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Thracians as “Barbarians”: Greek Stereotypes, Slavery and Constructing of “The Other”

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Abstract

This paper explores the portrayal of Thracians in ancient Greek literature, examining how they were depicted as “barbarians” through the lens of Greek culture and societal norms. It discusses the factors contributing to this characterization, such as language, cultural differences, and lifestyle, alongside the Greeks’ tendency to contrast their own civilization with that of the Thracians, whom they saw as primitive and warlike. The portrayal of Thracians as drunken, brutal, and uncivilized is explored through literary references, while also highlighting the exceptions like certain individuals who were perceived as more refined. The paper further examines the association of Thracians with slavery in Athens. The development of the barbarian stereotype and its impact on the treatment of Thracians, particularly as slaves, is analyzed, with a focus on how the Greeks’ conceptualization of “The Other” shaped their perceptions and societal structures.

Keywords: Thracians, barbarians, slavery, Athens, ancient Greece, social hierarchy.

1. “Barbarism”

Thracian history and culture are not presented by the Thracians themselves, but through the perspective of those whose worldview is foreign, and often opposed, to the Thracian one. These outsiders carry not only their own ethno-cultural backgrounds and inherited mentalities but also their personal ancestral and socio-political positions. These factors shape their evaluative frameworks and creative approaches. Equally important are the characteristics of the literary genre within the tradition of the school to which the written sources belong. Each of these traditions follows its own principles, which leave distinct marks on individual works. This is especially evident in historiography, where writers from Ionia, Doris, and Attica provide conflicting accounts of the same events, actions, and phenomena. In their attempts to make the foreign comprehensible, these authors often resort to deliberate comparisons and necessary assimilation, which leads to a reinterpretation of Thracian reality. Prejudices are abundant, and the true nature of the Thracians is obscured by a focus on the exotic, bizarre, and anecdotal. Descriptions of the indigenous population are frequently exaggerated, shaped into imaginative constructs. The authors are less concerned with the accuracy of the events they describe than with the impact their creations have – aiming to make their depictions seem plausible and in line with the imagined reality of their readers.¹

¹ Popov, 2013: 16-20.

- Thracians were often depicted as warlike, treacherous, and brutal, reinforcing the Greek stereotype of barbarism.
- Thracians constituted a significant portion of Athens’ slaves, contributing to the development of the “barbarian” slave stereotype.
- Despite negative stereotypes, some Thracians were seen as exceptions, displaying qualities admired by Greeks.

The aim is to sharply juxtapose two contrasting worlds: Greek civilization versus Thracian barbarism. The first – brilliant and intellectually elevated; the second – bleakly gray and miserably barren, and the generalizations sought to thicken the gloomy impressions of “barbarism”, to share a general condescension towards people outside the Hellenic or Roman world (*interpretatio graeca/romana*).² In this sense, for both earlier and later historical periods, the Thracians are portrayed with much the same distinctive features. They are savage and treacherous, primitive and warlike, harsh in manners and ruthless with enemies. Euripides (*Alc.* 498) portrays Ares, the fearsome god of war, as the lord of Thrace of the golden *pelte*, that is, the crescent-shaped shield used by peltasts. Herodotus (5.7) notes that Ares, along with Dionysus and Artemis, was one of the few gods worshipped by the Thracians. According to Herodotus (5.6), the Thracians regarded farming as the least honorable occupation, believing that warfare and plunder represented the highest form of life. He further emphasizes their warlike nature by stating that the most prestigious prizes in Thracian athletic contests were given to those who excelled in single combat (5.8). Thucydides’ (7.29-30) account of the Mycalessus massacre depicts the terrifying Thracian brutality. In the 4th century BC, Isocrates (4.115) likened seafaring pirates to peltasts.³ Even during the Roman period, the Thracians retained their reputation for fighting. Vergil (*Aen.* 3.13) refers to Thrace as the land of Mars, while Horace (*Carm.* 2.16.5) describes it as a land consumed by war.⁴

Thracians are clearly called barbarians by Thucydides (2.97; 4.109; 7.29).⁵ He, probably influenced by his partial Thracian descent,⁶ interprets the barbarism of the Thracians in a different way. After his failure as a general to protect Amphipolis and the subsequent exile from Athens, Thucydides retired to his own estates in Thrace, where he devoted his entire time to research and history writing. He argues (1.6.6) that the barbarians of his own day live as the Greeks themselves once had. Thus, according to Matthew Sears, the Thracian barbarians should not be

² Translation into Bulgarian of sources regarding Thracians began at the very beginning of the 20th century: Gavril Katsarov and later Dimitar P. Dimitrov; followed by Christo Danov, Velizar Velkov, Georgi Mihailov, Ivan Venedikov (i.e. see Danov, 1944; Katsarov et al. 1949); translations were finally expanded by the founder of the Institute of Thracology – Alexander Fol (Fol 1975; 1976; 1979; 1980a; 1980b). And although the translated sources were sometimes (mainly in the 1970s–1980s) used in a more subjective manner, their subsequent study immensely contributed to the advance of scientific knowledge on ancient Thrace and the Thracians.

