

## **FUTURE TEACHERS' COMMUNICATIVE CULTURE FORMING BY MEANS OF DRAMA-BASED PEDAGOGY**

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The relevance of the paper is conditioned by the transformation of the educational paradigm, from the “educated person” to the “man of a culture”, who integrates different cultures, is oriented to dialogue with the society, capable of creating the image of the world and is able its own image in this world. The purpose of the paper is to disclose the technological reserves for the formation of the communication culture of the future teacher as a “man of culture”. As such a reserve, the authors define the use of the technologies of drama pedagogy, based on the communicative nature of the theater as a socio-cultural form of creative communication. The authors consider the communication effects of rhetorical theatrical tools: the effect of visual image, the first phrases, information quantum ejection, relaxation, imagination, discussion, ellipse; functions of pedagogical communication according to the laws of the theatrical action; prove the effectiveness of their use in the process of forming the communicative culture of the future teacher. The paper is intended for educators and psychologists dealing with the problems of researching the culture of the future teachers, including their communication culture.

**Keywords:** higher education, professional teacher training, communication culture, drama pedagogy, pedagogical communication.

### **INTRODUCTION**

The study of the phenomenon of “culture” at the present stage is carried out in two directions: the study of the culture of society and the culture of the individual. Representatives of the first direction by V.E. Davidovich (1979), M.S. Kagan (1996), E.S. Markaryan (1983) emphasize the study of the adaptive function of culture, consisting in the self-preservation and development of society and the educational processes within it. Representatives of the second direction (Bibler, 1992; Kogan, 1981), studying personal aspects of culture, focus on the person as a subject of activity and communication, on its creative activity and self-improvement, define culture as a measure and a way of self-development of the individual. We completely agree with the opinion of I.F. Isaev (2002), who believes these positions are not mutually exclusive, but mutually complementary ones.

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Culture is both a condition and a field of manifestation of a self-fulfilling person. The personal level of culture depends on the culture of society, which in turn is determined by the culture of its constituent human individuals, otherwise it risks turning into an amorphous structure-less thing devoid of sources and stimuli for development. L.N. Kogan (1982), emphasizing the dialectical interconnection, the interdependence between the subjects who are the bearers of culture, sees in this interrelation the mechanism of the self-movement of society and notes that “the crisis of culture begins there and then where and when the general norms of culture suppress and restrict the development of individuality, turn a person into a “herd” individual, into the conformist”.

There are three main approaches to the study of the phenomenon of culture are distinguished in modern pedagogical science: axiological (Stanislavsky, 1982; Kagan, 1996), activity-based (Chekhov, 1986; Davidovich, 1979; Isaev, 2002; Markaryan, 1983) and personality-based (Kagan, 1996; Vlasenkova, 2011). We consider the concept of the communicative culture of the future teacher in the context of all three indicated approaches.

Based on the opinion of V.V. Sokolova (1999): “Communicative culture of the individual is defined as a system of knowledge, skills, for natural implementation them in a business and emotional communication” and, agreeing with A.V. Mudrik (2002), that “communicative culture as a component of the professional culture of the personality of the future specialist is a system of knowledge, norms, values and behaviors adopted in the society and the ability organically and naturally implement them in a business and emotional communication” (Mudrik, 2002) we consider communicative culture as a complex of formed knowledge, norms, values, skills, motives, patterns of behavior accepted in society and the ability organically, easily and naturally to implement them in communication, control and regulate ones verbal behavior, wisely argue ones position, cooperate productively using verbal and non-verbal means of communication in the process of solving pedagogical problems; wherein the communicative culture has common features of culture, reflecting the specific nature of communication.

## **MATERIALS AND METHODS**

### **Methods of research**

During the research, the following methods were used: theoretical (analysis, synthesis, concretization, generalization, analogy, simulation); diagnostic (questioning, interviewing, testing, method of tasks and tasks); empirical (study of the experience of the work of educational organizations, normative and educational-methodical documentation, and pedagogical observation); experimental (ascertaining, forming experiments).

