

Małgorzata Rzeszutko  
Uniwersytet Marii Curie-Skłodowskiej w Lublinie  
ORCID: <https://orcid.org/0000-0002-5416-3724>  
e-mail: malgorzata.rzeszutko@mail.umcs.pl

Monika Gabryś-Sławińska  
Uniwersytet Marii Curie-Skłodowskiej w Lublinie  
ORCID: <https://orcid.org/0000-0001-8611-3978>  
e-mail: monika.gabrys-slawinska@mail.umcs.pl

**Didactic narrative strategies at A1/A2 level.  
Linguistic and cultural education  
within the framework  
of the “Polish language beyond borders” project**

**Dydaktyczne strategie narracyjne na poziomie A1/A2.  
Kształcenie językowo-kulturowe  
w ramach projektu „Język polski ponad granicami”**

**Abstract**

The aim of the article is to present didactic narrative strategies applied at the A1/A2 level in a group of adults of Polish origin living in Brazil (a case study). The beneficiaries of the “Polish language beyond borders” project learnt the Polish language and culture in an integrated way with the use of the series of educational videos entitled *Lublin snapshots* and educational packages accompanying them. Learning a language through the presentation of culture and contact with it produces the most optimal results. This type of didactic approach is in line with Content and Language Integrated Learning (CLIL Education), which offers a student’s overall development involving sociological, intellectual and emotional aspects. The applied didactic narrative strategies such as: SATISFACTION, DIALOGUE, CHALLENGE and MULTICULTURALISM created an opportunity for the learners to form independent utterances based on authentic communicative situations. The educational task was to shape and develop both receptive and productive skills, with emphasis on listening, speaking and reading practice. The implementation of the four didactic narrative strategies facilitated an interesting way of transferring linguistic and cultural knowledge, properly motivating students, enhancing their linguistic and cultural creativity as well as guiding them in getting acquainted with cultural realities. All this made it possible to create A SATISFACTORY DIALOGUE in the context of the CHALLENGES OF MULTICULTURALISM.

**Keywords:** didactic narrative strategy, glottodidactics, linguistic and cultural education

## Abstrakt

Celem artykułu jest prezentacja dydaktycznych strategii narracyjnych wykorzystywanych na poziomie A1/A2 w grupie osób dorosłych polskiego pochodzenia mieszkających w Brazylii. Beneficjenci projektu „Język polski ponad granicami” w sposób zintegrowany uczyli się języka polskiego i kultury polskiej z wykorzystaniem cyklu filmów dydaktycznych *Lubelskie migawki* oraz uzupełniających je pakietów edukacyjnych. Uczenie się języka przez prezentację kultury i kontakt z nią przynosi optymalne rezultaty. Takie stanowisko dydaktyczne zgodne jest z modelem nauczania językowo-przedmiotowego, czyli pedagogiką CLIL (*Content and Language Integrated Learning*), która proponuje całosciowy rozwój jednostki, uwzględniający czynniki socjologiczne, intelektualne oraz emocjonalne. Wdrożone dydaktyczne strategie narracyjne: SATYSFAKCJA, DIALOG, WYZWANIE, WIELOKULTUROWOŚĆ pozwoliły na tworzenie samodzielnych wypowiedzi uczących się w zbliżonych do autentycznych sytuacjach komunikacyjnych. Zadaniem dydaktycznym było kształtowanie i rozwijanie sprawności zarówno receptywnych, jak i produktywnych, przede wszystkim: słuchania, mówienia, czytania. Realizacja czterech dydaktycznych strategii narracyjnych umożliwiła ciekawy sposób przekazywania wiedzy językowo-kulturowej, motywowanie odbiorców, jak również zwiększenie ich kreatywności językowej i komunikacyjnej oraz ukierunkowanie poznawania realiów kulturowych. Pozwoliła tym samym na dbałość o kreowanie SATYSFAKCJONUJĄCEGO DIALOGU w kontekście WYZWAŃ WIELOKULTUROWOŚCI.

**Słowa kluczowe:** dydaktyczna strategia narracyjna, glottodydaktyka, kształcenie językowo-kulturowe

Learning a foreign language means getting to know its system, communication tools and the culture in which this language is immersed, functions and becomes its reflection.<sup>1</sup> That learning a language through the presentation of culture and contact with it results in optimal results. This didactic approach remains in agreement with Content and Language Integrated Learning which offers an individual's holistic development including socio-logical, intellectual and emotional factors. The methodology of CLIL covers the following areas:

- a) forming the attitude of openness to multiculturalism (raising awareness of multiculturalism, otherness, acceptance of differences, fighting stereotypes),
- b) possibility of a multi-cultural dialogue,
- c) overcoming communicative barriers in a foreign language (fluency more important than accuracy, high tolerance towards linguistic correctness requirements, breaking down the communicative barriers while passing from one language to another),

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<sup>1</sup> See also how to synchronise a linguistic and cultural education; Garncarek (2006); *Programy nauczania języka polskiego jako obcego. Poziomy A1 – C2* (2011); Rzeszutko-Iwan (2014); Źydek-Bednarczuk (2015); Zarzycka (2019); Gębal, Miodunka (2020).

