Kinesic communication; Body play and language behavior, fields of learning and investment.

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# Summary:

An interdisciplinary approach based on generative cognitive didactics, the sciences of human development, medicine and art; all come together to create a new approach to speech technesthesia. This method is summed up in the application of mechanisms inspired by cognitive didactics, which envisage the management of two axial dimensions in speech: psycho-emotional competence and sensorimotor competence. These mechanisms are inspired by the world of kinesics to prepare young people to express themselves more effectively in their communication. In our study, their application by students will be an experience in participating in a group project, feeling more at ease, accepting their mistakes and trying to correct and exploit them wisely. This article highlights the direct relationship between the body, linguistic behavior and these oral speech mechanisms, then the operating principles linked to this approach, as well as the observation and control modalities relating to their implementation.

# Abstract:

An interdisciplinary approach proposed by cognitiv didactics, human development sciences, medicine and art; intersect to give birth to a new approach to the technessesis of speech. This method can be summed up in the application of theater-inspired mechanisms for cognitiv didactics that consider the management of two axial dimensions in speech, psycho-emotional competence and sensorimotor competence. These mechanisms are inspired by the kinesique world to prepare young people for a better expressive expression in communication. In our study, their application by students will be an experience of participating in a group project, feeling more comfortable, accepting mistakes and trying to correct and exploit them wisely. This article highlights the direct relationship between the body, the language behavior and these oral speech mechanisms, then the operating principles related to this approach, as well as the observation and control procedures relating to their implementation.

**Key words:** kinesics, mechanisms, body, communication, cognitive, language behavior.

# In troduction :

In classroom interactions, some students show a capacity for exchange limited to brief answers to global questions that stimulate personal reactions, or more or less clear and meaningful questions. These language practices are far from being considered as spontaneous expressions, but rather as bilateral exchanges of the moment.

A new perspective opened up by kinesic didactics, the sciences of human development, medicine and art; combine to give birth to a new approach to speech technesthesia. According to specialists in kinesiology, this method can be summed up in the application of mechanisms inspired by bodily activities, a therapeutic didactic that envisages the management of two axial dimensions in speech: psycho-emotional competence and sensorimotor competence.

Different disciplines - linguistic, psycho-pedagogical, neurophysiological and, above all, cognitive - come together in a single aim: to develop the individual's communication skills, so that he or she becomes more at ease in public speaking, which leads to more appropriate linguistic attitudes and facilitates integration within a group.

Firstly, to develop the learner's sense of interiority and presence, to look within to find their own support and to train themselves to build confidence through basic combination exercises; to pause in their relationship and catch their breath by looking at their interlocutor to make sure they are receiving the message correctly, and to encourage themselves to continue their diction. An activity which essentially serves to install in the learner an inner skill of relaxation. Secondly, activities based on vocal training to better articulate sounds, know the points of articulation and appreciate then accept one's vocal timbre; pronounce series of closed and open syllables, correcting any shortcomings identified. Thirdly, accelerated-idle exercises to improve rhythm variation and adopt non-verbal behaviours, for greater expressiveness. Finally, activities to organize spoken sequences, with a particular focus on preparing attacks and finales for communication.

These and other mechanisms are inspired by the world of kinesics to prepare young people for greater expressiveness in communication. In our study, their application by students will be an experience of taking part in a group project, feeling more at ease, accepting their mistakes and trying to correct and exploit them to good effect. This article highlights the direct relationship and close link between the body, language behavior and these oral speech mechanisms, then the operating principles linked to this generativist approach, as well as the observation and control modalities relating to their implementation.

In this action-based study, the teacher's role is one of neutrality and stepping back to give learners more room to express themselves. A role behind the curtain and in the shadows that allows the small players to assert themselves and find their own leader, who takes charge of organizing the work of his colleagues. Minimize their interventions as much as possible, and limit them to urgent and immediate indications. In effect, the teacher is making a not-so-easy effort to adapt, which consists in taking time off and changing his or her habits and previous teaching practices marked by omnipresence in all stages of the course, from preparation to completion. But first of all, he or she must be convinced that all this is in the learner's favor, abandoned in a strange terrain, and it's up to him or her to explore and find his or her own way, mobilizing his or her own linguistic resources, however small they may be.