To assess the level of formation of the communicative culture of students, their ability to self-adjust in the process of communication, the following methods

were used: the technique “The need of students in the culture of communicative interaction”; the technique “Style of communication.”

### **Experimental research base**

Experimental base of the research was the universities of Kazan.

### **The implementation of the technologies of drama pedagogy for the formation of future teachers' communicative culture**

Communicative nature of the theater as a socio-cultural form of creative communication contributes to the formation of a culture of communicative interaction between students. In professional theatrical training, an individual socio-cultural need is formed for dialogue with another - a unique - personality. This overcomes the limitations of subject-object communications, the fetishism of rationalism, leads to a special space of interpersonal dialogue, responsible subject-subject relations. Actor's thinking is a cognitive-emotional technique of understanding the other. Under the other is understood a complex set of communications, which is presented by the author of the play, the heroes of the play, partners in the stage, the director, and the spectators. Sense-forming center of effective thinking is empathy, a special “thinking technique”, and at the same time the way of socialization of an individual, the practice of communicating with another (Korotaeva, 2011; Kuryшева, 2016).

Prominent figures of drama pedagogy, actors, directors, dramatists (Stanislavsky, 1982; Knebel, 1991; Carmine, 2001; Mychko, 2016; Sundeeva, 2010; Shevchenko, 2014; Sadovnikova, 2016) in their works offered interesting approaches, contributing to the formation of human creator.

Pedagogical creativity during communicative interaction can be characterized not only as an effective use of pedagogical knowledge, abilities and skills in activity, but also the application of artistic logic in solving pedagogical problems properly, which ensures the improvement of the creative potential of the individual through a system of emotional-imaginative tools. It is important to understand the modern requirements for the teacher, the features of the training stage for activities, the understanding of the purpose and prospects for carrying out mutually enriching parallels between pedagogy and drama art.

The technology of pedagogical communication according to the laws of theatrical activity presupposes the realization by the teacher of the following functions:

- *motivational*: the application of art categories in the process of analyzing the pedagogical process makes it possible to provide a more effective strategy for university training of specialists, contributes to a more holistic coverage of the pedagogical process in its diverse connections, helps to increase the cognitive motivation of the teaching, allowing to connect

actual knowledge with their emotional perception and forming beliefs through imaginative generalization of the world's pictures.

- *mobilizing*: is realized at the stage of anticipation of the forthcoming communication with the class, when the teacher becomes able to get rid of tension, remove the clamps, tune in to a positive psychological dominant, resist stress, when the teacher's cheerful appearance makes the students believe in the success of the activity.
- *attractive* (attracting): is realized in the expressive personal manifestations of the teacher, the spirituality of facial expressions and plastics that can attract a partner on communicative interaction;
- *facilitating*: facilitates interaction between the teacher and the student, acceptance, understanding, tolerance to a foreign culture, opinion, belief;
- *stimulating*: stimulates the creative well-being of the teacher and students, as a result of the permanent being and participation in the creative process through the mechanisms of cooperation, participation, empathy.
- *synthetic*: realizes the diversity of personal manifestations of the teacher, eccentric nature, "orientation" on students, which contributes to the achievement of emotional and psychological communicative unity. A special place in pedagogical communication according to the laws of the theatrical activity belongs to speech artistry. Expressive speech helps the teacher to create an atmosphere of collective aesthetic experience, the situation of aesthetic communication, when communicative interaction is subjected to the laws of artistic logic. Speech artistry is a bright direction in the speech of the teacher's personality, the ability to create in speech, causing the children to have an emotional and sensual response. This is its energy, intensity, associatively nature, and empathic nature, and expressiveness, subtle and appropriate use of non-verbal language. Let us explain these components of speech artistry.

