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IN TEACHING FOREIGN LANGUAGES

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APPLIED THEATRE ACTIVITIES IN TEACHING FOREIGN LANGUAGES

ABSTRACT

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Introduction

„Give me a dozen of children – I will tell them that this is their new home! I will be amazed by their imagination. They will be so enthusiastic due to the game, that they will never want it to end. So be like children!"

(*Constantin Stanislavski*)[1]

Following my research, by using the theatrical and artistic means and concepts, I try to focus on rethinking how to teach foreign languages, to improve its results, whose actuality for young people is given by extending mobility, educational perspective and labor force occupation in the European Union.

For introducing the theme, we can imagine the framework, according to which we can suddenly find ourselves in a totally new world. It may seem a little like our regular world, but it would be totally different. How would we react? What would we do to get oriented in the beginning? We would be scared, for sure – some of us more, others less. „A man is scared of the unknown. When you really get somewhere, you won't be scared anymore" – my parents used to tell me when I was little. And the person who is trying to learn a foreign language, may be sometimes scared of the unknown. The one who starts to learn a foreign language feels like a child in the woods. Until he discovers the world of the "foreign language" and until he sets himself there, he gets overwhelmed by different feelings, that can appear when he reaches a new world. And it is obvious that following this process not only they acquire new experiences regarding the new world, which is the new language in this case, but even they acquire new abilities.

Last, it is about the naturalization process. By learning and by gaining new experiences, a new world is opened, which step by step becomes more and more familiar and integrates between

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[1] Stanislavski, Constantin (1989). *An actor prepares*. Trans. by Elizabeth Reynolds Hapgood. New York: Roudedge/Theatre Arts Books, pg. 44.

experiences, his own practices. Also, new relationships can be created with people you get to meet in this environment.

Learning based on experience, learning through discovery, that consists in senses, reflection and personal transformation, usually represents the key to enter a new world and to get comfortable in there. This is also valid for learning a foreign language. Starting from this, there are questions: a concept, based on self-knowledge, how does it help to find yourself in young people's world, who are learning a foreign language and also in continuously developing the personal and social abilities? How should this concept be elaborated as they can be part of this process, work with one another and based on it, to acquire the language "naturally"? What are the principles and methods that contribute to fighting learning fears and difficulties, so they can expand the field of personal development? To what extent they depend on these students' communication skills?

This research study is looking for answers to these questions, that tries the applicability of theatrical pedagogic programs in teaching English and German languages, by using the network of a new teaching concept for the foreign language and which allows it, by creating effectively checked procedures during the teaching process, that might shift the teaching of the foreign language from the status quo towards modelling a linguistic knowledge, which helps to acquire better communication skills and competences, but also, and not by mistake, helps towards a more efficient personality development.

Applied theatre is extremely diverse, its colorful map being formed in the postmodern cultural environment, in the second half of the past century, following an innovative extension of the set of theatre concepts, exercises and theatre procedures in the field of pedagogy, therapy, politics, community, organization. In the synthesis from 2017 of the "Theatre and theatre pedagogy educational manual" the following were listed regarding the definition of the applied theatre: 1. Theatre focused on clear pedagogic contents 2. theatre for development 3. community theatre 4. theatre as therapy 5. corporate theatre.[2]

"Theatre focused on clear pedagogic contents" is a very heavy term, maybe even heavy-handed for a collective denomination of diverse theatrical exercises, that are spread really quickly.

[2] TAKÁCS, Gábor, GYEVI-BÍRÓ, Eszter, LÁPOSI, Terka, LIPTÁK, Ildikó, SZŰCS, Mónika: *Színházi nevelési / színházpedagógiai programokhoz kapcsolódó fogalmak glosszáriuma*. In: CZIBOLY, Ádám (szerk.) [2017]: *Színházi nevelési és színházpedagógiai kézikönyv*. Budapest: InSite Drama, pg. 154.

Takács Gábor s.cl. propose for the contemporary denomination of these programs the double term theatre education/theatre pedagogy, in the spirit of original English terms.

Theatre education and pedagogy were developed through theatre and pedagogic exercises organized around drama pedagogy, Drama in Education (DIE) and theatrical educational show, Theatre in Education ('theatre in education', TIE,). Drama pedagogy, "D" type drama, didactic drama is the drama applied for changing the understanding, a group game activity, in which the players build an imaginary world and in this fictive world the players get involved as characters and where real life issues occur and they acquire real knowledge and experiences.[3] The complex theatre educational show (the TIE show), Theatre in Education ('theatre in education') was formed in England in the 60s. The theatre/pedagogic educational program based on the TIE methodology is performed through scenes, a series of sketches created with the theatre means and preparatory and processing dialogues, respectively by their integrated incorporated work forms. Plays can be based on any verbal or non-verbal self-expression genre (e.g. prose theatre, puppet and figure show, dance and movement theatre, musical theatre, circus, performance etc.). The show is performed by professional drama actors, who perform as actors in the theatre pieces previously realized by an actor performance, and on the other hand, they perform as actors and drama teachers in the interactive parts. The genre was naturalized in the Hungarian linguistic field in 1992 by Kaposi László.

Different forms of theatre/theatre pedagogy education were created, in which the common points are the following, according to Takács Gábor and his colleagues: (1) mainly it is performed for public education; (2) it has a show or a series of sketches included, that can be based on any verbal or non-verbal genre of self-expression (e.g. prose theatre, puppet and figure show, dance and movement theatre, musical theatre, circus, performance etc.); (3) the creators have a pedagogic purpose; (4) the participants may attend open interactions during the program, that basically influence its course or have a reflecting effect on its events; (5) programs, that can be repeated, played by different groups every time.[4]

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[3] KAPOSI, László (2008): [cím nélkül]. *Drámapedagógiai Magazin*, 1: 22.