³ For Thracian peltasts, see Bondzhev (forthcoming).

⁴ Sears, 2013: 145-146.

⁵ Cartledge, 2002: 68-69.

⁶ The name of Thucydides’ father, Olorus (Marcel. *Thuc.* 2; cf. *Thuc.* 4.104.4; *Plut. Life of Cimon* 4.1), the name of his mother, Hegesipyle, his rights to exploit gold mines in Thrace, and the influence he enjoyed within the Thracian boundaries, reveal Thucydides’ Thracian connection and suggest that Thucydides’ family’s ties to Thrace went back to his great-great grandfather, the Thracian king Olorus (Porozhanov, 2009: 132; 2021: 177; Theodossiev, 2015: 4).

considered fundamentally different from the Greeks, but are simply at an earlier stage of societal and cultural evolution.⁷

There were several factors contributing to the labeling of the Thracian as a *βάρβαρος*: language, cultural differences, and lifestyle. The Thracian language was unrelated to Greek and was perceived by the Greeks as incomprehensible, often described as a “barbarous” tongue. While the Greeks considered their *poleis* to be a highly developed form of government based on the principles of democracy, Thracian society was more tribal, with a focus on chieftain-led groups and decentralized authority. But some customs, particularly some wine related and feasting practices, were considered by the Greeks to be rough or barbaric.

2. Wine and feasting practices

The records of Thracian affinity for wine are numerous. In fact Thracians, as other “barbarians”, were purported to be drunkards. Aristophanes (*Ach.* 141) ridicules the Athenian envoys to Sitalces by suggesting that they were held up so long in Thrace by continuous drinking parties. In a private legal speech of Demosthenes (54.39), a group of rowdy, drunken, and utterly sacrilegious Athenian youths is described. This group dubbed itself the Triballi after the famously uncouth and violent Thracian tribe.⁸ Macrobius (*Sat.* 1.18.1) attests, that Thracian “soothsayers drink large draughts of wine before delivering their prophecies”. Xenophon (*Hell.* 3.2.5) writes that when some Odrysians have found the dead bodies of their brothers in arms, they “drank a great deal of wine in their honor”. Aelian (*Hist.* 3.15) considers all Thracians to be “great drinkers”, while Athenaeus (10.60) concludes that “all the Thracians are addicted to drinking”. However, exceptions, such as Cotys, stand out: “in character he was not at all like a Thracian; for he was sober, and one noticed in him a certain gentleness and depth of sentiment distinctive of a gentleman” (Polybius, 27.12).⁹

According to the Greeks (Plato *Laws* 637e; much later Athenaeus 10.39), unlike them, the Thracians drank wine pure, not mixed with water. They considered this a barbaric custom, not realizing that Thracian wine was lighter than the thick Greek wines, although they themselves, like the Romans, drank unmixed wine on occasion. The Thracians liked to empty their cups at one draught, considered indecent in Greek society: “For he too hated to drink unmixed wine with his mouth wide open in large Thracian gulps, but enjoyed the small cup” (Callimachus, Fr. 178.12; also Athenaeus, 10.60).

Xenophon (*Anab.* 7.3.21-33) describes in detail one of the feasts of Seuthes II (400 BC).¹⁰ Several times nobles drained entire horns of wine as they drank to Seuthes and the king himself emptied a horn with Xenophon. After drinking at the feast, Seuthes let out a war cry and performed a dance emulating combat in order to show his own martial prowess. As if this feat of

⁷ Sears, 2013: 148; 2015: 315. For the cultural appeal of Thrace for the Athenian elite see Sears, 2013: 174-179.

⁸ Sears, 2013: 147.

⁹ Mihailov, 1972: 246-247. Cotys is reviled by Demosthenes (23.114) as directing a drunken rage against his foes, Athens included.

¹⁰ According to Sears (2013: 15-16), Xenophon is a well-informed source, but he had clear biases from which his history seems to suffer at certain points (see Cawkwell & Warner, 1978: 7-46; Zhekov, 2021: 90-91). His portrayal of the Thracians, especially Seuthes, appears in many places to be a hostile one, probably because Seuthes failed to deliver the promised rewards to Xenophon and his troops. What Xenophon tells about Seuthes’ court, however, is in line with other sources concerning the Thracian nobility, including material remains.

dexterity was not enough, at the end of the festivities Seuthes sprang up, showing no sign whatsoever of being drunk in spite of the large quantities of drink he had consumed.¹¹

Xenophon (*Anab.* 6.1.5-6) also describes another feast:

After they had made libations and sung the paeon, two Thracians rose up first and began a dance in full armour to the music of a flute, leaping high and lightly and using their sabres; finally, one struck the other, as everybody thought, and the second man fell, in a rather skillful way. And the Paphlagonians set up a cry. Then the first man despoiled the other of his arms and marched out singing the Sitalces, while other Thracians carried off the fallen dancer, as though he were dead; in fact, he had not been hurt at all.