*The energy of speech* is revealed in the unity of the manner of behavior and the utterance of speech. The listeners are impressed when the speaker does not fuss, but emotionally pronounces the phrases, while not hiding his beliefs and all the way emphasizes the confidence in the correctness of the arguments used. This gives the maximum impression on the listeners and disposes them to fruitful communication with the teacher. An artistic teacher creates an emotional bio-field around him. Those who fall into it involuntarily include their emotions, and this happens in the direction that is conditioned by the influence of the teacher. The brighter his or her personality is in terms of mind and culture, the stronger the children feel with the contact with the teacher. Rationally, it is not always possible to explain what the matter is, but emotionally the children immediately fix the currents of good, uncommonness, spirituality emanating from the teacher.

*The intensity of speech* is characterized by changing the tempo of information delivery by the teacher. The slow pace of speech facilitates perception, but does not give an incentive to involuntary attention, creates information void. Fast tempo makes it difficult to understand the meaning of what has been said, tires the students. The teacher is looking for a “golden mean”.

*Associative nature* of speech is connected with high empathy and with the creating of thinking among listeners by appealing to their emotional and rational memory. As a result, they not only enjoy the communication with the teacher, but also experience the rise of their own thoughts. The stimulation of children's mental reserves takes place.

*Expressiveness of speech* is its ability to attach a lot of shades of thought, there is absence of verbal clichés, and there is artistic imagery, richness of intonations.

In the pursuit of the artistic quality of speech, it is important to be able to use “rhetorical tools that act as a series of communication effects of drama pedagogy: the effect of visual image, the first phrases, information quantum ejection, pause, relaxation, imagination, discussion, and ellipse.

*The effect of visual image* is mediated on the basis of the impression of the appearance of the teacher. Appearance is essential for the acceptance or rejection by the students of the teacher. Attractive appearance, elegant manner of communication, benevolent open look - all this has positive implications for students even before the teacher speaks.

*The effect of the first phrases* is designed to fix or correct the initial impression of students from the teacher standing before them. The main criterion for the effect of the first phrases is the interesting information contained in them.

*The effect of information quantum ejection* is one of the effective rhetorical techniques aimed at maintaining the attention of the audience. This effect is based on a well-thought-out distribution of new thoughts and arguments throughout the speech field. The more complex the teacher's speech, the more have to make efforts students to concentrate their attention. To help them, the *relaxation effect* is proposed, the purpose of which is to relieve emotional tension. A classic rhetorical device by which you can achieve this goal is humor.

*The effect of the discussion.* The purpose of this effect is to pose a problem interesting for students, to “embed” them in an exchange of views on it and skillfully manage discussion.

*Imagination effect.* Imagination is actively stimulated in the absence of proper completeness of information and causes assumptions, guesses, fantasies, dreams of students.

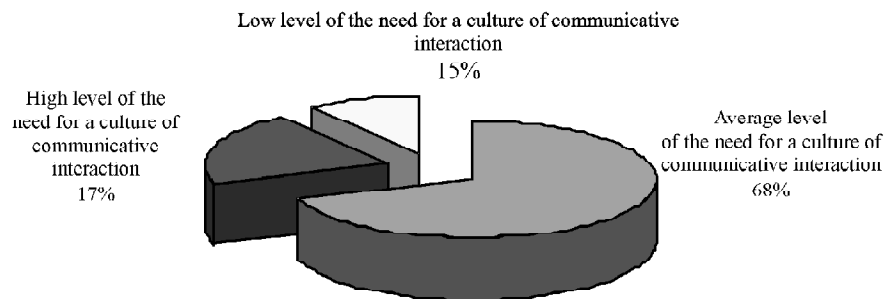
*The effect of the ellipse* is widely used in the variety genre. Literally its meaning can be represented as follows: “An ellipse is a skipping of a structurally necessary element of an utterance, which in this context is easily restored. This is something from the Aesopian language, but more accessible. This rhetorical device gives to

the verbal communication a game form. Through the ellipse, students willingly join in the co-creative collaboration with the teacher.

