

THE CONTEMPORARY MODEL OF ARTISTIC EDUCATION IN POLAND

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У статті досліджується сутність моделей залучення молоді до опанування навичками малої пластики як засобу вияву творчих можливостей, оволодіння мовою образотворчого виду мистецтва і, відповідно, досягнення надзавдання – здійснення художнього виховання молоді з метою розвитку досвіду творчого світовідтворення.

З цією метою здійснюється критичний аналіз існуючих концепцій навчання пластичним мистецтвом, переклад мови теорії мистецтва на мову практичної творчості, способи використання особливої дитячої культури і мистецтва в контексті їх узгодження із проблемами світоглядного розвитку дітей.

There is a research of the point of models of attraction of youth to master their skills of plastic as the way displaying artistic opportunities, mastering the language of art and as a result achievement of super task – fulfillment art education of youth to develop the experience of art.

According to this purpose is making the critical analysis of conceptions of studying by plastic art, the translation languages of practical creation work, the ways of using special childish culture and art in context with methods of children work outlook development.

Introduction

The model was created as a proposal supposed to deliver satisfactory solutions to the problems of artistic education connected with the current school programme which consists of little related conceptions and ideas.

Before the model of artistic education came into being, this field of education, dating almost 200 years back, had undergone numeral periods (phases) of development. According to literary sources the beginnings of artistic education should be traced back to the moment when J.H. Pestalozzi introduced “drawing” as a new subject to certain schools in Switzerland. Since then artistic education assumed a double-track development spreading quickly across Europe.

The first “track” concerned professional training. It was and still is developing as part of secondary and high schools’ programmes. The other concerns general education. This type of education interests us most and it is here that Pestalozzi’s ideas played their significant role.

By way of example, they survived in France, with little changes introduced in 1923, up to the middle of the nineteen seventies. In Poland, with consider-

able changes, up to the beginning of the sixties when the subject “artistic education” replaced the former subject “drawing”. According to Pestalozzi’s ideas drawing was supposed to aid children in getting familiar with the reality, in understanding its various aspects, owing to the development of mental faculties which were supposed to play the basic role. Drawing figures, lines, angles, circles of different qualities, was not meant as a basis for creating pictures but merely as a mean to improve perception as a faculty in a child’s understanding of visual qualities and aspects. At that time aesthetic-artistic values were not taken into consideration.

In Poland Pestalozzi’s ideas survived unchanged almost till the end of the XIX century, that is the time of the publication of drawing manuals written, among others, by: A. Stefanowicz (1894), M. Wawrzeniecki (1901), E. Pucykiewicz (1902), T. Głębocki (1905). Apart from giving credit to Pestalozzi’s ideas the authors paid more attention to the aesthetic side of drawing. Drawing was facilitated and drawings, primarily conducted without the help of rulers, compasses or protractors were then checked with the use of the above devices in order to evaluate whether the pupil mastered drawing straight lines, angles and

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circles. After some training on flat figures pupils drew models of cubes, cylinders, cones, etc. Drawing aimed at teaching them practical skills necessary for their future work as carpenters.

Simultaneously to the phase of educating through drawing teachers began to introduce at the end of XIX century a Swedish system called Slojd (dextrous with one's fingers), which combined two school subjects: "drawing" and "practical skills". Working in this system pupils drew the two sides of a model and its profile and then they manufactured the object in wood, cardboard, metal, etc, during their practical skills classes. In this way they developed their ability to observe, memorise, think and imagine. The system also prepared pupils for their future jobs (M. Dunin-Sulgustowska 1909).

The second phase, that is the time after The First World War, brought with itself some amendments that aided copying. The manuals now comprised patterns on chequered paper. Apart from that children in the youngest grades copied models that did not require from the drawer the knowledge of perspective, such as leaf, butterfly, feather, bottle, clock, fruit. Children in later grades were thought both perspective and light-and-shade effects. Among the models that were used in this case were: box, table, chair, bench, wardrobe, stove, interior of a room. Also hand training drawing was performed. The criteria and elements taken into account while giving grades were: diligence, zeal, precision, cleanliness, talents (after S. Popek 1989). Among the authors of the manuals we can distinguish: S. Matzke (1918, 1923), H. Policht (1927, 1936), S. Słupski (1921), J. Tor (1925, 1931), A. Szczepkowski (1939, 1947), N. Bobiecska (1927, 1950, 1965), Cz. Karp (1969). As a conclusion we could state that in this conception of teaching to draw no attention was paid to individual activity of a child, his or her inner experiences and self-formed knowledge.