[4] TAKÁCS, Gábor, GYEVI-BÍRÓ, Eszter, LÁPOSI, Terka, LIPTÁK, Ildikó, SZŰCS, Mónika: *Színházi nevelési / színházpedagógiai programokhoz kapcsolódó fogalmak glosszáriuma*. In: CZIBOLY, Ádám (szerk.) [2017]: *Színházi nevelési és színházpedagógiai kézikönyv*. Budapest: InSite Drama, pg. 157.

In our work we use the simplified version of this term, the new theatre programs used in teaching the foreign language, that we can implement in teaching foreign languages with the purpose of teaching the language in forming the personality, we simply call them theatre pedagogy. Those five criteria we drafted above in Takács Gábor s.cl are valid.

In rethinking the acquisition of a foreign language by using theatre pedagogy, we started from the idea according to which the teaching efficiency may be increased between school situations by creating natural conditions to acquire the language. In this context I based on the theories of German practice teachers Chomsky, Tomassello, Krashen, Slobin and my own experiences, as a teacher.

Tomasello drafted a new evolutionist theory, that focuses on culture in transmitting the cognitive capacities. According to our cognitive capacities there is no biological adaptation, but the results of cultural processes. Tomasello names the project, during which future generations take-over, change and use the accumulated cultural creations, the cultural evolution. Also, he calls this phenomenon "the latch effect", because the "latch" can permanently move and keep this state, until no new development occurs, social learning is necessary, which starting point and base is created by the language appropriation. "Naturally" this happens during imitation, teaching and collaboration. Tomassello grouped his theory that was at the base of naturally learning the language around three theses: (1) The original human communication formed both during orthogenesis and during phylogenesis, in the gesture field (gesticulation, sign language). (2) The condition of the communication success through language is formed from the principle of split intention, collaboration intention, mutual intention: conversation partners must inter-connect, have a joint purpose and must follow the mutual understanding of the given situation. (3) Language conventions may form only in the context of internal reasonable, community activities that interconnect through "natural" communication forms (e.g. gesticulation, sign language).[5] Tomasello's thesis served as a guidance for our conception, in fact this is how we acknowledged the most important theoretical principles for learning the language.

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[5] TOMASELLO, Michael (2009): *Die Ursprunge der menschlichen Kommunikation*. Frankfurt am Main: Suhrkamp Verlag, pg. 83.

"The natural way" to learn a language is learning the language based on its use. We all learn our mother tongue naturally. The concept of mother tongue was born through comparing the slang to Latin. The Romans were still speaking the paternal dialect, referring to the place of origin, the empire region they were coming from. The maternity and notions of the language interconnected only in the late period of the 9th century, but also in the documents of the 12th century this word is very rare and even then, every time it refers to the form of the spoken language (sermo), contrary to the lingua, the Latin written and spoken language.[6]

We learn the mother tongue during childhood (in most cases) in our families, "naturally". The childhood learning, of which imitation is also part of, starts by acquiring the intentional methods of using the objects, in the beginning children learn to communicate through gestures and mimic. They interiorize them and with that they become aware of their own self and this has an effect on the other person's perception, observing them as an intentional person. The social-cognitive background of the beginnings of learning a language is created by the situations given by the mutual attention of one person towards another. These happen and become coherent through the fact that the child and the adult "interpret" exactly the things they are doing based on joint activities. An important step in appropriating a language is understanding the communicative intentions (intentionality), because only that child can understand the communicative intention, that may follow others' conditions, to which he refers, to his intentional state. In other words, both participants, the child and the adult follow together the object and also the other person's attention on the respective object. The child, in order to learn the use of communicational symbols according to given social conventions, must imitate the adult and namely according to the role change rules, as to express what the adult told him.[7] For this, it is imperatively necessary to have a permanent exterior social environment, where the child can understand himself and the others, respectively the activities should repeat on a regular basis, so that he can observe how the respective activity is developed and how the roles are formed. The child must use the symbol he just learned in the same way and with the same communicative intention, as the adult used it.

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[6] ILLICH, Ivan (2001): *A szöveg szőlőskertjében*. Ford. Tóth Gábor. Budapest: Gond-Cura Alapítvány–Palatinus Kiadó, pg. 120.

[7] TOMASELLO, Michael (2009): *Die Ursprunge der menschlichen Kommunikation*. Frankfurt am Main: Suhrkamp Verlag, 35. o.

The research, which conclusions we synthesized here prove that the situations with mutual attention have an important role in creating the speech.

There is another phenomenon in the cognitive development, similar to appropriating and using the symbols in a language, which is the symbolic game.[8] Learn to use objects as symbols in the same way, as learning the language symbols. The first time the child uses game symbols by imitating others and addressing others, wanting to convince his partners, so they can interpret something in a certain way.

The appropriation of language symbols go hand in hand with practicing the language rules. The cognitive-modular language theory, represented by Chomsky compared to behaviorism, to the behaviorism perspective, considers the language learning as a 'creative' establishing process, and we can say we fully agree with it. Children don't learn the language according to safe, pre-established models, because language is not 'a parrot language', that limits to a number of sentences: The child, that learns a language in a certain direction also creates the grammar.[9] Each child permanently rebuilds sentences and rephrases them individually and therefore in a few years creates a mental grammar, without a formal education[10], through which he can permanently create each sentence.

