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## Cultural competence as a subject of interest in modern speech therapy – on the example of children poetry usage in speech therapy\*

### SUMMARY

The article describes cultural competence from the perspective of applied linguistics, primarily that of speech therapy. To narrow down the scope of discussion, poetry for children (*paidial* poetry) in speech therapy has been chosen as the main subject of study. This kind of writing, which constitutes a part of cultural sphere that is usually understood and interpreted through cultural (cognitive) competence, may become a new tool for broadening the range of diagnostic strategies in speech therapy. Moreover, poems which revolve around child's point of view are often seen as a link between two speech therapy procedures: building of the competences (linguistic, communicative, and cultural) and improvement of the speech process (realization of phonemes).

**Keywords:** cultural competence, *paidial* poetry, poetry for children in speech therapy

### INTRODUCTION

According to Janusz Anusiewicz, culture may be described as a set of categories functioning within subjective reality and, at the same time, as a cluster of behavioural patterns and social attitudes which are connected to and shaped by certain values and norms (Anusiewicz 1995: 3). Additionally, when seen as a sub-

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ject study of speech therapy which in itself is ‘a study of biological foundations of language and linguistic performance’ (Grabias 2012: 57), it can be argued that ‘the theory of culture should be based on biological data’ (Malinowski 1958: 29) as well. It can also be assumed that culture is very closely tied to both language and speech. As described by Stanisław Grabias, these two notions should be understood in the following way: speech is a series of actions performed by humans with the use of language when they explore the world and try to describe it to other participants of social life’ (2012a: 15). The link between language and culture may be illustrated, according to the views of Jan Ożdżyński, in the form of the following relations: 1. language is a cultural phenomenon – it is a part of culture; 2. language is a medium through which we discover culture and interpret cultural patterns and facts; 3. language is a phenomenon through which we conceptualize, arrange, and categorize the world – it is a form of thinking; 4. Language is the basis for the formation of culture – it makes the cultural transmission possible (Ożdżyński 2002: 85).

## 1. THE DEFINITION OF CULTURAL COMPETENCE

It has been assumed that cultural competence, along with language competence and communicative competence, constitutes a part of the linguistic competence. Such claim has been made with the reference to the concepts produced by educational linguistics – a field which can be defined as ‘general linguistics, created for lingua-educational needs, which forms a collection of theoretically and methodologically arranged concepts and parameters that are used in language teaching’ (Rittel 1994a: 7). To put the assumption in other words, it can be claimed that ‘the linguistic competence encompasses the following stages: 1. language competence, 2. communicative competence, 3. cultural competence – all of which follow from the sequence of language acquisition’ (Rittel 1994a: 27).

Cultural competence, which is sometimes called cultural knowledge or interactional competence, is the ability to participate in culture – the *sine qua non* condition of such participation (Rittel 1994a: 27, 31). It should be associated with such notions as: general knowledge, customs, experience, the rules for cultural interpretation, permanent ability to participate in culture, interpretation of linguistic and non-linguistic symbolic actions (Rittel 1994a: 138). Moreover, cultural competence is also a result of achieving the language competence – innate and subconscious knowledge of the ideal speaker-listener, which allows for the creation and understanding of the grammatically correct sentences of the given language (Chomsky 1982: 14–16; Grabias 1994: 30). It is also the result of acquiring the communicative competence – the basis of all social linguistic actions and of the skill to use the language adequately to the intentions of the speaker, the back-

ground, and the knowledge about the listener (Rittel 1994a: 30; Grabias 1994: 33). Without the acquisition of language competence and communicative competence, it is impossible to acquire cultural competence.

From the methodological perspective, which aims to analyse the literary text in terms of speech therapy usage (here: poetry for children), cultural competence is strongly related to the field of semantics (study of meaning) and is closely connected to the cognitive processes, cultural traditions, and knowledge of the world.<sup>1</sup> There are several cultural indicators which can be distinguished within the cultural competence: cognitive factors (education, science), normative factors (myth, religion, politics), instrumental factors (practice, economy), and expressive factors (literature, art). To sum it up, cultural competence is strongly related to cognitive, ethical and transcendent values (see: Rittel 1994: 135).

