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Applied theatre in a foreign language environment: The methodology of performance

Tell me already, Ramón, is it true that Lourdes told Enrique that Laura Jéssica and Rafael Adriano did not see Doris Marí that night? If that's true, Juan Alberto is innocent, and Eugenia Zarino has died for nothing.¹

Introduction

In the academic year 2005/2006 I was teaching an A1 course of Croatian as a foreign language according to the *Common European Framework of Reference for Languages*² in Croaticum — Center for Croatian as a Second and Foreign Language at the Faculty of Humanities and Social Sciences, University of Zagreb. It was a heterogeneous group of students, four of whom were from Argentina, two from Canada with English as their mother tongue, and one each from Paraguay, France, the Czech Republic, China and Kosovo. I used the textbook *Croatian for Beginners*³ published in 2006 and written by Marica Čilaš-Mikulić, Milva Gulešić Machata, Dinka Pasini and Sanda Lucija Udier. The content of the textbook includes communication goals, language material and cultural information. The language material, which the theatre workshop followed, was dealt with in the following order: alphabet, numbers up to ten, personal pronouns, present tense of the verb *biti* (be), singular and plural of nouns (all three genders), demonstrative pronouns, plural exemptions, names of occupations, nationalities, nominative case, family

¹ L. Panjeta et al., *Telenovela — fabrika ljubavi*, Sarajevo 2005, p. 27.

² See M. Bergovec, "Zajednički referentni okvir za jezike — prednosti i ograničenja," *Lahor: časopis za hrvatski kao materinski, drugi i strani jezik* 2007, no. 2(4), pp. 330–335.

³ The 5th edited edition of the mentioned textbook was published in 2018.

relationships, present tense of the verb *zvati se* (be called), possessive pronouns, animal names, male gender of nouns — long plural, sibilization, non-existent a, numbers from eleven to billion, colours, descriptive adjectives, possessive adjectives for non-living things, possessive adjectives for living beings, nominative case, present of the verbs *imati* and *nemati* (have and not have), accusative case for non-living things, accusative case for living beings, present of the verbs ending in *-ati*, *-irati*, accusative case of male and female names and surnames, present tense of the modal verbs (*morati*, *trebati*, *htjeti*, *smjeti*, *moći* [must, need, will, may, can]), present tense of the verb *ići* (go), prepositions *u* and *na* (in, on) with accusative case, prepositions *po* and *za* (at, for) with accusative case, personal pronouns in accusative case (unstressed and stressed), present of the verb *jesti* and *piti* (eat and drink), present tense of the verbs ending in *-iti*, *-jeti*, distinguishing of the third person plural of the verbs ending in *-iti/-jeti/-ati*, personal pronouns repetition, locative case of nouns, present of the verbs ending in *-ovati*, *-evati*, *-ivati*, locative case of the nouns of female gender ending in *-ska*, sibilization, locative case of personal pronouns, names of months, perfect tense of the verb *biti* (be) and verbs ending in *-ati*, *-it*, *-jeti*, perfect tense of the verbs *ići*, *reći*, *moći* (go, say, can), dative case of direction, prepositions with dative *prema*, *k*, *nasuprot*, *unatoč/usprkos* (toward, to, against, despite/in spite of), simple future tense, use of direct and indirect object, present of the verbs *slati* and *pisati* (send, write), verbs followed by dative case, future tense of reflexive verbs, perfect tense of reflexive verbs, present tense of reflexive verbs, declension of the noun *posao* (work), instrumental case of society (preposition *s/sa* [with]), of means, of space (*pred*, *pod*, *nad*, *među* [in front of, under, above, among]) and of time, genitive case of nouns (partiality, possessiveness, qualitatively), verbs *imati/nemati* (have/not have) with genitive case, genitive of personal pronouns, genitive case with numbers, complex numbers, ordinal numbers, genitive case with dates, verb *boljeti* (*boli me...*) (hurt [it hurts me...]), nouns of *im*-declension, parts of body, *pluralia tantum*, proverbs and expressions, declension of abstract nouns of *i*-declension (*ljubav...* [love]), imperative of the verbs ending in *-iti*, *-ati*, infinitive of the verbs ending in *-ći*, vocative case.⁴ In addition to the textbook, common didactic methods were used, including the writing of a dialogue and, depending on the level⁵ at which the participants were, reading or performing of a shorter stage play. Writing of a dialogue, along with other methods that helped them master a foreign language, was accepted by the students but often without too much enthusiasm. The indifference of the students to that useful teaching method was the basic motivation for its modification

