

Aftimichuk O. Ye.

**APPLICATION OF THEATRICAL PEDAGOGY TO THE
DEVELOPMENT OF THE DIDACTIC COMMUNICATION OF THE
PHYSICAL EDUCATION TEACHER**

The communicative activity of an actor, as well as the communicative activity of a teacher, is rather labor-intensive creative process which requires preliminary thinking, composition, and, in some cases, writing down the text of the speech to be presented. As the performance of an actor (and a teacher) is public, it has an addressee known beforehand – theater-goers (class of students).

When considering communicative aspects of speech, besides correctness, clarity, richness, and expressiveness, it is necessary to take into account its accuracy, consistency, intelligence, comprehensibility, effectiveness, and appropriateness. It requires such qualities as the flexibility of thought and speech, ability to reorganize material and add new information to the data already available. Attention and observation faculties are trained with the help of special exercises contained in the general system of training actors developed by Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko.

K. Stanislavsky [26] recommended to start creative process with establishing the connection with the reality. The simplest form of connection is getting into the focus of attention by means of a word, call, or cry. “A spoken word brings to mind a complex chain of human perceptions and associations of visual and emotional images, which are usually as complete as images obtained by the sensory perception of the world ... ‘Speech signaling’ is the basis of the performing arts” [12, p. 15]. The next step is to win and keep the attention of the listener [13].

The ability to exercise effect with a word is acquired in the process of real communication, in which words become the necessary tools of influencing partners. In this case, the word is preceded with the physical action. “In order to turn the word into the instrument of action, one needs not only the muscles of the tongue, but a verbal setting of the entire physical apparatus to perform this action... When a person declares something, sets forth various verbal solutions, but when the logic of his physical behavior contradicts these, his/her words will remain to be nothing, but declarations, which will never turn into actions” [16, p. 143-144]. A glance or even a sense of the person, who you are going to address to, may serve as elementary physical actions to precede speech (a word). I. M. Sechenov, a prominent Russian physiologist [25], stated that each and every thought is preceded with one or another sensory external stimulus. These sensory stimuli, or impulses to pronounce words, are given by physical actions. They are connected with the work of our first signaling system, which is a base of the second signaling system that deals with the word. I. P. Pavlov [21] emphasized that the basic laws governing the first signaling system operate in the second system as well, because this is the work of the same neural tissue. Thus, the verbal action is always based on the physical one. According to Pavlov, if this interconnection is breached, people can become “maunderers and twaddlers”.

K. S. Stanislavsky [26] considered an active thought to be a physical action as well: if the actor ceases to think on the stage, he/she ceases to act, too. Performing certain actions on the stage is an act of communicating both with other performers and with the audience.

An actor (a teacher) has to refine *speech culture*, which includes well-trained voice, clear diction, knowledge of the language and its rules. Articulation disorders, poor eyesight and hearing lead to the impairment of bodily functions and disturbance of the natural connection with the environment [16].

The term “*speech culture*” includes the concept of “*elocution*”, which is addressed in the teaching manuals and students textbooks aimed to develop speech of prospective actors. The speech here is considered from two points of view:

- 1) as a means of communication;
- 2) as a character profile.

It should be mentioned that, from the first point of view, verbal communication is seen as a source of information that should be perceived, understood, and evaluated. For this purpose, a certain meaning system should be formulated. It should be clearly reflected in the lexical, as well as logical and grammatical language codes, represented by a comprehensible system of the intrinsic meaning of the transmitted information [11]. It is possible only if the laws of the syntactic construction of speech are strictly observed. The awareness and adherence to the rules of acoustic speech, which consist in expressive means of speech, are also of great importance.

In order to establish the principles of expressive speech, K. S. Stanislavsky turned to music, since musical tone develops in accordance with the same laws as the intonation of human speech. In both cases, these laws are determined by the same logic of human thought and feelings, the natural properties of our voice and hearing. It is through music and singing that K. S. Stanislavsky was able to solve many issues of scenic speech, to achieve a new quality of speech expressiveness, which he defined as “a natural musical sonority” of speech: “... your voice shall sing both in the conversation and poetry, sound like a violin instead of pounding with the words as the peas which fall on the board” [27, p. 370].