From the point of view of speech therapy, cultural competence is defined in a slightly different way. The pioneering works of this field refer to it as knowledge of the factual reality which is acquired through language. At the same time, it was emphasised that communication is impossible without cultural competence and that it is preceded by linguistic competence (Grabias 2001: 37). What is more, a group of biological abilities that were obligatory for the acquisition of cultural competence was selected for the first time - which can be considered a new step in comparison to other branches of applied linguistics (Grabias 2001: 38).

The biological foundations that determine the communicative process (which is also dependent on the level of cultural competence) include: physical hearing, phonemic hearing, musical hearing, suitable brain and memory performance, proper functioning of the peripheral nervous system, appropriate operation of skeletal and muscular systems (Grabias 2001: 38). As will be shown further in the article, the understanding of cultural texts is going to be difficult or impossible without these foundations. On the other hand, some of the texts – such as poetry for children used in therapeutic purposes - may actually become a way of reducing the negative effect of those dysfunctions.

The development of the theory and methodology of speech therapy has caused *cultural competence* and *cognitive competence* to be synonymous in meaning. They have been treated as such since 2012 (Grabias 2012a: 52). The newest studies regard cognitive competence as a part of diagnostic process, while cultural competence is seen as an element of prognostic-therapeutic procedures (Grabias 2012: 58, 60).<sup>2</sup> It should be added that the evaluation of speech disorders must

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<sup>1</sup> The definition of semantics suggested by Zbysław Muszyński is the most appropriate for this article: 'Semantics, as a study of meaning (...), is a discipline which examines subjective mental states – individual representations of the factual world' (Muszyński 1996: 30).

<sup>2</sup> The position of Grabias on the matter: 'While examining the relation between speaker's utterance and his biological potential, the researcher can: evaluate speaker's cognitive competence (knowledge of the world and himself – its capacity, structure, operational potential of its segments)

be performed with reference to the standard norms of healthy individuals – those who can acquire linguistic competence on a desired or close-to-desired level (Rittel 1994a: 33–34; Śniatkowski 2014: 35–36).

## 2. THE THEORY OF *PAIDIAL* POEM IN SPEECH THERAPY

According to Maria Ostasz, who co-created the theory of the *paidial* poetry (from Ancient Greek: ‘childish play’, ‘amusement’), such texts should be described as lyrical works in which the represented world inspires the reader to mimic actions and roles (*mimicry*) and in which the magical power of the words (*alea*) forces him/her to repeat them (*ilinx*) and compete in their role-play (*agon*). The perception of *paidial* poetry is based on entertainment and spontaneous education (Ostasz 2008: 16–17, 32–36; see also: Ostasz, Michalik 2016). In order to broaden its definition, we can assume that:

‘paidial poetry refers to lyrical works in which the represented world inspires the reader to mimic actions and roles (*mimicry*) and in which the magical power of the words (*alea*) forces him/her to repeat them (*ilinx*) and compete in their role-play (*agon*). The perception of *paidial* poetry is based on entertainment and spontaneous education, and its use can be applied in the diagnostic and prognostic processes of speech therapy. In other words, it can aid: the diagnosis of the cognitive functioning of a person (lexical, semantic, and narrative aptitude), the fulfilment of speaker’s intentions and passing-on of his knowledge (speech function, dialog performance, social linguistic skills), the programming of the speech therapy process which aims at building the linguistic competence, the enhancement of various levels of communicative system, and – possibly – the rebuilding of the linguistic competence’ (see: Ostasz, Michalik 2016).