What is here Xenophon actually describing is the Thracian dance *colabrisimus*. It has been mentioned by Athenaeus (14.27) – a dance which expressed firmness and swiftness, as did the Greek dance *cordax* and *sicinnis*.¹²

And while these accounts attest for an innocent feasting practices, there are accounts of uncivilized ones:

. . . some Thracians make a sport of hanging at their drinking-bouts; they attach a noose at a certain height, directly under which they place a stone which may be easily rolled by any who step upon it. They then draw lots, and the one who receives the lot mounts the stone, holding a pruning-knife, and places his neck in the noose; another comes by and pushes the stone; and while it is rolling from under him, the man hanging there, if he does not quickly cut himself loose with the knife before it is too late, is dead, and the others laugh, holding the poor devil’s death a great joke. (Athenaeus 4.42)

. . . the Odrysaе are noted for their savage cruelty beyond all others, being so habituated to the shedding of human blood that when there were no enemies at hand, at their feasts, after a satiety of food and drink they plunged the sword into the bodies of their own countrymen, as if they were those of foreigners. (Ammianus Marcellinus 27.4.9)

3. Thracians as “The Others”, Barbarians and Slaves

The earliest Greek literature shows little to no evidence of negative stereotyping of barbarians. Homer only uses the word *barbaros* in a descriptive way (such as for the *barbarophonoi* Carians).¹³ There is no clear indication of any process of “othering” in the 7th and 6th centuries BC.¹⁴ It is later when the Greeks developed a dualistic mindset, according to which all of humanity was split into two distinct and opposing categories: Hellenes (Greeks) and *barbaroi* (non-Greeks). The *barbaroi* were not merely non-Greek but were seen as fundamentally different from the Greeks, unable to ever become like them – they were the ultimate representation of “The

¹¹ Sears, 2013: 211.

¹² Athenaeus adds that during a dance of a similar kind, Philip II’s brother – Alexander, was killed. For *colabrisimus* see Lawler & Kober, 1945.

¹³ For *barbarophonoi* see Almagor, 2000; Isaac, 2017: 197-198.

¹⁴ In fact, during that period, Near-Eastern mythology and philosophy were absorbed into the mainstream of Greek religion and culture (see Burkert, 1992). If the archaic period was characterized by exchange and Near Eastern influence on Greek culture, the classical period is characterized by confrontation and polarity (Vlassopoulos, 2013: 8).

Other”.¹⁵ By the time Aeschylus’ *Persians* was performed for the first time at the Athenian Great Dionysia festival in 472 BC, the process of “othering” and the creation of a uniform barbarian stereotype were already well established in Greece.¹⁶ And although the turning point was the defeat of the Persian invasion of Greece in 480–479 BC, after which the Athenians based their anti-Persian empire,¹⁷ Vincent Rosivach does not believe that the Athenians waited until the 5th century BC to begin “inventing” the *barbaros*. He asserts that “if the Athenians were already enslaving *barbaroi* before the Persian wars and before the advent of democracy, it is reasonable to assume that they had also begun to construct an ideological *barbaros* which depended neither on their experience in the wars nor on the ideology of democracy, but was rather shaped in its earliest stages, more simply, by the Athenians’ experience with the enslaved *barbaroi* in their midst” and that “Athenians began to enslave Thracians in the second half of the 6th century BC”.¹⁸

In the 1980s early Greek society was considered to be a “society with slaves”, where slaves were few and slavery played a limited economic role;¹⁹ after Solon’s reform in 594/3 BC only people who could not speak the Attic dialect could be enslaved, which forced the Athenian elite to mass importation of slaves, leading to the emergence of “slave societies”, where slavery constituted a dominant economic, social, and political institution and slaves comprised a substantial proportion of the population. But research in the 2010s has showed,²⁰ that Greek elites depended overwhelmingly on slave labor already in the Homeric world (800–700 BC), meaning that early Greek communities were already slave societies.²¹

In the 6th century BC, Greece required a significant influx of labor to support its expanding economy. But it was not only industries such as mining, viticulture, milling, smelting, and weaving that demanded substantial manpower; essential everyday household activities, like cutting wood, drawing water and making bread also required an enormous quantity of labor. And it was going to be supplied through slavery. Trade was the primary source of barbarian slaves in most parts of the Greek world, significantly expanding the reach of slave-trading areas across the ancient world, extending to the eastern Mediterranean and the Black Sea.²² The wars that accompanied the rise of large states and empires, such as the Odrysian kingdom or the Royal Scythian kingdom in the Black Sea, created major opportunities for capturing slaves. The same was true during the crises or collapses of such states. Greek colonies in the Western Mediterranean, Thrace, and the Black Sea, along with their commercial networks, provided a convenient and profitable outlet for the thousands of slaves generated by these conflicts. For example, a single day of campaigning by Seuthes around 400 BC, who sought to expand his power,

¹⁵ For research focusing on the relationship between ancient Greeks and “The Other” – that is, non-Greek cultures – see E. Hall, 1989; J. Hall, 1997; 2002; Cohen, 2000; Malkin, 2001; Harrison, 2002; Finkelberg, 2005; Vlassopoulos, 2013.