# Body and movement, places for learning :

The psychomotor dimension of kinesic activity, as a practice of the body and movement, enables children to explore, feel, perceive and learn through bodily experience and memory. It helps them build their body schema, gain self-confidence and dare to relate to space. For Christiane Page, the body is :

*« A place of impression and expression, where meaning, imagination, thought, movement and emotion intersect, a place of history and memory, an interface with others and the surrounding world, the body is a logical and coherent whole*»1 .

For Peter Brook,

« *The development of the body is based on sensation, before being translated into language. The body is the site of our transformation, the cradle of our history*»2 .

It also states that:

« *Understanding begins the moment the body enters into action. A student cannot learn all that he or she receives without the body being involved. Theater provides this unique opportunity to understand through action and emotion*»3 .

Thus, from birth, the child's body receives a multitude of information of all kinds (sensory, affective, motor, social, etc.), which it records (more or less consciously), understands and learns from. The body remembers. It is multiple and rich, and becomes an indispensable passageway for learning fundamental notions and skills.

1PAGE, Christiane, 1998: *Pratiques du théâtre*. Paris: Hachette Education, p.160.

 2 BROOK, Peter, 1995 : *Le théâtre un outil fantastique pour l'éducation*. In *Les cahiers pédagogiques.* N° 337.

 p.180.

3BROOK, Peter: Op.cit. p.195 .

Studies on child development have shown that motor skills play a decisive role in the development of intelligence and personality in young children. Adult sensory-motor learning continues. In this case, movement is no longer simply a means of expression, but a place of learning. Through movement, children learn to assert themselves, build their body schema and gain self-confidence. For Piaget, the body schema is :

*« A more or less conscious perception of the body, whether moving or motionless, of its position in space, of the posture of its various segments, and of the skin covering through which it comes into contact with the world*»4 .

The body schema is constructed through motor experience, and is the result of tactile, kinaesthetic and visual sensations. According to Piaget, the development of body schema is linked to cognitive development. And perception of others depends on body schema. According to F. Dolto, body schema is in principle the same for all individuals of the same age, whereas body image is unique to each individual. Body image is linked to the individual and his or her history, and is the synthesis of emotional experiences. It is a combination of biological, affective and emotional data. It underpins contact with others.

We can see the importance of the body in the construction of personality and relationships with others. By multiplying motor experiences, varying bodily attitudes and play situations, and playing with the didactic variables of bodily play, children gradually build their self-image and self-representation.

Indeed, the body is what connects us with the outside world: with space and with others. Through their bodies, children discover and master the properties of space. As they grow, they physically modify their relationship with the surrounding space.

The child's dialogue with space begins at the sensory-motor level. The child builds up a whole experience of spatial relationships. He moves from a space where he is the center to one where he perceives himself as an object in the midst of other objects.

In her book Les pratiques du corps, Christiane Page distinguishes three types of space: intracorporeal, inter-corporeal and inter-frame. For Page, intracorporeal space:

« *Is defined by the relationships created between the different parts of the body*. »5 .

It refers to bodily dissociation and coordination in movement. Self-image is linked to this space.

4 PIAGET, Jean, 1996: *Psychologie et pédagogie*. Paris: Denoël, p. 74.

5 PAGE, Christiane: Op.cit, p.184.

The second, inter-corporeal, is the space between oneself and others. It has a cultural and social dimension, and contributes to the development of listening skills and respect for others. The child-actor gradually masters the elasticity of this space.

Finally, inter-frame space is the space that surrounds us (in three dimensions), the space for physical play, Peter Brook's empty space, the space we can fill with our imaginations.