Such theoretical assumption opens the possibility of a structured and two-fold description of our field of research. Firstly, logopedic *paidial* poetry can be seen as link between two therapeutic procedures of speech therapy – building the linguistic, communicative, and cultural competences, and the improvement of the functions of speech (Grabias 2001: 39–40; 2012: 60). The use of *paidial* poems enhances the methodology of the speech therapy procedures, in particular the programming of the therapy and its implementation. From the scientific point of view, such approach to the field of research serves two practical purposes – exploring the world and changing oneself accordingly (see in: Grucza 1983: 42–43; Michalik 2015: 24). Secondly, logopedic *paidial* poem becomes a certain research category (ontological, epistemic) which borders with several other scientific fields. Its interdisciplinary nature allows it to bring together linguistics (here: speech therapy treated as applied linguistics) and literary theory (here: *paidial*

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and proficiency of its use in the process of sentence building, as well as inspect the biological foundations which are responsible for the given level of the examined competence’ (2015: 58).

poetry), which turns it into a broad and theoretical category of methodological, meta-disciplinary, and meta-logopedic character. From the perspective of the theory of science, such a broad term should be treated as a notion of epistemic nature that also plays a role in the process of knowledge transferring. The dual character of logopedic paidial poem has been illustrated in Chart 1.

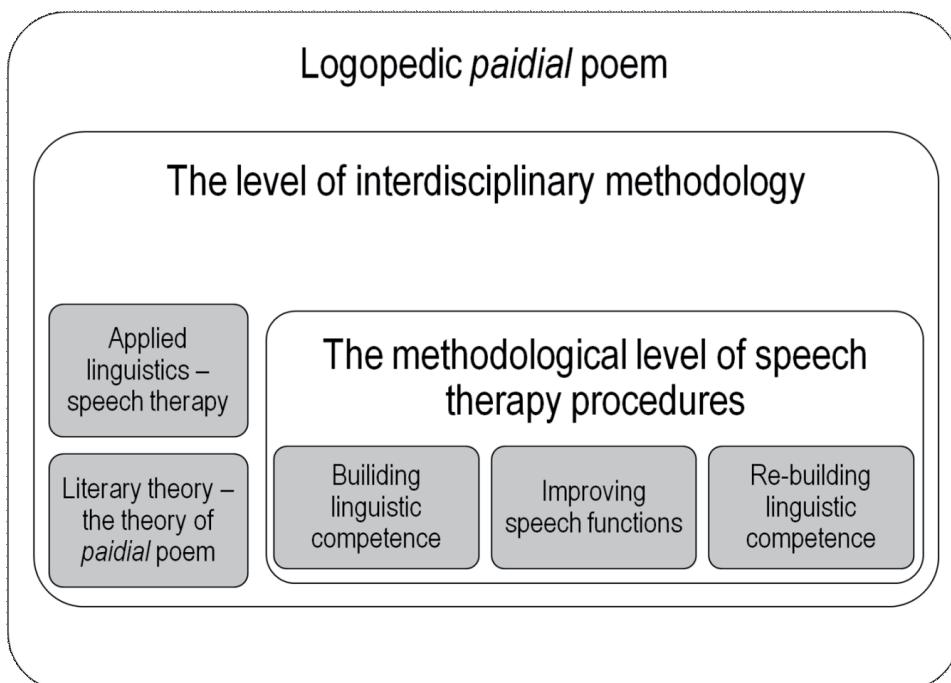


Chart 1. Two levels of interpretation of paidial poem – methodological (theoretical) and methodical (practical).

Source: original research. See also: Ostasz, Michalik 2016.

