L2 Teaching to PR Undergraduates through Theatre Techniques Elements

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Abstract

Modern methods of L2 teaching aimed at improving its efficiency to overcome language barriers require the construction of the learning climate for undergraduates to develop professional skills and competencies essential for their academic communication with ease and pleasure. The purpose of this article is to demonstrate one of the ways of achieving educational goals by creating positive emotions that PR undergraduates experience during L2 classwork through the introduction of the elements of theatrical techniques, which can help educators perform the tasks required to instill creativity. Effective L2 acquisition by PR undergraduates is allegedly best achieved through neutral emotions. Expressive and emotional actions in class create a theatre-like atmosphere that disseminates positive emotions fostering education. The research has demonstrated the necessity to introduce theatre techniques elements into L2 teaching to PR undergraduates.

Keywords: theatre techniques elements, L2 teaching, PR undergraduates.

1. Introduction

Theatre pedagogy is gaining momentum at present (O’Neill, 2015). We have all the evidence to state that theatre and teaching have a lot in common: both of them are interactive means. Both theatre and teaching are aimed at educating people to transform their mentality and make them experience deep empathy and compassion. Both actors and students perform their roles, the former do it on stage, while the latter do it in class. In addition, everyone is focused on the director of the performance and the teacher in class. It is soundly argued that theatre

© Authors. Terms and conditions of Creative Commons Attribution 4.0 International (CC BY 4.0) apply. Correspondence: Polina Sergienko (PhD), Lomonosov Moscow State University, Faculty of Foreign Languages and Area Studies, Moscow, RUSSIAN FEDERATION. E-mail: sergienkopauline@gmail.com.
techniques used in L2 classes encourage effective language learning despite different final results (O’Toole, 1992), which is a performance for a theatre director, and a lesson for a teacher.

The idea of bringing theatre to a classroom is not novel (Vygotsky, 1978; Bolton, 1986; McGuinn, 2014). Plays or their fragments have always been staged in class to motivate students to learn foreign languages (Bolton, 1999). The total response aimed at L2 teaching through action leaves no chances to be passive. This method that makes the foreign language learning process an active one is based on games (Swale, 2009) and exercises (Wagner, 1999) dealing with facial expressions and gestures. Both theater performance and class activities are ephemeral and stop to exist with the last sound of a cue and the first sound of a bell unless they are recorded.

- L2 teaching in PR classes resembles theatre performances in terms of participants.
- Educator artistry is manifested in the role of the theatre director.
- Creativity, intuition, spontaneous reaction are necessary for successful L2 teaching.
- Negative emotions hinder L2 acquisition, positive ones foster it.

The study has revealed two approaches to application of theatre techniques during L2 teaching. The first is when a theatrical performance is a kind of revision of a module or a unit studied in the course of the curriculum. The second approach is to include theatrical elements into every class. In this case undergraduates are fostered to take an active action every time when the class is conducted.

Activities, imitating reality, optimize L2 teaching. Action-event-situation participants of communication (the undergraduates) are linked by a common learning situation scene. Action and reaction, activity and counteraction, create a unity of dramatic action. Game and theatre are interconnected and characterized by effective expression: actions form a chain that defines a person’s life (Stanislavsky, 1988).

Theatrical techniques used in L2 teaching affect the undergraduates with words and actions, which they use themselves. Being participants and spectators at the same time, they can feel they can regulate and change the situation scenes during L2 classwork. Unlike theatre performance, during L2 classwork the undergraduates are not passive spectators, but are able to influence the actions in the performance they participate in.

Special literature that discusses a variety of methodological trends and approaches dealing with L2 teaching indicates that they should be effective and enjoyable at the same time (Vygotsky, 1978). Western educational theory and practice have paid special attention to the emotional appeal of learning. “Learner based or Learner centered teaching” was the name of the approach with the focus on the undergraduates’ needs, interests and concerns. This approach combined emotional L2 learning and a high level of cognition. To achieve this the educators and theorists tried to correlate the educational topic, educational material with the life experience of undergraduates.