The child's body is always involved in these three areas. During kinesics activities at school, work on walking and gait is a good way of approaching them. The neutral gait is the zero point, the reference gait. Different variations are then explored: different ways of placing the foot on the ground or engaging the motor center of the gait, playing on the position of the back, pelvis, attitude of the arms, head, change of pace (from slow motion to running)... These explorations gradually lead to a variety of approaches. Each approach, which is initially very mechanical, produces a change in the child's inner state, which it is important to define: How does it feel to walk like that?

Gradually, a back-and-forth between body mechanics and inner state feeds the game. At the same time, the child's relationship to space and to others changes. Claire Heggen and Yves Marc tell us that :

« *Walking allows us to move from one point to another, to appear, to disappear, to establish a relationship between two people, two goals, two situations, two actions On stage, the movement of two actors' bodies towards or away from each*

*other creates a tension in the space, which can be relaxed or intensified depending on the situation. In the case of collective walks, the proximity of the bodies creates a particular inter-body relationship. It is a privileged place for the actor: a place of sensation, imagination, experimentation and metamorphosis*. »6

# Space and time :

By playing out actions in a chronology, by acting out a story, the child integrates awareness of the order of events and their duration through bodily experience. They give continuity to their actions. When improvising, they can see whether a sequence that is too long will bore the audience, or too short will leave them baffled. As we've just seen, the objectives of a theater workshop are manifold: mastery of movement, body awareness, structuring of space and time.

But it's obvious that a kinetic activity focused solely on the body would no longer be copmpetitive. It would lack its marvellous power of expression and communication, of imagination and creation.

6 HEGGEN.C. and Yves. M, 1990: *Ecrits sur le théâtre*. Arles : Actes Sud, p. 85.

# Oral and physical expression :

In the work of Jean Marc Coletta, the learning of a living language depends on the acquisition of a cognitive construction of language: to verbalize language is first and foremost to verbalize an already installed thought. This diagram explains how the different parameters of the language act on the learner to determine how he or she develops such an aspect in that language**.**

Standards

Communication

Submitting to rules

and ...

Linguistics

To the judgments of

others

Shaping the individual through confrontation with others

Precise language

Our partners

Listen to

A speech

A conversation A dialogue

**Oral is...**

Refuter

Mother tongue or foreign language

What is oral?

Reformulate

Argue

An identity

Knowledg

Acting through words

A thought

# Diagram defining oral, inspired by the work of Jean Marc Coletta.7

The aim of oral language learning in secondary school is to produce oral messages in a variety of situations, whether through monologues, presentations or interlocution. In any case, the aim is to convey information through popularization and explanation, then to express one's point of view using argumentative methods, and finally to relate and recount events using narrative tools.

Let's clarify these two concepts, which are always cited together, to the point where we often confuse them. Expression is the action and manner of expressing, of manifesting something

7COLLETTA. J.M, 2005 : *Le développement de la parole chez l'enfant âgé de 6 à 11 ans : corps, langage et cognition,*

through language. It's the set of outward signs that express a feeling, an emotion. Communication is the act of establishing a relationship with others, of transmitting something to someone. These are two very different things. Each requires specific skills.

Kinesic activity is a vector, a tool for expression in the same way as music, painting, writing...etc. Expression can be approached from three angles:

* Its content, what the child expresses: it can be a thought, an emotion, an imagination, a movement.
* The way to express it: the child can use his body, voice, speech and space. Expression can be spontaneous or structured, individual or collective.
* The why: expression is a need for every human being, and certainly an effective tool against violence.

What's important is that the expression is personal, far removed from stereotypes. It is then intimately linked to imagination and creation.

# Communication :

Several pedagogical areas are involved: oral language, the use of space, the construction of meaningful images, the place of the body, the relationship with texts, the pleasure of inventing.

Communication involves a sender, a receiver and a message.

