

PSYCHODRAMA AND LINGUISTIC PSYCHODRAMATURGY AS PART OF A SYSTEM OF TEACHING SPEAKING RUSSIAN AS A FOREIGN LANGUAGE

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Abstract. *The article is devoted to the problem of using psychodrama and linguistic psychodramaturgy in teaching foreigners the Russian language. The main characteristics of these methods are defined, their similarities and differences are established. The theoretical foundations of linguistic psychodramaturgy are considered. The role of emotional intelligence in the educational process is clarified. Examples of using the method of linguistic psychodramaturgy in teaching speaking Russian as a foreign language are given.*

Keywords: *game techniques, role-playing games, dramatization, theatricalization, psychodrama, linguistic psychodramaturgy, Russian as a foreign language.*

Methodologists and teachers of foreign languages are constantly searching for new ways to make the learning process more lively, rich and focused on speech interaction. One of these methods is linguistic psychodramaturgy (PDL) – an adaptation of the psychodrama method aimed at developing communicative skills in teaching a foreign language.

B. Dufeu and M. Dufeu, based on psychodrama, the theoretical foundations of which were proposed by Jacob Moreno [1], developed the method of linguistic psychodramaturgy. Initially, psychodrama was used for group psychotherapy to solve emotional and psychological issues through role-playing games and improvisation. The main techniques in psychodrama are “mirror”, “role exchange”, with the main attention focused on the internal state and emotions of the participants.

Psychodrama is also used in teaching Russian as a foreign language, but not for the purpose of reinforcing skills and abilities, but to overcome psychological and language barriers, develop creativity and immerse students in the sociolinguistic environment of the language being studied. Traditional teaching methods can be combined with psychodrama techniques. For example, theatricalization of the

dialogue “In a restaurant”, in which two students play the roles of a waiter and a client. The dialogue can be presented as a sketch, after which a group of students discusses how well it turned out and how the dialogue could be improved.

Another option for using psychodrama: each student receives (or chooses randomly) a card with a description of the characteristics of his character (*an elderly woman, tart temper, loud voice, poor eyesight*), and then scenes are played out in different settings, for example, in a store, at the reception desk of a clinic, etc. At the end of the dialogues, the students in the group must describe the characters’ personalities.

Psychodrama also promotes the development of emotional competence and emotional intelligence. D. Goleman, who substantiated the greater importance of emotional intelligence compared to IQ, proves how deeply (positively or negatively) it influences a person’s verbal and thinking abilities [2].

P. Salovey and J. Mayer identified five structural elements of emotional intelligence: knowing one’s emotions; managing emotions; motivating oneself; recognizing emotions in others; handling relationships [3].

It is worth noting that emotional intelligence of not only students, but also the teacher plays an important role in the educational process. S.M. Buyanova points out that when performing educational activities, the teacher conveys his or her values, life attitudes and behavioral patterns [4: p. 37], directly influencing the development of soft skills in students. A teacher with a high level of emotional intelligence can easily create a favorable atmosphere in the classroom, understand the difficulties and problems of students, inspire and motivate them, regulate and prevent conflict situations, quickly adapt to changing conditions, and increase students’ self-confidence.

In our opinion, this is especially relevant when teaching Chinese students who are prone to introversion and characterized by a lack of initiative. According to Tan Yanjie, “most Chinese have a non-communicative style of learning foreign languages; they easily perform substitution exercises, but have difficulty mastering speech skills” [5]. In such a case, the teacher should strive to demonstrate by his own example the possibilities of openly expressing emotions.

V.S. Mokrisheva believes that psychodrama is one of the ways to teach students to recognize emotions and “copy” certain behavioral patterns (expression of joy, regret, displeasure, indignation), and when distributing roles for any scene, one should take into account the emotions that need to be expressed [6].

The method of linguistic psychodramaturgy is closely related to the language aspect of the educational process and the development of communicative skills. A distinctive feature of this method is the emotional richness and emotional involvement of students. If psychodrama focuses on the inner world and emotions of the participants, then linguistic psychodramaturgy is focused on the formation of language skills and speech abilities, sociolinguistic and sociocultural competence.

The method of linguistic psychodramaturgy cannot be attributed to psychotherapy or dramatization; rather, it combines their individual techniques.

The elements of theatricalization/dramatization are considered to be exercises for “preparing actors” (for example, freeze frames), partially the forum theater (or social theater) method for solving everyday problems. The most effective, in our opinion, are other elements - “neutral masks” used for preparatory exercises, as well as details of circumstances (meeting place, “mirroring”, furniture), creating the necessary conditions for communication between participants in the “moment”. Communication is thus stimulated by the desire of the participants to act in a specific situation.

Linguistic psychodramaturgy follows the principle of resonance, i.e. the use of question-answer phrases, text or images that could resonate with the interlocutor and the desire to respond, therefore in this aspect the questions “What day is it today? Who is absent today?” do not perform a communicative function.

Let us consider one of the options for using the linguistic psychodramaturgy method.

Two chairs are placed in opposite parts of the auditorium. The participants are divided into two groups and sit around the chairs. Then each group begins to “create an image” of the person sitting on the chair. In doing so, everyone must contribute to the description: appearance, character, profession, family status. Then, by voting or playing “rock-paper-scissors,” the participants choose who will play this character. The selected 2 participants from each group sit on the chairs. The remaining students act as journalists and ask questions to the character of the other group.

Further speech actions depend on the imagination of the participants. One of the options for completing this task may be a meeting of two characters and their dialogue. You can use the already fixed “masks” of characters to resolve any conflict situation; create images of other characters; introduce the characters into different communication situations.

Both psychodrama and linguistic psychodramaturgy are essentially similar to theatricalization – a technology that combines dramatization and educational tasks. E.A. Khamraeva notes the methodological expediency of such a technique as personification, when participants (or a teacher) can “try on” the mask of a famous person (for example, a historical figure) [6].

Elements of linguistic psychodramaturgy are also effective in course teaching of the Russian language. In 2023-2024, we conducted an online experiment with 8 Greek students learning Russian at the A2 level. By the beginning of the experiment, the students knew each other well. In order to develop oral speech skills, we suggested creating characters for each student, and at the first stage it was enough to come up with a name, age, profession and nationality. As they studied new

language and speech material, the characters received additional characteristics: appearance, character, hobbies, marital status. In order to visualize the images of their characters, students could use the Kandinsky neural network, which allows you to create an image based on a text request (see Pic. 1).



Picture 1. Characters created by the Kandinsky neural network.

In accordance with the principles of linguistic psychodramaturgy, the characters had to get to know each other. Later, these characters met in different situations: they traveled together around Russia, talked about Russian culture, discussed current topics.

There is reason to believe that this method “works” well in the context of learning in a non-linguistic environment. Interactive technologies can be used to immerse foreign students in Russian reality. As practice has shown, this motivates students to communicate. If students know each other well, they easily accept the “masks” of the characters and speak on their behalf, solving educational problems: practicing language skills and improving speech skills. Most of the students in the experimental group received high scores for the “Speaking” subtest (over 85%) on the final TORFL (A2) exam. Based on this, it can be argued that the linguistic psychodramaturgy method has proven its effectiveness.

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