2. Literature review

At present during L2 teaching much attention is paid to the undergraduates’ development of creative competences. By creative competences we mean the ability of the undergraduates to improvise during the classes, be them online or face-to-face on the basis of the tasks proposed by the educator. The classes resemble theatrical performances, as there is also a director and actors. We cannot leave aside the spectators, because actors during L2 teaching classes perform two roles simultaneously as the actors and the spectators. The role of the educator is akin to the one of the director in a theatre – to draw the attention of the participants to a certain issue, help them concentrate and get involved in the educational process, as foreseen by the
traditional educational theory (Sweet, 1899), including translation (Sergienko, 2019), learning LSP vocabulary (Vishnyakova, 2019; Minyar-Beloroucheva, 2019) and new approaches (Vishnyakova et al., 2020; Zhang et al., 2020).

A special interest has been paid to teaching methods through theatre techniques elements since the advent of the new type of theatre, directed by K. S. Stanislavsky, who invented a true-to-life performing experience (Stanislavsky, 1988), when the actors were supposed to show true-to-life feelings and emotions during the performance. In the vision of the authors of the current research the foundations of Stanislavsky’s approach can be applied to L2 teaching to university undergraduates.

Any gifted person is inclined to play a certain role during any social interaction, including L2 classes. It should be noted that educational games during L2 classes can be treated with humor, both on the side of the educator and the undergraduates. Humor brings about artistic license, which is known for its open-mindedness, easy-goingness and numerous associations. As early as the late 19th century Francis Galton introduced the notion of hereditary genius (Galton, 1892) speaking about the natural power of intellect. The scholar draws a distinction between the natural ability, which he defined as “qualities of intellect and disposition, which urge and qualify a man to perform acts that lead to reputation” (Galton, 1892: 67), zeal and capacity, which he commented in the following way: “I do not mean capacity without zeal, nor zeal without capacity, nor even a combination of both of them, without an adequate power of doing a great deal of very laborious work.” To produce different performances in class it is necessary to develop creativity (Minyar-Beloroucheva, 2015; Minyar-Beloroucheva, 2016b) of the educators basing on natural ability and zeal.

The present article claims that these competences can be developed by means of training and hard work. Any educator is gifted by nature and he/she is able to insert a spark of one’s talent and creativity in his/her undergraduates. Educational process as “an expression of the internal independent actions of the person” (Kapterev, 1914) develops the creative abilities of undergraduates. However, some researchers indicate that in the field of education, issues dealing with the development and shaping undergraduates’ personality generally are studied without consideration of the educational system that can develop their creative ability to a full extent (Friedman, 1997). To follow E. Stone who asserts that actual teaching practice is the most consistent and essential way to test different theories (Stone, 1984) we can state that theatricality should be inserted in L2 teaching practice as its one of the fundamental principles. Theatricality of educator should be a particular trait of character of every professional who helps reveal the talents of his students, achieve better academic results and professional development. It is manifested in a number of educational means, the tempo and a variety of pedagogical activities as well as the positive climate in the class.

3. Hypothesis

We assume the hypothesis that it is possible for all kinds of undergraduates, including Philology, PR, History and Political Science students, to facilitate the process of L2 acquisition by means of introduction of the elements of theatre techniques into the education process. If the undergraduates experience positive emotions, they respond to the techniques better and acquire L2 learning material faster. Negative emotions hinder the process of L2 acquisitions, as they do not accept the theatrical technologies used in L2 class. The undergraduates’ type of personality plays the crucial role in the readiness to accept the novelty.
4. Study methods and procedures

4.1 Methods and methodology

We have chosen some elements of theatrical techniques based on Stanislavsky’s “Method of Physical Action” that inspire undergraduates of all years, especially of the 1st year to learn L2 more eagerly and effectively. The study has revealed that the undergraduates of the above-mentioned Departments at Lomonosov Moscow State University are more responsive to participate in situation scenes based on their professionally oriented learning material.