Under normal circumstances, children acquire the vocabulary and even grammar structures of their mother tongue through education and language support received from their parents, but the question for us still remains, is learning a foreign language possible in similar "natural" environments as with a mother tongue? – according to Chomsky, Tomassello, Krashen, Slobin's points of view, not only appropriating a foreign language is possible in "natural" circumstances, but is also more efficient. Krashen says that for learning a foreign language it is not necessary to know in detail all the grammar rules and mechanical practice. A foreign language cannot be acquired tomorrow. The real acquisition of a language is a slow process, and the speaking skills are formed later, after the listening skills, even under perfect conditions. the best methods are those that ensure "an extended effort" in low anxiety situations and that contain messages that the students really want to hear. These methods do not require a quick success in the second

[9] CHOMSKY, Noam (1980): A Review of B. F. Skinner's Verbal Behaviour. In: BLOCK, Ned (szerk.): *Readings in Philosophy and Psychology*. London: Methuen, pg. 59.

[10] HUNEKE, Hans-Werner – STEINIG, Wolfgang (2010): Deutsch als Fremdsprache. Eine Einfuhrung. Ediția 5. (Ediția 1: 1997). Berlin: Erich Schmidt Verlag, pg. 35.

language acquisition, but they allow students to use a new language when they are ready, acknowledging that the process is performed through communication and comprehensive efforts and not through enforcing the results and permanent correction of the speech.[11] Also, it is important that learning a foreign language is not interconnected with emotional negative experiences (stress, fear, shame, frustration), because they disturb the unfenced utility of the efforts made for learning.[12]

By learning a foreign language "in a natural way" we basically understand the language is learned by using it, as well as with the case of appropriating the mother tongue, which is based on practicing its experimental use but that, at least in school circumstances, uses also language rules. For acquiering a foreign language naturally, several real situations are given, that can apply also in the field of the respective language community. In mixed areas from the language point of view, in spread areas, children with hungarian mother tongue learn Romanian "on the street", in public areas outside their family. But for the Hungarians that live together, the learning of the romanian language is a challenging task which is similar to learning any foreign language. In the past, in Transylvania there were possibilities to learn the german language similar to the possibilities to acquire the romanian language naturally, in localities populated by a larger number of Saxons and Swabians. But in all such cases, it prevailed the rule of majority and minority, the personal and official communication, as in fact the minorities were the ones who naturally appropriated the majority's and the official language.

The religious learning of Latin in the Middle Ages has a very interesting and educational story for us. No one had Latin as a mother tongue in the Middle Ages. According to Walter Ong point of view, between 550-700 Latin spoken as a mother tongue transformed step by step into Italian, Spanish, French, Portuguese, Romanian etc. Neo-Latin languages, compared to their sources, have distanced themselves from the Byzantine Greek, keeping strong connections with the

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[11] KRASHEN, Stephen D. (1982): *Principles and Practice in Second Language Acquisition.* Oxford, New York, Toronto, Sydney, Frankfurt: Pergamon Press, pg. 6–7.

[12] HUNEKE, Hans-Werner – STEINIG, Wolfgang (2010): *Deutsch als Fremdsprache*. Eine Einfuhrung. Ediția 5. (Ediția 1: 1997). Berlin: Erich Schmidt Verlag. pg. 38.

mother tongue and that is why it cannot be seen as a "learned" language.[13] Middle Ages Latin is a naturally acquired language, being used in the religious life and not a language learned in school. The monks in the monasteries did not learn the Latin language as a second language, learned in school, but somehow naturally as part of the religious life. Latin, with Greek and Jewish, were part of the sacred languages and more importantly, were part of the written languages, contrary to slang, indigenous languages, at least until the 12th-13th century, when they existed only as spoken languages. The disciples already knew the phonetics of the Latin language from church. The process of appropriating the Latin language was part of the complex ritual of forbidding to leave the monastery, together with writing.[14]

In the monastery, Latin was not heard as a conversational language, but as a succession of styled invitations and answers, sang by a rigid order. The community came together seven times daily for prayers, to perform the opus Dei, meaning the work of God. Western religious life is lead by the order of Saint Benedict for more than 500 years. This requires that after midnight monks attend a joint prayer for half an hour, after which there is the dawn eulogy, at 3, followed by the morning prayer at 6, after which the morning service, the prayer before breakfast at 9, the mid-day prayer from 12, the afternoon prayer at 3.

 The real awakening of the monks was through the books: the book was carried with two candles in the bedrooms. The monk carrying the book had to walk with dignity, so that the upper part of the book leaned on his chest. At each procession tour, they were singing *benedicamus Domino* (Bless the Lord!), and the novices, who were asleep, they were entering the Latin world as they were awakened: Deo gratias (Grace the Lord!). In the end the book was placed on the ambon in the center of the naos. The monk was lighting the candle before him, but not to read the letters better, but to remind himself that Christ is the light spreading on the pages, that provides light in the darkness. The book, the Latin language, the ceremony of incantation and reciting were forming an acoustic phenomena incorporated in the complex rhythm architecture, areas and gestures, writes Ivan Illich. All these were getting deep inside the disciple's soul. After the short sleep before down and the three morning meetings, the student was sitting with legs crossed

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[13] ONG, Walter J (2010): *Szóbeliség és írásbeliség*. Budapesta: Gondolat, pg. 102.

[14] ILLICH, Ivan (2001): *A szöveg szőlőskertjében*. Ford. Tóth Gábor. Budapest: Gond-Cura Alapítvány–Palatinus Kiadó, pg. 121.

before his magister, scribbling with hands Latin words on his wax board, the sound of which he heard on meetings. The novice was appropriating the words from the marks left on the wax board before class. The teacher was saying every syllable separately and the students were pronouncing syllables and words together. The student was dictating to his own hand the ones dictated by the teacher. The mouth, the ear, the hands and eyes were working together to form the memory to receive the Latin words.[15] This way implementing the Latin language in the religious environment and engagement before the religious life, this special form of language acquisition based on use may be useful in today's learning a foreign language. From Illich's clear description we can clearly see that Latin language was not learned by monks in class or from conversations, but through exercise, daily prayer, dictation and writing.