First and foremost, it's about both parties becoming **aware of the other**: the person I'm playing with and the audience.

It requires the ability to listen, to look, to feel and to perceive others and space, in order to establish feedback between sender and receiver. Work on the development of sensory faculties and eye contact helps children to become aware of this. For example, the teacher can suggest a game of guide and blind man, or games involving observation, touch, listening, smell, and so on. As a means of personal development, communication plays on several parameters: cooperation, through the sharing of information and the development of mediating attitudes. Constraint, by respecting rules and complying with others. Confrontation, by listening to and recognizing different points of view. Choice initiative, through autonomous action and the development of thought. The following diagram summarizes these four parameters, which are enhanced by

communication, the subject of our study:

Listening and views

## Cooperation

Sharing and mediating

## The

7

**Communication**

The constraint

# Communication and developed parameters.

Communication is also defined by the way a message is conveyed. It raises questions such as:

* how can I convey what I feel to this other person (audience, partners)?
* how can I make people understand what I'm going through?

For example: if in a scene, the theme is: I am in the desert, different proposals can be made: The child can walk normally, saying: I'm walking in the desert.

He can play the walk in the sand, the intense heat, the lack of water, the dehydration, then the vision of an oasis, the hope of water, element of life, ...etc.

To music that evokes the desert, the child-actor uses a cloth to move lightly like the air, signifying the wind blowing in the desert and the sand flying everywhere. This is where the language(s) that the child-actor will use to tell the other comes into play. This requires both sender and receiver to be familiar with the codes specific to the language used, to develop hypotheses, a shared sensitivity and imagination.

Finally, communication raises the question of message content (what do we mean? What do we say?). It then joins expression (content) and language (container). The communication I've been talking about so far is intentional and conscious. At least, theatrical performance attempts to make it so, by working on the factors of this communication that we call non-verbal. PIERRA.G's classification of these factors is as follows:

« *Vocality, kinesic factors or body movement, proxemic factors, tactile behaviors, self-presentation, perception of time and duration*. » 8

8 PIERRA, Gisèle, 2006: *Le corps, la voix, le texte. Arts du langage en langue étrangère*. Paris, L'Harmattan, p. 65.

These factors seem to us to be very interesting, as they tie in with the elements presented in the previous part of our study, and show the diversity of the elements involved in oral communication.

The kinesics activity is above all a space for expression and communication within a class group that experiences its means, its awkwardness and its ability to play. Improvisations are excellent vehicles for expression and communication. They offer children a space of« *freedom within constraints* »9 . Children play freely within a given framework. This can be a word, a space, a theme, etc. Examples of the same theme in different contexts:

The meeting - 2 children - an empty space - in silence. Meeting - in an elevator - 4 children.

Meeting - on a beach - an old man and a young boy - a dialogue.

Finally, we can say that the didactic variables of improvisation will depend on the objective of the session.

# Play and expression :

Kinesic activities are based on the drive and pleasure of play. In fact, the word "play" designates both the actor's function and the activity carried out by the child. Winnicot tells us that bodily play is a **space of fiction**, a symbolic space at the crossroads of the imaginary and the real. Play, by enabling a confrontation between imagination and action, is a place for **experimentation**. Through play, children test characters, attitudes and dialogues; they play at being and test hypotheses of play and life. Gérard Perotto tells us that through improvisation, based on spontaneity, the child acquires the ability to confront novelty, and thus to adapt to

problems.

For the young child, dramatic play provides the means to externalize deep feelings and personal observations through movement and voice, to increase and guide his or her desires and expressive possibilities.

Physical play and kinetic activity require rules:

* Improvisation rules: say yes to other people's suggestions, listen, don't talk at the same time, etc.
* Body code rules. For example, delimitation of the backstage area, the playing area, the audience, not playing with your back to the audience, concentrating before entering the stage, and rules of

9PIERRA, Gisèle: Op.cit. p. 81 .

life to be respected by everyone, etc. These rules are defined collectively and form an integral part of the activity.

