

# PEDAGOGICAL APPROACHES TO DEVELOPING EXPRESSIVE SPEECH SKILLS IN ART STUDENTS: EDUCATIONAL EFFECTIVENESS AND PRACTICE

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## Abstract

This article examines pedagogical approaches to developing expressive speech skills among students in art education programs. The study analyzes the role of expressive speech in professional artistic activity and explores innovative educational methods that improve students' communicative competence, emotional expressiveness, and public performance abilities. The research is based on contemporary pedagogical theories, art-based learning strategies, and communicative approaches used in higher education institutions. Special attention is given to interactive teaching methods, theatrical exercises, creative dialogue, storytelling, music and drama integration, and reflective learning practices. The findings demonstrate that art-integrated pedagogical technologies significantly enhance students' speech fluency, confidence, emotional articulation, and professional communication skills.

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The article concludes that expressive speech development should become an essential component of art education curricula because it directly influences students' creative performance and professional success.

**Keywords:** expressive speech, art education, pedagogy, communication skills, creative learning, artistic competence, higher education, speech development, art, stage, actor, diction, articulation, voice.

## INTRODUCTION

Modern higher education increasingly emphasizes communicative competence, creativity, and emotional intelligence as fundamental qualities of future specialists. In art education, expressive speech plays a particularly important role because artistic activity requires emotional delivery, stage communication, interpretation, and interaction with audiences. Students specializing in music, theater, fine arts, folklore, and cultural studies must possess not only professional artistic knowledge but also effective speech and communication skills.

Expressive speech is understood as the ability to communicate ideas, emotions, artistic meanings, and creative interpretations through fluent, emotionally rich, and stylistically appropriate language. Researchers emphasize that art-based educational methods contribute significantly to the development of speech culture, creativity, and interpersonal communication.

However, many art students experience difficulties related to public speaking, stage anxiety, articulation, pronunciation, logical expression, and emotional delivery. These problems reduce educational effectiveness and negatively affect artistic performance. Therefore, the development of pedagogical approaches aimed at improving expressive speech skills has become an important scientific and practical issue in contemporary education.

The purpose of this article is to analyze effective pedagogical approaches for developing expressive speech skills among art students and to evaluate their educational effectiveness in professional training.

## LITERATURE REVIEW

The integration of art and pedagogy has attracted increasing attention in educational research. Modern scholars argue that creative and expressive activities improve learners' communication abilities, self-confidence, and emotional intelligence. Art pedagogy is regarded as an interdisciplinary educational approach that combines artistic creativity with communicative development. According to

contemporary pedagogical theories, expressive learning environments stimulate students' active participation and self-expression.

Research conducted in language and arts education demonstrates that storytelling, drama activities, role-playing, and music-based learning significantly improve oral communication skills. Visual and performing arts encourage students to articulate emotions, construct narratives, and engage in reflective dialogue.

Additionally, scholars emphasize that expressive arts methodologies create student-centered educational environments where learners become active participants in knowledge construction. Such approaches foster emotional engagement, creativity, collaboration, and critical thinking.

Despite numerous studies devoted to communication skills and art pedagogy, limited research specifically addresses the pedagogical mechanisms of expressive speech development among higher education art students. This article contributes to the field by examining educational practices that enhance expressive communication in artistic training.

In all fields of study - including Acting Arts (by specialization), Vocal Arts: Traditional Singing, and Folk Creativity: Bakhshi and Epic Storytelling - the subject of "Stage Speech" is considered mandatory. The course's methodology is structured according to the unique characteristics of each specialization. From this perspective, the specific features of improving students' knowledge and skills in stage speech are an essential For each of the aforementioned specializations, there are general and specific requirements for teaching the subject "Stage Speech".

In this regard, researchers such as N. Aliyeva [2], L. Khodjaeva [11], I. Pulatov [7], S. Inomkhodjaev [3; 4], A. Nosirova [5], A. Tulaganov [8], and M. Khodjimatoeva [10] have illuminated the specific aspects of teaching the subject in their research. object of study.

In particular, U. Nurmukhamedova's stage speech with puppet theater actors speech technique based on the specifics of the work involving voice, breathing, articulation, diction, orthoepy, and the use of an artificial register [6, 11].

The actor of the drama theater mainly plays dramatic, tragic and very strong comedies the role of speech in the staging process is distinguished by its importance. Dramatic speech "According to Abror Khidoyatov, it is a wide-ranging, substantial, deep, from the navel should come" – N. Aliyeva [2, 278].

Puppet theater, which has its own direction and characteristics of theatrical art one of the characteristic features of their performances is that the characters in them are only human beings the participation of living and non-living beings in nature [8, 3].