- d) teaching/learning through action,
- e) problem/task-solving (Rzeszutko-Iwan 2016a: 334).

CLIL<sup>2</sup> is based on the holistic approach in which „various techniques of enquiries are combined or integrated in the process of studying a chosen aspect of a human experience in order to attribute some deeper sense to the learning process” (Carr 2003: 126). The application of didactic tools offered by CLIL assuming communicative approach, in which learners are encouraged to develop their own linguistic competences, communicative independence as well as the expression of their own expectations, interests, and emotions, the most useful solution in the project implemented by the authors of the “Polish Language beyond the borders” educational project<sup>3</sup>.

The aim of the article is to present the didactic narrative strategies implemented at A1/A2 level in the group of adults of the Polish origin living in Brazil. From March 2021 till November 2021, the beneficiaries of the project called the “Polish language beyond borders” studied the Polish language and culture in the integrated way with the use of the series of 8 educational videos called *Lublin snapshots* and the complementary educational packages.

The authors of this article who developed the concept of series of videos called *Lublin snapshots*<sup>4</sup>, determined the linguistic and cultural range of individual parts. They also prepared the scenarios and educational packages in the four videos in accordance with the CLIL education principles<sup>5</sup>.

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<sup>2</sup> CLIL was established in the 90s and is currently forming the canon for teaching English worldwide. The term itself was set up in 1994 by David Marsh and Anne Maljers. The holistic approach is preferentially chosen in teaching numerous languages, see, e.g. Kotorova (2021). It is worth mentioning that in Italy and Spain, CLIL classes were introduced to the national curricula, university education, and in the future perspective, it is planned to replace foreign language lessons with CLIL classes (Janus-Sitarz 2013: 233). It shall be strongly emphasized that CLIL approach does not constitute a bilingual teaching method as it is frequently misunderstood: „CLIL is defined as »bilingual education«, »bilingual content education«” (Muszyńska, Papaja 2019: 13). More on CLIL see: Coyle, Hood, Marsh (2010); Janus-Sitarz (2013); Handzel (2014); Makarewicz (2016); Rzeszutko-Iwan (2016a); Rzeszutko-Iwan (2016b); Papaja (2024), Internet sources referred to at the end of the article.

<sup>3</sup> The Project was funded by the National Agency of the Student Exchange, grant no. PJP/PJP/2020/1/0002/U; <https://www.umcs.pl/pl/o-projekcie,20883.htm>.

<sup>4</sup> It is worth emphasizing that the presentation of Polish heritage on a micro scale brings closer and ennobles the locality.

<sup>5</sup> The authors have extensive experience and many years of work with learners of Polish as a foreign language from all over the world. They worked with foreigners who studied at the Slavic and Polish Studies Departments, faculties connected with researching historic, political and cultural realities of Central and Eastern Europe, doctoral candidates of the Polish and Ukrainian Universities, learners from Africa eg. Tanzania, North and South America eg. from Brazil, people with Polish roots who wanted to learn about their ancestors' language and culture. They carried out classes of Polish as a foreign language

In this model a big emphasis is put on learning about (or expanding) knowledge in numerous areas, „get acquainted with culture and »live language«, getting to know the country, its history, traditions, architecture, and landscape through a foreign language, as well as – pleasure and personal satisfaction” (Rzeszutko-Iwan 2016a: 334). The authors, bearing in mind the uniqueness of that educational model decided to work in pairs (Lipińska 2006: 179–182), in order to obtain the optimal integrity of the offered solutions as well as fully exploit the potential resulting from the combination of their various competencies – glottodidactic linguist specializing in communicative strategies and inter-cultural communication and glottodidactic literary scholar and museologist, additionally teaching voice emission and articulation.

Integrated education aims at achieving effectiveness in terms of obtaining information and problem solving. Thus, the priorities are actions „enhancing the development of autonomy, independent thinking, creativity, the ability to analyse and synthesise, fostering passion for learning about the new, willingness to understand, learn and act. A foreign language encourages learning new content, whereas by its exploring one acquires the language itself, which constitutes a medium, a tool to acquire knowledge and skills” (Rzeszutko-Iwan 2016a: 334).

In conclusion, the CLIL approach may be presented as a model implementing a plan of 4 x C (Coyle, Hood, Marsh 2010):

- 1) content – new content,
- 2) communication – natural communicative situation,
- 3) cognition – problem solving,
- 4) culture – multiculturalism/cultural otherness.

In accordance with the aforementioned model, the authors of the article suggested the realisation of the four didactic narrative strategies:

- 1) content/material → SATISFACTION,
- 2) communication → DIALOGUE,
- 3) perception → CHALLANGE,
- 4) culture/ cultural circle → MULTICULTURALISM.