But playing also requires an area of trust to be defined, in order to create the conditions for play and enable children to dare to play. This trust stems from the relationship between the pupils themselves, between the teacher and each pupil and between the teacher and the class as a whole, and from mutual respect. For example, certain behaviors should be avoided: mocking, making value judgments about oneself and others, talking when other children are playing, etc. Imagination can be defined as the ability of the mind to produce images. It can be linked to perception of the external world, or it can be a free production of internal images. It is often associated with a gentle reverie or reserved for a few eccentric artists. In fact, it is much more than that, and its role is fundamental to the child's learning process. Piaget tells us that the imaginative faculty precedes verbal language and is a prerequisite for the development of the intellectual faculties.

For pedagogues, imagination is the faculty by which man is able either to reproduce images stored in his memory, or to create new images which may or may not materialize in words, texts, gestures, objects or works. Imagination and language are closely linked.

The faculty of imagining gives us the power to make things and beings present in absence, in the very instant of enunciation and in memory. For psychologist Philippe Mérieux, imagination :

« *It is one of the elements in the gradual structuring of the individual in every dimension of his or her person.* » 10

Imagination, as awareness of the unreal, presupposes a correlative awareness of the real. The mathematical or scientific approach also mobilizes this faculty, which is necessary for the representation of theoretical objects or absent elements.

The aim of kinesis activities is to move progressively from imitation of reality to bodily transposition and symbolization, in order to create bodily images and suggest reality. For example, to represent a forest, each child plays a tree, taking a place in the space according to the others.

It's important for children to visualize their tree so they can play with it. An outing to observe real trees will enrich the game: observation of the general silhouette, size, shape of branches, color, intensity of foliage, movement and sound of leaves in the wind, smell, sensation when touching the bark, color of the trunk, variety of hues, etc.

. 10 MEIRIEU, Philippe: Op.cit. p. 124

Various techniques and exercises help children to better express their inner selves, what they wish to say, and to transpose their imaginary world into bodily images. Body play helps the imaginary to take shape.

First, visualization exercises are suggested. These can be combined with a moment of relaxation. For example: you're in the mountains... what's the mountain like? The child looks for adjectives that best describe his or her inner image: it's immense, steep, snow-covered, etc. This visualization can be combined with writing or graphics. Then, through physical play, the child tries to give shape to this image. They can see the mountain, see it in front of them, climb it, stand at its summit, throw themselves into the air and fly, Through movement or attitude, the child

suggests the mountain. Finally, the mountain can be represented through symbolization. For example, a group of children might represent the mountain as stone, large, imposing, etc. Opening the doors to children's imaginations, to let them glimpse their own imaginative faculty, takes all the more time as the child grows older. For them, anything is possible: a talking animal, walking on a cloud, eating the sun, and so on.

In Cycle 3, the influence of television and video games is very present in children's improvisation proposals, especially in the city. In adolescence, television remains a reference point, with game shows replacing cartoons.

By proposing other nature-related references: the elements (water, earth, fire, air), minerals, plants and animals, for example, children will gradually move towards a more poetic, or at least more personal, universe. The use of music, images (painting, photography, etc.), texts (tales, stories, poetry, etc.), props (object theater) and themes (elements, colors, etc.) are all keys to opening the doors of the imagination.

The aim is to take the child from a stereotyped image to an image born of what he or she feels inside. Each child will have his or her own mental and physical transposition, each child-tree will have its own particularity, personality and color.

In this process, it's important for children to experience reality through all their senses, to enrich their imagination. Imagination and creation are intimately linked. According to Sartre, the imaginative function is spontaneously creative. To create is also to combine. By offering children freedom and space for experimentation, bodily play enables them to combine, transform, refuse...

quite simply, to create. Quentin Gérard is not the first to say that children create through play:

« *By playing, and only by playing, children and adults are able to be creative and use their whole personality* »11 .