The above type of education survived till the end of the nineteen fifties. At the beginning of the next decade a system of eight-grade education was introduced in Poland. As the basic principle of this system its creators assumed versatile development of children's personalities through upbringing and education, including artistic (aesthetic) education.

This type of education, standing in opposition to the former one was more connected with the theory of upbringing which took into consideration children's needs and their spontaneous development whose

consecutive phases were supposed to gradually assume the form of self-education.

This type of education, referred to as "educating upbringing", has been developing, especially after the II World War as part of the movement called "New Upbringing". We should stress the fact that this movement was formed under the influence of empirical sciences centred on man, especially psychology and pedagogy. Scientists researching psychophysical development of child came to the conclusion that education programmes should be more adjusted to its individual needs (interests, passions) and its intellectual, physical and manual abilities.

Researches conducted by Martin Buber (1878 – 1965), Franz Cizek (1865 – 1946), Georg Kerschensteiner (1854 – 1932), Maria Montessori (1870 – 1953), Marion Richardson (1892 – 1946), Herbert Red (1893 – 1968) and, in Poland, Stefan Szuman (1889 – 1972) proved that a child's creation (expression) should remain in direct relation to its interests, needs, perceptive abilities and the right to free speech. Owing to the activity that results from these needs the child's personality develops and such phenomena as self-upbringing, self-creation and self-therapy occur.

The propagators of aesthetic upbringing, especially: John Dewey, Celestin Freinet, Władysław Lam, Viktor Lowenfeld, Herbert Read, Bogdan Suchodolski, Władysław Tatarkiewicz, Anna Trojanowska-Kaczmarek, Irena Wojnar claim that encouraging, stimulating to original creativity should be preceded by: becoming familiar with the child's psyche, awakening his or her curiosity about the world and creating an emotional atmosphere. Spontaneous expression should be gradually turned into directed expression, enriched by greater artistic awareness.

When speaking about the above systematic proposals of education and upbringing through artistic creation we should pay attention to one more aspect, that is didactic styles that have been used during the realisation of the subject.

According to S. Popek, seven styles of activities connected with didactic systems have been used in Poland over the last 100 years: the didactic utilitarianism, the didactic encyclopedism, the didactic laissez-faire attitude, the didactics of creative expression, the didactics of form and the integration conception. Within the frames of these styles teachers have put in use their preferable methods, principles and organisational forms (1989). Additionally,

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S. Popek notices that nearly all of the above systems (styles of teaching) are united in the integrational conception created by T. Marciniak who managed to combine the didactics of: creation and expression, form, artistic education and upbringing through art (1989).

We should also notify the fact that T. Marciniak, before he created his model of artistic education integrated all the above systems into two didactic conceptions, namely: “upbringing education” and “educating upbringing”. The first one, according to its author, is connected with the concept of teaching to draw, the other with creative expression and perception in their broad sense.

Tadeusz Marciniak’s model of artistic education

According to T. Marciniak, art theoretician and researcher in the field of teaching, artistic education in Poland required an integration of numerous styles of teaching which were practised in primary and secondary schools. He thought such an integration was possible to achieve owing to the idea of upbringing through art. While creating his model of artistic education he made use of the concept of art formulated by Leon Chwistek (1884 – 1944), an outstanding mathematician and theoretician of art.

In his concept of art L. Chwistek assumes that the reality in which a man lives and creates is not uniform but multiform and it is expressed by relationships which can be united into systems, types and attitudes. In his article “The variety of reality” (1921) he assigned four types of painting (art) to four types of reality. According to L. Chwistek primitivism is the equivalent of the reality of everyday life, realism of the physical reality, impressionism of the reality of sensual impressions and finally we have the reality of imagination which was rendered by futurism (that is various movements in modern art which use conscious selection of sensual elements to construct their world of imagination. In Chwistek’s conception of art the right criterion for evaluating a piece of art is the degree of its concord with the rules that are appropriate for the convention of seeing and understanding that the artist chooses to assume (1921).