⁴ M. Čilaš-Mikulić et al., *Hrvatski za početnike*, Zagreb 2006, pp. 8–11.

⁵ The dramatic-theatrical approach can be implemented in teaching at all levels of language learning. Apart from the described workshop, in the period from 2005 to 2015 other dramatic-theatrical forms were used in teaching of Croatian as a foreign language in the already mentioned Croaticum, then at the Institute of Western and Southern Slavic Studies in Warsaw, during the Days of Slavic Culture in Opole and at Zagreb School of Slavic Studies, a special activity of the Department of Croatian Studies at the University of Zagreb.

in the direction of a theatre workshop. However, this modification, whose main goal was to increase the students' motivation,⁶ led to stunning results. Apart from the fact that all the students in the group used Croatian language in communication with more confidence, three of the total nine participants (from France, Argentina and Kosovo) that actively participated in the workshop skipped a level so that in the second semester they attended B1 instead of A2 level. The students from France and Kosovo did not know a single word of Croatian language at the beginning of the A1 level.

A theatre workshop in foreign language teaching can be useful to all foreign language teachers as one of the methods for achieving better learning results.⁷ By means of analyzing one such workshop the goal is to show how it can be integrated into the syllabus and how it can serve as a model according to which each lecturer can organize their own workshop.

A theatre workshop: Preparation of the play *Only Over my Dead Body!*

Apart from the higher level of creativity, the theatre workshop proved to be extremely successful in overcoming another major problem in foreign language learning — the fear of speaking. Such fear is a major obstacle to learning,⁸ however, the entertainment that the theatre carries in itself has a beneficial effect on fear reduction and very often results in total liberation. With the achievement of this goal the quality of the work is raised, a more pleasant atmosphere is created and thus faster progress is made. In order to present the work methodology as precisely as possible, the creation of the play *Only Over my Dead Body!* with a group of students of A1 level of Croatian in Croaticum in 2005 will be described in further text in more detail.

⁶ The importance of motivation in learning English as a foreign language and its correlation with learning outcomes are discussed by Mercè Bernaus and Robert C. Gardner in the article entitled "Teacher motivation strategies, student perceptions, student motivation, and English achievement," published in 2008. We believe that their visions can be applied in other languages and also in Polish and Croatian as a second and foreign language.

⁷ See M. Paprašarovski, "Kazališna predstava kao poticaj za govornu i pisanu vježbu," *Strani jezici* 24, 1994, no. 3/4, pp. 209–212; M. Paprašarovski, "Dramska igra u nastavi stranih jezika," *Strani jezici* 23, 1995, no. 3/4, pp. 149–156; A. Maley, A. Duff, *Drama Techniques in Language Learning*, Cambridge 2005; P. Lutzker, *The Art of Foreign Language Teaching: Improvisation and Drama in Teacher Development*, Tübingen 2007; S. Even, "Drama grammar: Towards a performative postmethod pedagogy," *Language Learning Journal* 39, 2011, no. 3, pp. 299–312.

⁸ See E. Horwitz, M. Horwitz, J. Cope, "Foreign language classroom anxiety," *The Modern Language Journal* 70, 1986, pp. 125–132; J. Mihaljević Djigunović, *Uloga afektivnih faktora u učenju stranih jezika*, Zagreb 1998; J. Mihaljević Djigunović, *Strah od stranog jezika*, Zagreb 2002; E. Khodadady, G. H. Khajavy, "Exploring the role of anxiety and motivation in foreign language achievement: A structural equation modelling approach," *Porta Linguarum* 2013, no. 20, pp. 269–286.