¹⁶ Cartledge 2022: 53–54. According to S. Saïd (2002: 62), there are 101 examples of *βάρβαρος* in the 18 extant tragedies of Euripides (to which must be added 7 examples in the fragments) as well as one example of *βαρβαρόω* and one of *μειξοβάρβαρος*, or a total of 110 attestations against 14 of *βάρβαρος* (plus 4 of *κάρβαρος*) in the seven preserved tragedies of Aeschylus and 6 examples of *βάρβαρος* (and one of *βαρβαρόω*) in the seven preserved tragedies of Sophocles.

¹⁷ Hall, 1989: 16–17.

¹⁸ Rosivach, 1999: 154, 157.

¹⁹ Finley, 1980.

²⁰ Harris, 2012; Lewis, 2018: 107–124; Vlassopoulos, 2021.

²¹ Vlassopoulos, 2023: 68.

²² For the Black Sea routes, see Fischer, 2016; Parmenter, 2020.

resulted in a thousand captives who were swiftly sold in the nearby Greek colony of Perinthos (Xen. *Anab.* 7.3.48).²³

Barbarian slaves from the Black Sea or Thrace could be sold in the Athenian port within just a few days of being captured. The short maritime distances meant that there was no need for specialized slave ships or specific slave routes; slaves were transported along the same paths as other goods. As a result, the price of slaves in classical Athens seems to be significantly lower than in other ancient societies for which we have sufficient data (such as Rome and Mesopotamia). On average, Athenian slaves cost about the same as the annual wages of a skilled craftsman. Given these low prices, it is unsurprising that most slaves in places like Athens appear to have been first-generation non-Greeks. Thus, wealthy Athenians typically owned around 10 slaves. There are notable exceptions, such as the politician and general Nicias, who owned a thousand slaves that he rented out to mine operators (Xen. *Ways and Means* 4.4),²⁴ and there are also examples of workshop owners who employed 30, 50, or even 60 slaves.²⁵

When the Greeks referred to barbarians, they typically did not consider them as a varied group of people with distinct national traits who simply weren't Greek. Instead, they viewed them as a unified group, all sharing a common nature, despite their obvious diversity. The Athenian desire to make chattel slaves of barbarians is easily explained – psychologically it is much easier to treat someone as property, if that someone is denied personhood, by being seen *a priori* as “The Other”, as a barbarian. One of the most obvious differences for the Greeks between themselves and the barbarians was language: the Greeks spoke Greek, while the barbarians did not. As large numbers of barbarians became slaves to Athenian masters, the relationship between Greeks and non-Greeks evolved. It was no longer just a matter of speaking different languages, but of barbarians either not speaking Greek or not speaking any real language at all. For example, Sophocles (*Trach.* 1060) has Heracles divide the world into Greece and “language-less land”; Aristophanes (*Birds* 199-200) contrasts the term *βάρβαρος* with speech; and Aeschylus (*Ag.* 1050), Herodotus (2.57), and Aristophanes (*Frogs* 679-682) all compare the speech of barbarians to the sound of twittering birds. What might have once been seen as a simple language difference now became a marker reinforcing the belief that barbarians were inferior to Greeks.²⁶

Aristotle's concept of slaves-by-nature referred to barbarians, and from a typical Athenian perspective, all barbarians were, at least potentially, slaves. Thracian barbarians, for example, could be viewed as culturally “primitive”, especially in comparison to the Athenians. This perception of “primitiveness” likely played a role in the belief that these barbarians, and barbarians in general, were mentally inferior.²⁷ So through Aristotle we get access in not very rarefied form to the thinking or rather prejudice of “ordinary” Greeks.²⁸ The barbarians were portrayed as impudent, rash and unsophisticated, relying on the “outdated machismo” of their monarchs that was no match for the “covert and cunning activities of the Greeks”.²⁹ In his *Symposium* (2.4), Xenophon has Socrates mention that free men who exercise in the gymnasium have a distinctive scent. Aristocratic views are further reflected in the visual representations of

²³ Vlassopoulos, 2023: 72.

²⁴ According to Harris (2012: 359), this figure should not be accepted uncritically. In this passage Xenophon is deploring the relative poverty of 4th-century BC Athens and comparing it unfavorably with the Golden Age of the 5th century BC. To make the contrast effective, Xenophon is inflating the number of slaves held by these prominent Athenians during this earlier period of prosperity.

²⁵ Vlassopoulos, 2023: 73-74.

²⁶ Rosivach, 1999: 142, 153.

²⁷ Rosivach, 1999: 152. For examples of mentally inferior barbarians/slaves, see Rosivach, 1999: 148-149.

