INTRODUCTION

A number of authors believe that body language, i.e. hand movements – gesticulation, is older than verbal communication. The speech is believed to originate from the need to free hands for work and communicate in other ways. Charles Darwin, a great naturalist, also thought that human speech evolved and developed from body movements. In his opinion, speech was created as the speech organs followed hand movements during work and gesticulation. Numerous studies show that there is a link between movement and speech. It was found that at the time of so-called the calmest, “objective speech”, such as the speech of a television newsreader while reading the news, more than 500 muscles are activated. Radomir Matić in The Methodology of Speech Development, even mentions 700,000 movements, which, as the following element of speech, can be made with fingers, hand, whole arm, body movement or facial expression (Matić, 1986: 58). There is a famous Kennedy’s saying, “I speak with my whole body, from nails on my toes to hair on my head.” Thus, body language, movements of the whole body or certain parts of the body, may be the following element of speech or may speak for itself. They appear as gestures, mimicry and pantomime. Gestures are the movements of the head, shoulders, arms and fingers. Different life situations show the correlation of gestures and speech. People gesticulate more when they are frightened, excited and upset, than when they are confident, calm and peaceful. As exaggerated gestures hamper the speech, because they overly draw attention to themselves, the absence of gestures as well hampers the speech, because the speech becomes monotonous and boring. Mimicry is moving the facial muscles and movements such as frowning, winking, raising and lowering eyebrows, the movements of lips and nostrils. Mimic movements are usually unconscious and they accompany the speech as an expression of emotional state or mood of a speaker. Children, especially pre-school children, like mimic movements and imitate the mimicry of people or fictional characters that are close to them. Pantomime is a combination of gestures and mimicry. It is speech without words, expressing thoughts and emotions only with movements of the body or body parts.

From the above, we can see that human speech has evolved from the body movements. A lot of exercises aimed at developing children’s speech are based on movement, for example, the exercise of articulation is often accompanied with movement in game activities, such as how an individual animal moves and sounds (where children imitate the movement of a bear, a lion, a horse, and, through play, articulate speech sounds whose articulation is practiced).

The link between word and movement is the foundation on which the correlation of activities from the subjects physical education and mother tongue, i.e. literature is based. However, it is more than that, because the...
movement and expression are “one of the main sources of correlation in all areas of work with children”, “it is, in fact, about the body rhythm in correlation with various aspects of children’s activities” (Matić, 1986: 58). In art teaching as well, movement is prerequisite for artistic expression, even in mathematics, acquiring mathematical concepts is aligned with movement (the acquisition of spatial relations and shapes, geometry, sets, etc.)

**Speech and Movement in the Function of Aesthetic and Physical Education**

People communicate and express themselves through movement: the movement of speech organs, the whole body or its individual parts. Physical education also involves movement. One of the main objectives of physical education is “to satisfy biological and aesthetic needs of children to move in order to achieve a high level of health, and versatile, not only physical, but also overall development of children, as well as to create conditions for comprehensive education in terms of daily physical exercise” (Džinović & Kojić, 2011: 185).

Movement is not only physical activity and exercise. Growth, development, motion are different manifestations of movement, which makes life itself. Correlation of movement in physical education and mother tongue and literature classes may be organized through various combinations, such as:

1. Performing certain movement with the recitation of verses;
2. Recitation of rhymes with body movements;
3. Dramatization play;

To aforementioned combinations we can also add:

1. Creative narration followed by movement;
2. Different types of retelling accompanied by body movements, and
3. Pantomime games with the aim of creative motivation.

