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Organization of School Reading:
the Role and Significance of Students' *Open Interpretations*

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Abstract

The following article is about cultural and literary education at school. Its point of reference are considerations regarding conditions of Polish education system in relation to Polish language classes. The article emerges from the need to seek solutions helpful in overcoming the reading crisis, which being conditioned by various cultural and social factors, is present at school and is expressed by the negation of mandatory reading material, as well as rejection of teaching model established in education. The author of this text attempts to reflect on the awareness of reading material which is used, or might be used in modern school. The criteria proposed in this article are related to the issue of choosing material suitable for reading. They can be used as a selection mechanism implemented at the stage of designing the process of teaching. Further parts of the text describe the ways of obtaining *open interpretations* from students in the process of education while designing introductory reading material classes. They can be treated as solutions which could have different functions, useful in terms of the quality of literary-cultural education. The article is complemented with the concept of planning the lesson based on the use of students' *open interpretations*, which if organised in a planned and conscious way, could stimulate students' participation and facilitate reading while dealing with literature discussed at school.

Key words: education, teacher, student, literature at school, open interpretations

Introduction

No one should be convinced that the main foundation of education in terms of culture and literature is a live and direct contact of young people with a book. It conditions the development of adequate cultural competences and allows conscious reception of the world – it is the key to understand and value culture itself as well as the way of building up identity and a vital element of conscious personality formation. This is not the time and place to elaborate such obvious notions here. It is also obvious that school plays a vital role in initiation to reading and shaping positive reading habits. By implementing particular social

duties, it is responsible for cultural education of next generations. The school is based on institutional coercion which is guaranteed by the state and functions within the conditions of mandatory education, which aims to ensure completion of educational tasks.

Reading at school is also conditioned by coercion mechanisms. It assumes education based on reading particular number of books, their titles being decided by governing bodies of Ministry of Education or teachers performing their educational duties. Such conditions do not necessarily facilitate reading as well as literary and cultural education which, in Polish system of education, is done during Polish language classes. The subject itself includes the knowledge of language, literature and other various fields of culture. One of the negative effects of such a situation is a gradual decline of reading in Poland, which can be observed both in students and adults. It is proven by routine research carried out as part of duties of National Library of Poland (Zasacka, 2014, 2008; Koryś, 2017) and by the level of overall literary knowledge of secondary or high school students. Obviously, there are many reasons for such state of things and this cannot only be ascribed to the negative impact of mandatory reading material at schools. Among out-of-school elements influencing such a situation one has to mention the influence of media and new media (Manovich, 2006), domination of paradigms shaped around mass culture and characteristic socio-cultural changes in postmodern world. Formation of new types of postmodern identities (Melosik, 2010, p. 295-312), usually opposing traditional cultural paradigms based on symbolic violence, by principle assumes turning away from this tradition, which uses language as its natural tool. Globalisation that has a direct influence on spreading such tendencies, obviously opposes cultural paradigms cultivated in educational institutions. These general problems and phenomena taking place in global environment condition the existence and intensification of such problems, which can be found at school itself. Their embodiment causes resistance towards school reading material which is usually connected with coercion mentioned above and axiology contradictory to the image brought by cultural postmodernity. It is worth examining these problems more carefully, as they already find their reflection in reading.

"Old" and "new" reading material. Canon problems

The problem with reading described above stirs up a discussion about reading material at school. A dilemma constantly discussed in Polish cultural and literary education is the question of canon, which is most often referred to as the list of works having acclaimed ideological and artistic value that, at the same time, are the representatives of particular literary periods and trends, condition

cultural transmission of next generations, and allow understanding within the nation or European collectivity influenced by Mediterranean culture. The voices of canon supporters, who for many years have seen it as the point of reference for further cultural choices of young people (Janus & Sitarz, 2009, p. 61-64; Klejnocki, 2012, p. 305-307), the element requiring extension (Zając, 2014, p. 390-398) are mixed with justified fears of reading crisis which is a fact (for instance Bortnowski, 2009, p. 135-136). Its main victim is most of all classic literature. Its reading at school stirs opposition of underage readers and fear in teachers themselves, who are aware of their students' attitudes and realise the difficulties when reading great, although difficult and demanding books from the canon chosen as reading material at schools. The problem becomes the question of existence of classical literature at school and, when assuming its integral part in education, the choice of books which are vital as well as mentally and psychologically available to students. Finally, it is the question of ways of confronting students with such works.