The given research involved the following methods: analysis, generalization and systematization of the research data, working out the content and procedure of the diagnostic methodology for studying the activity, observation, description, comparison, analogy and interpretation.

4.2 Procedures

To carry out the procedures of trying out the suggested theatre techniques the authors introduced situation scenes to act out in L2 classrooms among the undergraduates of Lomonosov Moscow State University of 1-2 years of study. Each L2 situation scene was directed by the educator and staged by the undergraduates, leaving no space for passive spectators. For the educational purposes, L2 situational scenes lasted from 5 to 10 minutes. Seldom they took up to 30 minutes when a more complicated situation was staged.

5. Results

The result has shown that undergraduates of Philology, PR, History and Political Science Departments were responsive to the elements of theatre techniques introduced to L2 classroom. Situation scenes staged with the purpose to facilitate L2 acquisition neutralized negative emotions that undergraduates brought to the class from the outside. Extraverts and introverts both equally contribute to L2 educational mise en scène. By changing words and gestures, the undergraduates change the micro scene, micro situations and the course of actions. Undergraduates use their creativity to propose the originality and novelty for their mise-en-scène.

6. Discussion

6.1 Modern methods of education

Modern methods of L2 teaching are designed to meet several ends:

(1) To create a favorable climate in the class for the undergraduates to feel happy and be motivated to L2 learning. Motivation is the driving force of L2 learning, which is successful when emotions, feelings, and needs of undergraduates are taken into account. The educator should stimulate the undergraduates’ cognitive and creative abilities by making them play in class, stimulating them actively interact with other participants in this process;

(2) To create situations in which the educator is not the central figure; the undergraduates should realize that L2 learning is dependent on his personality and interests, rather than on the educator’s educational techniques and teaching tools;

(3) To teach the undergraduates to work independently with regard to their physical, intellectual and emotional capabilities, to provide for various forms of work (individual, pair, group) by stimulating the undergraduates’ creativity, thus securing the sustainable L2 acquisition;
(4) The novel approach to L2 language acquisition also deals with effective use of distance learning and online application of technologies, as well as the involvement of computer-mediated interactivity and gamification into the educational process.

6.2 The importance of emotions in L2 teaching

There are a lot of emotions that the undergraduates can experience during L2 classes. As a result of the research it has been discerned that such emotions as enjoyment, anger, hope, pride and boredom affect the process of learning in numerous ways (Pekrun et al., 2002). Emotions are defined as multifaceted phenomena involving sets of coordinated psychological processes including affective, cognitive, physiological motivational and expressive components (Kleinginna & Kleinginna, 1981). It should be said that the terms “emotions” and “mood” are regarded by some researchers as interchangeable, as both of them show similar profile components and similar qualitative differences (Pekrun, 2006). Attempts to classify emotions and moods have been made for ages. However, none of the classifications has been universally accepted. One of the most accepted classification is the one that follows. Researchers distinguish four types of emotions. They are: achievement emotions, topic emotions, epistemic emotions and social emotions (Pekrun & Linnenbrink-Garcia, 2014: 3).

Some other classifications suggest a different vision and terminology used to define the effect of emotions on the knowledge acquisition. For the purpose of schematic representation of the influence of different emotions on the process of L2 learning a circular scheme was worked see Picture 1.

![Picture 1. An effective model of interplay between emotions and learning](Adapted from Kort, Reilly & Picard, 2001)

As seen from Picture 1, worked out by Ch. Drew (Drew, URL), emotions and learning correlate in a certain way with each other, stimulating or hindering the process of L2 acquisition.
Such positive emotions, as enjoyment, pride, satisfaction, curiosity and awe cause determination and hopefulness that bring about Constructive Learning. Negative emotions including anger, anxiety, frustration, puzzlement, confusion, and disappointment cause despair and frustration that are not favorable for learning and lead to Un-Learning.