The types of reality named by Chwistek, to which the types of painting (art) were assigned, became for Marciniak the basis to construct his model. However, before he created his model he took into consideration all known to him movements and styles in art that could be included into Władysław Tatark-

iewicz’s definition of art (1975). According to this definition “art is re-creating things, or constructing forms, or expressing emotions – if the effect of this re-creating, constructing, expressing has a capability to delight, or move, or shock”.

Inspired by this definition T. Marciniak made his own classification of artistic activities. He gathered them into four fields:

- 1) re-creating reality (referred to realism and impressionism),
- 2) constructing forms (referred to constructivists, the works of Bauhaus and abstractionism),
- 3) expression as presentation of emotions, showing one’s inner self (referred to the works of expressionists),
- 4) creating symbols (referred to surrealism, fauvism, metaphorical and metaphysical art).

The above artistic activities have all the same status when it comes to working with pupils based on inspiration. The appropriate inspirations occur owing to the transfer of the practical knowledge of professional artists to creative activities of children and young people. The work of the teachers is supposed to facilitate the processes of perception and creation for a better integration and development of personality (T. Marciniak 1989, 1989 a).

The areas of artistic activities considered from the point of view of their usefulness for education present themselves as follows: The first area, associated with re-creating reality, concerns realist and impressionist art. The basic issue of such art are relationships among objects and searching rather for general laws than for what is directly seen. The artist makes use of the knowledge he acquires by studying models. He strives at elaborating certain rules and a universal record of his or her activity. This notation is a resultant effect of observation and the applied rules of proportion, perspective, shade and light. In other words, the artist “notes” the reality, to render the discovered relationships of light and shade, proportion, vicinity of one colour to others (comp. L. Chwistek 1921 and T. Marciniak 1989, 1989 a).

Marciniak claims that numerous artistic activities and such a type of dealing with pieces of art that this area imposes are used too frequently and that they are unduly preferred by schools, museums, and artistic education centres. The author considers the proportions of this field of artistic activities as excessive in relation to the remaining potential of art.

Quoting Read he writes that realism, naturalism and impressionism share an imitative attitude to the

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outer world, to nature and its phenomena. Realism usually requires of the artist (and of the child) that they become subordinate to the subject which then controls their mental activity directing all their attention to the detailed observation of itself. The result is mere registration, description of what can be seen. T. Marciniak does not argue with the above theses but notices that such imitative activities are one-sided, based on algorithms, they activate only convergent thinking. Such art usually takes into account only limited number of the interpretations that a painted object or person can suggest, for example portraits and landscapes. The external appearance is only a part of the superficial covering of an object or person, devoid of everything that the covering hides. Consequently the most important layer is the subject layer: content and story. According to T. Marciniak – it does not constitute a sufficient insight into the process of creation, because it neglects the question of form, hidden meanings, overlaying senses (T. Marciniak 1989, 1989 a, T. Rudowski 1994).

The second area of the model of artistic education concerns the process of constructing forms. It refers to the principles of Russian-Soviet constructivists (A. Rodtshenko, W. Tatlin), to Bauhaus, to the works of abstractionists (W. Kadinski, K. Malewicz, W. Strzemiński, H. Stróżewski) and R. Arnheim's works being a compilation of spatial constructions, plane and relief-like arrangements made from various materials. From the point of view of artistic education such a kind of art helps to activate pupil's imagination, his or her intellect, develop the artistic language, but most of all it ignites divergent thinking based on heuristic activities. Additionally it stimulates sensitivity to colour, facture, types of lines and shapes, divergent rhythms and compositions. In Marciniak's opinion this type of artistic activity should be introduced into all levels of education together with tasks of graded complexity. A useful source of information concerning this issue will be Stefan Kościelecki's book, entitled The contemporary conception of artistic education (1975).