### 3. CULTURAL COMPETENCE AND LOGOPEDIC PAIDIAL POEM IN THE THERAPEUTIC PROCEDURES

The definition of *speech* that follows from the field of logopedics regards cultural (cognitive) competence as a very important notion with broad applicative potential. Its acquisition ensures the capacity to learn about the world and interpret it correctly and, consequently, to pass this interpretation to others. The logopedic definition of speech, which involves the knowledge about the world, makes reference to three complementary human behaviours: cognitive functioning, communicative linguistic actions, and socializing activities (cf.: Grabias

2012a: 16–17). I am sure that logopedic paidial poem – a cultural text existing as a result of speech and fulfilling cognitive, accumulative, and therapeutic actions – may act within a range of various therapeutic procedures: logopedic diagnosis, therapy programming, and the carrying out of the therapy. The first one involves the collective diagnostic actions, the second and the third – the collective prognostic actions (cf.: Grabias 2012: 59–60).

### **3.1 Diagnostic procedures**

The cognitive and practical potential introduced by the notion of cultural competence within the process of speech therapy diagnosis is, first and foremost, the result of linguistic action areas, which should be described here. The first area encompasses the cognitive functioning of humans; the second one includes passing-on of the knowledge and realization of intentions. In terms of cognitive functions description, we usually take into account the following aspects: 1. lexical, 2. semantic, 3. narrative. In the case of passing-on of the knowledge and fulfilling intentions, we assess the following: 1. intentions and their fulfilment, 2. speech functions, 3. dialog performance, 4. social linguistic skills.

The suggested plan for description of the cognitive functions and the passing-on of knowledge and intentions is the most vital part of the logopedic diagnostic process. It precedes the stage of interpretation of linguistic behaviour and speech disorders. Logopedic paidial poem – as the element of cultural sphere that we get to know through cultural competence – may become a new and unique tool which broadens the scope of logopedic diagnostic strategies. Table 1 includes the list of paidial poems which correspond to the particular stages of diagnostic process in speech therapy.

### **3.2. Prognostic procedures**

The results of description and interpretation obtained during the diagnosis of the cognitive processes and the ability to convey the knowledge give us the information required for the description of the speech disorder – its causes and symptoms. The role of the prognostic stage is to lessen the negative effects of the disorder. From the perspective of the collective therapeutic action, we can distinguish three diagnostic procedures which constitute the basis for the classification of speech disorders: 1. building cultural competence (cognitive) – the knowledge of the world, linguistic knowledge, communicative knowledge – this procedure is obligatory in such developmental communicative disorders as: lack / impairment of hearing, alalia and dyslalia, oligophasia, autism, different forms of epilepsy; 2. improvement of speech functions, the purpose of which is to reduce the negative effects of the deficient usage of the already acquired competences – used in dyslogia, stuttering and cluttering, dysarthria; 3. rebuilding all types of competences (speech and mind functioning) and stabilization of linguistic competence erosion

Table 1. The list of logopedic paidial poetry divided into the different areas of diagnostic process.