The most important form of expression of emotions of humans is speech. Emotions can be expressed in words through short exclamations and more detailed statements (expressions of gratitude, resentment, delight, etc.). Emotions can also be expressed in writing, for example, in the form of diary entries, poems, letters. The expression of emotions in words can take two different forms, including utterances in response to emotions experienced by the undergraduates and the words that evoke emotions on the part of others. In both cases undergraduates tend to express their emotions in speech. Under the influence of emotions, all types of cognitive processes — perception, imagination, memory, thinking—undergo certain modifications.

Undergraduates’ emotions such as hope, pride, and anxiety are related to academic accomplishments. Achievement emotions, as considered by researchers, determine the academic activities (Pekrun & Linnenbrink-Garcia, 2014: 3) are connected with the process of L2 learning. During L2 classwork the undergraduates can experience achievement emotions such as enjoyment or boredom. According to researchers, the enumerated emotions can be caused by different classroom factors, including curriculum content, environment, the undergraduates’ individual differences comprising genetic factors, general tendencies, and external factors such as social interactions, home environment (Pekrun & Linnenbrink-Garcia, 2014). Educators are not expected to cope with a variety of emotions caused by different factors. The only way for them is their naturalization by distracting the undergraduates’ attention from their feelings by involving them in mini L2 education scenes or performances.

When we discuss the feeling of anxiety during L2 class, we are to mention both the result of positive emotions, when the undergraduate is eager to answer and the result of negative emotions caused by worries about a possible failure to answer correctly. Positive emotions are important for fostering L2 acquisition. Nonetheless, they are often interconnected with negative emotions, brought by the undergraduates from external emotions. However, emotions that accompany the educational process are seldom taken into account by the educators. For years the model of L2 learning was grounded on the postulation that L2 learners’ neutral emotions can be the best psychological state of L2 acquisition. The creation of the favorable climate that causes positive emotions facilitates the work of the educator and motivates the undergraduates’ interest in L2 educational activities. It is recommended to neutralize negative emotions which decline the undergraduates’ cognitive capacity (Trezise & Reeve, 2014).

It has been established yet that some undergraduates manage to participate in L2 activities despite their negative emotions. In this case the undergraduates’ individual characteristics, if the person is an extravert, will dominate over and neutralize negative emotions. Nevertheless, the educators should do their best to neutralize negative emotions, although some researchers consider that “interventions targeting problematic emotions alone are unlikely to be effective long-term, and students may continue to experience educational difficulties” (Trezise, 2017).

Both emotion and mood play an important role in the L2 learning and teaching process. During L2 classes, the undergraduates and educators frequently experience emotions caused by the events that are not related to academic activities, but political or social events occurred outside university. Both undergraduate and educators’ feelings can be influenced by worries about their friends and relatives, and this mood often shapes the way of academic engagement in general. All the worries should be left outside L2 classwork as the main task of the educator is creating the emotions and mood favorable for L2 acquisition by the undergraduates. Educational emotions can be caused by the quality of the assignment given to them by the
educator. Thus, the inability of the undergraduates to properly pronounce words or give a grammatically and topically proper answer are epistemic emotions as they are connected with their cognitive incongruity. During L2 classwork emotions can be prompted by the content covered by learning material (Pekrun & Linnenbrink-Garcia, 2014: 4). To create positive emotions, the content of the learning material should arouse surprise and curiosity.

Within the frame of competence-based approach the development of communicative competences is most challenging for L2 educators. To successfully resolve the issue, it is necessary to master new teaching methods aimed at developing all four types of language proficiency, and provide undergraduates with new educational materials fostering positive emotions that can develop communication skills.

Concentration on the emotional sphere of undergraduates and organization of communicative activities demand special efforts. Elements of theatrical techniques used in class can be effective instruments to improve the emotions in class. Elements of theatrical techniques can improve both learning and negative emotional states of L2 undergraduates. The educator’s task is to minimize the outside university factors not by neglecting the undergraduates’ emotions by supporting their L2 learning by introducing Stanislavsky’s devices. L2 Situational scenes can be based either on the obligatory leaning material or on its variations.