Another problem related to the issue of reading material is the existence of modern literature at school. I am referring here to acclaimed works which have not been discovered for school. Secondly, the works written within the last twenty or thirty years, which are close to modern reality. Finally, the works which are chosen by students themselves and are/ could be proposed by them as reading material for classes. These are sanctioned by *Core curriculum* to a very small degree. In addition, their presence at school, which could meet the reading demands, would be at the expense of desirable classical literature. Nonetheless, as surveys from 2015 conducted by the Polish Ministry of Education show, such works have the power to draw young readers (Dąbrowska, 2015). Another problem is the variety of such works in terms of their artistic quality, especially books proposed by students, which can stir up justified doubts related to their use at school. However, they can be the foundations for the dialogue at school, can break the unwillingness to read and give hope to stimulate reading motivation and consequently, provide the chance to mature towards more serious, culturally meaningful literature.

The situation pictured above complicates the considerations regarding cultural and literary education at school. It presents it as being torn between tradition and modernity, subject duties and the needs of students, and finally, between coercion and freedom (Kłakówna, 2003). This is the area where educational process among notions takes place, where interpersonal relationships take shape and the process of personality formation of both the teacher and the student happens.

A positive programme – the principles of reading at school and reading material selection criteria

It is possible to propose a positive programme in relation to the problems described above. One that is connected with literary and cultural education, and above all, with reading/lack of reading at school. Agnieszka Kłakówna, in accordance with the concept of anthropocentrically-oriented education promoted by her and which aims at subjectivity of both teacher and student, pointed out a different way of looking at the matter. Instead of canon of reading material, she highlighted the need to think about universal issues, problems which are present regardless of times, which stimulate thoughts of young readers in terms of existential "here" and "now" (Kłakówna, 2003, p. 109-147). However, selecting basic topics worth introducing at literature classes, despite highlighting different notions the teacher bears in mind, does not end his eternal dilemmas – what to read in order to combine ministerial/curriculum requirements, duties towards literary tradition (domestic and foreign), the needs, interest and capabilities of students, and finally, personal passions, interests of the teacher who has autonomous view on the value of culture surrounding him, including old and modern literature. Thereby, there is the need to think about distinguishing useful and justifiable criteria referring to the selection of language material. They should be both general and contain precise guidelines which can be applied to different levels of education and in a practical way help the teacher to decide about the reading texts to use at school. Selection of those texts should include at least few issues such as:

- the significance of the chosen book, its relation to real life situations of a modern man and the area of interest of young readers;
- taking into account the pleasure of reading, related to ludic function of literature, as well as matters connected with an emotional aspect of reading, which should engage readers' feelings, evoke a personal attitude towards it and the events and characters presented
- the importance of the artistic value of the work, which by representing various styles and conventions, allows to cherish it, gives aesthetic pleasure and, at the same time or above all, is the key to "reading the world", understanding the reality surrounding the man.

It should also be assumed that such consideration, being the result of observation of modern world and recognition of students' needs in terms of literature, would limit the significance of historical and theoretical-literary categories at school. Furthermore, university principles of linear presentation of cultural phenomena ought to be limited, and as a result, the text analysed in class

could be treated as examples of cultural, literary and historical processes connected to a particular literary activity from different periods or times. What is more, literature should not be perceived in categories of ready-made cultural syntheses, which only require being illustrated at school and can threaten the individual reception and unique interpretations of the students.