The great theatre teacher defined speech as music; the lyrics or script were viewed by him as a melody, opera, or symphony. He correlated the musical signs with linguistic signs. According to him, human speech is based on measures, just like music [26]. While learning the script, Stanislavsky used the system of speech notation by means of musical signs, which was used by M. F. Gnesin in 1912-1914 in V. E. Meyerhold’s studio, when he introduced the class called “music reading”. In order to write down the

metric structure of the verse, M. F. Gnesin used music symbols of rhythm: bar line, the length of quarters and eighths, pauses [4]. Andrei Bely, a famous Russian poet, was the first to use the method of recording poetic rhythm by means of music signs, which was reflected in his book *Symbolism* [2]. He considered the introduction of this method as a result of long conversations with S. I. Taneyev, a Russian musician. It led to the creation of “music metrical” theories of poetry.

Breath groups are separated by caesuras. Every measure has the primary stress and one or more secondary stresses. Every measure is characterized by its melodic structure and climax. Therefore, the term “*speech rhythm*” refers to both temporal and pitch sides of speech. N. P. Verbovaya [5] states that the primary stress highlights the word that is the most important for conveying the thought and re-creating the narrative picture. Meanwhile, according to A. Petrova [22], the actual division of the sentence is the characteristic of oral speech, where melody plays the leading role as a necessary vocal fracture within stressed syllable and is highlighted by intonation. The intonation here is an important element of speech expressiveness and includes the following components: rhythm, tempo, duration, pause, tone, etc., which are similar to the components of musical tone. Moreover, both vocal and music tones perform communicative function, which is one of the main functions of speech and music. As music is considered to be a powerful means of education, Stanislavsky believed that the speech culture of dramatic artists is enhanced by their musical education. Moreover, the same terminology can be used while characterizing the plot and the musical composition.

Any role in a play can be considered in the musical-rhythmic, as well as fine art, architectural and compositional contexts, as there is no play without background music and planimetric composition. “The play expresses itself in oral speech, in movement, and where there is movement – there is a rhythm, where there is sound – there is music. Everything in a play has its own rhythm: the rhythm of a single vignette, the rhythm of a part, the rhythm of a phrase, and the rhythm of a dramatic character...” [6, p. 30].

Therefore, the prospective actor has to develop a sense of rhythm. The most effective methods of formation of the sense of rhythm are music and movement, as the rhythm, an integral part of their structural components, is their basis. Over time, acting school curricula have included, in various combinations and proportions, the following subjects: physical education, gymnastics, acrobatics, juggling, fencing, ballet, dance, plastique, rhythmic, solo singing, playing and simulation of playing musical instruments.

V. A. Griner, a student of Emile Jaques-Dalcroze and a professor at Boris Shchukin Theatre Institute, has developed a special method of teaching rhythm based on a rhythmic gymnastics system of her teacher. "... Theater is an active art, acting is an 'action', and this active foundation is welcome in the Dalcroze's system" [6, p. 21]. The basic principle of the system of the Swiss professor is the concurrence between movement and music, when every motion totally conforms to the content, dynamics, character, and rhythmic structure of a music piece. This is how the discipline "Music and rhythmic education" was formed. Its ultimate goal was to teach rhythm to students, to develop their ability to control their rhythmic behavior, and to use this ability at any time to perform on the stage. Along with classic gymnastics exercises, dance, and circus arts, which require attention, legerity, and motion coordination, it includes music and rhythmic pieces – short sketches to accompaniment of music. During these sketches, the external (movement) and internal (mental state) rhythms are interacting: the *external rhythm* is born under the influence of the *internal* one and affects it [16]. It attests to the relationship of physical activities with their mental grounding. The principle of the unity of the physical and mental dimensions was taken as the basis of the scenic work method. It is important to pay careful attention to the *static rhythm*, i.e. the body position in space, posture, etc. Stanislavsky [26] believed that even our inactivity, immovability, and calmness (sitting, waiting, lying down, etc.) have tempo and rhythm. The concepts of tempo and rhythm are interrelated and interdependent: active rhythm causes

retardation. For this reason, Stanislavsky combined them and introduced the term “*tempo-rhythm*”, which is used today in many areas of science and art.

Tempo-rhythm is one of the most important elements of artistic skills and, according to G. V. Kristi [16], any deviation from the right rhythm distorts the behavioral logic of the character and the way the play proceeds. In order to develop a sense of tempo and rhythm, K. S. Stanislavsky offered to act simultaneously in accordance with two or more tempo-rhythms. It is possible when the external behavior does not match internal state.

Music and rhythmic sketches did not require words, because, at that time, the problem of interrelation between words and music was not investigated. However, there were some preconditions for it: it was allowed to use most necessary words along with psychological silence.