The third area concerns expression as a means of displaying emotions, presenting the inner self and is characterised by colour contrasts, deformation of form, uneasy outlines, simplified form, and it is represented by: V. Gogh, E. Munch, S.I. Witkiewicz, el Greco. This area is subordinate to the specific world that serves as an inspiration. The laws of perspective, the agreement of anatomy and colour with

reality are secondary to the artist's sensations. The landscapes in the paintings have incredible colours. In artistic education this area usually concerns little children. Children express their emotions by means of pictures presenting persons and objects, similarly to the way the primitives construct their works. Depending on the personality of a child the work can have either of the two characters: lyrical – then it is delicate, drawn in a thin line, its colours are delicate; or dramatic – then it is characterised by dynamism, large contrasts, strong outlines.

In children's works we often deal with deformations of form, lack of proportions, precision or local colours. Some elements are exaggerated, some merely hinted. A popular opinion states that this way of expressing oneself is half conscious and dependent on the child's mood. The child creates as he or she feels. According to Marciniak this way of creating releases emotions and imaginings, intuition and divergent thinking, openness, lively and sincere reactions. Numerous originals and reproductions of expressionist, fauvist and surrealist works could serve here as educational equipment. The same role can be played by selected films, musical compositions, theatrical plays and poems.

The teacher should stimulate the pupils' imagination by suggesting such subjects as: "my joyfulness", "happy night dream", "disappointment". Owing to this type of creative activities there occurs introspection – meeting one's own self. As a result this type of artistic endeavours may have therapeutic influence. Among the enthusiast of expression we can enumerate: C. Freinet, W. Lam, A. Trojanowska-Kaczmarek, H. Semenowicz, Z. Słobodzian, (T. Marciniak 1989, 1989 a and other works).

The fourth area of the model is identified with creating symbols. It refers to surrealism, fauvism, metaphorical and metaphysical art. This kind of art helps to recognise desires, dreams, obsessions, phobias through manifestation, self-expression, creating symbols leading to mysteriousness. Artistic activities transferred from this area to the world of children cause them to create symbols for their own use, for example a found stick is a horse, a plane or a machine gun. It is worth mentioning that artistic activities which make use of symbols are becoming increasingly popular all over the world (T. Marciniak 1989 and other works).

Creative activities performed according to the principles characteristic for this area prepare children to understanding the works of great artists, such

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as Jacek Malczewski, Władysław Hasior, Zbigniew Beksiński, Franciszek Starowiejski or modern theatrical plays, for example by Tadeusz Kantor or Józef Szajna. Marciniak claims that we must not let this great area of artistic activity become placed on the margin of interest of schools and museums (1989).

Marciniak suggests that teaching should begin with simple problems, conversations, inspirations showing that one line, spot, shape, gesture can mean something and that their combinations enhance meaning, produce ambiguous, metaphorical, semantically open constructs.

Depending on the pupils' level and capabilities new problems should be introduced and they should pose increasingly difficult intellectual, moral, social and artistic questions. They may be general slogans, for example pressure, alienation, equality, separation or tasks inviting metaphorical thinking, for example "I am a grain of sand", "I am fire", "The Tree of Life" or illustrations to fragments of poetry or music.

The conditions that make the model successful

During the realisation of the model of artistic education special attention is paid to intra-subject, inter-subject and inter-institutional integration. Intra-subject integration occurs owing to the processes of perception and creation, balanced proportions between creative expression and active perception, between acquiring knowledge and practising skills and between developing intellect, gaining experience and materialising emotions and intuitions.

The teaching programme should comprise all styles and movements. For example realist art, although its clarity makes it necessary for children, should not dominate other styles and movements.

Parallel to intra-subject processes the processes of inter-subject and inter-institutional integration should also occur during the realisation of the model of artistic education. It takes place when the model is realised in all the areas according to the procedures suggested by its creator. It is unimaginable that there should be no relationship between artistic education and other fields of education when they all put in use the same mental operations. By way of example, the processes connected with description, analysis and interpretation have a special place in humanist studies. As far as exact sciences are con-

cerned they are connected with art on the level of symbolic and realist thinking.

Inter-institutional integration will also occur when a direct contact with art takes place, which can be best assured by museums and galleries.