The most obvious situation for learning a foreign language naturally is represented by the temporary or long-term accommodation of the respective language's community to the way of living. This also has known school forms, like mutual student exchange at family level, school communities during vacations or even for the diligence time. This research deals with the following question: how can we use the natural language acquisition model in our everyday teaching? For this, following Chomsky, Tomassello, Krashen, Slobin's points of view we interpreted the process of learning and teaching the language as an event, that generates game-learning-practice situations through theatre notions and exercises, performance arts, together with theatre pedagogic programs that follow the path of learning the language "naturally". So, in our concept, learning the foreign language "naturally" in the school environment may be reached by the extension, didactic use of the theatre, culture and performance art, by drafting pedagogic theatre programs in the teaching process. Also, based on the performance principles of the theatre pedagogy I tried to include in the language learning methods also drawing, photography, filming, collage, weighing etc., through which preoccupation about a foreign language also provided the possibility to practice a multilateral self-expression.

Based on appropriating the foreign language naturally, I tried to sketch a new approach of learning a foreign language, which base is represented by rediscovering the inner Self. For this

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[15] ILLICH, Ivan (2001): *A szöveg szőlőskertjében*. Ford. Tóth Gábor. Budapest: Gond-Cura Alapítvány–Palatinus Kiadó, pg. 122–126.

purpose, I tried to create an art workshop, based on creating the correlative system of theatre pedagogic exercises used in teaching the language. I called it theatre pedagogic workshop DaF/EfL[16], and I will continue to make references about it also by calling it a Workshop. The process of discovering your inner Self in this ''Workshop'' starts with the self-perception, in different fields: perception, body language, rediscovering your own feelings and inner voice. Linguistic improvisation follows only after playful exercises and speech methods that enforce the trust of participants to the group. At the end of the six steps of the project, the purpose is for the attendees to dare to improvise in different situations in the group or with their partners at verbal or non-verbal level. So, it is important to have a communication capacity with the other person without anxiety and fear.

The mental structure of the theatre pedagogic workshop DaF/EfL forms the basic idea of my paper: the ,,natural'' frame for learning the language in the circumstances of school teaching may be created by using DIE and TIE.

> The most complicated task for a language teacher may be to choose, the suitable exercises. In my paper I essentially tried to get oriented following works of known authors in the field of teaching English and German. I wish to say that in this case we are not talking only of bibliographic research, even though I mainly used German sources in my research, but it is also about the fact that I attended a few international classes and theatre pedagogic works, workshops in Germany and Switzerland to improve my knowledge mainly in Schaffhausen, Lörrach, Basel, Frankfurt and the experience I gained there I could implement in the conception of the ''Workshop''. I was able to see in many schools how they implementthese types of exercises in the learning process. Also, I observed that these procedures are used efficiently also in hospices, hospitals and with disabled students and adults. I might also add that the same purpose made me attend the workshops organized by Takács Gábor, organized in Târgu Mureș, some of his exercises I also use in my work.

> In creating the exercises I based on the writings of professors in the field of theatre and performance arts. I tried to point out from these writings intended for actors, performance

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[16] Deutsch als Fremdsprache/English as a foreign Language: Német mint idegen nyelv/Angol mint idegen nyelv.

artists the principles, procedures, exercises that proved applicable in teaching the foreign languages using DIE and TIE.

Among classical writings in the field of arts and performance I tried to study and use the works of Sztanyiszlavszkij, Keith Johnstone and Augusto Boal in the DaF/EfL workshop. I also used the auto-biographic theatre of Maike Plath, scene play of *Ruth Huber and Ingo Scheller,* playback theatre of Jonathan Fox and Jo Salas, telling theatre of Helga Gruschka and Susanne Brandt, and beyond this I implemented songs and literary plays in the process of learning the language, dances and choreographies, creative writings, drawing, collage, photography, short movies, organizing exhibitions, creating posts.

The concept developed by Maike Plath for the students, works with feelings, impressions and prior experiences of the participants, and its purpose is to stimulate those concepts which are also the objectives of this paper: social and emotional intelligence, creativity, spontaneity and empathy, the autonomy of thought and self-trust, fantasy, respectively developing the relation capacity.[17] Certain body exercises borrowed from the auto-biographic theatre lead back to the early childhood and are built on it.

It's about acknowledging the Self and discovering your own feelings, your breathing. Besides these trust exercises and different collaborations there is a base for also detecting the other people in our environment. In drafting the exercises based on the smelling, touching and visual sensitizing techniques, I was based on the methodological considerations of Ruth Huber[18]. They were oriented towards observing the room at a sensitive level, perceiving time, respectively different rhythms, discovering other environments that exist inside or outside the personal sphere or even in a fictive world.

For the discovery and perception of different rooms-locations, environments-worlds I followed the ideas of Ingo Scheller. Scheller elaborated a learning process in the "education associated to experimenting", where "where he placed student's stories and experiences as a starting and reference point in the teaching process.[19] He elaborated his procedure called "stage game"

[17] PLATH, Maike (edit.) (2009): *Biografisches Theatre in der Schule. Mit Jugendlichen inszenieren: Darstellendes Spiel in der Sekundarstufe*. Weinheim–Basel: Beltz, pg. 13.

[18] HUBER, Ruth (2003): *Im Haus der Sprachen wohnen. Wahrnehmung und Theatre im Fremdsprachenunterricht*. Tübingen: Max Niemeyer Verlag.

[19] SCHELLER, Ingo (1998): *Szenisches Spiel. Handbuch für die pädagigische Praxis.* Berlin: Cornelsen, Scriptor, pg. 9.

according to the principles of the literature didactic method and through it following to acknowledge the individual and social processes, he allowed the use in the learning process and in the scenes and situations based on actions of all senses.