Thus, rhythm is an integral part of any dramatic action and the whole performance in general. Therefore, V. A. Griner [6] recommended testing drama school applicants for their sense of rhythm, of tempo, and of coordination, as well as found out if they had a musical ear, a sense of tonality, and a sense of music form. At the same time, the concepts developed in the field of fine arts, architecture, and aesthetics, are converted from a “static” category in this field into a “dynamic” one, thus naturalizing an artificially designed activity. In this respect, the cooperation between the teacher and students in the classroom should be filled with the implications derived from the rhythm approach.

Nowadays, in some universities of physical education and sport, a new subject “Music and rhythmic training” was introduced. It is aimed to develop a sense of rhythm and motor coordination.

On the basis of the course “Music and rhythmic training” a program on forming the rhythm of didactic communication has also been developed [1]. It includes speech exercises done along with certain physical activity to accompaniment of music. The exercises contain a number of expressive means of speech (Fig. 1), most of which

correlate with the expressive means of music. In this case, supporting music (live piano) contributed to the formation in prospective teachers of tempo-rhythm and voicing of speech.

In our opinion, **rhythm** is one of the **main** components of expressive means of speech. It is one of the most important expressive means not only in rhetoric, but also in other arts, such as music, choreography, theater, architecture, and painting, because rhythm is their structural element. Today, there is no common classification of rhythm in the world. It can be explained by the fact that, in any area of research dealing with rhythm, it is characterized in its own way, in accordance with the type and kind of activity. Studying the activity of the physical education teacher, its processual side during the lesson, we focused on the classification that takes into account the similarity of how oral and physical activities unfold, proposed by L. P. Matveyev [17], V. V. Potapov [23]. It includes such types of rhythm as *monotonous, alternating, and compound*.