Taking into account objections above and including socio-cultural context in which young readers function, as well as assuming the significance of reading material in the process of forming personality, we can distinguish following criteria of text selection for classes about literature (Sporek, 2015, p. 89-102):

1) **Psychological criterion.** It is based on the conviction that the book should be adjusted to the intellectual and emotional capabilities of a student of a particular age. This idea is supported by developmental psychology, especially the knowledge of stages of forming the way people think (Schaffer, 2009, p. 181-2014), and the changes experienced in the area of emotions and feelings. Following this criterion means relating to the thought about composition and the plot structure of the work. It is important that the main characters of books read by students are ones who are the same age, have similar intellectual or emotional capabilities, and ones the readers could see themselves in, their own joy and worries, similar views on the world. Using such a criterion influences the choice of works which would emotionally engage young readers, provoke them to thinking and involvement in the events and situations described as well as the choices of literary characters.

2) **Criterion of attractiveness.** Its foundations should include above all reading motivations related to the content or shape of particular works. Thereby, such criterion values literature which is close to the students in terms of e.g. defined writing convention, possible references to the student's knowledge of e.g. popular culture, or referring to modern culture – events, facts, phenomena that allow to be updated in student's experiences. Thereby, it is preferred to use texts which are rather new or rediscovered in a new way, for instance in screen adaptations or in computer games. The latter being legitimised by mass culture, even if they put various reception barriers in front of the student (Uryga, 1982) can evoke high reading motivations, which will allow to neutralise difficulties of their reception.

3) **Language criterion.** The basis of distinguishing this criterion is the conviction that there is a language barrier that influences reading attitudes and the reception process in a negative way, as well as it complicates the possibilities of reaching meanings included in the text and makes it difficult to identify matters regarding composition. This is supported by past research (Uryga, 1982, p. 105-148) as well as observation of school practice now

(Kaczyńska, 2014, p. 319-328). This barrier can also include lexis, word formation and inflectional shape of text, syntax organisation or, on the level of style, the devices used that refer to knowledge of poetics or theory of literature. Accepting this criterion has to include the works which are available for the students in terms of language and the idea of neutralising potential language difficulties, which can occur while reading or during class discussion. It can be assumed that the choice of text for reading material should include such texts that are written in language close to the modern reader or such that are written from the perspective the students can relate to today. The second possibility can cause such a high reading motivation that it might limit the influence of language barrier on the reading process.

4) **Axiological-educational criterion.** It includes the axiological aspect of the book, which can fulfil educational tasks by inspiring the reader to discuss the questions of choice of values, life attitudes and certain life views. The works fulfilling this criterion include the ones that inspire thought on axiological preferences, and at the same time, they are free from intrusive indoctrination and naïve unambiguity. Valuable books here would include the ones that have the potential to uncover the complexity of the world, confront different attitudes and characters, and evoke intellectual and emotional activity in the readers. At the level of younger classes of primary school, we should chose the works showing affirmative model of upbringing. However, older readers should be confronted with such books that escape easy and obvious judgements and show the hardships of human life spread between extreme axiological qualities.

5) **Artistic-aesthetic criterion.** It mainly includes the artistic shape of a particular work, valorises it in terms of structure, composition, and language qualities combined with ideological surface. The work meeting those demands could be a catalyst evoking various aesthetic experiences and could facilitate the emergence of axiology related to its formal order. The text meeting this criterion should provide the reader with pleasure, make him sensitive to literary creation, and at the same time, present qualities which are acclaimed by literary researchers. Verification based on this criterion would also include the originality level, which could be defined in relation to tradition or cultural modernity. A valuable work is considered the one which, by using complex means of artistic expression, is likely to cause an intellectual and aesthetic reaction in the students and it refers to cultural experiences the underage reader is familiar with.

The criteria mentioned above require a brief complement. Taking into account the individual character of reading material reception, which is connected with competences of the teacher and students, and includes receptive experiences of young people, it could be said that there is one more criterion – **the criterion of single – individual didactic situation**. It could be influenced by a particular historical and geographical area (related to the students place of living), which conditions a specific cultural sensitivity and reading motivations. It could also be influenced by the competences and passions of the teacher himself, who if respected among students, knows how to motivate them and could open his pupils to interesting and valuable texts which do not meet the criteria mentioned above. Thus, including the last criterion would allow to use both new, modern texts as well as "old" and ones that are ingrained in school tradition.