Narrative strategies serve at activating learners, encourage them to be independent, and make the participants of a learning process aware of the productive potential of acquired structures and specifics of implemented culture. The very term of narrative strategy stems from the theory

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at all levels (A1, A2, B1, B2, C1, C2) within the frames of projects aiming at a simultaneous passage of the Polish historic and cultural knowledge as well as teaching Polish as a foreign language, thus introducing the CLIL education.

of mediation<sup>6</sup>, and its nature relies on „conditionings of various ways of the reality perception, relativity of this perception, deconstruction of perspective and in consequence, creating a new, alternative way of narration guarantying a mutual agreement and the communication between the parties in the future” as programmed by the sender (Rzeszutko-Iwan 2015: 93). Axioms of the strategy defined this way correspond with the linguistic approaches associated with issues of creating the reality by means of a language: among others there is the Sapir–Whorf’s hypothesis of the theory of linguistic image of the world or performative function of a language. (Sapir 1978; Whorf 1982; Humboldt 2001; Tokarski 2014).

The term of didactic narrative strategy, which is key for this article, is understood as „the whole, consisting of reflections, decisions and didactic actions aiming at obtaining educational goals” (Rzeszutko, in print)<sup>7</sup>. The strategy is thus a repetitive and deliberate way of a learner’s or teacher’s and learners’ way of acting increasing the effectiveness and economy of educational activities, involving possible variants of interaction, development in the process of learning and teaching. It assumes that different ways of perceiving and describing facts constitute the source of human perception. Both teachers and learners head for attributing new sense to the complex of various social contexts so that they are able to form a didactic situation, and finally to create new interaction by the two parties in order to create their own meaning systems.

The way in which individual competencies were combined within the assumed narrative strategies can be traced analysing one video as well as the educational materials attached to it<sup>8</sup>. In the scope of SATISFACTION strategy (presentation of new content), the film<sup>9</sup> was designed in such a way as to introduce the following:

- a) welcome phrases and expressions in an official and non-official version from the formal and topic catalogue,
- b) present tense, the verbs from the 3rd conjugation group (with the special attention paid to the verb to be) and the nouns in Instrumental Case singular and plural from the grammatical catalogue,

<sup>6</sup> More on mediation strategies Zienkiewicz (2007: 46–49, 170–194); Kalisz, Zienkiewicz (2014: 54–58).

<sup>7</sup> M. Rzeszutko: *Edukacyjne strategie narracyjne* (an outline) (in print).

<sup>8</sup> Below the chosen fragments of script dialogues were invoked and the part of tasks coming from the comprehensive educational package.

<sup>9</sup> The film with the subtitles in Portuguese can be viewed on the project website: <https://www.umcs.pl/pl/aktualnosci,6942,lubelskie-migawki-cz-1-jazyk-polski-ponad-granicami,101063.chtm> and <https://www.youtube.com/watch?v=u-YbXJzDnJU>.

c) information on behaving in various communicative situations (peer-to-peer, teacher-to-student relations), past Polish culture (a visit to The National Museum in Lublin), the Polish Nobel Prize winner Maria Skłodowska-Curie, Lublin itself as a city combining the tradition with modernity and Maria Skłodowska-Curie University from the cultural catalogue.

In order to introduce the information the film was designed as the presentation of the city made by the narrator and the Polish students. They show their friends, who want to get acquainted with the Polish culture and raise their linguistic competencies in the Polish language, around the University campus and the oldest part of the National Museum in Lublin. To make their recipients' perception easier and as outlined in the video-blog method, short narrator's utterances being a unique compositional frame were proposed (utterances in the first film) and students' dialogues constituting the closed communicational situation (there are 12 of them in the first film). The first part of *Lublin Snapshot* opens with a greeting which clarifies cultural and topic specifics of the episode and the following dialogue sections that allow the viewers to learn about the characters and informal communicative situation:

**Narrator 1:** Dzień dobry, oto Lublin. Lublin to miasto, które łączy tradycję i nowoczesność. Lublin powstał w XII wieku i jest dzisiaj ważnym ośrodkiem kultury, miastem akademickim, a także największym miastem w tej części Polski. Zapraszamy na spotkanie z językiem polskim, Lublinem i Lubelszczyzną. Przewodnikami w naszej wyprawie są studenci Uniwersytetu Marii Curie-Skłodowskiej w Lublinie.

**Narrator 1:** Good morning, this is Lublin. Lublin is a city that combines the tradition with modernity. Lublin was established in XII century and today it's an important cultural centre, an academic city and also the biggest city in this part of Poland. We would like to welcome you to the meeting with the Polish language, Lublin and Lublin region. The students of Maria Skłodowska-Curie University will be your guides during this trip.