		Areas	Logopedic paidial poems*
		Cognitive functioning of humans	Lexical skills
Semantic skills			M. Konopnicka, <i>Bocian</i> ; J. Tuwim, <i>Ptasie radio</i> ; <i>O panu Tralalińskim</i> ; M. Strzałkowska, <i>Chrzyszcz</i> , <i>Dziamdzia</i> , <i>Glamdzia</i> , <i>Andzia i Ciamciaramdzia</i> ; U. Kozłowska, <i>Chrzyszcz</i> , <i>Klasówki</i> ; J. Brzechwa, <i>Nie pieprz</i> , <i>Pietrze...</i> , <i>Sroka</i> ; M. Brykczyński, <i>Na co liczę</i> ; T. Śliwiak, <i>Zakochana żaba</i> ; M. Polaski, <i>Nurek z Narwi</i> , <i>Karp i plotka</i> ; A. Frączek, <i>Duszek</i> , <i>Groźny groch</i> , <i>Cierpliwy Cyryl</i> , <i>Król Pasztecik Trzeci</i> ; <i>Zupki ze szprotek</i> , <i>Smok</i> , <i>Kąpiel</i> ; K. Grabowska-Bednarz, <i>Muchy Duchy</i> L. J. Kern, <i>Żuczek</i> ; D. Wawilow, <i>Alfabet</i> ; Ł. Dębski, <i>Smok i smog</i>
Narrative skills			J. Tuwim, <i>Ptasie radio</i> ; <i>Lokomotywa</i> ; J. Brzechwa, <i>Nie pieprz</i> , <i>Pietrze...</i> ; T. Śliwiak, <i>Koncert na leśnej polanie</i> , <i>Chory dzięcioł</i> ; M. Strzałkowska, <i>Rycerz</i> , <i>Roch i jego groch</i> , <i>Wacus Stokrotka czyli przypadki przodka</i> ; M. Polaski, <i>Wiewiórka na wierzbie</i> ; U. Kozłowska, <i>Romantyczna kura</i> ; K. Grabowska-Bednarz, <i>Czarna magia</i> ; U. Butkiewicz, <i>Pchły</i> ,
Passing-on of knowledge	Intentions and their fulfilment		M. Strzałkowska, <i>Mowa polska</i> , <i>Reguły dla gaduły</i> , <i>Chrzyszcz</i> , <i>Przyjaciele</i> , <i>Wacus Stokrotka czyli przypadki przodka</i> ; U. Kozłowska, <i>Chrzyszcz</i> ; J. Brzechwa, <i>Sroka</i> ; M. Brykczyński, <i>Na co liczę</i> ; T. Śliwiak, <i>Tata rak</i> ; L. J. Kern, <i>Żuczek</i> ; A. Frączek, <i>Zupki ze szprotek</i> , <i>Muszka i myszka</i> , <i>Smok</i> ; U. Butkiewicz, <i>Mówka sówki do mrówki</i> ; J. Tuwim, <i>Abecadło z pieca spadło</i> ; Ł. Dębski, <i>Duże Be</i> , <i>Gęsie rozmowy o mięsie</i> , <i>Smok i smog</i> , <i>Żdźbło i źrebię</i> ,
	Speech functions		M. Strzałkowska, <i>Mowa polska</i> , <i>Reguły dla gaduły</i> , <i>Chrzyszcz</i> , <i>Żaba</i> ; <i>Rycerz</i> , <i>Roch i jego groch</i> , <i>Dziamdzia</i> , <i>Glamdzia</i> , <i>Andzia i Ciamciaramdzia</i> , <i>Przyjaciele</i> , <i>Wacus Stokrotka czyli przypadki przodka</i> ; Ł. Dębski, <i>Kłopoty z A</i> , <i>Gęsie rozmowy o mięsie</i> , <i>Smok i smog</i> , <i>Żdźbło i źrebię</i> ; M. Konopnicka, <i>Bocian</i> ; J. Tuwim, <i>O panu Tralalińskim</i> , <i>Lokomotywa</i> , <i>Mróz</i> ; U. Kozłowska, <i>Chrzyszcz</i> , <i>Romantyczna kura</i> , <i>Mucha takomczucha</i> ; U. Butkiewicz, <i>Gąska ze Śląska</i> , <i>Gołębie na dębnie</i> , <i>Kto kontent</i> , <i>Przepiórka o przepięknych piórkach</i> , <i>Stróż tchórz</i> , <i>Hiena Helena i higiena</i> , <i>Żaneta i Żorzeta</i> ; J. Brzechwa, <i>Nie pieprz</i> , <i>Pietrze...</i> , <i>Chrzyszcz</i> ; J. Sztudynger, <i>Entliczki-pentliczki</i> ; T. Śliwiak, <i>Tata rak</i> , <i>Koncert na leśnej polanie</i> , <i>Chory dzięcioł</i> , <i>Zakochana żaba</i> ; M. Polaski, <i>Szybki Leszek</i> , <i>Liść na ściółce</i> , <i>Szyszka w koszyku</i> , <i>Wiewiórka na wierzbie</i> , <i>Nurek z Narwi</i> , <i>Karp i plotka</i> ; A. Frączek, <i>Duszek</i> , <i>Groźny groch</i> , <i>Cierpliwy Cyryl</i> , <i>Król Pasztecik Trzeci</i> , <i>Arbuzy</i> , <i>Lemurzyca Leokadia</i> , <i>Muszka i myszka</i> ; K. Grabowska-Bednarz, <i>Muchy Duchy</i> , <i>Czarna magia</i> ; D. Wawilow, <i>Wiatr</i> ; <i>Czarny las</i> ; L. J. Kern, <i>Żuczek</i>