Students' *open interpretations* – place in classes in literature

Verification of the reading material in relation to the criteria mentioned above minimalizes the risk of lack of interest in the text chosen, as well as it gives the possibility to engage the young reader on an intellectual and emotional level. The next step is a reasonable plan of in class work with the text chosen. The work with the book, which is supported by various forms of analyses (e.g. monographic or panoramic analysis) (Uryga, 1996), organised within the frames of various methods that activate students thinking, experiencing or inducing actions, should be preceded by independent and creative reflection of students, who have the possibility to express their own attitude towards the book, share their thoughts, opinions and emotions inspired by the text. Such possibility is given by *open interpretations* of students – an educational solution which has long tradition in Polish literature and culture classes. Such a way of doing things was described by Władysław Szyszkowski in *The Analysis of Literary Work at School* published in 1958 (Szyszkowski, 1958, p. 18):

> *If we want to include direct experiences of the youth in this process [teaching literature – P.S.], it is recommended to leave the students as much freedom as possible at the first contact with a literary work and ensure that they can freely express their opinions on the text. This condition can be met only if we have enough copies of particular work. Therefore, it relates to shorter works found in excerpts or separate publications.*

This means including students' introductory and intuitive reception in the process of book discussion at school, allowing them to present their initial thoughts on the work and giving the them the opportunity to exchange opinions

on particular book with their peers or the teacher. It seems that the procedure mentioned above, due to the accessibility to various books (which does not have to be related to "prolonging" reading the book in time, as suggested by Szyszkowski), could be used with longer texts, which give the possibility of discussion on at least couple of lessons. What is more, such assumption means that *open interpretations* could fulfil different educational functions and be treated as an important element of book discussion at school.

Until now, the practice at school recognised the importance of *open interpretations* but they were treated as the element that allowed to initially diagnose the reception which could lead to defining the subject of the work, as well as it was the way to start a conversation and gain the students' attention. Such procedure was usually treated as one of the elements (initial) of single lessons, which took no longer than 10-15 minutes. Treating *open interpretations* in such a way seems to limit their potential as a methodological solution. That is why it is worth looking at it in a wider perspective – as a trick that can organise the whole lesson, influence its shape and finally, animate its structure. The consequence of accepting such assumption is the possibility to design the model of the lesson which, in different variants, could be governed entirely by *open interpretations* and they could be used to fulfil the goals. Such proposal will be included in further part of this article.

The functions of *open interpretations* in cultural and literary education

Open interpretations can have various functions which are important in terms of organising the work with the book and significant from the perspective of a widely understood cultural and literary education.

Diagnostic function

Diagnostic function seems to be the most basic here. Students' utterances provide the teacher with vital knowledge about the way young readers understood the literary work. This is the initial proof of general understanding or misunderstanding of the text and, in a wider perspective, gives the image of the students' level of thinking. It provides the teacher with the opportunity to define the types of students' interpretations, which were not preceded by educational activities. On their basis the teacher can discover which student understand the work on a symbolic level and which are still at the stage of factual interpretation (Guttmejer, 1982, p. 37-80). It also gives the chance for preliminary definition of reception styles in the class. Therefore, it allows to examine which students understand the book in an aesthetic or symbolical way, and which interpret the book in a mimetic way (Głowiński, 1975, p. 21-27). Finally, it allows to check

what attitudes are taken towards a particular work, or in a wider perspective, towards literature in general (Polakowski, 1980, p. 181-247).

Interpretative function

If we assume that *open interpretations* are the stage of reception, therefore they generate elements for analysis and interpretation, it could be said that they will allow to define initial claims that mark the field for understanding the literary work. That is why they can be a valuable source of forming not only the topics and problems which are evoked by the text, but also interpretational hypotheses – they should be included and verified during next literary classes. Intuitive character of such utterances makes it possible that they can define the areas of understanding the book, open the students to various contexts that could be referred to later on, provided the teacher ensures their proper shape in terms of thought and language. By implementing the interpretative function, the utterances from the introductory lesson could be the point of reference to different classes in literature which are clearly designed in terms of topics. The teacher and the students could refer to them. This lets us highlight holistic thought about the text and job done during the lessons. The students should be aware that the series of classes in literature constitute compositional unity, around which different elements overlap and deepen the understanding process.