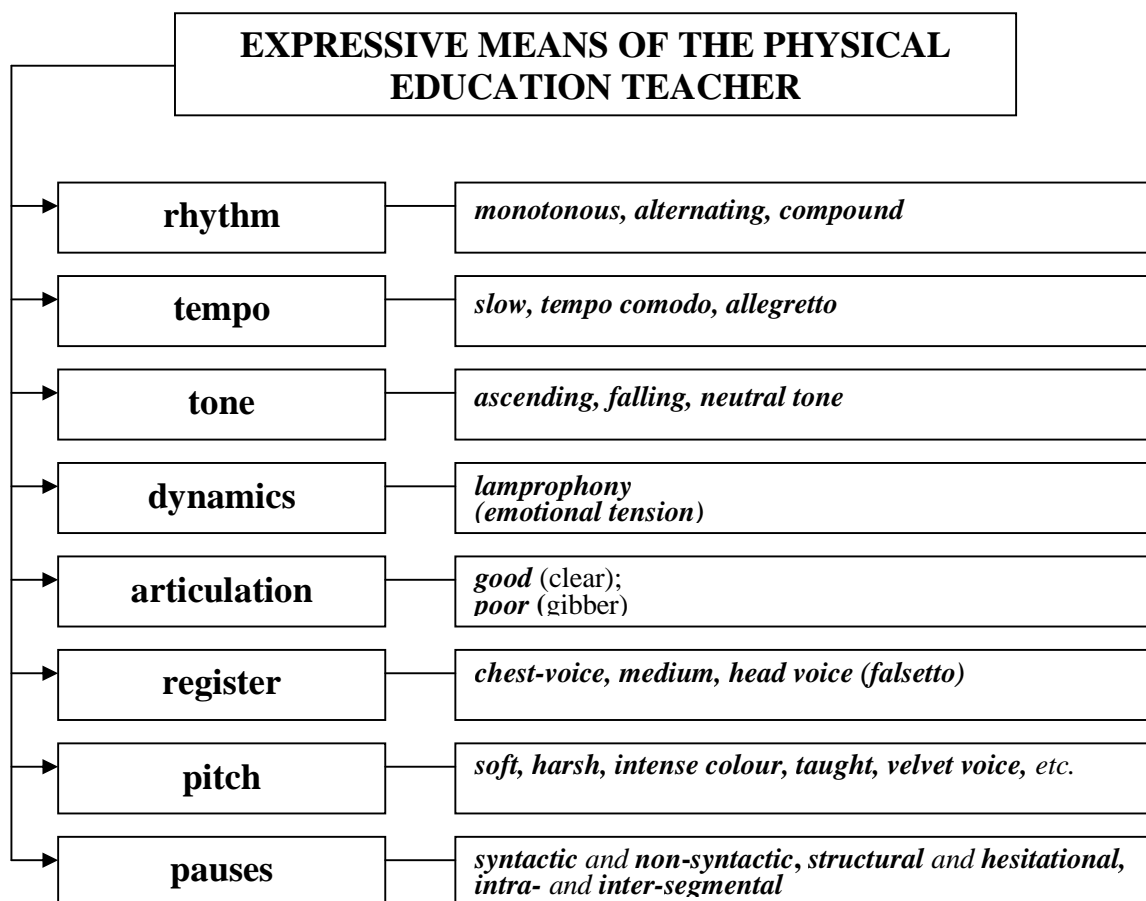


Fig. 1. Expressive means of speech

As the rhythm is interpreted as an alternation of any elements that occurs with some consistency and frequency, the tempo is the speed of execution (behavior) of rhythmic processes. The metric pulse frequency is the most important characteristic, which is measured in the number of beats per minute on the scale of metronome of Maenzel. Pulse is a rotation of moments of stress and regression, alternation of stressed and unstressed “beats”. In this case, metric unit is a breath group, which includes the stressed syllable/word and unstressed syllables/word [8]. Reported data suggest that the optimal information input capacity in humans is about 120 words per minute [18]. However, this index can vary in accordance with the type of the text. Thus, the tempo of reproduction of texts of official and journalistic styles is about 90 words per minute [9]. In fictional texts, this index is down to 70-80 words per minute; in colloquial speech, it is 80 words per minute.

A number of authors [19, 28, etc.] are prone to define tempo on the basis of the internal criterion of the commensurability of the tempos a human being is able to perceive with the tempo of human speech, breath, and walk.

In accordance with the above-mentioned statements, as well as the specifics of the didactic speech of the physical education teacher, which consists in coordination of tempos of physical activities and didactic text, in our research paper we focused on the following classification of tempos: *slow* tempo (less than 80 words per minute), *moderate* tempo (80 – 100 words per minute), *rapid* tempo (more than 100 words per minute). Moreover, it should be noted that every communicative situation requires optimal rhythm and tempo.

Intonation, in a narrow sense, is a melodic pitch curve of speech; in the broad sense of the word, it is a real vocal embodiment of a speech act [4]. Speech without intonation is not only incomprehensible, but also impossible.

Intonation has a multi-component structure; however, all its components are rhythmically organized. The intonational rhythm manifests itself in the total length of

speech elements, tempo, as well as in the correlation of the duration of these elements with each other [9].

Among the numerous functions of intonation, the logical-semantic one is considered to be one of the most important [14]. In human speech, meaning always has an emotional subtext, emotion is always intelligent.

For the purpose of our research, the following intonational indexes of the didactic communication of the physical education teacher were introduced: *ascending* tone, *falling* tone, and *neutral* tone.

The observation of the major shades of speech (command, statement, listing, etc.) suggested a certain disposition of the intensity of sound and the place of the main emphasis. Speech *dynamics* is the intensity of sound; to some extent, it is an emotional overtone of voice (emotional tension). It can influence both the reinforcement and the perception of learning material [10]. Changes in the voice pitch are accompanied by the changes of sound intensity, which attests to the changeability of the speech volume, which, in its turn, functions in accordance with the laws of rhythm.

The quality of *articulation* depends on the coordinated and rhythmical work of the entire vocal apparatus. Clarity of the pronunciation of words or even syllables attracts attention of the listener. “Speech, elements of which are distinctly separated and differentiated”, is defined as intelligible speech [7, p. 98]. Ambiguity of the text and teacher’s gibber could lead to the disorganization in the classroom and deficiencies in the perception of the teaching material in general.

In order to develop a more expressive, or even contrasting, speech, a range of voice, which includes chest-voice, medium, and head voice *registers* should be trained [20]. Their skillful combination in accordance with the communicative and didactic situation allows the teacher to maximize the outcome of his/her work.

The use of an appropriate *pitch* in didactic communication is also of great significance. It is characterized by “richness, sonority” and “softness, warmth”, which are defined as a “tone” of the voice [24, p. 67]. The pitch reveals person's mood, state of

his/her health. The tone of speech can endow words with different connotations. This aspect is very important in the professional pedagogical work of the physical education teacher, as the search for the right pitch will give the required result of the process of didactic communication with students.

Pauses are a part of the expressive speech. They explicate signals of brain activity in the process of verbal thinking [3].

Pauses can be *syntactic (structural)* and *non-syntactic (hesitational)*, *intra-* and *inter-segmental*.