Correlation of physical education and mother tongue, which is based on movement, is mainly applied in the function of speech development of children and prevention and treatment of speech errors. Its possibilities in the function of aesthetic education, which is the basis of both physical education and mother tongue and literature, have been rather neglected. Some of the primary objectives of mother tongue and literature teaching are promoting the love of books and reading, instilling the reading habit in children, and developing imagination, creativity, literary sensibility, aesthetic and moral attitudes of a personality. Physical education, especially in lower grades of elementary school, should enable the proper growth and development of children, versatile personality development, physical and mental, moral and aesthetic. It represents an integral part of overall education, and if we start from the fact that the task of school is to comprehensively develop all the abilities of students, in accordance with their capabilities, we can see that the basic starting point of the teaching process and its ultimate goal is – a student, and their optimal comprehensive development. The aspiration of every, even the smallest child is to be involved in all life activities, to actively participate in them, and in order to realize this aspiration a child needs certain mental and physical activities that teaching in school should develop. The aim of physical education teaching is to meet these needs, and develop the health culture of children necessary in order to preserve health and create lasting habits, to incorporate physical education into the overall life culture and thus increase adaptive and creative capabilities in modern life and work conditions. Increasing adaptive and creative capabilities also lies in the basis of literature teaching; it is necessary to know and understand life with all ethical and moral dilemmas that are the integral part of it, and with creative attitude towards reality and people give one’s active contribution to the human community.

The students’ need for movement is met not only in physical education teaching, but also in literature teaching, yet the nature of movement here is fundamentally different, as a student in the classes of interpretation and analysis of literary works manifests movements unconsciously, in the form of supporting elements of speech. Through the process of dramatization, during the interpretation of literary works, the movement becomes visible to children. Children see it as a game and enjoy it. They are not conscious that they learn, and thus are free of the compulsion imposed by obligations and work requirements. At the same time, through many motion activities, which can accompany the process of dramatization (such as walking, running, crawling, squats, pulling through, passing, etc.) children develop motor skills, engage strength, agility, speed of response, will and perseverance. Moving through play in the dramatization helps children improve their cognitive skills, imagination, and creativity; it gives them the possibility to express their feelings, and learn to manage them, while, at the same time, contributes to socialization, integration of a child into a collective, developing friendships and solidarity.

**Dramatization in the Function of the Aesthetic and Physical Education**

The creative design of the dramatization of the literary texts that are interpreted in mother tongue classes and its organization as an integral part of a literary text analysis class or separate classes, in line with current efforts in education that involve interdisciplinary, link literature and physical education teaching, as they combine word and movement, and thus contribute to the physical and aesthetic education of children.

In case the dramatization is involved into the literary process, despite children see it as a game and fun, it must always be well-organized, always based on the education objectives that are to be achieved by its performance. It requires detailed planning by a teacher, which requires knowledge of not only the methodology of literature teaching and the methodology of physical education, but also of literary theory, as it must be in line
with the specific artistic nature of the literary text and its genre characteristics. This practically means that not all the texts are suitable for dramatization. Literary texts characterized by pure description or meditativeness are not suitable. The texts with the alternation of a dynamic plot and movement and speech of characters are suitable. Children, especially at younger ages, are interested in the dramatization of literary works with animal characters, so fairy tales, fables and stories with animal characters are the most often dramatized genres in the teaching practice.

Fairy tale is a complex literary genre characterized by the following features:
1. A vague start;
2. The lack of strict spatial and temporal localization;
3. The use of narration and past tenses;
4. The repetition of characteristic numbers;
5. The domination of the topos of journey;
6. The occurrence of fictional creatures: fairies, witches, wizards, dragons, objects with magical powers;
7. Black and white depiction of characters;
8. The battle of good and evil;
9. The existence of helpers on the side of good;
10. Good wins at the end of a fairy tale.

In most fairy tales, as a specific feature, there is movement expressed in the form of a journey of a main character. Movement, that is, a road and journey in fairy tales have been discussed by many literary theorists. So, Max Leete emphasizes that the essence of fairy tales is in travel and action and not in their happy end, and that the main character is, in fact, a traveler, who follows the path of their destiny, crosses the spatial distance, helps the others, and so deserves the help to successfully complete the journey (Leete (Liti) 1994). Stanković-Šošo also indicates that movement affects the transformation and development of the characters in fairy tales. “The boy smaller than peppercorns goes on a journey, physically grows, and grows up overcoming the obstacles (in a duel with the dragon, he rescues the princess, and finally becomes mature after spending time in the beyond world. He returns home physically and mentally changed (a tall young man, ready for the marriage)” (Stanković-Šošo 2006: 81).