Axiological function

It emerges from the conviction that the axiological level and conscious reflection on values should focus the attention of the teacher and students while discussing literary works in class. The fact that it appears in class might be the result of students' habits who feel the intuitive need to recognise and name values due to being directed by the teacher. Its emergence is also related to the form and character of the literary work chosen for analysis at school. The texts meeting the criteria mentioned above are surely placed within the area of axiological reflection valuable when students deal with literature. In practice, such function can appear at the assessment stage of the work itself (the matter of recognising and naming artistic and aesthetic values), as well as in relation to the plot of the work. It could be connected (usually directly) with naming the problems which the students notice while reading and while defining axiological terms that can be found in the text analysed. Initial answers of the students which are axiologically directed are also essential due to the observation of the world of values which the students come from, identification of hierarchy and axiological declarations. It also documents the students' sensitivity to literary creations in relation to which the students make their discoveries and more

importantly, to issues related to human existence in the world and people's existential problems. It could be the image of changes which take part in axiological thinking of future generations.

Discursive-argumentative function

Its foundations are formed by the assumption that students can understand particular literary works in different ways and the difference can be the result of different intellectual and emotional level, various aesthetic sensitivity and various attitudes and reception styles towards the text. Finally, interpretative intuition declared by students can vary as well. It can be expressed in a creative discussion among students and the teacher, also while trying to be more precise when discussing the problems described in the work. It could be assumed that its implementation is possible in writing when the students can refer, either approvingly or disapprovingly, to a particular interpretative idea of the teacher or their own (which e.g. emerged in previous oral interpretations), or elaborate interpretation proposed by the teacher.

Linguistic function

Apart from the function presented above, it is worth mentioning the significance of students' *open interpretations* to the development of their communicative competence, both in speaking and in writing (assuming that students utterances could be practised by exercises and tasks which require editing various statements, as are the intention and aims of the lesson). They improve the abilities of expression in various linguistic paradigms, and they require creativity when expressing one's own opinion, interpretational judgments and they engage students rhetorically when confronting their own opinions with the ones of the peers, force practical application of different types of sentences which fulfil various functions, suggest the need to gather, classify and use the vocabulary connected with a particular book. Thus, they offer the possibility to develop stylistic and lexical competence through communication in relation to literary-cultural material. Linguistic aspect of *open interpretations* can be combined in thinking and practical solutions with the methods of developing students' linguistic competence designed by Anna Dyduchowa (Dyduchowa, 1988) – especially with the method of writing practice (it is worth mentioning here e.g. the method of intersemiotic translation, especially when the students' utterances are created in relation to a film because such possibility could also be assumed). Although linguistic function in open interpretation is not placed in the first place, it is worth noticing that it determines their shape, character to a large degree and is directly related to the implementation of remaining functions.

Design function

The implementation of this function is supported by other functions. It has a clear practical direction. Its foundation is the conviction that designing process of series of lessons based on literary works should include the needs, capabilities and interests of students and the teacher. These should be functionally connected with aims of the subject and core curriculum obligations. It assumes that *open interpretations* of students, more precisely, observations, conclusions, interpretative clues, topics and problems shown should be included in the series of classes focused on discussion about the literary work. Thus, it treats the student as a partner who can influence the course of lesson and present his view of perceiving the world. Such perception of the matter has a significant influence on the students' motivation, their attitude towards the book and consequently to the following lessons. As far as the organisation is concerned, when giving a lesson based on open interpretations, it is worth separating it from other classes which are devoted to discussing works of literature. The teacher needs the time to convert the students' proposals, own interpretation of the work and obligations emerging from the core curriculum into series of well-designed classes that meet the requirements mentioned above. It is worth remembering that by implementing design function of *open interpretations*, the teacher will not follow the same routine and it provides many opportunities to refresh his skills and opens his eyes to matters which he did not pay attention to while discussing a particular text over the years.