### Dialog 1

Iwona	Cześć! Jestem Iwona. A ty jak się nazywasz?
Snieżana	Mam na imię Snieżana. A ty?
Filip	Ja mam na imię Filip.
Snieżana	Jak się masz?
Iwona	Świetnie. A ty?
Snieżana	Bardzo dobrze.
Filip	Super!

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Iwona	Jestem studentką. A ty?
Snieszana	Też jestem studentką.
Filip	Ja też jestem studentem.
Iwona	Świetnie mówisz po polsku.
Snieszana	Moja matka jest Polką.
Filip	A ojciec?
Snieszana	Ojciec jest Francuzem.

### Dialog 1

Iwona	Hi! I am Iwona. And what's your name?
Snieszana	My name is Snieszana. And you?
Filip	My name's Filip.
Snieszana	How are you?
Iwona	Great. And you?
Snieszana	Very well.
Filip	Super!
Iwona	I'm a student. And you?
Snieszana	I am a student, too.
Filip	I'm also a student.
Iwona	You speak Polish really well.
Snieszana	My mother is Polish.
Filip	And your father?
Snieszana	My father is French.

**Narrator 2:** Lublin jest miastem akademickim. To jest kampus UMCS. A tam patronka Uniwersytetu – Maria Curie-Skłodowska. Maria Curie-Skłodowska to sławna polska noblistka. UMCS to uniwersytet z tradycjami, ma już 77 lat. To także nowoczesna szkoła wyższa. Można się tutaj uczyć na wielu kierunkach. Zapraszam na Wydział Humanistyczny.

**Narrator 2:** Lublin is an academic city. This the UMCS campus. And over there, there is a patron of the university. Maria Curie-Skłodowska is a famous Nobel Prize winner. UMCS is a University with traditions, it's 77 years old. It is a modern university. You can study at different faculties. Welcome to the Department of Humanities.

In the first films the authors tried to introduce the utterance that were not too long and made sure that the socio-cultural, historic and cultural information was repeated several times. It guaranteed a convenient educational positioning of the learners – reproducing information and communication patterns in various situational contexts enabled a better memorisation and awareness of pragmatic potential of not only specific lexemes but also the whole phrasemes, eg.

## Dialog 2

Filip **To jest** tablica. **To jest** gąbka, a to jest kreda. **To jest** komputer.  
**To jest stolik**, książka i krzesło.

Dima No tak. Słucham i powtarzam. **To jest** tablica, gąbka, kreda, stolik, krzesło, komputer.

Filip A to?

Dima Książka.

Filip Bardzo dobrze. Książka.

## Dialogue 2

Filip **This is** a board. **This is** a sponge, and this is chalk. **This is** a computer. **This is** a table, a book, and a chair.

Dima Aha. I listen and repeat. **This is** a board, a sponge, chalk, a table, a chair, a computer.

Filip And what is it?

Dima A book.

Filip Very good. A book.

The verbal message divided into short sections, strengthened with attractive and in a way exotic visual material for the Brazilian Polish community (the episode was shot in winter scenery, and as we know from the conversations with the project participants that people who live in Iuij region haven't seen snow for over 60 years), allowed in a friendly, effective and satisfactory way (SATYSFACTION) the knowledge about Polish culture and linguistic competences to speak Polish. The activities suggested in the educational package on the one gave an opportunity to check and consolidate the knowledge (a bilingual Polish and Portuguese transcription of dialogues and monologues from the film constituting part of the educational package served this purpose). On the other hand the activities made it possible to verify the comprehension level of the heard sequences and the whole film as such. The activities provided diverse opportunities to initiate the inspiring and autonomous educational actions (SATYSFACTION). In line with the communicative approach, the three stages of the teaching process were implemented: presentation (film), practice and production (packages) (Nunan 1999: 241). Within the educational package new tasks were suggested that were correlated with the presentation among others True/False (A), gapped text (B), component filling exercises (C) and formal-content transformation of the pattern.

## Zadanie A

Proszę obejrzeć film i zdecydować: prawda czy fałsz

		Prawda	Fałsz
1.	<i>Lublin powstał w XII wieku.</i>	<i>v</i>	
2.	Lubelszczyzna jest miastem.		
3.	Lublin nie jest miastem akademickim.		
4.	Maria Curie-Skłodowska to polska noblistka.		
5.	UMCS ma 70 lat.		

## Task A

Watch the film and decide if the following are true or false

		True	False
1.	<i>Lublin was established in 12th century.</i>	<i>v</i>	
2.	Lublin region is a city.		
3.	Lublin is not an academic city.		
4.	Maria Curie-Skłodowska was the Polish Nobel Prize winner.		
5.	UMCS is 70 years old.		

## Zadanie B

Proszę posłuchać i uzupełnić dialogi.