The classes took place every day of the week within three school hours, and a theatre workshop was held once a week. The textbook *Croatian for Beginners* was used. Since the grammatical and communication syllabus of the textbooks was followed, the theatre workshop was adopted. The students were given a task to write a dramatic text for stage performance. The initial agreement referred to the genre and the topic that was supposed to be developed. The form of a telenovela was chosen. Inexhaustible sequencing of the secondary plots belongs to the basic characteristics of this genre, enabling the scenes needed to achieve a particular language or communication goal to be added to the central love plot. For example, if the unit in the textbook refers to food-related vocabulary and communicating skills in a restaurant, such an exercise can be incorporated into a telenovela plot. Another advantage of the genre is a simple, stereotypical, yet quite arbitrary organization of the characters, appropriate to a varying number of participants.

Workshop organization

A list of all workshop participants was compiled to determine how many roles were needed for everyone to participate in the play but roles were not assigned. The students were divided into several working groups and started writing. When preparing the group, the lector should take into account different abilities and interests of individuals within each group. The speed and effectiveness of mastering of certain phases in foreign language learning vary from student to student so the groups should be composed of individuals of different abilities and interests. In this way, better and more uniform work groups are created. The foreign language lecturer is well acquainted with his or her students because (s)he spends a lot of time with them and is able to evaluate which combination would be the most effective — which, of course, does not apply to the theatre workshops that work independently but to those that are a part of a course.

The working groups at the workshops received a common topic in accordance with which a short dialogue text was written. Such dialogues differ from those occurring in the foreign language lesson in the following: 1) the characters are constant; 2) one dialogue is upgraded to another; 3) text integrity is thus achieved. In other words, a dramatic work was created.

The workshops were divided into three parts. The first individual group wrote their own text. Then these written dramatic miniatures were performed, the mistakes were corrected, students' affinities were revealed, their characters and sympathies towards certain characters emerged, which was very useful later during the distribution of the roles. In the second part, one common text was created by means of these separate texts and the mistakes were corrected again. Thus, thanks to the repeated pointing out of the mistakes, the problems students had with the individual constructions were clearer but at the same time new words, phrases, phraseological units, and sometimes grammar issues that were meant to be taught at a later stage but which were needed for the students to express their ideas at a given mo-

ment were learned. In this way, all the new constructions that were repeated and recapped later were remembered. This kind of work organization is the most appropriate for the beginner levels in which it is important to go through the mistakes thoroughly. At the higher levels it is possible to arrange writing so that the working groups write the different parts of the play.

The third part is the synthesis of what the students did on that day. Since all the characters do not appear in each scene, the last version of the text is performed by the students according to their own wishes, with the purpose of the characters' profiling. It should be kept in mind to encourage all the students to participate in the performance part — since there are always those who have the desire but do not have the courage. However, it is not necessary to insist on the acting of those who do not really want to because the effect may be quite the opposite. The valuable theatrical advantage is a wide spectrum of activities: dramaturgy, scenography, costumes, direction, acting, etc. It is possible to participate in many different ways in the workshop.

Each of the following workshops starts with the performance of the text prepared earlier so that the students could fit the next scene easily into the existing text.

Language analysis

The work on the dramatic text rounded off the repetition of the seventh unit in the textbook in which the language material was related to the present tense of the verb *ići* (to go), prepositions *u*, *na*, *po* and *za* (in, on, at, for) with accusative case, personal pronouns in accusative case. The previous material was also integrated into the text. The introduction and the first scene included the following language and communication material: the present of the verbs *biti*, *imati*, *zvati*, *voljeti* and *ići* (be, have, call, love, go), accusative case of nouns and personal pronouns, descriptive and possessive adjectives, possessive pronouns, present of modal verbs (*trebati*, *morati*, *htjeti*, *smjeti*, *moći*: need, must, will, may, can), family relationships, description and expression of possession, some conventional phrases, expressing needs and wishes, phraseology. Apart from the mastery of grammatical units, there were also individual grammatical situations which were planned as units for a later phase of language learning but the students needed them to create a story.