²⁸ Cartledge, 2002: 56.

²⁹ Hall, 1989: 122-123.

slaves and free people, where slaves are often portrayed by vase painters and on *stelai* as notably smaller, unattractive, or tattooed.³⁰ The archetypal ugly slave was Aesop, traditionally a Thracian or Phrygian,³¹ and imagined as pot-bellied, weasel-armed, hunchbacked, a squalid, squinting, swarthy midget with crooked legs;³² a walking disaster, deaf and what is worse, dumb (*Life of Aesop*, G and W 1).

Thracians constituted a significant portion, possibly even the majority, of both public and private slaves in Athens. Among the 28 slaves listed in the Attic *Stelai* as seized from the *hermokopidai* in the late 5th century BC, nine were Thracian, making them the largest ethnic group represented.³³ Thracian maids and nurses were especially prevalent, and the portrayal of maids with tattoos on Athenian vases reflected the fact that tattooing was a common practice among the Thracians. Many actual Thracian maids would have had such tattoos,³⁴ regarded as a sign of barbarism by the Athenians, since in Antiquity tattoos were used to mark slaves and war captives. At the end of the 4th century BC, presumably to serve the large population of Thracian slaves working in the mines, private shrines of Bendis were set up in Laurion.³⁵

Thracian slaves went to Greek *apoikiai*, but slaves moved in the opposite direction as well. The 5th-century BC historian Charon of Lampsacus recounts an intriguing tale about Naris, a Bisaltian Thracian, sold as a slave in the Greek *apoikia* of Cardia in the Thracian Chersonese. He became a barber and overheard the Cardians in his shop discussing an oracle predicting that the Bisaltians would one day attack them. Naris also learned that the Cardians had trained their horses to dance to flute music for entertainment during their symposia. Eventually, Naris escaped to the Bisaltians, became their leader, and purchased a slave flute-player girl from Cardia. She taught the Bisaltians how to play the flute, and they used the music to confuse the Cardian cavalry, leading to their victory.³⁶

4. Conclusion

The depiction of Thracians as barbarians in Greek literature is deeply rooted in the cultural and ideological divide between the Greek and non-Greek worlds. The Greeks' portrayal of the Thracians, often as savage, brutal, and uncivilized, highlights the broader tendency to classify those outside their civilization as inferior. This dualistic worldview, which categorized humanity into Hellenes and barbarians, shaped the Greeks' perceptions of neighboring cultures, including the Thracians. The Thracians' language, customs, and tribal social structure marked them as distinct from Greek society, contributing to their status as "The Other" in Greek thought. One of the most significant aspects of the Greek portrayal of Thracians is their association with slavery. Thracians made up a substantial portion of the enslaved population in Athens, where they were seen as a prime source of labor. This association between Thracians and slavery reinforced the

³⁰ Millett, 2007: 196.

³¹ For all sources on Aesop, see Parmenter, 2020: 84-85. See also Lissarrague, 2000.

³² Paul Millett uses the description of Keith Hopkins (1991: 13).

³³ Pritchett & Pippin, 1956: 278. Sears, 2013: 150, 155.

³⁴ Tsiafakis, 2000: 372-376; 2015: 96-102; 2016: 267-268.

³⁵ Garland, 1992: 112. The introduction of the cult of Bendis probably took place around 430/429 BC, and was closely connected with the alliance between Athens and Sitalces that was negotiated a few months earlier, as war between Athens and Sparta loomed on the horizon; it is also possible that the Athenians wished to ensure the loyalty of those many Thracian metics already living in Athens in order to protect against any possible unrest in the city and also to make use of the foreigners on campaign (Sears 2013: 153). For Bendis in Attica, see also Simms 1988; Planeaux, 2000; Janouchova, 2013.

³⁶ *FGrH* 262 F1. Vlassopoulos, 2013: 124-125.

Greek belief in the inherent superiority of their own culture and the justification for the subjugation of non-Greeks.

In much of Greek, particularly Athenian, discourse, Thrace was despised, ridiculed, and even feared as a primitive and backward society of fierce warriors. Their aggression was paired with greed, treachery, and drunkenness. Despite the widespread stereotype of Thracians as savages in Greek literature, the worship of their goddess Bendis was adopted and publicly funded in Athens.³⁷ While Thracian characters often represented negative behavior that Athenians sought to distance themselves from, Thracians were not inherently enemies of the Greeks, and certainly not of Athens specifically; they simply belonged to the category of “The Others”.³⁸

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³⁷ In the 4th century BC the sacrifices to Bendis involved the third largest expenditure for buying animals, after the festivals of the City Dionysia and the Olympic Games (Vlassopoulos, 2013: 144).

³⁸ Tsiafakis, 2000: 388.