## RESULTS

To assess the level of formation of the communicative culture of students, the ability to self-adjust them in the communication process, the following techniques were used:

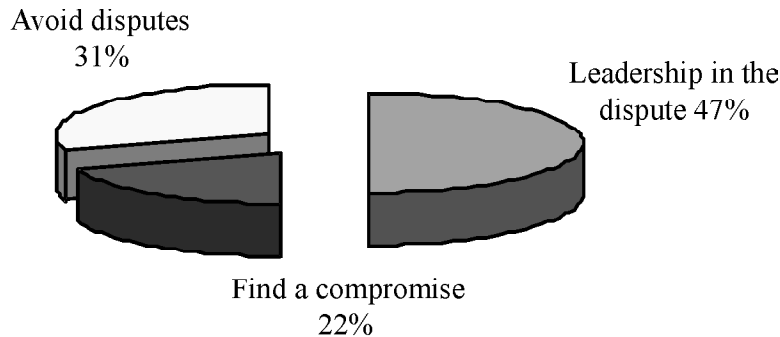
*The technique “The need of students in the culture of communicative interaction”* revealed the following indicators: 68% of students have a high need for a culture of communicative interaction, striving for sincere self-disclosure in communication; 17% of students - the average level of the need for a culture of communication, there is restraint in emotional manifestations; more attracted by the business style of communication, rather than confidential one and 15% of students - a low level of the need for a culture of communication, indifference, isolation, taciturnity, a propensity for loneliness. The results of the study are presented in figure 1.



**Figure 1:** Results of the study of the levels of students' needs in the culture of communicative interaction

*The technique “Style of communication”* revealed the level of culture of communicative behavior of students in a dispute situation. According to the results of the test, the following data were determined: 47% of students aspire to leadership in the dispute, do not want to smooth the differences; 22% of students find a compromise in controversial situations, strive for dialogue, clarification of contradictions and their installation; 31% of students avoid disputes, do not want either to lead them, or seek compromise solutions, take the position of an outside observer. The results of the study are presented in figure 2.

Thus, *at the ascertaining stage of the experiment*, an insufficient level of formation of communicative culture among students was identified and the need to develop and introduce technologies that promote the level of the culture of communicative interaction of the future teacher is determined.



**Figure 2:** Results of a study of the level of culture of communicative behavior of students in a dispute situation

*At the forming stage of the experiment, the technologies of drama pedagogy was introduced into the educational process: the technology of pedagogical communication according to the laws of the theatrical action presupposes the realization of the functions by the teacher, including speech artistry.*

The students defined the generality of the actor-director's and pedagogical activity: 70% pointed to the personality of the creator, director, teacher, 41% - human impact on the person, 37% - artistic and emotional expressiveness of speech, 21% - communication interaction, 18% - that creativity is carried out in an atmosphere of publicity, 17% - the presence of intuition, instinct, inspiration. In the answers of respondents it was said that a detailed acquaintance with those categories of assessment of reality and behavior, which are in question in drama pedagogy, the desire to take them into account in their professional and pedagogical activity gives them the opportunity:

- to develop the aesthetic principle of the personality, imaginative thinking, and eidetic memory;
- to realize oneself not only as a "tool" for communicating information and interacting with students, but primarily as a person who conveys spiritual values;
- to improve the ability to "read" the behavior of the student, "decipher his or her intentions and experiences;
- to form their pedagogical speech artistry and communication skills.

Thus, the use of the technologies of drama pedagogy in the process of specialists' training helps to increase the level of their communicative culture, which, in turn, ensures the successful professional growth of future teachers.

At the control stage of the experiment, the formation of the communicative culture of future teachers was diagnosed on the basis of a detailed questionnaire.

The questionnaire consists of diagnostic signs and two units (communicative and social-professional).