Iwona	Cześć! .....	Iwona. A ty jak się nazywasz?
Snieżana	Mam na imię Snieżana. A ty?	
Filip	Ja ..... Filip.	
Dima	Dima.	
Snieżana	Jak się .....?	
Iwona	Świetnie. ....?	
Snieżana	Bardzo dobrze.	
Filip	Super!	
Iwona	Jestem studentką. A ty?	
Snieżana	Też jestem .....	
Filip	Ja też jestem .....	
Iwona	Świetnie ..... po polsku.	

## Task B

Listen and fill in the dialogues.

Iwona	Hi! .....	Iwona. And what is your name?
Snieżana	My name is Snieżana. And you?	
Filip	My name ..... Filip.	
Dima	Dima.	
Snieżana	What is .....?	
Iwona	Great. .....	

Snieżana Very good.  
 Filip Super!  
 Iwona I am a student. And you?  
 Snieżana I am .....  
 Filip I am also .....  
 Iwona Great ..... Polish.

### Zadanie C

Proszę uzupełnić dialog wyrazami z ramki

	jest	jesteśmy	studnią
Filip	Teraz ..... na dziedzińcu zamkowym. A to .....		
	zabytkowa studnia.		
Iwona	Studnia z wodą?		
Snieżana	Chyba nie, ale zdjecie ze ..... jest super.		

### Task C

Complete the dialogues with the words from the table

	is	we are	well
Filip	Now ..... on the castle courtyard. And this .....		
	An ancient well.		
Iwona	The well with water?		
Snieżana	I don't think so, but the picture with the ..... is super.		

According to the assumptions of the second strategy – DIALOGUE (communicating in a natural communication situation), the authors did their best to ensure that the characters' speeches appeared in the communication situations possibly most similar to the natural ones<sup>10</sup>. It was possible due to the adopted style of the journey during which the Polish students show their foreign counterparts around Lublin, Lublin Region and the Polish culture. Thanks to the above, the exposure to the language took place in various, typical communication situations (getting to know each other, introducing each other, asking questions, etc.) The visit at the university created an opportunity to introduce a variant of official student- lecturer communication apart from a substantially informal student-student relation. For the communication differences to be more readable, the film circumstances were designed in such a way that the clash of those orders occurred in a clear context and the subsequent realisations took place within

<sup>10</sup> More on the forms of work encouraging the formal communication see: Komorowska (2003: 57–64).

short time intervals. That is the reason why in the film, shortly after dialogue 1 (DIALOGUE) showing the informal communication, followed the dialogues requiring the application of phrases and expressions characteristic for the formal communication (e.g. dialogue 3):

### Dialog 3

Iwona	Dzień dobry pani profesor.
Pani profesor 1	Dzień dobry pani Iwono. Co słyszać?
Filip	Zwiedzamy Lublin i uniwersytet. To jest nasza nowa koleżanka.
Pani profesor 1	Jak się pani nazywa?
Snieżana	Mam na imię Snieżana.
Pani profesor 1	Miło mi panią poznać. Nazywam się Małgorzata Rzeszutko. Jestem nauczycielem akademickim. Interesuję się gramatyką języka polskiego.
Filip	Ja interesuję się techniką i literaturą polską.
Pani profesor 1	Ooo, to się dobrze składa. To jest pani profesor, moja koleżanka. Razem realizujemy projekt „Język polski ponad granicami”.
Pani profesor 2	Dzień dobry nazywam się Monika Gabryś-Sławińska i również jestem nauczycielem akademickim. Miło mi państwa poznać. Mam nadzieję, że się jeszcze spotkamy. Do zobaczenia.

### Dialogue 3

Iwona	Good morning Professor.
Professor 1	Good morning Iwona. How are you?
Filip	We are sightseeing Lublin and the university. This is our new friend.
Professor 1	What's your name??
Snieżana	My name is Snieżana.
Professor 1	Nice to meet you. My name is Małgorzata Rzeszutko. I am an academic teacher. I'm interested in Polish grammar.
Filip	I'm interested in technology and Polish literature.
Professor 1	Oh, that's great. This is my colleague and my friend. We both work on the project called the "Polish beyond borders".
Professor 2	Good morning, my name is Monika Gabryś-Sławińska and I am also an academic teacher. Nice to meet you. I hope we meet again. Goodbye.

The introduction of various ways of greeting, introducing oneself and introducing people to each other, at the formal and topic level was accompanied by the application of expressions concerning interests and passions. In this way the viewers had an opportunity to get acquainted with language structures that could be used (through the substitution of elements) in their own dialogues. Thanks to the comparison of dialogues the learners could realize the differences between two styles and subsequently create their own

dialogues including the Polish socio-cultural norms. In order to consolidate the knowledge and encourage the project participants to create their own dialogues stimulated by specific situations, they were offered a great variety of exercises in their educational package eg. filling in the gaps in the film dialogues (B), exercises in creating alternative versions of answers (D, E), completing the dialogues with their own answers:

#### Zadanie D

Proszę uzupełnić zdania.