The verification of the model

The model of artistic education which has been presented above and which has been being gradually introduced over the last 10 years still has a large number of opponents, mainly because of habits that should be transformed. The logic and cohesion of the model and the enthusiastic opinion of the practitioners (methodologists) do not always convince the teachers who assume a sceptical attitude.

The analysis of the opinions of artistic education teachers informs us that the greatest difficulties connected with the introduction of the model result from the deficiency of teachers having sufficient pedagogic-artistic education. Those whose background is limited only to the theory of the arts or methodology of teaching are not apt to change their styles of working with their students.

Because there appeared a natural need to verify the rightness of the decision of introducing and popularising Marciniak's model its introduction to schools was accompanied by a research (T. Rudowski 1994).

One of the elements of the research conducted by Tomasz Rudowski was a special test-inventory designed as a help to examine specific artistic abilities. It was constructed in co-operation with theoreticians and practitioners of the arts and it comprised tasks connected with the four areas of Tadeusz Marciniak's model. In other words the test reflected the content of the programme of artistic education and upbringing consistent with this model.

The research concerned the following variables (abilities):

- the ability to recognise and copy certain plane figures and to introduce alterations in their shapes, directions and proportions;
- the ability to recognise and manipulate objects and imagined persons;
- the ability to create realist and surrealist works;
- the capacity for originality of imagination;
- the capacity for originality of thinking and creating symbols;
- the ability to analyse the elements of an artistic form;
- the ability to discern shade-and-light contrasts and trace the point of the concentration of vision.

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Additionally such elements were measured as the preferable system of aesthetic-artistic values and the type of artistic interests. The above variables assigned to the four areas of the measured abilities correspond with the four areas of the model (T. Rudowski 1994).

The verification of the model was conducted within specified demands of methodology. The research was carried out in five provinces of central Poland, the data was gathered from 525 persons. The results of the measurements of the abilities acquired by students of primary and secondary schools and their teachers – in the light of multiple regression – enable us to state that the skills and knowledge achieved on the successive levels of learning develop proportionally to the students' age and education. These two kinds of activity (knowledge and skills) help integrate personality and facilitate its full development.

The structure of artistic activities in the four areas of the model is internally compact on all levels of education. This compactness of the model was estimated by means of factor analysis. The structure of the model is integrated by perception and creation both through personality and through rational means of artistic communication.

Moreover, it was found that an important place in artistic activities was taken by both convergent and divergent thinking. Directional researches confirmed that artistic education should be characterised by a combination of purpose oriented activities (acquiring knowledge and skills) and creative activities.

Final conclusions

The model of artistic education is consistent with the contemporary conception of upbringing through art propagated by greatest Polish and foreign authorities of culture and fine art. The model integrates the earlier systems of artistic education in Poland after the II World War.

The conception of T. Marciniak's model, based on L. Chwistek's and W. Tatarkiewicz's conception of art enabled the author to find a basis for creating such a structure of the model that co-existing elements correspond to the possibilities of achieving cognitive and educational aims.

The scope of influence of content and form in all of the four areas of the model is significant, theoretically – unlimited. According to the model the equally important areas of perception and creation are delimited by psychophysical requirements of students' development. Within these conditions the integra-

tion of the processes of perception and creation should facilitate the integration and development of students' personalities on all levels of artistic education.

The theoretical and empirical verification of the model confirms the rightness of constructing the model. Its popularisation is only a matter of time. The model is an open structure so any changes are possible as far as the main structure remains intact. The crucial reservation is that there remains a balance between the processes of perception and creation in the four equally important areas of the model, according to the requirements of psychophysical development of children and young people.

Note

Characterising the contemporary model of artistic education I would like to pay attention to the fact that the model is connected with and supported by important ideas of artistic education presented by art theoretician Dr H. Hohensee-Ciszewska.

Bearing in mind the didactic-upbringing functions of the arts Dr Hohensee-Ciszewska suggests that the activities of artistic education should be divided into artistic and extra-artistic ones. Extra-artistic aims can include presentation of nature to the point of creating documentary drawings. While performing such activities special attention should be paid to the correct presentation of proportions, convergent perspective and axonometry. Also presenting information decoded in schemes and signs should be included in the programme.