The coefficient of the level of formation of communicative culture was calculated by the formula:

$$K_{co} = (a(+2) + b(+1) + c(0) + d(-1) + e(-2)) / H$$

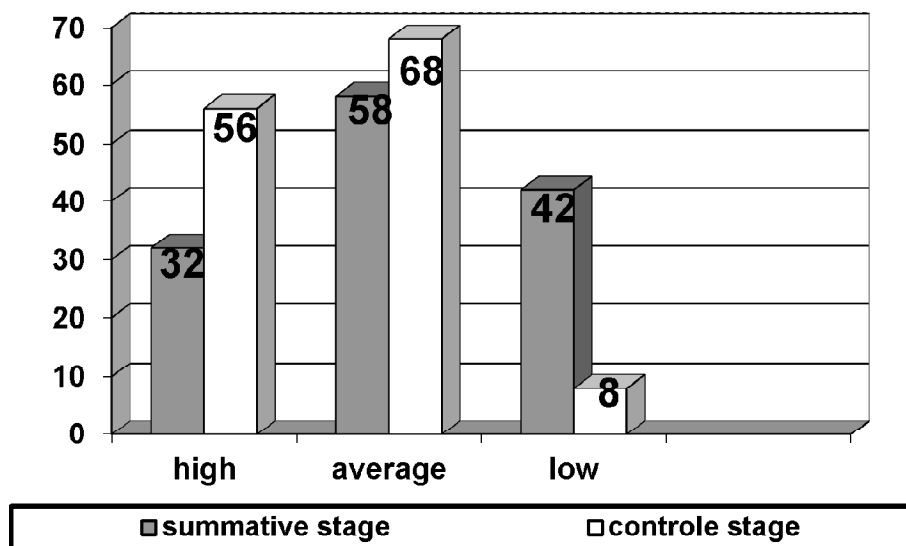
where  $K_{co}$  - coefficient of self-estimation;

a - the number of responses with a firm positive rating of "yes" (+2 points) b - the number of responses with a positive rating "yes rather than no" (+ 1 point) c - the number of answers with a doubting, uncertain rating "I cannot tell" (0 points), d - the number of responses with an almost negative rating is "rather no than yes" (-1 point), e - the number of answers with a firmly negative rating of "no" (-2 points), H - the number of diagnostic signs: knowledge and skills, properties and qualities of the individual.

Proceeding from the indicated criteria of the assessment, the degree of formation of the whole set of skills, properties, qualities of the individual, reflecting the content of the components of the structure of the formation of a communicative culture were singled out in each questionnaire.

A low level was considered if the coefficient was from (-0.7) to (-2), the average from (-0.6) to (+0.7), high from (+0.7) to (+2).

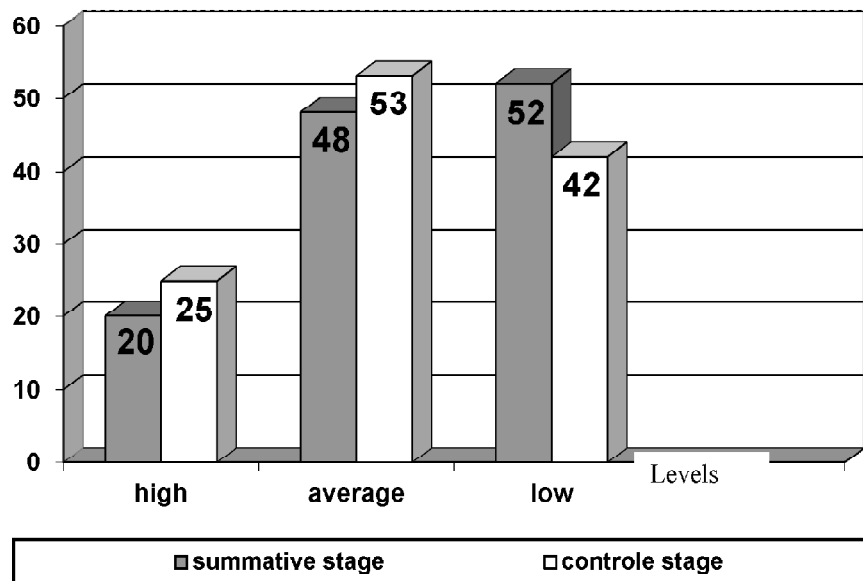
Comparative analysis showed that if at the beginning of the experiment in the experimental group 32 students had a relatively high level of communicative culture,