The sound obtained through the performance skills of a puppet theater actor ensures its completeness. Puppet theater is one of the oldest types of theatrical art.

For the first time in life, the imitation of birds and animals was the beginning of puppet theater. It will be released. As early as the 16th century BC, in how many territories belonging to Egypt were there dolls performances are known [6, 3-4].

## **METHODS**

The requirement of musical theater is the musical word [1, 36]. Recitative - aria, duet, and musical speech at the turning points of the numbers serves as a connecting link between the musical scene and the numbers. Recitative is given before arias and is opposed to them, which increases their melodiousness. In a recitative, the sound vibration is rich in its nuances, intonational diversity to the meaning of the word speaker's and logical consistency. In a recitative, words and music are the most organic, most is closely linked [1, 48].

The research employed qualitative and comparative pedagogical analysis methods. The study examined theoretical literature related to expressive arts pedagogy, speech development, and communication training in higher education.

The methodological framework included:

- analysis of pedagogical literature;
- observation of educational practices in art institutions;
- comparative analysis of traditional and innovative teaching methods;
- synthesis of communicative and creative learning approaches.

The study also considered practical teaching experiences in music and art education environments where expressive speech activities were integrated into classroom instruction.

## **RESULTS AND DISCUSSION**

In the above-mentioned specialties in the field of art, stage speech orthoepy – pronunciation criteria of norms, speech on the basis of the section of grammar and phonetics of the native language communication skills are developed based on orthoepic rules. Orthoepy over literary passages will be reinforced during operation. A student majoring in drama theater acting actors are required to be very meticulous in choosing the text. Powerful, impressive, feeling painful works, excerpts, and poems rich in emotion are selected. Uzbek literature representatives A. Qodiriy, Oybek, A. Qahhor, Chulpon, U. Nasir, Furqat, A. Aripov, Referring to the works of E. Vakhidov, U. Azim, and Kh. Davron, first work on the word tasks related to the analytical part of the skill are performed. Work on Gaza is an important process. Step by step in the process of understanding the language and speech of Alisher Navoi and Zahiriddin Muhammad Babur for the stage to emerge and achieve, first modern, humorous ghazals

A.Obidjon, From the ghazals of R. Chorsham, A. Oripov, E. Vakhidov, Muqimi, Furqat, Ogahi, Mashrab by addressing the ghazals, analyzing and interpreting their works in ghazal and aruz, interpretation, finding the expressiveness of performing rukns, hijas, and bahrs, then analyzing their works and they will have the right to try to interpret it.

The method of reciting a ghazal begins with the careful reading of the matla' and the maqta'. The matla' signifies what the ghazal is about, while the maqta' means conclusion, summary, ending, or cut-off. These are, of course, recited separately from the other couplets, employing a state-of-emotion pause. It is essential to take, at the very least, a logical pause. The shohbayt - the ghazal's centerpiece - is intended to appear before the maqta'.

Working on monologues is a transitional stage to fully mastering the educational foundations of stage speech. It is advisable for students specializing in Drama Theater Acting to turn to world-renowned playwrights. For instance, they can work with monologues from the dramatic works of W. Shakespeare, F. Schiller, and N. Gogol, or use monologues from literary excerpts of the most powerful prose works. The most important thing is to achieve the emergence of free thought and a strong, powerful voice in an expressive performance. It is more appropriate to be a monologue taken from works or the strongest of prose works can work using monologues within the literary excerpt. Most importantly, expressive in performance, it is necessary to achieve the birth of a free thought and a strong, powerful voice.

Improving the knowledge and skills of stage speech in the areas of acting, bakhshi and epic, as well as traditional singing, requires a certain delicacy and complexity. In this case, the student must not only demonstrate the artistry and expressiveness of their speech as a performer but also be able to revive the character of the characters through voice, tone, and pronunciation. Especially in the art of bakhshi and epic, the vivid and convincing representation of various heroes, legendary images, and folk characters is considered one of the important aspects of stage speech.

In examples of oral folk art, the moon, sun, stars, mountains, trees, birds, animals, and other natural phenomena are interpreted as artistic images. They acquire a human character and are embodied through a unique tone and voice. Therefore, students in the fields of acting, bakhshi, and traditional singing must master the timbre of voice, pronunciation, and performance techniques suitable for various characters.

Students must be able to use the possibilities of the artificial register alongside the natural one in stage speech. This helps to convincingly express the characters of different ages, characters and mental states. It is also important to create images of folk epics, folklore works, and fairy tale heroes through the technical and methodological mastery of the ability to use the artificial register. For

example, interpreting images such as Alpomish, Gorogly, Ravshan, div, peri, wolf, nightingale, and chick through voice and stage speech further develops performing skills.