11 QUENTIN, Gérard, 2004: *Enseigner avec aisance grâce au théâtre*. Lyon: Chronique sociale, p. 163 .

Giving free rein to the imagination is also a way of fostering creativity and enabling the child to build his or her own future:

« *Whether in a graphic, gestural, verbal or musical universe, creation seems to me to be the place ... never closed where children can blossom, discover themselves and live ... where they can develop their legitimate strangeness*. » 12

# Kinesic speech mechanisms :

These automatisms are becoming more and more engraved in our memory, and form an integral part of our language or paralanguage communication system, directly linked to the various experiences we have undergone. Two memories are responsible for safeguarding this type of behavior: a long-term memory, which forms part of the genetic code of the living being and becomes common to the whole species, characterizing it and distinguishing it from others, and an individual memory linked to the personal experiences of its life and the conditions associated with them: smells, colors, movements and the feelings that arise from them. This stored perception reactivates and emerges in the event of a new, similar situation, tracing a pattern of behavior and a suggested course of action before any reflexive commitment is made. This emotional memory then forms the basis of the language attitudes anticipated by the individual, a constructed and perceived code triggering a set of reactions as soon as the person is exposed to reliving the same experience. It is the emotion reproduced even in the imaginary or virtual that determines and dictates the reality of the moment.

12 QUENTIN, Gérard: Op.cit. p. 184

* 1. **Principles of mechanism operation : A/ Controlling and listening to oneself :**

Through exercises designed to increase self-awareness during a relationship - this is the core of these kinesic communication techniques - activities that revolve around observing and listening to oneself in order to build up a precise evaluation (self-assessment) of the state in which the speaker finds him/herself.

These exercises enable us to develop the sensation of movement and language behavior, through progressively improved cues, and after a certain period of time, they enable us to adjust and modify our habits. This method promotes perception of the whole body and its reaction in space, known as **proprioception**.

# B/ Controlling and listening to others :

Work on listening and self-control sharpens our perceptions of voice timbre and rhythm, breathing and changes in posture. These self-assessment clues enable us to follow the other's relationship and appreciate the diction efforts made by the interlocutor and the evolution of his or her own behaviours, with the aim of achieving a successful interaction.

All communication requires attention and presence, and good interaction is directly linked to the listening effort made by both partners.

# Observation modes :

The act needs an observant audience to fulfill the communicative intention, but first and foremost, the actor needs to achieve self-presence and awareness of his or her various emotions and their mastery so that they are in favor of his or her action.

# A/ Time :

An essential and decisive element in interactional speaking, the duration of the relationship and the distribution of the spoken sequences, the pauses related to the various situations, the accelerated or slowed rhythm also depend on the expectations of the interlocutors and the desired communication aim, as well as on the expected persuasive impact.

# B/ Space :

A proxemic posture adapted to each action greatly helps the speaker to better manage his or her language behaviors, ensuring good message reception. Strategies for creating an optimal space between the speaker and the addressee enable interaction to be easily maintained and

# C/ Energy :

Adapting one's efforts to different communicative situations is a highly personal element, where the correction of certain breathing habits and the appropriation of rhythm play a definitive role in the quality of diction and audience retention. Adapting intonation to different speech sequences and marking well-placed pauses helps speakers to assert themselves and reinforce their presence to themselves and to others.

These elements find their interest in individual training exercises or role-playing activities with partners, inspired by psychology, which is interested in impressions of lived experience, in similar situations and the emotional experiences that result, as well as psychodrama, whose object of study is the unconscious and its various mechanisms of emergence and projection in the speaker's present.

# Speaking :

Admittedly, communication in a kinesic approach using strictly verbal techniques is to some extent different from speaking in a monologue. But we can affirm that the basic mechanisms in both situations are closely related, if not identical (quality of presence, variation of rhythm, articulation and organization of spoken sequences) are decisive parameters in any speech act before an observant audience that expects to be interested and motivated by the relationship presented.