In this part of dramatic text we encounter a phraseological unit *plakati kao kišna godina* (cry one's eyes out). Properly using phraseological units in a foreign language leaves a sense of a high level of language competence in the eyes of the other/native speaker and such an assessment is mostly correct. Their introduction already at the initial level has a double impact as it helps students to get acquainted with the complex teaching material and at the same time raises the level of confidence needed for the high-quality and successful learning of a foreign language. However, secondary importance is often given to the management of phraseology in the foreign language. Why is that so? Phraseological units — as the estab-

lished sets of words whose basic characteristics are persistence and a relatively firm, unchanged structure in which the least modifications can lead to a change of the meaning — represent the highest level of foreign language acquisition.⁹ The complex usage should be the main reason for the introduction of the phraseology from the very beginning of language learning so that the complex matter could be slowly adopted over a longer time period. Foreign language teachers have problems with determination of the context necessary for the phraseology at the beginner's level, considering the modest vocabulary used by the students/pupils at that level, unless such a context is foreseen in the textbook. In addition to the usual methods of teaching of the phraseological units in foreign language teaching,¹⁰ the theatre workshop may well help in the learning of phraseological units because the dramatic text places them in a clear context for the students. The experience shows that students are very willing to accept the phraseological units, and if they are part of the syllabus from the very beginning of the foreign language learning they do not create any major problems.

The second scene followed the repetition of the language and communication material related to the use of the modal verbs, present tense of the verbs ending in *-ati*, *-irati/-jeti*, phraseology, food and drink vocabulary, ordering meals and drinks in a restaurant. The present tense of the verb *čuti* and *proliti* (hear, spill) and infinitive of the verb *bježati* (run) belong to the language material at the further stage of learning but the students needed it, and according to the aforementioned rule they were introduced into the dramatic text. By the same principle the perfect tense was briefly explained to them. The present tense of the verb *čuti* (hear) was written on the board, while the students adopted the verb *bježati* (escape) only in the infinitive form. In the textbook, the present tense of the verbs was dealt with only partially. That is, all verbal classes were not included. The verbs were divided into the following groups: *-ati* (*-am*); *-irati* (*-iram*) *-iti/-jeti* (*-im*); *-ovati/-evati/-ivati* (*-ujem*); and specially singled out modal verbs *morati*, *trebati*, *htjeti*, *smjeti*, *moći* (must, need, will, may, can); the verbs *ići*, *jesti*, *piti*, *slati* and *pisati* (go, eat, drink, send, write). An extended conjugation was scheduled for a higher level so the students did not encounter verbs such as *bježati* (*bježim*) (to run) or *proliti* (*prolijem*) (to spill). Mastering the perfect of the verbs whose infinitive ends in *-ti* usually is not a problem for the students — its introduction before the intended time only makes it easier to master this material later.

In the aforementioned scene, the subplot was blended into the main plot — two characters visit a restaurant. So the vocabulary and phrases needed for getting by and basic communication in the catering establishments are repeated. It is possible

⁹ I. Vidović Bolt, A. Kodrić, "Odkrywanie ukrytego w chorwackich i polskich frazeologizmach narodowych," [in:] *Świat ukryty w słowach czyli o znaczeniu gramatycznym, leksykalnym i etymologicznym*, ed. I. Generowicz, E. Kaczmarek, I. M. Doliński, Warszawa 2009, p. 213.

