fully express themselves in the analysis and interpretation of the literary text. Then the staging, the dramatic play, or the drawing will be an indirect link between the text and the

⁴⁴ *Innowacje i metody*. T.1..., pp. 358-360.

⁴⁵ A. Dyduchowa, *Metody kształcenia sprawności językowej...*, pp. 120-135.

⁴⁶ *There*, pp. 126-135.

⁴⁷ Z. A. Kłakówna, *O nauce tworzenia wypowiedzi pisemnych...*, pp. 36.

⁴⁸ A. Dyduchowa, *Metody kształcenia sprawności językowej...*, pp. 100-103.

⁴⁹ *There*.

analysis or interpretation. The obligatory sequence of didactic activities stimulating the student's speech is as follows: acquaintance of the student with the text by reading; individual or team of students activities related to the translation of the text into another system of signs, during which there is a non-verbal text analysis; student speech about translation as a natural opportunity to verbalise proposals concerning the analytical and interpretative reading of the text. The author stresses that the stop with the same "game" would be immaterial didactically; student activity must be targeted for a specific purpose. In this case, it is the improvement of interpretation and language skills⁵⁰. Kłakówna, discussing the concept of A. Dydychowa, emphasized that it is very well thought out and should not be confused with the method proposed by the author of intersemiotic translation as a non-verbal analysis method, in this paper. Similarly, the method of literary education should⁵¹ be considered with a drama⁵² in the same way as in the popular methodological guide by Edward Polański and Krystyna Orłowa⁵³. You must admit that the Writer is right, because both methods are based on other assumptions. Association with the drama is not unfounded and in language education drama games⁵⁴ can be used, especially written exercises - letter, journal, diary (this set can be extended for other forms of expression if necessary), and the typical roles: conversation and interview. Drama games can substitute for nonverbal analysis and the method of writing practice, which works well with younger learners and helps in the older classes when around the eleventh year of life there is a natural disappearance of spontaneous expression of the child. Usually these techniques are used to work on the text and less weight is attached to the linguistic performance. Paying attention to this aspect of the work the student will integrate learning method through literary language.

Finally, since we have drawn attention to the possibility of using language literacy as a means of working on a literary work, let us note the literary court method. This is an autonomous method of literary education proposed by Stefania Skwarczyńska, treated as a variant of the discussion method. It is a matter of staging a court trial (the lesson should be as faithful to its reproduction) over literary character or ambiguously recognized in the work of the problem. This lesson organizing, you should assign the roles of people involved in the court process. There are usually too few roles to involve the entire student body, even if the other students will take the role of an audience. You can expand the number of participants in the hearing of the journalists, whose task will be to conduct interviews and publish articles in magazines and tabloids and important newspapers shaping the public opinion. It seems appropriate to divide the audience into supporters of the accused, including family and friends, his opponents and ordinary viewers. All participants in the hearing, however, must be characterized by knowledge of the "case" (reading).

Like in the drama games, the emphasis on the composition and expression of individual persons (eg., "final speech" of the defender and the prosecutor, the accuser's voice, the justification of the judge's judgment) will integrate literary and linguistic education. The literary court method classes can also be a starting point for consideration of the locution, illocution and prelocution speech act aspect (without concepts introducing), types of speech (for

⁵⁰ There, p. 103-106.

⁵¹ Z. A. Kłakówna, *O nauce tworzenia wypowiedzi pisemnych...*, p. 26.

⁵² E. Polański i K. Orłowa, *Kształcenie językowe w klasach 4-8. Poradnik metodyczny*, Warsaw 1993, pp.12-18.

⁵³ Zob. K. Bakula, *Nauczanie komunikacyjne – spóźniona lekcja angielskiego*, [in:] *Kształcenie sprawności językowej i komunikacyjnej: obraz badań i działań dydaktycznych*, eds. Z. Uryga, M. Sienko, Cracow 2005, pp. 81-82, M. Pieniążek, *Uczeń jako aktor kulturowy...*, p. 209.

⁵⁴ S. Skwarczyńska, *Sąd literacki w szkole*, „Polonista” 1932, book 5.

example, speech, statement, defence speech, final conclusion, conversation, interview) or journalistic genres (article, press release, court report, interview), if possible. A review of methods used in the pupils' language training shows that the Polish school has a coherent concept developed by A. Dyduchowa. At the same time, however, it should be noted that beyond the *To Lubię!*⁵⁵ textbooks, her proposal did not come, except for an area under the influence of the Cracow centre. And the methods proposed by her are known mainly by their name. The impact on this situation would certainly appear in the least favourable period of this type of work: just before the expected political changes (1988). Later socio-economic problems as well as problems of school education were not conducive to acquaintance of teachers with this valuable work, and quite freely approaching the methods of the scholar, did not encourage the deepening of the essence of her thoughts. Thus, language learning could, in comparison with language teaching, be in an incomparably better situation. But because of the absence of a wider range of methods, the situation of both languages is similar.