		Areas	Logopedic paidial poems
		Dialog performance	L. J. Kern, <i>Wiersz, w którym syczy przez cały czas</i> ; J. Brzechwa, <i>Chrząszcz</i> ; <i>Nie pieprz, Pietrze...</i> ; U. Kozłowska, <i>Chrząszcz</i> ; M. Strzałkowska, <i>Chrząszcz</i> ; T. Śliwiak, <i>Koncert na leśnej polanie, Chory dzięcioł, Zakochana żaba</i> ; T. Polański, <i>Szyszka w koszyku</i> ; U. Butkiewicz, <i>Pchły</i> ;
		Social linguistic skills	L. J. Kern, <i>Wiersz, w którym syczy przez cały czas</i> ; J. Tuwim, <i>Ptasie radio</i> ; M. Strzałkowska, <i>Chrząszcz</i> ; U. Kozłowska, <i>Chrząszcz</i> ; J. Brzechwa, <i>Nie pieprz, Pietrze..., Sroka</i> ; M. Brykczyński, <i>Na co liczę</i> ; T. Śliwiak, <i>Koncert na leśnej polanie, Chory dzięcioł, Zakochana żaba</i> ; D. Wawilów, <i>Wiatr</i> ; Czarny las, <i>Alfabet</i> ; Ł. Dębski, <i>Żdźbło i źrebę</i>

\* The index of paidial poetry was created by Maria Ostasz (see: Ostasz, Michalik 2016). Its categorization into different areas was prepared by the author of this article.

Source: original research. See also: Ostasz, Michalik 2016.

– used in aphasia, pragnosia, mental disorders, dementia (Grabias 2001: 40; 2012: 64–66).

The logopedic paidial poem has an important role to play within all of those procedures. In the case of the first one, it helps in building the three competences in children with underdeveloped perceptive skills. In the second procedure, it plays a significant role in improving functions of speech.<sup>3</sup> In the third procedure, it rebuilds the linguistic competence disintegrated in the early stages of child development and stabilizes its erosion in children.<sup>4</sup>

### 3.2.1 Building cultural competence within the linguistic competence.

Building cultural competence should have a dual character. On one hand, we should develop higher psychological actions; on the other – linguistic and communicative competences. The first stage of cultural competence building in children with underdeveloped perceptive skills is the *ritualisation* of established conventions. Such rituals, non-linguistic at first – but from the start based on the circular time concept of rituals and nature – must be based on emotions. The next stage, which involves giving names to certain ritualized actions, is the beginning of the linguistic picture of the world and culture. Both the internalisation of conventions and the naming of the ritualised actions may be achieved through the

<sup>3</sup> The possibility of using logopedic paidial poem in the second and the third procedures will be discussed in a separate article.

<sup>4</sup> It is not recommended to use paidial poetry in the therapy of adult patients, especially those suffering from the disintegration of linguistic competence, as it could negatively affect the therapy process by infantilizing the patient.



content of the logopedic paidial poems. It is of utmost importance to stimulate the child, in whom we suspect underdeveloped perceptive skills, with the elements of the reality which surround him. If we assume that culture is ‘the way to conceptualise, categorise, and experience the world’ (Anusiewicz 1995: 8), then each contact that the child has with culture, and that is supervised by adult person, becomes *de facto* conceptualisation, categorisation, and experiencing the world of culture. Values are an important element of cultural competence. The basic ones that the speech therapist can transfer to the child are: spending time together, warmth, joy or entertainment (Michalik 2010). Paidial poems with logopedic functions will promote those values within the therapeutic process.