The aforementioned characteristic of fairy tales expressed in the action, motion, journey through which the obstacles are overcome and a hero, through a kind of an initiation process, experiences the transformation and matures physically and mentally, can be used to take movement as the basis of dramatization that will link literature teaching and physical education teaching, with the aim of the comprehensive mental and physical development of students and developing the sense of aesthetic and the love of literary art. Dramatization develops students’ creativity, because it provides them with the opportunity to extend the literary text by using their imagination, branch and develop possible action flows, extend the dialogues, introduce new characters. At the same time, dramatization enables meeting many aims and objectives of physical education teaching, since various elements of physical exercise, such as running, jumping, skipping, dealing with obstacles, and so on may be linked with the events in fairy tales. Dramatization provides the opportunity for organizing different types of sporting competitions through it, but it also enables students to express themselves artistically through dances an integral part of physical education teaching. Dramatization of the French internationally known story *The Grandpa and the Turnip* is suitable for developing a sporting competition in tug of war. The teams would consist of the members modeled on the characters from the story: a grandpa, a grandma, a grandson, a dog, a cat, a mouse, but, if necessary, they can be expended with new imaginary characters introduced by the students themselves, and so, in free retelling, students develop imagination and creativity by imaginary extending of the artistic text. They can introduce new characters, such as a grandson, a friend, or new animal characters whose role would be to assist in “pulling out the turnip”. At the same time, pulling out the turnip, i.e. tugging of war between two teams strengthens the muscles of children, affects the development of joint mobility and the reduction of adipose tissue; affects the development of motor skills, coordination and accuracy, while encouraging friendship, solidarity, perseverance, endurance and sport spirit of children through cooperation and following the rules of the game. Dramatization of the story of the Serbian Nobel prize winner Ivo Andrić *Aska and the Wolf* may be organized as a game whose participants will use dance and elements of pantomime as a symbolic way of expressing thoughts and emotions.

A teacher has a huge responsibility to organize dramatization so that its implementation follows the aims and objectives of physical education and mother tongue teaching. Although it all looks like a game, it is strictly controlled and organized game, where each stage has its own goal and purpose.

As an example of the above discussion, we will refer to only some of the stages in the dramatization of the Brother Grimm’s fairy tale *Little Red Riding Hood* (The Brothers Grimm (Brâca Grim), 2004). It is a globally known fairy tale, which for decades with the conjured reality of its imaginary world, comprised of Little red Riding Hood, a bad wolf, a hunter, a mother and a grandmother, beautifies and brings magic into the world of childhood of many people around the globe.

Children are first well acquainted with the text of the fairy tale about *Little Red Riding Hood* and, through analysis on mother tongue classes, work on all the essential elements of its semantic structure. In the original version of the fairy tale, the wolf swallowed Little Red Riding Hood and Grandma, and they were saved from the wolf’s stomach by a hunter, who ripped the wolf using a knife. Using problem based teaching, which is based on problem questions, children will distinguish between the elements of fiction and what is realistic and possible. The happy end of this fairy tale is in line with its genre specifics, because, in reality, it is not possible...
that a wolf swallows two people and that they after that come out unharmed from its belly. There is also a version of this fairy tale in which the cruelty of this act is avoided and instead, Little Red Riding Hood manages to escape from the wolf. Children can be given a creative task to create a different version of the fairy tale, with prior guidance of a teacher and giving importance to the fitness, agility and speed of the heroine, as the skills that helped her to save herself from a bloodthirsty wolf. The conclusion that the physical activity is essential for the health of people, especially children, that it is important for the development of muscles, joints, bones, speed, and that it can sometimes even save life, incorporates the same pedagogical purpose – emphasizing the role of physical activity for the proper growth and development, mother tongue and literature classes.

Children may be given instructions to, for the sake of dramatization of an extract, with a lot of details, imagine and recreate the journey of the girl through the woods to her grandma’s house. Even though her mom told her to hurry up and to turn neither left nor right, Little Red Riding Hood did not listen to her. There were a lot of flowers in the woods and, in the reality of the fairy tale, the heroine did not listen to her mother’s advice, because she wanted to bring a bouquet to her grandma. Students, encouraged by the instructions, can add a lot of details to the motion of a heroine: during her journey, Little Red Riding Hood may jump over puddles, go over trunks or stumps, and pick apples or other fruit. All the details of their story are recorded in order to be used as the segments of dramatization. The motion of the heroine is also recreated. Different stages of her movement represent different stages of the children’s physical activity during dramatization, but, at the same time, by listing them, children will not only develop imagination and creativity, but also their active vocabulary and linguistic creativity, by seeking the adequate expression which will distinguish the level of the action they want to present. When listing different motions and activities, students free retell the plot of the fairy tale and thus also develop the culture of oral expression.