6.3 Theatrical technologies introduced to L2 classes in theory and practice

6.3.1 Theoretical reflection on theatrical techniques used in L2 learning

It is necessary to point out that L2 educators to avoid monotonous teaching occasionally introduce theatrical technologies into their pedagogical process. The division of the undergraduates into different groups and roles as well as actors is an essential part. According to K. S. Stanislavsky, a true artist doesn’t like to adhere to one and the same role in the theatre. The same can be applied to the university classroom, where the undergraduates and the educator are the main participants. There is a failure opinion that pedagogical activity is a boring routine, with the educators lacking imagination and creativity. In reality every L2 teaching class is a mini-performance in which a true L2 educator is a director, and a playwright. One of the ideas conveyed by K. S. Stanislavsky deals with physical activity of the actors on the stage which is true for L2 teaching classes. Physical activity facilitates the memorizing of new words, including neologisms and abbreviations (Minyar-Beloroucheva et al., 2020), constructions, speaking and communication in general, for both actors and L2 undergraduates.

That is why successful L2 educators include some elements of theatrical techniques in their educational process. This leads to the possibility to call the process “directing of a class”, because some educators regard it as innovative approaches to L2 teaching, moving them away from the traditional teaching methods.

We are aware that it isn’t possible to transfer the theatrical techniques into the L2 teaching class the way they are accepted and recognized in theatrical colleges. Unlike theatre directors who try to demonstrate the struggle of ideas, L2 educators try to impose on the undergraduates the images through which they can express their opinion, critical thinking (Minyar-Beloroucheva, 2016a) in the best possible way. According to K. S. Stanislavsky (Stanislavsky, 1988), an educator is a mirror, but not a play actor in front of the mirror. Therefore, L2 university classes are not theatre colleges, and that is why theatrical techniques can only partially be introduced.
6.3.2 Mask as a teaching and theatre element

It is generally known that a mask is an indispensable element of theatrical performance. It is common knowledge that in the historical past the actors of Antiquity performed their roles by changing their masks. In the Middle Ages and early Modern Times, it was still popular in the theatre and even at the time of Shakespeare for male actors to play female roles by disguising themselves behind the masks.

Historically the first masks were used exclusively for hunting purposes to disguise a person who was watching the habits of different animals to imitate them. The disguise hunting mask was a prerequisite for the hunting dance, which was the first stage on the way to theatre emergence. Man was transformed into an animal not in the process of hunting, but before it. It was the first fixed performance scenario that was played out and implemented by certain actors-animals and hunters. They danced to the tune of music and singing. The performance was watched by spectators including women and children. This is one of the earliest forms of theatrical art, but it is also a pedagogical art in a certain sense, since the young members of the tribe were educated in the art of hunting wild animals, imitating their habits and developing flexibility and strength in their own bodies.

Of great interest were initiation rites, which were conducted for educational purposes. They were aimed at developing the outlook of the young generation and instilling morality. The power of the visual methods of teaching in upbringing by means of such performances has been evaluated since early times. Theatrical performances were staged before the initiation rites. The actor was disguised and stood on a special platform or appeared from behind the scenes, holding the necessary accessories in the form of weapons or instruments.

6.3.3 A class after theatrical performance

The present-day educator should be ready to work in the context of constantly changing curricula, numerous alternative textbooks, and on-line international contacts. Within the competence-based approach theorists speak about the development of specific professional competences of educators to be able to organize communication and educational process in the classroom, to arise positive emotions among undergraduates for them to be able to express themselves by means of verbal and non-verbal activity in L2 teaching/learning classes.

An L2 lesson integrates a number of activities. Since communication is a dialogue, the L2 class work can be presented as a kind of drama. Since drama is emotionally and aesthetically charged, L2 educators should be cautious to introduce its elements in the L2 class. To be successful in this activity L2 educator should be careful to select the plot for the undergraduates to role-play as a necessary instrument either to introduce new lexical and grammatical material or to revise it. Moreover, the plot should be all-of-a-piece to present the unity of activity by means of logic, harmony, concentration and humor.