¹⁰ See V. Požgaj-Hadžić, M. Smolić, M. Benjak, "Problemi u nastavi hrvatskoga jezika kao prvog i stranog," [in:] *Hrvatski izvana*, ed. V. Požgaj-Hadžić, M. Smolić, M. Benjak, Zagreb 2007.

to repeat any communication unit that appears in the classroom according to the syllabus in the same way. One of the characters, for example, could get sick and visit a doctor, while another could carry out everyday household-related activities, go to the post office, to the market, or to a store. It is possible to give a thematically different task to each group so that the work is diverse, or if there is only one communication goal foreseen for the practice on that day, a single topic can be offered to all students that can be then dealt with in a variety of ways. In the workshop described, the students were divided into the working groups and created the subplots related to a common topic, whose function was to accomplish a certain language goal. The final stage scene, however, was quite different in each group. One group was ordering in a restaurant, the other in a café, the third one in a pastry shop. In the end, all texts were integrated. It is necessary to make sure that the part of the text is taken from the scene by each group so that the work on the text becomes a common creative activity. This is especially important for the “interscenes,” in which, although the students are writing different texts, the basic communication is similar and there is no need for a greater degree of creativity, so those who, for example, stand out less in creation of the plot can come into prominence.

At two points there were cases which according to the syllabus were scheduled for later learning: dative case in the sentence *Jose Maria dolazi kući* (Jose Maria comes home) and genitive case in the sentence *Ja pušim cigare s Kube!* (I’m smoking cigars from Cuba!). Dative case endings were familiar to the students because we started with the tenth unit, which, among other things, introduces the locative case, whereas the direction of movement (*dolazi kući*) (come home), one of the dative functions, was explained at the workshop. The genitive case, the last one to deal with in the textbook, was not problematic because the spatial function of the genitive case with the preposition *iz* (s) (from [with]) was in the introductory unit in which the students were taught how to introduce themselves in Croatian.

The third scene consisted of the usual introduction and a telephone conversation. The goal of the workshop was to practice communication without introducing new grammatical categories. The working groups therefore introduced new characters and developed the plot. The telephone conversation could have had a more formal introduction so the students could better master such a communication situation. The workshop described did not insist on the formal introduction even though the writing of it would not significantly disturb the creative atmosphere, and the students would learn more. But taking into account the time constraint and the teacher’s assessment of what matters more at a given time, such omissions were inevitable. The time lag, of course, creates a better insight. The lector should always bear in mind that the basic task of this type of theatre workshop is learning through play and fun, and even if it sometimes does not achieve the educational goal in its entirety but it entertains its participants and so it motivates them for further learning, then there is no real failure. Every successful dramatic play in a foreign language class, and the successful one is the one that creates a dramatic text with lots of laughter, teaches new language forms, extends

the vocabulary or introduces the literature and culture of a country, increases the motivation for studying and usage of the acquired knowledge in real situations.

The fourth scene was created by the students during two workshops. The scene followed the material that completed the fifteenth unit of the textbook so all the cases apart from the genitive and the vocative case were included. Although the genitive case appeared at the beginning of the book and earlier in the dramatic text, it was dealt with in detail in the sixteenth unit of the textbook. The vocative case was addressed in the last, twentieth unit, and it was used in dramatic texts only when its form coincided with the nominative case singular. The focus on the fourth scene was on the verb tenses dealt with in the eleventh, twelfth and fourteenth units in the textbook. The perfect tense, to which full attention was now paid, was not unknown to the students since they had already encountered it in the play. In addition to the perfect tense, the future tense was now practiced, and the new characters announced in the previous scene were introduced. The first part of the plot took place at the fortune-teller Cellie, who was seeing both the past and the future. These skills of hers were the stimulus for practicing of the past and future tense. When at a theatre workshop the students in different groups work on the same text, even if a short and simple one like this one, in later stages of work, more and more coordination and alignment is necessary to avoid chaos, to choose a mutual climax and outcome, to find the best solution to continue the previous scene, etc. Since with the story that the students are creating their enthusiasm grows too, the lector should keep in mind that concentration should be maintained. The students sometimes get carried away, not thinking about the time constraints, so that part is controlled by a lector. Of course, it is not therefore forbidden to direct the students towards some idea. The lector does not diminish students' creativity if they offer the continuation of the dramatic text because the students are still those who create the story.