Model (models) of classes designed around students' open interpretations

It is natural that implementation of *open interpretations* does not guarantee that all the functions mentioned above will be fulfilled. If those interpretations are considered only as an introduction to the lesson, their role is clearly limited. It could be then assumed that the classes would fulfil only some of the functions discussed. However, if they are assumed to be the basic solution (despite being "dressed" in series of detailed actions) around which the classes are organised, then they provide the possibility to use their educational potential fully. This is how such a lesson could look like (also its alternatives), its dominant structure being students' *open interpretations*.

I.   Initial stage (introductory element)

We can assume that this stage could have two alternatives.

Alternative 1. It is based on students' freedom to express their opinions and thoughts inspired by the text and on the intellectual and, above all, emotional reactions expressing their relationship towards literary work and including initial analytical and interpretative actions, as well as the original assessment of the text. At this stage, the students can point out the issues chosen by them that they found interesting while reading the text or afterwards. These actions allow young readers to evaluate the text. It is important that the teacher require their assessment to be justified and explained. The student can express their opinions on the work's composition, plot as well as axiological area which allows to be identified in the text. The task of the teacher is to create conditions in which the students can express their opinions safely as well as classify the material gathered in such a way – especially if the students' expressions point out various aspects of the text and are related to different aspects of its reception. It is particularly valuable if, at this stage, the students open themselves to each other's arguments, critical thinking and, as a result, refer to opinions of other members of the class. It is vital that this part of initial stage would not end with chaotic exchange of opinions on various issues. The teacher should group this material, keep the conversation in order and emphasise important issues which can be recognised in students' expressions. Closing this introductory element in such a way facilitates further activity at next stages of the lesson. In order to keep the proportions of the lesson, we should assume that this stage should not last longer than 10 – 15 minutes.

Alternative 2. Similarly to the first alternative, it is based on students' initial recognition, although at the beginning it assumes stronger classification of the actions and directing their way of their implementation. It would be useful if it started with a writing exercise which could constitute the starting point towards further activity. In order to do this we can offer the students several examples of written assignments which, if properly complemented and developed, would help them to express their thoughts about a particular work of literature. The examples of how to begin sentences which can be used to express students' opinions are shown below:

I like this text because…
I don't like this book because…
I find this work interesting because…

I don't find this work interesting because…
I have mixed feelings about this text because…
I really enjoyed the text because…
The text disappointed me because…
What I found interesting in the text was…
The text seems important to me because…

The students' task is to choose two or three examples which they find the best and which will be the most appropriate to express their opinion about the text. The ultimate goal here is to create such written expressions that would constitute the first evidence of reception. After editing the works and reading them aloud, the students should comment on their expressions. The teacher could also express his opinion and comment on the works. The important thing here is the fact that ways of expressions proposed open the students to reflection both on the meaning of the literary work, its artistic value and aesthetic qualities. It would be useful if the teacher could confront the whole spectrum of opinions, especially the extreme ones which would stir up conversation, and introduce argumentative discussion. It is important, similarly to the first alternative, that this stage of the lesson ends with introductory classification. Such role can be played by rough notes which could be taken at the same time the student express themselves and could close the initial element. Such note could include key words which would be pointed out by the students or the teacher while commenting on pupils' opinions. The first solution would be more appropriate because it could influence students' focus on listening to their peers' opinions. The note could also include words that would point out the direction of further analytical-interpretative actions, main problems which should be explained in greater detail (at least some of them) at the main stage of the lesson or elaborated even further during the next lessons on literature.