This, first of all, means that a class is the practice of communication, a complex process of developing skills and abilities including speaking, listening, reading and writing. The teacher acts as a director of communication in these conditions, creating a special linguistic and favorable psychological climate. Taking into account Stanislavsky’s approach to the theory and practice of theatrical art used in pedagogical practice, physical actions are essential for memorizing lexical units and Grammar. The “method of physical actions” introduced by Stanislavsky, can be used in L2 classes to switch the activities from revising to learning.

Emotions affect communication during L2 intra-group interaction. Emotions bring about positive feedback from role-playing situations helping to establish a sustainable channel of L2 acquisition. People involved in emotional relationships tend to rate each other more positively.
The effect of peer-assessment has been studied in educational science (Ellman, 1975). At the verbal level, this is manifested in a friendly style of communication and positive characteristics of partners in conversations.

Like the director of a theatrical performance, an L2 educator can use the language of action to regulate the behavior of L2 undergraduates. The Language of Action permits the L2 educator to evaluate the process of L2 acquisition by the undergraduates.

Every culture is noted for its language of emotions. L2 undergraduates should get familiar with emotional meanings contained in the facial expressions, gestures, and voice of the classmate that can be useful in their future profession. Excessive or insufficient emotional expressiveness can cause conflicts in interpersonal and intercultural communication.

When an L2 class is a drama, the educator is a playwright and a director who plunges the undergraduates (actors) into the creative atmosphere for them to develop their imagination, artistry and situational fluency. By practicing gestures and facial expressions they learn to manage their emotions and understand their peers. Thus, the L2 educator’s activity is aimed at structuring the classes on the basis of dramatization, where emotions play the key role.

From an educational perspective, one more factor could not be ignored. Namely, undergraduates’ personality should be taken into consideration when theatrical techniques are introduced in L2 classes. Every undergraduate is noted for her/his individual characteristics. Personality factors play an important role in the L2 teaching/learning process. Researchers identify three main types of personality, they are extraversion vs. introversion; neuroticism vs. emotionality with emotional stability; psychoticism vs. tough-mindedness with tender-mindedness (Eysenck, 1994). Personality is not less important than motivation and emotions, because not all the undergraduates easily adopt the roles ascribed to them by the educator during L2 classes. Moreover, it has been stated that the undergraduates’ personalities correlate with their academic achievements. The tasks of the educator to involve the undergraduates into certain learning situation scenes during L2 classes are accepted differently by L2 learners. It has been established that extraverts are easy-going, open to experience and readily respond to the educational roles offered to them by the educators. Extraverts tend to perform well to acquire L2 material, especially under conditions of high motivation, while introverts can impair the performance staged by the educator in L2 class (Matthews et al., 2000) as they adhere to the traditional process of L2 learning. To engage the introvert undergraduates in the L2 educational process, the educators can ask them to carry out peer assessment of L2 situational scenes or to invent some situations to foster L2 learning.

6.3.4 Practical ideas of applying theatrical methods

Stanislavsky’s system per se cannot be applied to L2 teaching, especially the techniques called the “art of experiencing” contrasting with the “art of representation”. According to Stanislavsky, the “art of experiencing” activates the actor’s conscious thought and will in order to mobilize other psychological processes that are less-controllable including emotional experience and subconscious behavior — compassionately and indirectly. The task of the actor is connected with the search of internal motives to justify the character’s action at any given moment (a “task”) (Stanislavsky, 1988). Nobody can expect from undergraduates to play “credibly”, by which he implied thinking, wanting, striving, behaving truthfully, in logical sequence in a human way, within the character, and in complete parallel to it (Stanislavsky, 1988). There is no need for undergraduates to feel “as one with” the role, i.e. identify oneself with the given part, as their roles are based on the content of L2 learning material.