1. Jesteś ..... **studentką** .... (studentka).
2. Michał jest ..... (studentem).
3. Oni interesują się ..... (fizyka).
4. One interesują się ..... (biologia).

#### Task D

1. Fill in the sentences.

2. You are ..... **a student** .... (a student).
3. Michał is ..... (a student).
4. They are interested in ..... (Physics).
5. They are interested in ..... (Biology).

#### Zadanie E

Proszę uzupełnić zdania.

1. Ja .. **interesuję się** .. (interesować się) literaturą polską.
2. Ty ..... (interesować się) fizyką.
3. On ..... (interesować się) sportem.
4. Wy ..... (interesować się) sztuką.

#### Task E

Complete the sentences.

1. I ... **am interested in** ... (be interested in) Polish literature.
2. You ..... (be interested in) Physics.
2. He ..... (be interested in) sport.
4. You ..... (be interested in) art.

Under the third strategy – CHALLENGE (perception, cognition, problem solving) the aim of the authors was to create such communication situations that would make the foreign students acting in the film face the necessity to solve specific problems connected with the exposure to the language and the culture. Understanding of an individual sentence or word thus emerges as „a problem or a task to solve analogically to the natural communication situations in which a human being plays the role of a message sender or recipient and often finds oneself in situations one couldn't predict and

prepare for their occurrence" (Rzeszutko-Iwan 2016a: 340). The authors of the article hold the opinion that in accordance with CHALLENGE strategy while learning a language one shall „enter into contact with a foreign language, use it, experiment with it, try to communicate, successfully do tasks, slowly structure a language studying its principles and its whole system and exchange experiences with other learners and a teacher" (Janowska 2011: 145)<sup>11</sup>. Showing that even for people "immersed" in studying Polish as a foreign language in Poland, not everything is unambiguous, and that knowledge and skills need to be consolidated through frequent repetition. Moreover, the language and culture continuously present surprises, which underscores the importance of encouraging self-study and asking questions<sup>12</sup>. In the first film this goal is also implemented, apart from the already mentioned dialogues 1 and 2, for instance in dialogue 12:

### Dialog 12

Iwona	A w sali obok jest jeszcze to.
Snieszana	Ooo, jaki stolik.
Iwona	To nie stolik.
Filip	To jest stol.
Snieszana	A co to jest?
Filip	To jest czarcia łapa.
Snieszana	Nie rozumiem. Co to jest czarcia łapa?
Iwona	To ręka diabła.

### Dialogue 12

Iwona	And in the next room there is also it.
Snieszana	O! A small table.
Iwona	This is not a small table.
Filip	It is a regular table.
Snieszana	And what is this?
Filip	It is a devil's paw.
Snieszana	I don't understand. What is a devil's paw?
Iwona	It is a devil's hand.

The participants of the project could observe what kind of language difficulties face the characters in the video-blog. They also had an opportunity to solve their own problems of various degrees of difficulty within the exercises from the educational packages. Among the tasks there were, apart

<sup>11</sup> Also see Janowska (2019).

<sup>12</sup> CLIL education as a method facilitating the overcoming of communication barriers in foreign languages teaching see eg. Handzel (2014).

from the already mentioned (A–E), also exercises connected with imitating verbal expressions (F), building up their own dialogue, developing lexical competences (G) as well as the articulatory ones (short voice recordings were also sent, for example minimal pairs with phonemes of silence series).

#### Zadanie F

Proszę uzupełnić dialog.

Maria	Dzień dobry pani profesor.
Pani profesor	..... pani, co słyszać?
Maria	Zwiedzamy Lublin i uniwersytet. To jest moja koleżanka.
Pani profesor	.....?
Natalia	Nazywam się Natalia.
Pani profesor	Miło mi panią poznać. Jestem nauczycielem akademickim. Interesuję się gramatyką języka polskiego.
Natalia	Ja ..... techniką i literaturą polską.

#### Task F

Complete the dialogue.

Maria	Good morning Professor.
Professor	..... Madam, how are you doing?
Maria	We are sightseeing Lublin and the university. This is my friend.
Professor	.....?
Natalia	My name is Natalia.
Professor	Nice to meet you. I am an academic teacher. I'm interested in the grammar of the Polish language.
Natalia	I ..... technology and Polish literature.