**Figure 3:** Dynamics of changes in the levels of the formation of communicative culture in the experimental group



58 - medium level and 42 - low, according to the results of the experiment, 56 of them had a correspondingly high level, 68 - average and only 8 - low. Thus, the coefficient of communicative culture increased from 0.3 till 0.6. In the control group, before the start of the experiment, 20 people had a high level, 48 - medium and 52 - low, then at the end of the experiment a high level had 25 people, 53 - medium and 42 - low. Thus, the coefficient rose from 0.30 till 0.35 (figures 3, 4).



**Figure 4:** Dynamics of changes in the levels of communication culture formation in the control group

Thus, the use of the technologies of drama pedagogy made it possible to raise the level of the formation of the communication culture of students.

## DISCUSSIONS

The study questions on the formation of the communicative culture of the future teacher are reflected in the works of V.N. Mashin (2014), L.A. Aukhadeeva (2006), O.L. Berieva (2012), E.I. Mychko (2016) and others. Thus, V.N. Mashin (2014) explores the possibilities of technologies of socio-cultural activities in the formation of a communicative culture of students. In the simulation and implementation of these technologies, the author recommends filling them with valuable, personally significant content, including exercises aimed at forming and developing interpersonal interaction skills, communicating information about interpersonal communication norms, rules of speech and business etiquette, using specialized vocabulary of speech and business etiquette. In the studies of L.A. Aukhadeeva (2006), the experience of communicative activity of students is analyzed; the indicators of communicative

culture and factors influencing its formation and development are determined. E.I. Mychko (2016) pays special attention to practical-oriented technologies for the formation of the communicative culture of the future teacher.

The conditions for the formation of a communicative culture by means of drama creativity are revealed by O.L. Berieva (2012). She emphasizes the importance of democratization of the culture of speech on the basis of the approval of objective processes of sub-cultural differentiation, assimilation and interpenetration of style diversity.

We offer a rhetorical drama toolkit as an effective technology for the formation of the communicative culture of the future teacher: the effect of the visual image, the first phrases, information quantum ejection, pause, imagination, discussion, relaxation, ellipse; the implementation of pedagogical communication according to the laws of the theatrical action.

## CONCLUSION

1. A detailed study of the phenomenon of communication culture made it possible to clarify the scientific concept of the content of this concept as a complex of knowledge, norms, values, skills, motives, patterns of behavior accepted in the society and the ability organically, naturally, easily to implement them in communication, control and regulate ones speech behavior, competently argue ones position, cooperate productively with verbal and non-verbal means of communication in the process of solving pedagogical problems; while the communicative culture has common cultural features, reflecting the specific nature of communications.
2. Communication effects of rhetorical drama toolkit have been developed: the effect of visual image, the first phrases, information quantum ejection, relaxation, imagination, discussion, ellipse; functions of pedagogical communication according to the laws of the theatrical activity: motivational, mobilization, attracting, facilitation, stimulating, synthetic.
3. In the course of the pilot study, based on the comparative characteristics of the indicators in the control and experimental groups using the technologies of drama pedagogy, positive dynamics of the formation of the communicative culture of the future teacher was revealed.

However, the conducted research does not exhaust all aspects of the content of the problem in question, its subsequent detailed study can be carried out in the following areas: development of content and technique of the organization of linguistic material; the development of various diagnostic programs to identify the level of communicative culture among students, the definition of new conditions for the effective use of innovative technologies in the process of forming a culture of communicative interaction between students.

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