II. Main stage (developing element)

This part is essential due to both the diagnosis of reception and the course of further lessons to which planning the classes based on *open interpretations* is of fundamental significance. If the students followed the second alternative, then the starting point for the developing element could be the key words mentioned above. If they followed the first alternative, then it would appropriate to use conclusions that close the initial part of the lesson. Regardless of the alternative used, the aim of the main stage is to experience and name the most important problems and issues, which reveal themselves when the students read the text. It is essential that the topics pointed out would not only be noticed but also the

problems they refer to discussed thoroughly, their complex structure revealed and the mental complications they generate stated. Therefore, if the point of reflection is noticing particular qualities related to the character, then we should aim to relate the problems to the situation presented in the book, his motivations, and view on the world or relationships with other characters. This stage is not about a detailed discussion but about explaining a particular issue e.g. the shape of various interpretational hypotheses which require verification on later lessons. It is important that the teacher monitors the shape of such forms, and through questions tried to induce students' reflections, and at the same time, limit his influence on the independent conclusions drawn by the students. For the purpose of further course of the lesson, the students' opinions should be written down and, if necessary, they should undergo stylistic or semantic correction which is worth being done in class. If there were many such notes and they would relate to various aspects of a particular literary work, then it would be worth grouping them according to e.g. the significance of the issues, their relation to form or content, the connection with the main idea of the literary work or marginal character in relation to the main topic. It is also possible to group them according to the problems they tackle, e.g. social, historical, philosophical and other. The way of grouping may depend on the decision made by either the teacher or the students. However, the type of text discussed may have a significant influence on it. It is worth adding comments when noting down problems which are considered the most important. It could be of lesser significance to the understanding of the work, but those remarks are the image of individual preferences of the students. They could serve as a way of expressing the students' thoughts, manifesting their own originality and a way of perceiving the book which is different from the rest of the class. These remarks could turn out to be inspiring to the other members of the class and could strengthen the feeling of individual interpretation's significance.

III. Ending stage (final – closing element)

The last element of lessons planed in such a way consists of two clearly marked stages. The first one relies on the teacher who builds his own reflection on the basis of thoughts and opinions formed by the students during initial and main stages. The aim here is that the teacher adds or elaborates the issues which were not mentioned in the students´ interpretations to the problems discussed during the lesson. These problems are considered important from the teacher's point of view or in the opinions of literature experts and authors of scientific papers on particular literary works. These issues could turn out to be interesting and insightful for the students, could be the starting point of intellectual

disagreement and the beginning of various arguments. They are worth adding (e.g. using a different colour) to the notes from the lesson. The second stage that finishes the closing element is written or oral assignment produced by students, who chose one or two problems they would like to discuss on next lessons from the list. They are also obliged to justify such a choice. The texts produced in such a way, collected by the teacher, could not only be a reflective summary of the classes but also a valuable material that could be used to plan further classes devoted to discussions about literature.

Summary

Students' o*pen interpretations* characterised here and used as the path to organisation of classes in literature could be the key that gives the opportunity to efficient and valuable reading of works of literature at school. Their implementation through various functions provides the possibility to deepen the knowledge of a particular book that includes, on the one hand its character and on the other, it respects students' subjectivity and the independence of their own interpretations. The success of implementation of this way of work with the book requires great care in choosing works of literature for school and thoughtful lesson planning which takes into account students' intuition, updates their experiences which influence the perception and interpretation of chosen texts. Accepting such a perspective does not exclude educational failure. However, it considerably lowers the risk of it by evoking reading motivation and participation that can verbalise itself in oral and written assignments. Not only does it provide the opportunity to achieve immediate success, i.e. valuable discussion about the reading material perceived from the anthropocentric perspective, but also offers hope that the students will become interested in reading which will be a pleasurable process and give the possibility to make the reception of a particular literary work more intellectual. Implementation of *open interpretations* limits the process of instrumentalisation of book reception, reduces excessive controllability of educational process, and gives students the sense of freedom and independence. The teacher is allowed to plan the lesson in a creative way, and at the same time he can build a dialogue in a way that treats students as partners and gives the sense of mutual respect. Furthermore, it allows students to see the teacher as a wise guide in the world of literature who is not valued for his knowledge but for the way he treats other people, the way he lets them gain knowledge independently and shape humanistic sensitivity.

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