In our workshop works for teaching the foreign language the improvisational exercises of the playback theatre proved to be very important sources. In the playback theatre, the participants replay stories they have gone through, personal experiences, implemented in improvised scenes. The basic conditions of these actions are creating a trustworthy atmosphere, where the storytellers feel safe. This had a strong relevance also in our work: students are being confronted with the forms of past tense, accompanied by aesthetic impressions, that allow the creation and fantasy development. We were able to successfully use the story-telling theatre procedures in teaching the foreign language. The notion of „kamishibai" comes from the Japanese[1], and word by word it means 'paper theatre' (*kami* = paper and *shibai* = theatre). In the interpretation of Helga Gruschka and Susanne Brandt the essence of „kamishibai" sits in the story connected to fix images. With the help of kamishibai you can re-tell, and process finished stories. Older students can even invent stories, legends, their own stories. The stage storytelling promotes creativity of children.

In the interpretation theory of Sztanyiszlavszkij we searched for the possibilities of grounding the teaching of the foreign languages by using his concept 'magic of', the theme of immagination and affective memories.

From the theatre theory of Sztanyiszlavszkij I borrowed the 'if ' proceeding, that can both mean an opening towards the fantasy world, as well as towards real experimenting. 'If ', or 'by', 'magic if', as Sztanyiszlavszkij usesit. This notion, is a procedure of experience (perezivanie), that the actor uses in order to create "the interior human life"[20] of the stage figure.

The actor's art is a performative art, which base, according to Sztanyiszlavszkij, is the stage action. The stage action must be based from the interior point of view and also must be logic and real. Sztanyiszlavszkij writes that the interior establishment of stage action can be obtained through a "simple little word": "This little word is by"[21]. „'By' is the staginess elevator, that transposes" the actor „from reality in another world." And this other world is the only possible

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[20] Stanislavski, Constantin (1989). *An actor prepares*. Trans. by Elizabeth Reynolds Hapgood. New York: Roudedge/Theatre Arts Books, pg. 30.
[21] Ibidem, pg. 57.

scene of creation.[22]

The first instinct in drafting the role is given by 'as if', the second one by 'the given circumstances'. They are part of the 'given circumstances': the story of the play, its real data, action's events, era, time, location, life conditions, director's perceptions and actors' regarding the play, additions, adjustments from them, directing, decors and costumes, accessories, lighting, noises and sounds, meaning everything that becomes a facility for actors during creation. The given circumstances are, as well as presumptions 'by', the products of the fantasy: the 'by' is a presumption and the given circumstances are its accessories.

For them 'by', 'the magic by' is extremely important, because in his logic it is very similar to the games-if, experimented, tried several times during childhood, that of course made it easier to be used during foreign language classes. IF, in the reformulation of Tanja Bildo for the purpose of teaching the language, „What would I do if this would be that? Act as if this would happen!"[23] is seen as the fundamental situation for the theatre pedagogy games, all types of improvisation and roleplays that serve to teaching the language. By situations of using the language created if could be developed in the conditions of "Workshop" very diverse learning possibilities, well-motivated and efficient, but this can be reached even in the classroom. In such cases "the magic if" opens the way to a real experience. In situations of learning the language created by the "magic if" "*does a real action fulfill in fictive circumstances*".[24] By real physical action, the participants acquire experiences in fictive situations.

The two key events of creating the role, 'if' and 'the given circumstances' are both the creation of the imagination, fantasy. The imagination creates what is possible in reality and the actor may know from experience, but the fantasy creates what is impossible according to laws, facts experimented in real life. Both the imagination, as the fantasy is a stimulant in the actor's creation work, that completes the creation of the author, director and also revives the work of all participants to the show.[25]

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[22] Ibidem. pg. 58.

[23] BIDLO, Tanja (2006): *Theatrepädagogik. Einführung.* Essen: Oldib, pg. 46.

[24] HENTSCHEL, Ulrike (2003): Als-ob. In: KOCH, Gerd – STREISAND, Mariane: *Wörterbuch der Theatrepädagogik.* Berlin, Milow: Schibri, pg. 16.

[25] Stanislavski, Constantin (1989). *An actor prepares.* Trans. by Elizabeth Reynolds Hapgood. New York: Roudedge/Theatre Arts Books, pg. 71.

Maybe the biggest challenge in creating the system for language teaching based on use meant to invent theatre pedagogic games, improv, interesting roleplay filled with fantasy. We make sure the participants' imagination and fantasy plays a main role in creating the exercises. By this, the participants may invent, know new worlds, may acquire new experiences and by this they and others have the opportunity to use the language in the most different situations. Interesting exercises, with a turn, also serve to intensify the communication impulses of students. In general, in activating the communication impulses in using the imagination we see the circumstances of *request (*request for help or for information), *information* („I would like for you to know about something, because in my opinion, this may be of help or may interest you") and *sharing* („I would like for you to feel a certain feeling, to be able to share perspectives/feelings; sharing feelings or perspectives"). During the foreign language workshop works, students must experiment true situations, so they can be motivated for real for the speech. In such cases, the participants have the possibility to collect real experiences through which they can talk about their feelings and thoughts. Theatre pedagogy models create situations that, even if not real, produce real experiences for the students. Therefore, fictive themes can be processed, in imagined places (at the train station, in the garden, in the family, in the ants hill...etc.) and imagined events that appear in certain situations, with the purpose for the student to use his exercised knowledge in the foreign language and in similar life situations.