Almost all cases are practiced and repeated. In addition to the accusative case that appears throughout the whole text, the students used the dative case of movement (*Ti ćeš morati ići (k) gatari Ceciliji!* — You will have to go to the fortune-teller Cecilia!), verbs with dative/indirect object (*Ona je platila gatari Ceciliji; Ti moraš telefonirati Estebanu* — She paid the fortune-teller Cecilia; You have to call Esteban), instrumental case (*Eseban je vidio Esmeraldu s Marcelom* — Eseban saw Esmeralda with Marcel), noticed and revised the distinction between the accusative case indicating a dynamic action from a locative case indicating static action which had been problematic to the students at the beginning of the language learning (*Ja sam bio u gradu / Bit ću ljuta [...] kad dođem u grad.* — I was in a town / I will be angry [...] when I come to the town), genitive case in possessive meaning (*Ti si bio kod gatare Cecilije* — You were at the fortune-teller Cecilia's). According to Josip Silić and Ivo Pranjković, “the genitive case with the proposition *kod* (at) is very often used, especially in a conversational style in the possessive sense (i.e. in the sense of possessing something, ownership over something), for example, *Kod nas je sve u redu, Najbolje im je kod roditelja* — Everything is

all right at our home; They are best at their parents.”¹¹ The theatre workshop favours such deviations from the standard language deeply rooted in the everyday speech, since it allows them to move away from the strict grammatical rules that students acquire.

The imperative case belonged to the linguistic material which, together with the vocative case, was dealt with in the twentieth unit, but the students needed it in the fourth scene which was before it appeared in the textbook (*Ništa ne govori* [...]; *Ali obećaj mi da ti nećeš biti ljuta kao ris* — Don't say anything [...] but promise you will not be mad as hell). The formation of the imperative case was explained in short to them so that they could apply it in the text with the lector's help. A more serious approach to the verb tense in the described learning phase, according to the lector's assessment, could have burdened the students. Such estimates are sometimes wrong, however, it is a risk that the lector takes starting to work with a theatre workshop, especially when it comes to the lower levels.

The problem of students' irregularity at the lectureships, which each lector has encountered, is an aggravating circumstance in the role division, and it is impossible to avoid it in the practical work. Although the students are not professional actors who come to work, if only one student, important for a certain role is missing on that day, it creates problems almost like the absence of a professional actor.

The fifth scene was the grammatical and communication synthesis of the learned material. It did not introduce new language material, but it introduced the last character of Esteban's previously-announced rival, Marcelo. Thus, the roles were divided and each student in the group had their own character.

At the next workshop, the play started to be rehearsed. The phonetics came to the fore, the part for which we rarely have enough time during the lectureship. If there are no separate phonetic exercises, the students do not have the opportunity to practice the pronunciation, that is, this type of exercise depends again on the lecturer's prioritization. At the rehearsals, with the text which had been systematically sifted through for almost two months, the pronunciation was improved, the problematic voices rehearsed, while the sentence intonation and the accent were being practiced. The students also approach this exercise with more enthusiasm than standard phonetic exercises — the theatre workshop cannot completely replace the lectureship or the phonetic exercises, however, it can be an excellent addition.

Organization of the play and performance

After the end of writing, the organization of the play began. Instead of the previous work in separate working groups, the students were organized as an ensemble. The roles were assigned together but considering the students' sympathy for certain characters, the selection from the initial workshops prevailed. Several

¹¹ J. Silić, I. Pranjković, *Gramatika hrvatskog jezika*, Zagreb 2005, p. 214. Translated by the author.

students did not have a role on the stage. Two female students rarely came to the lectures and workshops, while one student was actively involved in the creative work but at the time of the performance of the play he had to return to his home university. However, everyone was involved in the play. The female students who did not actively participate in the preparation helped the actors behind the stage, and they had the background roles on the stage, while to the student who had to return earlier was assigned the voice from the off with which the play began. The voice was recorded at one of the workshops.