Internalised linguistic competence is a guarantee of the proper development of cognitive functions in children (in their lexical, semantic, and narrative aspects) and of the undisturbed transfer of knowledge and intentions (showing intentions, speech functions, dialogue and social skills). To achieve such suitable development and transfer, we may utilize certain interactional categories that will properly structure the logopedic procedure and help us implement it – these are: *text*, *meta-text*, and *context* (see: Panasiuk 2012). Such selection of the methodological approach, which links the theory and practice of the logopedic paidial poem to a specific speech therapy action, is based on the following factors:

1. Text, meta-text, and context are all interactional categories – and speech therapy as such is a study of interactional conditions for the development speech and the disorders of speech (see: Michalik 2013).
2. The theory of text, meta-text, and context has been used and verified in the interpretation and programming of therapies in such disorders as: aphasia, pragmosia, dysarthria, psychoorganic syndrome, and dementia (see: Panasiuk 2012a). There is no basis for dismissing its usage in the description and therapy of other speech disorders.
3. Interactional aspects are inherent and *ex definitione* for logopedic paidial poem.
4. Logopedic paidial poem is a text – a verbal result of the communicative act.
5. Logopedic paidial poem may become an inspiration for: a) creating the text by the receiver, b) developing the meta-linguistic function through the usage of knowledge of the linguistic signs and how to put them together (meta-text), c) activating the knowledge of textual relations – lexical surroundings of words within the text, and of the extra-textual relations – receiver’s knowledge of the culture, social sphere, communicative context (see: Panasiuk 2012a: 334–336).

From the perspective of the cultural competence building process, logopedic paidial poem can be utilized in work with children to develop the competence to create texts – texts which would consist of sentences that form a relatively logical

whole, grammatically and semantically coherent, communicative and relevant, intentional, acceptable, informative, situational, and fulfilling the condition of intertextuality (see: Panasiuk 2012: 253, 254, 263–264).

The usage of the meta-text notion in the process of cultural competence building may, in turn, bring the following benefits: it consolidates child's knowledge of the linguistic signs inventory and how to put them together, it allows for the control over the choice of linguistic signs (meta-lingual function), it helps in managing the process of text building (meta-textual function) (see: Panasiuk 2012a: 335–336), it develops analytic and synthetic linguistic skills – which consequently increases the linguistic performance.

The last notion – context – can be approached, when seen from the perspective of paidial poem, in a two-fold manner. Firstly, as the collective knowledge of the textual relationships – the lexical surroundings of words within the text – that both the speaker and the receiver possess. Secondly, from the perspective of poem and cultural competence correlation, as an extra-textual condition: the knowledge of culture, social sphere, communicative context (see: Panasiuk 2012a: 449–451). In the second case, the notion of context may help in developing cognitive competence, in internalisation of contextual awareness, and in enhancing the process of creation and interpretation of communicative acts (see: Panasiuk 2012a: 337). The list of logopedic paidial poems categorised into different stages of the prognostic procedure has been presented in Table 2.

#### SUMMARY

Logopedic paidial poem, as a text, is an element of cultural sphere. In the case of linguistic communication disorders that result from the under-development of perceptive skills, the ability to understand cultural texts is hampered or completely lacking. From the therapeutic point of view, logopedic paidial poem may become a useful tool for building cultural (cognitive) competence, which is an integral part of linguistic competence. Therefore, we can say that the notions of biological disorders and cultural texts mutually affect each other. The underdevelopment of biological abilities which limits the acquisition of cultural competence (as an element of linguistic competence) at the same time limits the understanding of cultural literary texts, too. Perceived from such perspective, the therapeutic advantages of logopedic paidial poem may help to reduce the negative effects of biological dysfunctions.