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From Text to Performance: Pedagogical and Creative Approaches in Drama

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Abstract

This paper illustrates the implementation of the creative drama process in classroom teaching through the school play *I Want to Go Home*, based on motifs from Jasminka Petrović's book. The focus is on the process itself rather than the final product—the performance. Through activities such as exploration, improvisation, scriptwriting, and staging, students cultivated creativity, empathy, critical thinking, and self-confidence. Particular attention was given to contemporary issues relevant to students' lives, including family relationships, boundaries in upbringing, and critical reflection on parental roles. The study also presents the educational outcomes and includes a critical review by a professional jury at the Festival of Teachers' Stage Creativity, which underscores the pedagogical value of this approach.

Keywords: creative drama process, educational outcomes, contemporary issues, teaching practice, school leadership.

1. Introduction

Drama in education is not merely an artistic expression but also a pedagogical method that enables students to learn through exploration and creativity. The creative drama process encourages children to take an active role in their learning, to immerse themselves in roles, and to reflect on their own attitudes and behaviors through these roles.

The play *I Want to Go Home* emerged from the author's teaching practice as a response to the need for students to express their perspectives on parent–child relationships, love, expectations, and boundaries. The play does not provide ready-made answers; rather, it opens a space for critical reflection and dialogue.

2. Theoretical framework

The creative drama process in education involves learning through role-play, improvisation, analysis, and staged realization. Its essence lies not in the final product but in the process itself—through collaborative exploration, communication, and cooperation among students. According to Heathcote and Bolton (1995), drama in education should not be viewed solely as an art form but as a means of experiential learning, enabling students to question reality and their own values.

O'Neill (1995) emphasizes that the drama process provides a “safe framework” in which students can explore different situations and perspectives, simultaneously developing emotional and social intelligence. Gavrilović (2016) highlights that the use of drama techniques in teaching contributes to the development of critical thinking and social competencies, as students become more aware of relationships, emotions, and the consequences of their actions through active participation in the learning process.

The application of drama methods is based on the principles of active and experiential learning, where students acquire knowledge and skills through action, reflection, and dialogue. In this process, the teacher assumes the role of a guide and facilitator rather than a traditional lecturer (Heathcote & Bolton, 1995; Gavrilović, 2016).

Frequently used techniques within the drama process include improvisation, role-play, writing in role, frozen images, and guided drama. These techniques foster students' imagination, empathy, and communication skills, while also enabling them to view the world and their environment from multiple perspectives (O'Neill, 1995). Contemporary scholars additionally emphasize the importance of connecting drama activities with students' life experiences. Petrović (2018), through the example of the book *I Want to Go Home*, demonstrates how themes such as family relationships, friendship, and the search for one's place in the world resonate with children and can serve as a foundation for dramatic work. Such themes allow students to express personal feelings through artistic play, support understanding of others, and promote mutual trust.

Integrating drama activities into regular classroom teaching can yield multiple pedagogical benefits: it increases students' motivation to learn, facilitates understanding of abstract concepts, and contributes to the creation of a positive classroom climate. In this way, drama becomes a bridge between curricular content and students' real-life experiences. Therefore, it can be concluded that the creative drama process in education enables students to learn through experience, exploration, and collaboration. It fosters the development of critical thinking, empathy, self-confidence, and communication skills, while allowing teachers to cultivate an experiential and humanistically oriented educational environment through play and art (Heathcote & Bolton, 1995; O'Neill, 1995; Gavrilović, 2016; Petrović, 2018).

3. Methodology

The play analyzed in this study was developed and performed at “Milorad Mića Marković” Elementary School in Mala Ivanča (Sopot Municipality). Students from the lower grades participated in both the preparation and realization of the play, collaboratively creating the performance over several months of rehearsals and creative work.

During the preparation and performance of the play, the following phases of work could be identified and distinguished:

1. Reading and analyzing the book *I Want to Go Home* by Jasminka Petrović.
2. Discussions about the characters and their motivations.
3. Improvisation and exploration of different parental roles.
4. Writing and adapting the script.
5. Designing the set and costumes, employing simple and symbolic solutions.
6. Assigning roles and conducting rehearsals with ongoing analysis.

7. Public performance of the play and participation in the Festival of Teachers' Stage Creativity.

4. Description of the play's realization

The play *I Want to Go Home* follows a young girl, Tamara, who, dissatisfied with her parents, decides to "change" them and sets out in search of "better parents." During her adventure, she encounters three types of "new parents": the child-mother, caring but overprotective parents, and strict parents with excessive demands. Through these encounters, Tamara comes to realize that perfect parents do not exist and that her real parents, despite their flaws, are the best for her.

The play employs symbolism and theatrical devices to depict Tamara's experiences and the child's inner world. For example, cushions placed on the back of the caring father symbolize the weight of all the responsibilities he assumes for his child. Lighting, music, and props—such as chairs, dolls, and balls—are used to bring to life the emotional changes and dynamics between Tamara and the various types of parents.