However, Stanislavsky’s system that he later worked out was more physically grounded. It is known as the “Method of Physical Action” that encourages an “active
representative”, aimed at improvising the sequence of dramatic situations, when actions are taken in the given circumstances. It should be underlined that the “Method of Physical Action” is applicable for L2 teaching as the gestures help to memorize and review lexical and grammar material. In Stanislavsky’s vision, a true L2 educator is the one who can take every undergraduate as an individual. In theatre techniques it is to learn to pronounce a simple phrase with twenty-six different intonations and emotion. For example, the phrase “come here” may have different shades of meaning. Moreover, mimics and gestures should also be given special attention (Wu, 2019; Negretti & McGrath, 2020). Thus, the main principle of theatre is not to be oneself but create a mask to become different in every situation.

The best way to start applying Stanislavsky’s “Method of Physical Action” (Stanislavsky, 1988) to the L2 educational process is to discuss topical one page stories dealing with everyday subjects. The participants of two teams should put forward opposing opinions to discuss debatable issues, as:

- Advantages and Disadvantages of Advertising;
- Is the Internet doing an irreparable harm?
- Should dangerous sports be forbidden by law?
- Is childhood the happiest time in a human’s life?
- Are examinations damaging for the undergraduate’s emotions and psychology? Etc.

After learning the vocabulary and reading the texts connected to certain topics, the undergraduates are divided into two teams, one of which supports the issue, the other objects to it. A moderator is appointed to say which team is more persuasive. The educator sets a topic and stimulates the discussion. The undergraduates can sit facing one another, where some undergraduates can dominate others by putting forward their “for” and “against” arguments. In the main, extroverts can put forward numerous ideas to the table and talk out loud as they brainstorm (Tracey, 2018). Introverts are not numerous. One of them can be a moderator or assist the educator in writing the scenario. Other introverts, if there are such, should not be ignored as their ideas are inquisitive, reflective and they can help find spot solutions. Together, extroverts and introverts can make powerful teams (Tracey, 2018). But the general arguments are supported by hybrid personalities combining the traits of extroverts and introverts, who are named ambiverts. Ambiverts engage in flexible patterns of talking and listening and are able to express assertiveness while also being reflective (Tracey, 2018). During L2 discussion the undergraduates gesticulate, use facial mimics, they can even walk in the classroom. This “Method of Physical Action” fosters L2 learning.

7. Conclusion

Drawing up a conclusion, it should be stated that theatre techniques elements are universal and can be applied to L2 classes of undergraduates at PR, Philology, History and Political Science Departments, as the practice proves the hypothesis of the techniques to be effective and enjoyable at the same time. This approach combines the emotional L2 learning and a high level of cognition by bringing closer the professionally oriented L2 material and life experience of the undergraduates.

Theatricality in professional-pedagogical activity is a type of communication, expressiveness of activities that fosters L2 acquisition in the positive emotional milieu that is modeled by Stanislavsky’s methods applied to L2 teaching. A feature of theater pedagogy is the educational and training interaction. Creativity is the mode of life of contemporary
undergraduates and their educators who try to meet their needs. It should be said that creativity can be developed by solving didactic, methodological, and psychological tasks. Creativity as a process of solving problems implies the creation of an original educational accomplishment as a manifestation of the undergraduates’ creativity achieved in the course of artistic activities of L2 undergraduates and the educators’ ingenuity.

The culture of expression of emotions by the educator affects the result of the L2 educational process. Effective L2 acquisition by PR undergraduates is based on the interest, curiosity and motivation of the undergraduate, which implies the development of the most complex emotions and their expression in the situation scenes with the involvement of theatre techniques.

L2 Educational process includes a number of tasks that are solved by way of improvisation. So far we have applied the elements of theatre techniques to review some modules of the learning material, although the effect has proved it crucial to introduce of the elements of theatre-like technologies into L2 curricula. In the course of L2 teaching it is recommended to activate undergraduates’ internal capabilities with the help of dramatic techniques that develop spontaneity, creativity, readiness to engage in pedagogical configurations, relieve tension, and form role behavior. Mastering the technique of role behavior can create positive emotions in L2 class and secure effective results, when used on a regular basis. Positive emotions alongside the theatre techniques elements as determinants of L2 educational process remain to be seen.

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