#### Zadanie G

Proszę podpisać zdjęcia.

tablica	komputer	stolik	kreda	książka	gąbka
					
<b>tablica</b>					
					

## Task G

Label the pictures.

board	a computer	a coffee table	a sponge	chalk	a book
					
board					
					

While discussing the fourth and the last didactic narrative strategy, that is the strategy of MULTICULTURALISM (a culture, a cultural circle, a cultural distinctiveness, cultural diversity) not only the “Polish beyond borders” (A1–A2) project beneficiaries’ language fluency shall be taken into consideration but also the fact that these people are the descendants of Polish emigrants in the third, the fourth and sometimes even a subsequent generation. Building a narration in accordance with the MULTICULTURALISM strategy thus constituted an important goal as it is not only related to depicting images of the new culture but at the same invoked emotional associations sometimes difficult family stories and even religious associations. All the aforementioned variables affected both the design of films and the materials offered in the educational packages. The exposure to the cultural distinctiveness was of a multi-level nature. The efforts were made to show the uniqueness and otherness both in everyday life (for instance at the level of peer relations) and in reference to the high culture (the visits at the museums turned out to be really valuable). Brazil is the country where European, African and American elements co-create the unique culture. In such a situation we can talk about the hybrid of races and social groups (Miodunka 1997: 41), in which both in formal and informal situations it is possible to notice considerable cultural differences as compared to the norms binding in Poland. Yet the very beginning of the film made Polish Brazilians, who prefer greetings accompanied by a kiss, aware of the fact that such a form has nothing to do with traditional Polish customs (in Poland the kiss is reserved for close friends or family members). Watching film characters (their facial expression,

gestures, body language) also drew attention to non-verbal communication necessary in the situations of intercultural communication. The efforts were made so as the elements of high culture were built in the script but it was important to introduce them in a comprehensive and visually attractive way. The dialogues and the narrator's utterances were meant to be short enough to get acquainted with the culture through the iconic layer of the message. "Shortening of characters" and narrator's utterances and the repetition of relevant information was supposed to enhance memorisation of facts as well as to allow the recipient to focus on the objects admired together with other students for example:

**Narrator 3:** Najstarszymi budynkami w Lublinie są Kaplica Trójcy Świętej z XIV wieku oraz donżon z XIII wieku. Zabytki są częścią Muzeum Narodowego w Lublinie. Muzeum nazywane jest Zamkiem.

**Narrator 3:** The oldest buildings in Lublin are the Holy Trinity Chapel from 14th century and the donjon from 13th century. These sights are the part of the National Museum in Lublin. The Museum is called the Castle.

#### **Dialog 8**

Filip            Teraz jesteśmy na dziedzińcu zamkowym. A to jest zabytkowa studnia.  
Iwona          Studnia z wodą?  
Snieżana       Chyba nie, ale zdjecie ze studnią jest super.

#### **Dialogue 8**

Filip            Now we are in the castle courtyard. And this is an ancient well.  
Iwona          The well with water?  
Snieżana       I don't think so, but the picture with the well is super.

#### **Dialog 9**

Filip            A teraz oglądamy donżon z XIII wieku z tarasem widokowym i z pięknym widokiem na Lublin. Idziemy na góre?  
Snieżana       Tak, oczywiście.

#### **Dialogue 9**

Filip            And now we are sightseeing the donjon from 13th century with the viewing terrace with a beautiful view of Lublin. Are we going upstairs?  
Snieżana       Yes, certainly.

**Dialog 10**

Filip To jest uniwersytet, a to jest katedra. A tam jest Brama Krakowska i Wieża Trynitarska, a to jest Plac Zamkowy.

Snieżana Chcę to wszystko zobaczyć. Interesuję się historią i kulturą.

Iwona Dobrze, ale nie wszystko dzisiaj.

**Dialogue 10**

Filip This is a university and that is a cathedral. Over there you can see the Cracovian Gate and The Trinity Tower, and this is the Castle Square.

Snieżana I want to see all this. I am interested in history and culture.

Iwona Good, but not everything today, OK?

**Dialog 11**

Iwona Dzisiaj mamy inny cel, to on.

Filip To jest Kaplica Trójcy Świętej. Kaplica z XIV wieku z pięknymi malowidłami, ufundowana przez króla Władysława Jagiełłę. To bardzo ważne miejsce.

Snieżana Jest piękna.

Filip Te malowidła to freski ze scenami biblijnymi. Oglądamy Chrystusa, anioły, kolumny i witraże.

Snieżana Jest naprawdę niesamowita, piękna.

**Dialogue 11**

Iwona Today we have another destination. Here it is.

Filip This is the Holy Trinity Chapel. The chapel from 14th century with the beautiful paintings funded by king Ladislaus Jagiello. It is a very important place.

Snieżana It is beautiful.

Filip These paintings are the frescos of the Biblical scenes. We can see Christ, the angels, the columns and the stained-glass windows.

Snieżana It is really amazing and beautiful.

The repetition of the stopped film images shown in close-up frames with the subtitles gave the opportunity to admire the precious objects of the Polish culture. In spite of the fact that in Brazil Catholics constitute over 60% of the population, the image of a chapel decorated with the Byzantine paintings is undoubtedly the opportunity to experience a different, and in a sense multicultural temple<sup>13</sup> (MULTICULTURALISM). Again the film message was correlated with the exercises, which apart from the aforementioned ones

<sup>13</sup> The Chapel was erected by Casimir the Great as a *capella regia* in 1418 roku its interiors were decorated with the Byzantine-Russian frescos funded by the grand duke of Lithuania and the Polish king Ladislaus Jagiello in one person (Frejlich 2021: 7–8).