The next workshop was a rehearsal of the play. The students were supposed to prepare their roles at home and come with the learned text. As very rarely all of them learned the text, it was adopted during the workshops.

The scenography was minimalistic. The narrator stood on the right hand side of the stage, quite close to the audience and introduced it to each scene. His task was to announce a new scene instead of the dropping of the curtains, shutting down the lights or changing of the scene. The course of the show was as follows: the voice of the actor/student who presented the ensemble was heard from the off, and during that time the narrator entered the unlit stage. When the voice from the off was utterly silent, the narrator announced the first scene and left the stage to the actors. The parts of the text that were not learned best were read from the script on the stage. All of these elements created a very successful parody — the public's response was excellent, which was a huge motivation for the students to further attend the theatre workshop during the foreign language classes.

The play was performed in Močvara Club at 20:30, on January 21, 2006, as a part of the Theater in Močvara performances (KUM — Kazalište u Močvari).

Conclusion

This paper tries to assist foreign language lectors in achieving better results in working with students. Thinking about the creation of a play, scene setting, costumes and acting mostly, the students at a lower level think about learning in a traditional sense. A language becomes only a means to achieve another goal — good performance. Reducing the fear of talking, which is a kind of by-product of the theatre workshop intended for foreign language learning, improves the overall quality of the learning and progress in the process.

The creativity that this working method unlocks positively affects the motivation, which creates almost ideal conditions for rapid progress. By having fun in the world they create by themselves, the students forget that with every written and spoken replica they learn, repeat, and rehearse the grammatical rules, vocabulary, phraseological units, and spoken intonation and accent.

If we are talking about the form described in this paper, we can say that a specific banal telenovela plot allows students of more modest language competences to act dominantly in the creation of dramatic texts, and for students at higher levels it provides an opportunity for a higher level of creativity. In addition, a large

number of characters is very useful to the theatre in the class, for which the possibility of adjustment of the roles in the play to the number of participants in the classroom/at the workshop is of crucial importance. At the same time, the characters do not have to be made up, since their main features are predicted by the genre.

The organization of such a workshop does not require serious knowledge of dramatic pedagogy — every lecturer can safely include it in their work. Even if the play is not performed in front of an audience, the language results will surely not be omitted as well as the student's pleasure because the creation process is more important than the final product.

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Applied theatre in a foreign language environment: The methodology of performance

Summary

This paper describes how to use the genre of the telenovela in teaching and learning Croatian as a foreign language, based on the example of a theatre workshop organized in 2006 at Croaticum — Center of Croatian as a Foreign Language in Zagreb. This method can also be applied to teaching and learning other foreign languages. It has proved effective in teaching so it can be recommended as a tried and tested method. It promotes the improvement of language skills and — more importantly — it reduces the fear of speaking and communicating in a foreign language.

Keywords: glottodidactics, theatre, screenplay, telenovela, melodrama

Teatr stosowany w środowisku językowo obcym. Metodologia wykonania

Streszczenie

W artykule opisano, jak korzystać z gatunku telenoweli w nauczaniu i uczeniu się języka chorwackiego jako języka obcego, na przykładzie warsztatu teatralnego, który został zrealizowany w Centrum Języka Chorwackiego Jako Obcego Croaticum w Zagrzebiu w 2006 roku. Metoda ta może być również stosowana do nauczania i uczenia się innych języków obcych. Okazała się ona bowiem skuteczna w nauczaniu, więc można ją polecić jako metodę już w dużym stopniu sprawdzoną. Sprzyja doskonaleniu kompetencji językowych oraz — co ważne — zmniejsza lęk przed mówieniem i komunikowaniem się w języku obcym.

Słowa kluczowe: glotodydaktyka, teatr, scenariusz, telenowela, trywialny gatunek