In the disciplines of acting, the art of bakhshi and dastan (epic storytelling), and traditional singing, students develop their creative imagination, visualization, and auditory skills through a series of “self-listening” exercises. This process expands a performer's vocal capabilities, enabling them to portray various roles and characters naturally and artistically. Technical exercises for stage speech are one of the primary resources in this regard. Particularly in the art of bakhshi and traditional singing, the effective use of different vocal registers is crucial for shaping performance mastery.

In these fields, live speech and performance are not based solely on natural speech, as they are in dramatic theater. This is because the bakhshi or performer speaks on behalf of various characters from dastans and folklore, expressing their disposition, mood, and psychological state through their voice. For this reason, imagery, melodiousness, and stylization hold a significant place in stage speech and performance. To create the vocal characteristics of different characters, the student must consistently master voice, diction, and intonation exercises.

In the arts of traditional singing and bakhshi performance, working with vocal registers is of special importance, utilizing the potential of both natural and artificial registers. The artificial register expands the performer's vocal range and allows for the creation of various timbres and tones. In this process, using vocal techniques such as falsetto and mixed voice helps achieve a resonant, impactful, and expressive performance in the upper registers. In particular, employing various vocal timbres and registers to portray epic heroes, folklore personages, and traditional characters further enriches performance. It should be noted that the foundation for improving knowledge and skills in stage speech for the disciplines of acting, bakhshi (epic storytelling), and traditional singing relies on the general dramatic principles of stage speech. In these fields, the teaching of stage speech is conducted in close connection with the theoretical and practical foundations of the acting specialization. However, the approach has its own unique aspects, where special attention is given to the artistic and performance characteristics of folklore, epic performance, and traditional singing styles.

## **CONCLUSION**

The state cannot be fully played. Forced singing in a semi-false state will remain. Otherwise, she won't be able to sing the aria, her throat will be tight, tears will get stuck in her throat, and the aria will be halfway through. incomplete, sometimes completely unperformed.

Based on the law of musical drama that an aria is a monologue, we know that a monologue in a drama is a turning point in thought, the birth of a new idea, and the emergence of a new goal for the

actor; the point of being, i.e. for the audience to understand and comprehend, it is necessary to hear clearly location.

So, if we take the aria as the point of change, its understanding in an incomplete or hoarse voice, the actor has no right to perform in a difficult situation. Whether the actor wants it or not, the situation is clear it is required to be able to move from one place to another, listen to music, and sing an aria accompanied by an orchestra. This there is only one conventionality, which is that a dance group joins, a choir sings, and most importantly, it is every to see the conductor in any position, to receive his conditional command “start” should not forget. Otherwise, there is a possibility that the actor and the orchestra will sing differently.

Thus, due to the strength of control in the actor's speech, the performance in musical theater is strong and restricted in freedom. A musical theater actor, always feeling the conductor's baton, an aria in a steadily increasing stream of actions reaching the point of utterance, i.e. how to find the balance of performance expressions between counting and tapping, and how to achieve aria singing he is brought up as soon as he grows up. In the specialty of variety acting, the word and its improvisation is important and drama and musical theater acting specialty student in the conditions of the actors' upbringing. Variety actors are the host, puppeteer, clown, master of the word, humor, when performing on the stage or on the variety stage, dramatic and musical actors of theatrical art through the arduous methodological paths of the “art of experience” school are brought up in stages. So, an actor of pop art is an actor quick-witted, quick-witted, highly judgmental, superactive attitude, a vivid, emphasized, improvisational state of involuntary hand, eye gestures, improvisation, composition on stage, staging on stage is a creator who can create an image within themselves.

Based on the research conducted on the specifics of improving students' knowledge and skills related to stage speech, the following conclusions were drawn:

- the teaching of the subject “Stage Speech” in each of the educational areas of acting, bakhshi and epic, as well as traditional singing, has its own methodological approaches, which are based on the artistic and practical features of the performing direction;

- in the process of improving students' knowledge and skills in stage speech, it is important to take into account the performance specifics of each direction, including the harmonious organization of the principles of epic performance in bakhshi singing, vocal and melodic interpretation in traditional singing, and image creation in acting, which is an important factor in training highly qualified specialists;

- taking into account the students' vocal abilities, performance style, speech technique, and stage skills, it is advisable to transfer studies between the fields of acting, bakhshi and epic poetry, and traditional singing based on the results of the current semester.

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