Perceiving one's presence at the moment of communicative action and being aware of the various physical and situational elements involved in an interaction is the operational objective that will enable him/her to improve his/her own language behaviors by optimizing all the criteria and indications according to the targeted relational modalities.

So, the aim is no longer to idealize the communication presented by the speaker, but rather to initiate him or her to unblock certain difficulties by applying perception mechanisms first, followed by psychomotor training that aims to develop inner support (known and accepted interiority as a first step) for outward blossoming and dispersion, in the knowledge that expectations are never predictable, considering the individual capacities of each speaker and

their impact on the degree of personal improvement. Communication is then a formative immersion of individual means of diction to hone the primary mechanisms of speech.

#  A/ The scene :

Motivation and enthusiasm are clear and noticeable in the work of communication, but it's not as easy and straightforward as you might think; the work requires an effort of concentration and permanent availability to the partner, as well as an often diverting and almost real physical and emotional commitment. Changes will be imposed in the relationship, and improvisation is constantly called for in cases of forgetfulness or unexpected changes, adapting to the action in front of you that may be invasive at times or seductive at others, which requires you to find yourself and situate yourself in order to react appropriately.

# B/ The action situation :

The situation is often evolving and unpredictable in its relationship, does not always correspond to the action objective targeted by the designer in his perception of written communication (the written text or script), the way of acting and reacting is determined by the presentation of the actor who gets carried away by the role and exercises a reproduction of the scene through his own emotions externalized in a way that is sometimes moving and sometimes less sincere or coldly represented.

The situational relationship passes through moments of evolution, moments of pause and sometimes of regression in the event of a fall in diction or unexpected incidents, to which the observer is keenly attached and attentive, yet we would observe that the attack and the finale are the most important and decisive moments in any communication and on which the observing public's appreciation would be positive or not.

# C/ The actor :

The enunciator, who represents the role, is perceptive, intuitive and vigilant. He observes the behavior and actions of the members, and defines the harmonious reaction to different situations. Whether he's a member of the acting group, or a group leader who asserts himself and acts as a showcase and interface for the group as a whole, he's called upon to direct the unfolding of the scene from its earliest stages of preparation right through to the performance phase. However, every member is directly responsible for the success of the communication

scene, since the work requires the commitment of all, no one is excluded, and the spirit of cooperation and mutual aid is the key to good, harmonious staging.

# D/ Action :

The facilitator is often in a state of unblocking and priming the actions, designating an actor to take the floor and triggering the sequence of roles assigned to the actors who begin to engage and live in the situation little by little, it doesn't take long for us to grasp the role and automate the diction, then improvise and demonstrate a creative capacity that invades the actor and takes him to new places of imagination and sincerely presented emotional states.

# 2-1-4 labor indexes :

The work is carried out in relation to the three plans or areas of achievement. These aspects help to manage the progress of the communication and provide the monitoring and organizational guidelines needed to guide the work and adjust the various actions presented by the group:

* Choice of speech mechanisms.
* Assessment methods and relational aspects.
* Meta-language used.

The following diagram shows all these observation and evaluation elements:

Elements of

observation

Tone and

body angle**:**

Face :

Breathing

Amplitude of gestures, arms, hands...

Head angle.

Skin and its color.

Blocking.

Footwork. Set of hands.

# Elements for observing mechanisms.

In addition, however, there are criteria to observe when applying actions and training, envisaging improvement in these criteria at the end of each mechanism worked through systematic exercises of perception and self-assessment, these criteria are summarized in :

1- Gesture-to-speech synchronization. 2- Maintaining the rhythm.

3- Correcting auto-contacts. 4- Posture and its dynamics.

5- Physiological clues: skin color, altered rhythm, etc. 6- Action space.