The inevitable issue in teaching a foreign language consists in cultivating memories. I found important support points in Sztanyiszlavszkij's works as principle in order to create the theatre pedagogy programs that serve to teaching the foreign language. Sztanyiszlavszkij attributed a relevant role to the affective memory in the actor's creation work. The affective memory consists in invoking the feelings felt before. As you see in your memories the image of an object, a landscape or the shape of a human long forgotten, memories return in the affective memory, that you felt before, says Sztanyiszlavszkij.[26] It is important for the actor to trigger his affective memories in the experience process by the fact that they were not stored individually, but they incorporated together with the five senses and by bringing back a visual memory, we can bring back an affective memory also. For that matter, the actor needs not only the affective memory

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[26] Uo. pg. 204.

but also the memory of all his five senses.[27]

From the point of view of our theatre pedagogy program, an important element is considered to be the affective and sensory integration of the memories. Teaching/learning a foreign language is an intentional process, that appears at cognitive, intellectual level. In the DaF/EfL theatre pedagogy workshop, we tried to bring to light learning the language from this cognitive level and to draft exercises, that are saturated from the affective point of view, and from the sensorial point of view are very diverse, they reach several sensorial organs. We are trying to follow Sztanyiszlavszkij s system, but I also attached here the conclusions drawn from the experience of religiously learning the Latin language. In our lecture and natural way to learn Latin by the novices, this was ensured by sensorial organs (mouth, ears, hands and eyes) and by the affective saturation of the learning situations (the Book, the presence of God's word and of the community).

The improvisational methods of Keith Johnstone are useful sources in my paper. His playful exercises, based on "fabulous stories, words associations, intuitive answers" serve to develop spontaneity and creativity of actors,[28] but these proved to be also efficient in our theatre pedagogy exercises. "Improv theatre"[29] by Johnstone suggested that it is important to create a place for those who learn the foreign language, where they can try and exercise their language knowledge with no limits. In the case of improv, the most important thing is to create the possibility of spontaneity, releasing fears. Students must be encouraged to freely use their fantasy, imagination, respectively "to trust their creativity and ideas", and "to act and react to the game offer of the spontaneous partner".[30] In the DaF/EfL workshop works, all situations and scenes, all conversations and all games were touched by the principles of improv and fantasy. That is how we joined the concept of Johstone and other famous theatre teachers, using the

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[27] Stanislavski, Constantin (1989). *An actor prepares*. Trans. by Elizabeth Reynolds Hapgood. New York: Roudedge/Theatre Arts Books, pg. 207.

[28] NAUMANN, Gabriela – JOHNSTONE, Keith (2003). In: KOCH, Gerd – STREISAND, Mariane: *Wörterbuch der Theatrepädagogik*. Berlin, Milow: Schibri, pg. 149.

[29] SIEGEMUND, Anke (2003): *Improvisation*. In: KOCH, Gerd – STREISAND, Mariane: *Wörterbuch der Theatrepädagogik*. Berlin, Milow: Schibri, pg. 139.

[30] CZERNY, Gabriele (2004): *Theatrepädagogik. Ein Ausbildungskonzept im Horizont personaler, ästhetischer und sozialer Dimension*. Augsburg: Wißner, pg. 152. Ibidem, pg. 147.

improv with a strong belief in the changing process of situations and capacity development, that make possible the change of perspective, of feeling for the spontaneous and associative being, of experimenting, as changeable beings that can be changed.[31]

Another important implication of Johnston's theory, that I tried to apply in the DaF/EfL workshop works was oriented towards status level games, for testing the status behavior. The behavior research indicated that in impersonal relations, spontaneously or willingly, we always "signal where we stand ourselves: up, above challenges, or down, without being enemies".[32]

In the DaF/EfL workshop works, the status game received a very important role in the phase of "the feeling of self". When we are together with other people, our status and the status of others come into play. The workshop work gives the participants the possibility to try different statuses and to find out what that means and use the vocabulary in the foreign language according to the status. This guides the participants to reconsider the day-to-day relations with people with a lower status and vice-versa.

In the theatre pedagogy workshop works, the performance techniques and principles proved to be very efficient, that Augusto Boal created in the "theatre of the oppressed". The basic principle of the methodological innovation of Boal consists in "stopping what had happened"[33], consisting in the fact that in the aesthetic space, the dialog starts which is against the monologic action. In the beginning he called this technique 'statue theatre', because he and his group were working with static images. Later on, they also drafted techniques, using movements and even words in the end. He called this improved method „image theatre"[34]. This is about the fact that the participants *feel* the images, so to say "they get involved", and not only try to "understand it" and obviously, they need their imagination for that.

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[31] Ibidem, pg. 47.

[32] BATZ, Michael – SCHROTH, Horst (1987): *Theatre zwischen Tür und Angel. Handbuch für freies Theatre.* Reinbeck bei Hamburg: Rowohlt, pg. 126.

[33] GÜNTHER, Michaela (2003): Statuentheatre. In: KOCH, Gerd – STREISAND, Mariane: *Wörterbuch der Theatrepädagogik.* Berlin, Milow: Schibri, pg. 295.

[34] BOAL, Augusto (2013): BOAL, Augusto (2013): *Übungen und Spiele für Schauspieler und Nicht-Schauspieler.* Frissített és bővített kiadás. Kiadta és a brazíliai portugál nyelvből fordította Till Baumann. Berlin: Suhrkamp, pg. 27.

As Albrecht-Schaffer Angelika says, a statue, a static image is a possible form of expression, that we can create consciously but also spontaneously, like showing a petrified image.[35] Through statue work we can develop students' expression capacity in a foreign language. In this case we support the image-thinking, it "drives attention to details, before talking about body interaction, language and movement"[36].