Recreating the movement of the main character, they can specify that she:

1. walked quickly;
2. in contact with obstacles, jumped over them;
3. crawled (passing beneath low branches);
4. slowed movement in accordance with the environment that attracted her attention: hopped, paced, strolled and so on;
5. bent down to pick flowers;
6. stretched to pick apples;
7. climbed a tree in order to reach a wanted fruit;
8. ran to get away from the wolf.

All of these types of motions and activities are in line with the objectives of physical education teaching and serve to encourage growth, development, promotion of motor skill, and influence the proper body posture of children (The Ordinance on the Curriculum for the First and Second Grade of Primary Education (Pravilnik o nastavnom planu za prvi i drugi pazred osnovnog obrazovanja i vaspitanja), 2004). For instance, in the part of dramatization when Little Red Riding Hood picks the flowers, lower limb muscles of children are developed; when she crawls under obstacles, back muscles are strengthened and the mobility of the spine is developed; when she picks the fruit which is on the branch, through stretching, the muscles of entire body are developed; in the part when she runs to get away from the wolf, speed, endurance and agility are developed. Dramatization of the fairy tale Little Red Riding Hood enables the achievement of overall coordination among the harmonized elements of movement while flexibility and balance are also developed. The game of dramatization can be turned into a competition by dividing students into groups – teams, and the winner will be the team whose participants, in the shortest amount of time, complete the journey through the woods, to the grandmother’s house, where the journey will actually be a series of obstacles designed to symbolize a certain stage of the fairy tale.

In the dramatization of Little Red Riding Hood students use different kinds of movement: strolling, walking, hopping, pacing, running. In the first and second grade of elementary school walking exercise are usually performed in natural conditions. So, during the excursions in the nature, children can practice: walking uphill, walking downhill, fast and slow walking, walking on all fours, walking on the beam, walking individually, walking in sand, walking from stone to stone and so on.

In the first and second year of primary school running is organized through a game. For this purpose, dramatization of the content of a fable can link the learning objectives of physical and aesthetic education. For example, through dramatization of Aesop’s fable A Rabbit and a Turtle children will imitate the movement of its animal characters, a rabbit and a turtle. Imitating the movement of a rabbit through running, running in place and high knee running will affect their health, growth and development through the stimulation of respiratory organs and heart activity. We will also develop the coordination of movement. In dramatization of the aforementioned fable the movement of a turtle can be represented as crawling, which develops strength and stamina of children and strengthens the muscles of the lower and upper limbs. At the same time, dramatization links word and movement, thought and action. The movement of the animal characters is due to their nature and results from the structural characteristics of a fable as a type of narrative. It is a short allegorical story that usually ends with morale which is a moral lesson drawn from the example in the story. The morale may not be explicitly stated, in many fables it is structurally woven into the story. A theorist Milinković states that the point of the fable is in the morale intended for readers, and that their creator laughs at and mocks human negative traits (greed, arrogance, power, ingratitude, etc.) (Milinkovic, 2010). In Aesop’s fable the main characters are a rabbit and a turtle. A rabbit is known for its features, like timidity and speed, while a turtle is considered to be hard-
working, diligent and persistent. The fable is allegoric, because these traits are transferred to the human world. Its ideological message and allegory are revealed in the morale, where Aesop tells us that talent without work is not enough to achieve something in life.

Through dramatization of Aesop’s fable A Rabbit and a Turtle children develop general physical fitness and health, but it also affects the development of their character, because recognizing the positive and negative traits of Aesop’s characters, children also learn what behavior in life can lead to the desired goal and fulfillment of the desire. This dramatization also has an impact on the aesthetic education of children, because it instills a love of literature in them. Reading Aesop’s fable causes aesthetic pleasure and a desire to read fables, not just those ones attributed to this great fable teller, but all the others.