In an evaluative approach to communicative actions during training and the exercise of mechanisms, students are subject to obey the specific modalities of the communicative action and its relational cues in function, these cues more or less assured by the speaker in their entirety, but it seems necessary to detail them in this section even though exhaustiveness is by no means our goal.

|  |  |
| --- | --- |
| **Main features** | **Observation clues** |
| **Concentration.** | Vocal cue: muted/posed voice Presence to self and partner. Proxemic distances.Use of breaks. |
| **Expansion.** | Vocal cue: expressive voice. Gesture: synchronized with speech. Appropriate speaking rhythm.Organized space. |
| **Dynamism.** | Vocal cue: strong voice. Posture: balanced angles. Gestuality: physical commitment.Alternating speech flow. |
| **Integration.** | Vocal cue: clear voice. Posture: set.Speech tone: lively.Adapting to situations of change |

In the table above, we list the main parameters related to these modalities:

# Observation methods and clues.

These criteria increase the ability to optimize the speaker's relationship to satisfy the needs of the message's receiver and ensure greater attention from the observing audience. To develop

this ability and create a near-ideal attitude to language and behavior, we can add the following clues:

|  |  |
| --- | --- |
| **Listening and caring.** | **Vocal cue: non-intensive voice. Gesture: welcoming.****Posture: relaxation.****Availability.** |
| **Representation.** | Vocal cue: moderate voice. Posture: representative.Gesture: elegant.Acting to fascinate. |
| **Cooperation.** | Vocal cue: melodious voice. Gesture: harmonious.Emotional relationship.Posture: close. |

# Situational modalities and their cues.

The aim of these cues is to provide learners with indications for remediation and orientation. They relate to objective physical elements and behavioural attitudes, in situations that are limited in time, determined in space and favoured by motivating energy. In the moment and followed by action, these indications lead the actor to his action on the fly and according to his momentary perception. So, these indicative instructions are directly related to the stakes and situational conditions, which in any case cannot be a single recipe valid for every action.

# Conclusion:

Considered as a complex human faculty, language is the fruit and accumulation of human knowledge and experience, defined by several interdisciplinary parameters. Depending on these complementary parameters, we specify the activity to be applied and which best meets a predefined language need. In other words, its communicative function as a code between sender and receiver, symbolic or poetic in its expressive elements (gestural, rhythmic, etc.), then identity and cultural with cognitivists such as Chomsky. It seems important to us at this point to explore these parameters, which represent the major paradigms involved in understanding how language works, and then to find a new, more appropriate pedagogy for teaching FLVE.

Indeed, the complexity of language inherent in its nature, as well as the multiple paradigms involved in its definition, determine our social and actional vision on which this study is based. We can find this in the definition proposed by Bernard Schneuwly, which focuses on the communicative-actional function of language:

« *External and social language is also increasingly becoming a tool for acting on oneself, for better controlling one's own problem-solving processes, for better structuring a problematic situation. This specialization of language in a new domain profoundly affects its semantic, syntactic and phonetic structure: extreme condensation, agglutination of meanings, purely predicative syntax are some of the main characteristics. Inner language takes on the form that corresponds to its function. Through this transformation, necessary for the passage from the external to the internal and from the interpsychic to the intrapsychic, it becomes inner language, verbal thought.* »13 .

For these and other reasons, we support the major importance of this type of kinetic activity, which concretely realizes the spirit of **the new,** action-based, interactional **education** within a class group, aimed at forming a truly integrated and active individual. The eventual failure of one member of the group is directly reflected in the result of the whole, creating a collective will to achieve success that goes beyond personal interest to teach each individual how to react for the benefit of the group, a collective spirit well established and developed in the service of society. . In conclusion, the best way to run a class is to promote motivation and dynamism while maintaining calm and cohesion. It's not easy at all to juggle the two attitudes, and this is exactly the indicator of success that determines the right teacher-animator.

13 SCHNEUWLY, Bernard, & BRONCKART, Jean-Paul, 1985: *Vygsotski aujourd'hui*, Neuchâtel/Paris, p. 20.

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