Table 2. The list of logopedic paidial poetry divided into the different areas of prognostic process.

		Areas	Logopedic paidial poems*
PROGNOSTIC PROCEDURES	Therapy programming	Building linguistic, communicative, and cultural (cognitive) competences	L. J. Kern, <i>Wiersz, w którym syczy przez cały czas, Żuczek</i> ; Ł. Dębski, <i>Kłopoty z A, Duże Be, Gęsie rozmowy o mięsie, Smok i smog, Żdźbło i źrebię</i> ; M. Konopnicka, <i>Bocian</i> ; J. Tuwim, <i>Ptasie radio</i> ; <i>O panu Tralalińskim, Lokomotywa</i> ; <i>Abecadło z pieca spadło</i> ; J. Brzechwa, <i>Nie pieprz, Pietrze...</i> , <i>Sroka</i> ; M. Brykczyński, <i>Na co liczę</i> ; J. Sztaudynger, <i>Entliczki-pentliczki</i> ; T. Śliwiak, <i>Tata rak</i> ; M. Strzałkowska, <i>Dziamdzia, Glamdzia, Andzia i Ciamciaramdzia, Wacuś Stokrotka czyli przypadki przodka</i> ; A. Frączek, <i>Duszek, Groźny groch, Cierpliwy Cyryl, Król Pasztecik Trzeci, Zupki ze szprotek, Lemurzyca Leokadia, Muszka i myszka, Smok, Kąpiel</i> ; K. Grabowska-Bednarz, <i>Muchy Duchy, Czarna magia</i> ; U. Butkiewicz, <i>Gąska ze Śląska, Mówka sówki do mrówki, Przepiórka o przepięknych piórkach, Stróż tchórz, Hiena Helena i higiena, Żaneta i Żorzeta, Pchły</i> ; U. Kozłowska, <i>Romantyczna kura, Klasówki, Mucha łakomczucha, D. Wawilow, Alfabet</i>
	Therapy implementation – carrying out of strategies	Strategies for building linguistic, communicative, and cultural (cognitive) competences	L. J. Kern, <i>Wiersz, w którym syczy przez cały czas, Żuczek</i> ; Ł. Dębski, <i>Kłopoty z A, Duże Be, Gęsie rozmowy o mięsie, Smok i smog, Żdźbło i źrebię</i> ; M. Konopnicka, <i>Bocian</i> ; J. Tuwim, <i>Ptasie radio</i> ; <i>O panu Tralalińskim, Lokomotywa, Abecadło z pieca spadło</i> ; U. Butkiewicz, <i>Gąska ze Śląska, Hiena Helena i higiena, Żaneta i Żorzeta, Pchły, Mówka sówki do mrówki, Przepiórka o przepięknych piórkach, Stróż tchórz</i> ; J. Brzechwa, <i>Nie pieprz, Pietrze...</i> , <i>Sroka</i> ; M. Brykczyński, <i>Na co liczę</i> ; J. Sztaudynger, <i>Entliczki-pentliczki</i> ; T. Śliwiak, <i>Tata rak</i> ; M. Strzałkowska, <i>Dziamdzia, Glamdzia, Andzia i Ciamciaramdzia, Wacuś Stokrotka czyli przypadki przodka</i> ; A. Frączek, <i>Duszek, Groźny groch, Cierpliwy Cyryl, Król Pasztecik Trzeci, Zupki ze szprotek, Lemurzyca Leokadia, Muszka i myszka, Smok, Kąpiel</i> ; K. Grabowska-Bednarz, <i>Muchy Duchy, Czarna magia</i> ; U. Kozłowska, <i>Romantyczna kura, Klasówki, Mucha łakomczucha, D. Wawilow, Alfabet</i>

\* See footnote 4

Source: original research. See also: Ostasz, Michalik 2016.

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