As far as the realisation of artistic aims is concerned H. Hohensee-Ciszewska suggests presenting the world in realist convention or any other, on condition that emotional engagement will be the main motive power (1988).

H. Hohensee-Ciszewska claims that presenting reality in realist drawings makes no sense without personal emotional engagement. That is why in this area of artistic creation painting landscapes, portraits, thematic illustrations should be treated as spontaneous expression, presenting the authentic way the painter perceives and experiences the world. In this manner the cognitive and emotional elements unite.

Spontaneous expression should be treated as an experience resulting from the process of creating itself, controlling the material, which contributes to the child's individual development. Such creative activity should be accompanied by sensorial perception of light, colour, shape, movement, etc., but most of all by combining these elements into wholes,

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by organising and transforming space, by creating structures out of dispersed elements. According to H. Hohensee-Ciszewska such an attitude helps the pupils develop inner discipline and imagination for various situations, specified visions and their material representations. She finds the contemporary artistic education, based on the traditional understanding of the arts (that is drawing, painting, sculpting, manufacturing of decorative elements) insufficient, too narrow, so she proposes that it should be broadened to all human activity in terms of “reflection”. In her opinion “reflection” should be the main motive power of art which, in turn, influencing artistic education, enabling the student to look critically at par-

ticipation in culture, should be a strengthening factor for the innate ability of artistic perception and it should give deeper meanings to artistic works, integrate human cognition and emotional participation in acts of creation. Finally the idea of “reflection” should be helpful in informing what the artistic culture is, how it is related to the process of creation, how a creative concept comes into being through the means of artistic expression and how it did in the past. According to the above conception creative activity should be exploited in forming attitudes to the artistic value of works, artistic skills and hard work over fashioning one’s own character (com. 1982 and 1988).

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У статті представлено теоретико-методологічні засади навчання репродуктивних та інтерпретаційних форм діяльності україномовних студентів шляхом побудови лінгводидактичних стратегій. Автор пропонує тактики текстотворення відповідно до видів мовленнєвої діяльності.

Постановка проблеми. Проектування мети навчання української мови у вищому навчальному закладі обумовлюється необхідністю оволодіння всіма видами мовлення: аудіюванням, діалогічним та монологічним продукуванням тексту, читанням. Актуальним для студентів, які вивчали українську мову в середній загальноосвітній школі, є також вивчення мовних явищ не лише з метою практичного використання у повсякденному житті, але й для накопичення мовних та мовленнєвих знань, умінь та навичок у професійній сфері. Текстово-комунікативну діяльність як мету навчання української мови, можна розглядати залежно від міри прояву суб’єктивного в текстотворенні: як репродуктивну або інтерпретаційну. Попередньою умовою створення такого тексту є актуалізація тезаурусу та досвіду мовлення в певній ситуації. Природна мова виступає в ролі основної на рівні як звичайного спілкування, так і продукування навчального тексту. Оскільки субстратегії розуміння у студентському віці вже засвоєні до автоматизму, то основні зусилля студента спрямовані на реалізацію стратегії діяльності – вироблення зв’язного тексту.

Метою репродуктивного текстотворення Р. Барт визначив “тип текстів для читання”, основним акцентом яких є взаємозв’язок висловлювань, критерії детермінації і причинно-наслідковий зв’язок [1, 415]. Вони розраховані на відтворення та аналіз, тому є текстами репродуктивного типу в комунікативній ситуації, обмеженій навчальною аудиторією. Зазвичай тексти репродуктивного характеру залишають студентів байдужими щодо предмету мовлення. Однак загальновідомим є методичний принцип, який забезпечує продуктивність творчої діяльності, забезпечує співвідношення між навчальною інформацією та особистим ставленням до неї суб’єкта навчання. Він має цілий набір механізмів реагування на мовленнєву ситуацію, які дозволяють обирати йому ті діяльніші стратегії, що відповідають його ставленню до предмету вивчення. Пріоритетність тактик зумовлюється включенням настроїв і почуттів, які викликає текстовий смисл. Компенсаційні субстратегії відіграють важливу роль саме при створенні тексту, який викликає особливе, емоційно забарвлене ставлення, а також у тому