(tasks A and C) were supplemented with the tasks combining communicative competences with the historic and factual knowledge. Analogously to task C, task H in the spiral dimension developed the recipients' cultural competences – on the basis of acquired information and thanks to listening to no 3 narrator's the utterance. Additionally, the opportunity of the independent experiencing traditional culture was created by watching the film (together with its description), which featured the legend about the devil's handprint, detailed in the last dialogue and a paused frame from the museum.

#### Zadanie H

Uzupełnij dialog wyrazami z ramki.

	pięknymi malowidłami	niesamowita	piękna
Robert	To jest Kaplica Trójcy Świętej. Kaplica z XIII wieku z ..... , ufundowana przez króla Władysława Jagiełłę. To bardzo ważne miejsce.		
Anna	Jest .....		
Robert	Te malowidła to freski ze scenami biblijnymi. Oglądamy Chrystusa, anioły, kolumny, witraże.		
Anna	Wszyscy zachwycają się kaplicą.		
XXX	Bo jest naprawdę ..... , piękna...		

#### Task H

Complete the dialogue with the words from the table.

	beautiful paintings	amazing	beautiful
Robert	This is the Holy Trinity Chapel. The Chapel dates back to the 13th century with ..... , funded by King Ladislaus Jagiello. It is a very important place.		
Anna	It is .....		
Robert	These paintings are the frescos with the Biblical scenes. We can see Christ, the angels, the columns and the stained-glass windows.		
Anna	Everyone admires the chapel.		
XXX	Because it is really ..... , beautiful...		

Task I assumed the self-study and expanding of own interests in Polish culture. In terms of the language it exceeded A1–A2 levels. All doubts (both linguistic and cultural ones) could be discussed with the authors during the online classes. The legend addressing the Polish realities prompted to ask questions and initiate the conversations about the changing culture. Within the confines of the fourth strategy (MULTICULTURALISM) the authors

tried to introduce the high culture information in a well-balanced way<sup>14</sup>, at the same time exposing and making aware of the distinctiveness at the level of everyday culture in the context relevant for communication context.

### Zadanie I

Warto posłuchać: <https://fb.watch/3UnpnHC2hX/>

#### **LEGENDA O CZARCIEJ ŁAPIE**

Opowiem wam dziś coś niezwykłego. Historia ma związek z budynkiem, który do dzisiaj znajduje się w samym sercu Rynku staromiejskiego w Lublinie – z Trybunałem Koronnym. W dawnych czasach był to najważniejszy sąd w całym kraju, ustanowiony przez króla Stefana Batorego w 1578 roku<sup>15</sup>.

### Task I

Worth to listen on: <https://fb.watch/3UnpnHC2hX/>

#### **THE LEGEND OF THE DEVIL'S HANDPRINT**

Today I will tell you something incredible. The story is related to the building now located in the very heart of the Old Town Square in Lublin – the Crown Tribunal. In the old times, it was the most important judicial body nationwide, established by King Stephan Bathory in 1578.

Both the films and the complimentary educational packages were to encourage the project participants to undertake the self-study tasks. The integrated didactic narrative strategies such as: SATISFACTION, DIALOGUE, CHALLENGE and MULTICULTURALISM have allowed to „independent negotiation of meanings, understanding of unknown phenomena and defining of oneself in relations to others” (Czernies 2012: 129). They also stimulated creative productions and taught the importance of context inclusion. The educational task realized by the authors who accurately designed tasks and exercises was to develop the auditory and visual perception combined with the development of oral utterances production in the situations close to the reality, which practically meant shaping both receptive and productive abilities such as listening, speaking and reading. The aim was to show the communicative interactions in the formal and informal ways with possibly most intense exposure to everyday popular and high culture. The combination of the moving-image material with the

<sup>14</sup> In the case of the visit at The National Museum in Lublin, we have deliberately resigned from the presentation of the first part of the film from the presentation of the Polish painting, memorabilia, archaeological and ethnographic monuments and numismatics. In the last part of the series, the characters returned to The National Museum and the Polish painting of the second half of the 19th century and the beginning of the 20th century was shown.

<sup>15</sup> In the article we submit a short fragment of the legend.

online education and the educational packages led to an interesting way of presenting the linguistic and cultural knowledge, motivating recipients as well as enhancing of the linguistic and communicative creativity and orientating towards getting to know with the cultural background.

The implementation of the four didactic narrative strategies applied thus allowed to optimise learners' activities „as caring for the prestige of the Polish language and culture worldwide in the period of political and economic integration of the Old Continent meaning the search for various forms of the national expression aimed at the activities appropriately shaping the image of the Republic of Poland worldwide” (Rzeszutko-Iwan 2014: 153), which corresponds with a concern for a SATISFACTORY DIALOGUE in the context of CHALLENGES posed by MULTICULTURALISM.

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