In the DaL/EfL workshop works, we used the statue theatre technique in the initial practice phases as a method to present feelings, situations or images created by the text. We did this as an exercise with a partner, where a student plays the role of the artist, the other one is the statue or as a group, where players can "direct" themselves. This method opens the way towards perceived and formed body expression. The statue can be used especially at the beginning of a project by insecure and shy participants to give a somewhat body expression, trying their thoughts. After that, the workshop work uses the statue theatre techniques also to present certain situations and conflicts that may occur inside a community. Here also the group follows the described steps. The given images may be changed together or by collaboration. In our experience, if we are talking about conflicts in the family, in the classroom, in our circle of friends, then the students open up only partially. In such cases, the statue technique can be used. It provides the participants the possibility to present their own thoughts and situations through images and this way they can process conflicts without saying too much in the same time.

The workshop didn't stop at theatre art, we tried, together with the complexity of the theatre arts and according to the performance art, to regularly introduce dance, music, drawing, literature in the work process. During the spiritual workshop work *'Building art'* the participants find different creations in the field of literature, drawing or music, while they try to find ways for personal fulfilment through creative work. This perspective of multiple art is somewhat in harmony with the theory of Richard Wagner Gesamtkunstwerk. During the spiritual workshop work *'Building art'* I inserted the procedures of music and singing, literature and creative writing, drawing, theatre, performance, painting and dyeing, dancing and choreography, but I created this meeting not through the musical drama and not even through music but by theatre pedagogy and for the purpose of upgrading, increasing success in teaching the foreign language.

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[35] ALBRECHT-SCHAFFER, Angelika (2006): *Theatrewerkstatt für Kinder. 100 und eine Idee rund ums Theatrespielen*. München: Don Bosco, pg. 27.

[36] Ibidem.

The four main art fields, that this complex art conception has its didactic and methodological "base" on: creating the theatre environment with the conception of the theatre pedagogy, music art through singing and music, literature and creative writing, artistic objects from the plastic art (paintings, images, pictures etc.), respectively their own productions and art works. During the workshop work "building art" we are using different methods to use dancing, as means of communication or action purpose: regarding basic movements, we present mute scenes, then with a voice, the participants invent scenes for music plays, we present poetry through dancing, through music and notions (nouns, verbs, adjectives) a choreography is created etc. By choreography we understand a series of established movements, a system of rules, "based on which movements can be structured, analyzed"[37], or even repeated. Movements may be established in detail, but also based on other principles, after actors include their own improvisations in their dance. Here, a choreography must not be corelated with dance movements every time in a limited way, but "it can describe everyday movements, for example pedestrians on the street or birds flying".[38]

The DaF/EfL' theatre pedagogy workshop is a complex art workshop, with the student in its center. It is an important part of the aesthetic teaching, so that participants can make an artistic creation; in this case, they themselves can sing, play and perform. Singing helps giving a shape to your own feelings, expressing them. Singing with others also develop the social competence of students. From the point of view of the foreign language pedagogy, there are a wide range of basic important elements of learning the language: vocabulary, correct grammar and different content. This also gives us the possibility to access themes which are not easy to process, for example territorial and cultural knowledge information and authentic materials. Besides those, the songs' texts remain in your memory for a longer period of time and they fix better in the linguistic structures.

The workshop work first of all uses methods to sensitize the hearing, which sphere extends from discovering different sounds and noises, through sound games, until delivering different areas-spaces through sounds. Besides, we offer musical creations with different themes, different genres, classical music symphonies from different eras.

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[37] HARDT, Yvonne – STEM, Martin (2011): *Choreographie und Institution. Zeitgenössischer Tanz zwischen Ästhetik, Produktion und Vermittlung*. Bielefeld: Transcript, 15. o.

[38] Uo.

During the didactic history of the foreign language, a great importance was given to literature. In the traditional teaching of the foreign language, literature has an aesthetic-cultural value and before everything, a philological one[39], because it must transmit cultural content to its students, without ensuring the space for creative expression. By introducing the communicative approach in teaching the foreign language, literary texts are replaced by specialized texts and use texts, "because the purpose of this functional approach is first of all to stimulate the monopole of direct utility and functional preparation of students for the professional needs estimated in the future."[40] According to Gerhard Haas the following competences can be expressed through literary texts: the literary, emotional, creative, emancipation, design, esthetic, critical and cultural-literary ones.[41] Considering these objectives, in the center of the literary didactics of today stand works focused on products, placing its center weight on the evolution of personality. In Hunfeld's opinion, work based on products provides the possibility to "creatively experiment in the foreign language and to subjectively-individually confront the literary texts intuitively, playfully, emotionally."[42] The confrontation with the literary texts both in the written and oral form influences personality, expands the vision over the world, stimulates fantasy, inspires creativity, helps the students' reading habits and develops the capacity for critical appreciation of literature. Literary texts in teaching the foreign language provide a comparative access to their own and foreign culture and fundamentally contributes to the tolerance and acceptance of cultural differences.

Using literature in teaching a foreign language has a very important role in general. In the opinion of Ruth Huber literature is a space, where language is the argument for it, mirrors in its beauty and places the reader in that particular situation, floating between words and communicated aspects, corresponding to the exactness of the double focus of learning the foreign language. The concept described in this work is based on the theory of Hubert as treating the literary texts – either a receptive appropriation or a productive performance – is performed for

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[39] WICKE, Rainer E. (2009): *Aktiv und kreativ Lernen. Projektorientierte Spracharbeit im Unterricht. Deutsch als Fremdsprache*. Ismaning: Max Hueber Verlag, pg. 75.

[40] Ibidem., pg. 76.

[41] Ibidem., pg. 79.

[42] WICKE, RAINER E: *Aktiv und kreativ Lernen. Projektorientierte Spracharbeit im Unterricht. Deutsch als Fremdsprache*. Ismaning: Max Hueber, pg. 80.

the self and not with the regular functional intention in teaching the foreign language, as for example is the presentation of an issue, form, grammar structure.