Interestingly, students also addressed practical challenges creatively. For instance, when an actor for the father-child role could not be found, a spontaneous idea emerged to incorporate this absence into the story: in one scene, Tamara questions where her father is and attempts to answer herself, addressing the audience with, "Maybe my dad is yet to be born?" This approach added an interactive, humorous, and symbolic layer to the scene, while teaching the students how to solve challenges creatively in stage performance.

Through humor, fantasy, and emotional situations, the play *I Want to Go Home* conveys a powerful message about the value of family, love, and acceptance of parents, emphasizing that no parent is perfect, but they are the right parents for their child. Consequently, during the preparation and performance of the play, discussions with students were conducted on this theme, encouraging them to identify the key lessons of the play, which undoubtedly represents a significant element of this drama process.

5. Phases of preparing the play

During the preparation and realization of the play *I Want to Go Home*, the process was organized through several clearly defined phases, which included pedagogical goals, students' creative contributions, and the teacher's role:

1. Reading and analyzing the book

Students read *I Want to Go Home* by Jasminka Petrović and noted key events, characters, and conflicts. They discussed the themes addressed in the book, such as family relationships, boundaries in upbringing, and different parenting styles.

- *Pedagogical goal:* Developing critical thinking, reading literacy, and the ability to recognize values and messages in a literary text.
- *Teacher's role:* Guided the discussion, posed questions that encouraged reflection, and connected the text to students' real-life experiences.

2. Character analysis and motivation

Students explored the characters' traits and motivations, identified conflicts and internal emotions, formulated hypotheses about characters' behavior, and predicted possible outcomes of scenes.

- *Pedagogical goal:* Developing empathy, perspective-taking, and emotional literacy.

- *Teacher's role:* Led the analysis, asked challenging questions, and moderated the discussion.

3. Improvisation and role exploration

Through guided improvisations, students experimented with characters' behaviors, reactions, and emotions. They created short scenes exploring different situations and relationships between characters.

- *Pedagogical goal:* Strengthening creativity, social and emotional intelligence, and the ability for spontaneous expression.
- *Teacher's role:* Facilitated improvisations and encouraged students to explore different options and resolve conflicts through play.

4. Writing and adapting the script

Students actively participated in creating dialogue, symbolic scenes, and the sequence of events. They combined ideas from improvisations with the planned narrative, guided by script adaptation.

- *Pedagogical goal:* Developing creative writing skills, cooperative work, and critical thinking about the stage narrative.
- *Teacher's role:* Advised during the writing process, made corrections, and structured the script's development.

5. Set and costume design

Students created symbolic props, designed costumes, and shaped the stage space with practical and aesthetic solutions. They developed ideas that visually supported the narrative and symbolism of the play.

- *Pedagogical goal:* Developing aesthetic and practical thinking, creative expression, and teamwork.
- *Teacher's role:* Coordinated and guided the design process, encouraging innovative solutions.

6. Role assignment and guided rehearsals

Students chose roles, learned stage movements, dialogues, and interactions. Rehearsals included performance analysis, feedback, and reflection on their own and others' roles.

- *Pedagogical goal:* Strengthening confidence, public performance skills, teamwork, and critical assessment of performance.
- *Teacher's role:* Led rehearsals, provided constructive feedback, and fostered students' independence and responsibility.

7. Developing interactive and improvised scenes

Students learned to creatively solve problems that arose during preparation or performance (e.g., missing actor or props). They involved the audience in scenes, creating interactive and humorous elements.

- *Pedagogical goal:* Developing flexibility, innovation, adaptability, and collaborative problem-solving skills.
- *Teacher's role:* Facilitated improvisations and stimulated creative thinking in real situations.

8. Public performance, evaluation, and reflection

The play was performed before an audience, and the evaluation included feedback from a professional jury, teachers, and the students themselves. During the performance, attention was focused not only on the final result but also on the process leading up to it – all activities from

reading and analyzing the book, through improvisations, scriptwriting, and guided rehearsals, to set and costume design.

Reflecting on the process involved critically reviewing all phases of preparation and performance. Students and the teacher analyzed what worked well, which activities contributed to learning, and where challenges arose. Particular attention was paid to each student's and the team's contribution, their ability to solve problems creatively, flexibility in unexpected situations, and adaptability.

The goal of reflection was for students to recognize their personal development through the process: how much they improved critical thinking, creativity, empathy, social skills, and self-confidence. Feedback from the professional jury, teachers, and students themselves allowed for connecting experiences to real life and reinforcing the messages conveyed by the play – the importance of family, understanding different parenting approaches, and the value of teamwork.

This approach empowered students to value the creative process itself as a key part of learning, developing self-awareness, responsibility, and cultural literacy. In this way, the play became not only an artistic product but also a means of pedagogical and emotional development, encouraging students to learn about themselves and the world around them through creative play and reflection.

6. Results and educational effects

The educational effects of the play are multifaceted, encompassing the emotional, social, and intellectual development of children. Through the narrative and symbolism, students learn about the importance of understanding different approaches to parenting, recognizing that parents can be strict, caring, or overprotective, while every individual has strengths and weaknesses. In this way, children develop empathy—the ability to put themselves in others' positions and understand others' emotions—which aids them in daily life and interpersonal communication.