It is worth noting that we have mostly educating writing skills methods and we have neglected to work on spoken language and official public speaking. The impact of written language to the spoken one is undeniable. However, it only covers the organization of speech and obviously can not influence the speech and the ability to find out when speaking. The proposed method of recitation analysis and the literary court method can fill this task, but to a very limited extent. So the problem is open, and it concerns not only the technical aspects but also the responsibility for the word.

The most well-known school method by Dyduchowa is the method of norms and instructions, which as previously noted can be used to a limited extent, because it serves to familiarize with forms of expressive speech. Teachers use it in a rather schematic way, and the schematic use of language are currently observed in the students. It is worth considering why the student's language learning outcomes twenty or even fifteen years were incomparably better than the present ones, despite the presence of similar methods in school practice. First of all, it contributed to the greater control of the learner's written language taught by a teacher and more frequent writing of longer essays. The abuse of this practice caused "writing on the number of sentences"⁵⁶. However, it would be wrong to ignore the influence of contemporary communicating ways and return to the oral culture into the language of the young generation as was earlier mentioned. It should also be noted that the pupil's language formation, however, takes place under the control of a teacher, and exists and primarily occurs at home, outside school. We must therefore think carefully about the impact of such problems and such tasks to make doing homework more rewarding for the student.

Modern educators are looking for ways to strongly favorable writing, and natural transceiver situations at school⁵⁷. Meet that, in their opinion, can the teaching of communication. There are also voices that teachers should do such work that requires a certain form and, for example, if the student's work is to write a letter to a colleague, they should tolerate colloquialisms and other failings. The school discourse has always featured a certain artificiality, which is inscribed in the school life in some way and the emphasis on the need for

⁵⁵ First of all, the Technique of writing for elementary school and junior high school (Editor's note).

⁵⁶ For example: "Write in five (seven, ten) sentences ...". I remember the problems of my daughters, who complained that they could not fit in the imposed number. I advised them to write as much as they "go out", and then we will see. Then there was the editing of the text, in which the mother helped and created "tapes" unnatural for ten-twelve. But these exercises have produced a good result: they have learned quite a bit about the problem of "failing", and their syntax has grown considerably. Not every child can get help like this.

⁵⁷ See, eg. A. Rypel, *Nauczanie komunikacyjne...*, pp. 30-33, 57, 71.

its authenticity seems to be exaggerated⁵⁸. The essence of the desired relationship between the student and the teacher is not in the didactic activities sphere, but in the sphere of the teacher's intentions towards the student, during these activities. The student knows well that the teacher asks and inspects the work so that he, the writer, develops his / her language ability. In the case of works which, for example, require the use of a less careful language, such as in a letter to a colleague, it should be noted that this letter is a kind of school essay. The name of the work creates a clear association: it is a task that needs to be given special attention and put in a lot of work. The pupil's task is not to write a carefully studied and unnatural letter, but a careful letter that will not offend or artificial or colloquial, and this is a great challenge. It seems that the panacea for school deficits in the pupils' language learning is also increasing the number of longer written assignments and their correction until a satisfactory pupil and teacher effects⁵⁹. Applying appropriate teaching methods, however, has the task of making the learner's language efficient and giving the learner the incentive to work. The earlier proposals of A. Rypel, J. Kowalikowa and M. Pieniążek are compatible with the concept of language learning A. Dyduchowa (which does not mean that each of them could not be created independently). It is therefore worthwhile to put more effort into spreading the mind of the scholar and to implement the teachers in a proper understanding of her work, instead of constantly searching for new ways and benefiting from the other nations' didactics. This is due to other experiences and other social needs.

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⁵⁸ Comp. K. Bakuła, *Czy koniec nauczania komunikacyjnego*, „Nowa Poliszczyna” 2, 2004, pp. 29-30.

⁵⁹ See, eg. teacher's work on the speech: P. Kołodziej, *Primum non nocere... Kształcenie umiejętności retorycznych w liceum*, „Nowa Poliszczyna” 5, 2004, pp.3-15.

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