Literary texts provide a rich vocabulary and promote the encounter with syntax, styled forms, underlined adequate expressions that students don't usually find during the course of teaching or in other circumstances. By criteria, writing, reading or hearing of literature texts make participants more receptive to aesthetic communication. This fundamentally and generally helps to develop communication competence. Opinion exchange regarding their own written works or others', respectively regarding their results make conversation even more fluent, because this way one can "naturally" reach authentic experiences, real feelings. In general, treating texts in a productive way motivates students to use the language more precisely and by that, to improve language skills. Of course, poetry, rhymes and prose are also compliant for exercising syntactic and morphologic structures.

During the workshop, working with lyric texts is highly appreciated. From the first step appear rhythmic rhymes for knowledge. In the second step, poetry represents the transition from the non-verbal communication to verbal expression.

Another important approach introduced in our workshop refers to creative writing methods. By creating our own text, we can encourage self-sufficiency also by confronting the foreign language. In Huber's opinion, manufacturing texts in a foreign language has a multiple influence on learning. It is sufficient for the conversational competence as the conversations are oriented towards processes for creating texts and personal interactions, resulting the interconnection of different capacities in a whole. Artistic creations of different genres - painting, graphic, sculpture, plastic arts, cartoons (series of narrative images), caricature, computerized art, film, photography – ensures new ways to feel the aesthetics. Real images correspond better to workshops in a foreign language, due to the fact that, contrary to the didactic images – that usually appear in the regular teaching of a foreign language – are more complex, interesting and better stimulating the imagination. They are relevant to the realities of foreign cultures and provide occasions for productive conversations. Images help the visual competence of participants in the workshop work, which primordial conditions is to consciously manage the image environment.

Sculptures trigger the students' imagination, they give room to interpretation, incite to conversation and from the learning psychology point of view, they are more efficient than pure

linguistic information. According to this concept, we provide special attention in teaching a foreign language and using artistic creations. The workshop uses images and other artistic objects to bring the participants closer to content in order to process it at a more deep, emotional level and through it to acquire esthetic experiences. This way, creation gives the occasion to communicate and for other aesthetic development activities.

I tried to build the theatre pedagogic workshop DaF/EFL as a space for "a realistic colonization and familiarization with the world of the foreign language". The first thing during the workshop was the teaching and learning of the foreign language naturally and the development of communication competence. But due to the use of theatre pedagogy programs and orientation towards whole art exercises in the workshop it reached the accentuated development of personality. According to Ruth Huber's point of view and in our opinion "by learning a foreign language one doesn't understand only a gradual ability and capacity gain, but also the process of developing personality and identity, as it originally appeared in the emancipation concepts of the pedagogy reform"[43]. Oriented towards this basic condition, the work during the workshop connected the foreign language learning with the development of students' personalities.

> On the list of objectives targeted by the activities developed during the DaF/EfL theatre pedagogic workshop, based on action, experience and experiments are the improvement of the self-motivation capacity of students, dealing with disappointments, practicing empathy and sensitive treatment towards other people, respectively building civilized social relations. Besides the listed abilities, we develop long-term memory in the field of foreign language. Those educational materials that students create, research on, repeat, play, discuss, illustrate, document, direct, interpret and archive based on action and experimenting clearly have the lowest level of forgetting.

> My research is definitely based on experiences, circumstances of verbal teaching and is focused on creating 'natural' conditions to acquire the language. This work's priority consisted in drafting methodological-didactic projections of conception, that allow teachers to use such procedures in their own didactic activities. Starting from the concept *of the workshop* and the judges' task, respectively from the frame conditions and number

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[43] HUBER, Ruth (2003*): Im Haus der Sprache wohnen. Wahrnehmung und Theatre im Fremdsprachenunterricht*. Tübingen: Max Niemeyer, pg. 49.

of participants, we present the structure of different practical exercises, including details of performing the learning steps that are part of it.

In the *workshop* we distinguish in total nine different steps, that were created based on an experience model of the universal human existence. The methods are based on the condition to help both communication and personal development of the participants. We use methods like creating reflection circles, exercises for the intensive body perception, enforcing expressivity through biographic theatre, the action of the "magical if" of Sztanyiszlavszkij, creating your own texts, including music and movement theatre, statue theatre of Augusto Boal, different methods of elocution, improvisations like Keith Johnstone's, working with trust with the group members, revealing a few literary chosen texts through images, staging, playback theatre, working with futuristic sounds, relationship improvisations etc. The set of means are presented in detail in all the development stages.

My work is divided into seven chapters. The first chapter approaches research orientation of the DaF and EfL perspective. Following Tomasello, I recommend changing the perspective in teaching the foreign language, by reorganizing it using the theatre pedagogy. For this I recommend an extracurricular program.

The second chapter deals with the aspects of the aesthetic experience and foreign language acquisition in a *natural* way. I say the "natural" environment for learning a foreign language can be created at school teaching by using the work procedures used in theatre, and by applying theatre pedagogy programs.

The third chapter deals with the theatrical and artistic bases of the DaF and EfL workshop.

The fourth chapter presents the methodologic-didactic aspect of the DaF and EfL workshop. Here I talk about the workshop structure, separately about expectations from the teacher, game leader and I also approach aspects about the room conditions and meeting organization.

The fifth chapter synthesizes the new steps of the workshop concept. In the sixth chapter I describe the series of exercises and to each exercise, I also attach methodological ideas. The seventh chapter presents the results of the didactic experience. Here I tried to describe those positive effects, regarding the students, due to artistic exercises as a whole, focusing on the efficiency of theatrical pedagogy and DaF/EfL in organizing the teaching of a foreign language.

I hope this research will provide (can provide) help to my fellow teachers and not only them, but to all teachers who try to teach foreign languages more efficiently by using theatre pedagogy.

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