Syntactic (structural) pauses divide speech stream into minimal intonational and semantic units, while *hesitational (non-syntactic)* pauses perform several functions: linking and connective function, function of utterance quality control, function of establishing the contact with the audience [15].

Intra-segmental pauses include *inter-phrase* and *inter-syntagma pauses*, the duration of which determines various communicative functions: expression of contrast, effect, highlighting important and new information, creation of speech dynamics and rhythm. *Intra-syntagma (inter-segmental)* pauses break the phonetic structure of syntagmas. They are indicative of the unrehearsed speech [23].

It is necessary to use the *logical* and *psychological* pauses skillfully. The absence of logical pauses makes speech sound illiterate; the absence of psychological pauses makes it dull [20].

Taking into consideration the data rehearsed above, it should be noted that the use of pauses by the physical education teacher in order to build the rhythm of didactic communication has its own peculiarities, as they (pauses) should be coordinated with motor activity of the teacher and his/her students.

The statements thus far allow us to note that the generalized characteristics of the expressive means of the didactic speech in the proposed interpretation give reasons to believe that the investigation of the didactic communication in the context of its component and hierarchical structure can identify operational factors, purposeful use of

which enables selective influence on the efficiency of the procedural side of didactic communication.

The developed program was the basis for the trial course “Methodology of forming the rhythm of the didactic dialogue in the students of physical culture institutes”. The obtained results attest to the fact that the students who took the specialized course demonstrated positive results both in the classroom and during teaching practice. This leads to the conclusion that music and physical exercises are conducive to the development of correct speech, taking into account the similarity in their rhythmic and structural models. This similarity can be traced from the period of *art trinity*, which consists of music, poetry, and dance, where the rhythm is a generic characteristic in both space and time.

Thus, we can state that the use of both movement and music, which are recommended by theatrical pedagogy, develops rhythm of the didactic communication of prospective teachers, which is formed over time in the process of gaining teaching experience.

The application of the main provisions of the content of the course “Methodology of forming the rhythm of the didactic dialogue in the students of physical culture institutes” in designing linguodidactic and pedagogical situations in terms of their rhythmic organization improves the efficiency of professional speech formation within the system of specialized disciplines.

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Афтімічук О. Є. Проблема дидактичного спілкування вчителя фізичної культури з огляду на основні положення театральної педагогіки

У межах цього дослідження розглянуто підготовку актора в комунікативному аспекті. Обґрунтовано схожість у професійному спілкуванні вчителя й актора. Визначено значення музики для формування дидактичного мовлення майбутнього вчителя фізичного виховання. Запропоновано характеристику засобів виразності мовлення, співзвучних із засобами виразності музики. Це сприяло розробці спеціалізованого курсу «Методика формування ритму дидактичного спілкування в студентів інститутів фізичного виховання».

Ключові слова: дидактичне спілкування, учитель фізичного виховання, професійна підготовка, театральна педагогіка, засоби виразності, музика, мовлення, музично-ритмічне виховання, спеціалізований курс.

Афтимичук О. Е. Проблема дидактического общения учителя физической культуры с учетом основных положений театральной педагогики

В рамках настоящего исследования была рассмотрена подготовка актера в коммуникативном аспекте. Обоснована схожість в професійному спілкуванні вчителя й актора. Визначено значення музики для формування дидактичного мовлення майбутнього вчителя фізичної культури. Дана характеристика засобів виразності мовлення, співзвучних із засобами виразності музики. Це сприяло розробці спеціалізованого курсу «Методика формування ритму дидактичного спілкування в студентів інститутів фізичної культури».

Ключевые слова: дидактическое общение, учитель физического воспитания, профессиональная подготовка, театральная педагогика, средства выразительности, музыка, речь, музыкально-ритмическое воспитание, специализированный курс.

Aftimichuk O. Ye. Application of Theatrical Pedagogy to the Development of the Didactic Communication of the Physical Education Teacher

The present study examines communicative training of actors. The study proceeds from the recognition of the similarity of the professional communication of the teacher and that of the actor. The role of music in the formation of the didactic speech of the future teachers of physical culture was determined. Characteristics of expressive speech consonant with the means of music expression are given. This has contributed to the development of a specialized course “Methods of Forming the Rhythm of the Didactic Dialogue on the Students of Institutes of Physical Culture”.

Key words: didactic communication, teacher of physical education, professional training, theater pedagogy, means of expression, music, speech, musical-rhythmic training, specialized course.

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