There are many examples that illustrate that through dramatization and connecting word and movement the objectives of physical education can be united with the aesthetic objectives in literature teaching. We will discuss briefly the dramatization of lyrical poems (folk and author’s), because their general genre characteristics, such as rhythm, shortness, emotionality, vividness, suitability for singing, etc. make this type of literature particularly interesting and attractive to younger school-age children.

For example a short lyrical poem Ide maca (Kitty is Circling) is known to a lot of generations of children in Serbia, who have, at a preschool age, through a game, while singing the verse, at the same time developed physical skills (mobility of a spine and strength of the muscles of feet and legs), enjoyed the rhythm, the alternation of alliteration and assonance, and practiced the pronunciation of the alveolar voice r. In this game children crouch in a circle. One child, who represents a kitty, circles the others with a handkerchief in his or her hand. All the children sing the lyrics. When singing the last verse, a child who circles the players drops a handkerchief on one of them and thus he or she becomes a kitty.

Ide maca
Idee maca pored tebe,
pazi da te ne ogrebe,
Čuvaj, Mijo, rep
Da ne budeš splev!
Ako bude splev,
Otpašče ti rep!

Kitty is Circling
Kitty is circling around you,
be careful not to scratch you.
Hey, mouse, guard your tail,
if you don’t want to go blind,
If you go blind,
your tail will fall off.

In The Handbook of Language Development Activities for Preschool Children by Radomir Matić, there is a text of a lyric poem Potjera (Chase) by Stjepan Jakševac (Matić, 1978: 43) which has, because of the animal characters that appear in it, the very fast and dramatic rhythm and the interesting content, so it is suitable for dramatization and turning it into a game, thus achieving the correlation of literature teaching and physical education teaching.

In this poem there are animal characters: the bees and a bear. The bees chase the bear who has stolen their pot of honey. The game may be organized so that children who are the bees in the game run, that is, chase the child who is the bear in the game. While moving, they will imitate the movement of a bee and the movement of a bear. During the game, they also imitate sounds: flying and buzzing of a bee and mumbling of a bear. By introducing the elements of onomatopoeia in play, children practice the proper articulation and the discrimination of speech sounds. There may be different variations of a game with singing the verses and the version in which players are divided into two teams: a group of bears and a group of bees. One child is not in either of the teams, and he or she is given a role of a tracker. The tracker sings a song of Stjepan Jakševac. During the singing, the children who are in the groups of bears and bees run, imitating the movement of an animal whose group they belong to. After singing the last verse, children stay in the positions in which they happen to be and they make a short sound of an animal whose group they belong to. A child – the tracker then looks for them and when he or she finds them, he or she must guess what animal it is, and then the child who is found takes over the role of a tracker.

In such a game, there is an alternation of various kinds of movement and running with pronouncing the speech sounds difficult for articulation (buzzing of the bees: zzzz) and singing the verse, where children simultaneously develop physical skills and love of poetry.

CONCLUSION

Linking mother tongue teaching and physical education teaching through playing a game which will combine word and movement is in the service of objectives
of both physical and aesthetic education of children, and the optimal and comprehensive mental, physical and intellectual development of their personality.

Linking word and movement, besides contributing to the preservation and strengthening of the physical capabilities and overall health of children, also influences the development of their aesthetic taste, literary sensibility and imagination, because, while playing, children at the same time enjoy the art of words that served as a template for designing the rules of a game. Linking mother tongue and literature teaching and physical education teaching through joining word and movement in the form of game activities contributes to the achievement of important educational objectives: developing solidarity, team spirit and friendship among children; it also contributes to their socialization, because while playing, they become the part of a group and learn to accept and abide by certain standardized rules of conduct.

Children find such game activities extremely interesting, they enjoy playing, unaware that they study. Although at first glance, everything looks like a spontaneous and joyful children’s entertainment, it is a strictly controlled game, where each stage has an objective and is skillfully planned by a teacher who has the role of an animator. Teachers are expected to show exceptional creativity in their design and organization, as even the funniest game activity, if repeated too many times, becomes boring to children. Teaching practice cannot tolerate a pattern, routine and monotonous behavior.

REFERENCES


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