The play also fosters critical thinking, as students follow Tamara's decision-making process, reflect on what it means to have perfect parents, and draw their own conclusions regarding values, rules, and boundaries. By interacting with different characters, students are trained to analyze situations, compare behaviors, and recognize the consequences of various decisions.

Through stage play, improvisation, and audience interaction, emotional literacy is developed—children learn to recognize, express, verbalize, understand, and regulate their own emotions. This contributes to greater self-awareness and social competence.

The play additionally promotes creativity, as students actively participate in shaping the text, staging, and symbolism during the preparation process, finding original solutions to practical challenges, such as the absence of an actor or the creation of symbolic props. This process fosters imagination, resourcefulness, adaptability, innovation, and problem-solving skills.

Through teamwork and collaborative performance, children gain self-confidence—they learn to express their opinions, perform in front of an audience, and trust in their abilities. Social skills and cooperation are also developed, as students must negotiate, coordinate, and support each other throughout the preparation and performance of the play.

Overall, the play *I Want to Go Home*, through humor, fantasy, and emotional situations, contributes to the development of a well-rounded child, helping them better

understand the world around them, evaluate family values appropriately, and cultivate abilities crucial for healthy emotional and social development.

7. Comments from the Professional Jury

The play received numerous praises at the festival:

- “The main character does not merely act, she lives her role, improvises, and is convincing at every moment.”
- “The text is strong, with a clear message that family is the most important and parental love is paramount.”
- “The set design is clear, and the lighting enhances the atmosphere.”
- “The lead actress is fantastic—spontaneous, convincing, and completely natural.”
- Zoltan Fridman: “The play is an example of well-constructed dialogue and stage action. The joy of all performers is evident.”

8. Critical reflection

The greatest value of this drama process lies in the fact that the focus was on the process itself—students were active creators rather than mere performers. They learned how to shape the text, convey messages through play, and learn from one another. The contemporary theme of family relationships proved far more relatable to students than traditional fairy tales. On stage, they recognized situations from their own lives, which facilitated deeper learning, understanding, and reflection.

9. Reflection from the school principal’s perspective

This play was developed while the author of this paper was working as a teacher. Today, from the perspective of a school principal, the author evaluates its value in a broader context. As a principal, it is evident that the experience gained from such work can be directly applied to encourage teachers to use drama techniques in the classroom, to strengthen the school’s cultural role through public performances, and to foster collaboration with the local community.

The author’s teaching practice clearly demonstrates that innovative forms of work can be successfully scaled to the level of the entire school and become part of its culture and identity.

10. Conclusion

The play *I Want to Go Home* confirms that the creative drama process in schools is not merely a creative-artistic activity, but an effective educational and pedagogical method. Students gained new experiences, acquired public speaking and critical thinking skills, and simultaneously developed empathy and responsibility. Such examples of good practice should be incorporated into school life, as they empower students and transform the school into a space for innovation and cultural activities.

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Learning Vocabulary Through Audio-Visual Aids

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Abstract

Audio-visual aids are learning tools that help both teachers and students to teach and learn differently than the traditional way. Audio-visual aids play an important part in students learning process as other tools students have during this process. Depending on the students and how audio-visual aids are used, the type of impact will be reflected. The design of the activities, the methods and strategies used in classroom are not easy decisions for the teachers in the classroom. That is why this research objective is trying to help teachers by provide them the experience of some participants while making use of audio-visual aids for acquiring English vocabulary. So, teacher can make use of audio-visual aids as another tool in their classrooms to encourage and engaged students in their learning process for acquiring English vocabulary.

Keywords: audio-visual aids, participants experiences, authentic material, beginner students.

1. Introduction

The focus of this study is to obtain the effects of audio-visual aids on acquiring English vocabulary. The objective is to help both learners and teacher of English to find alternatives when acquiring vocabulary. Having such alternatives, the learning process is of great benefit to each of the learners in the classroom.

This study expected to inform English teachers about how audio-visual aids influence on the vocabulary acquisition. Furthermore, this study intends to help teachers to take the decision to use audio-visual aids in their classrooms and how to make use of them in a proper way to enhance students' vocabulary. The research question guiding this study was: What are the effects of audio-visual aids on acquiring English vocabulary?

To address this research question, a quantitative approach was chosen, supported by a questionnaire. Relevant information such as literature, context- participants, results and findings will be provided.

2. Literature review

2.1 Motivation in learning a language

In the learning process, many aspects are involved and one of the most important is motivation. Based on Seven (2020) research "Motivation is vital in language learning" (p.62). Within the classroom, each learner has their own motivation and purpose for learning the target

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language. That is why teachers' adjustments of the materials in class are necessary to avoid losing learners' motivation.

Being a teacher carries with it extensive responsibilities, since if the teacher is teaching the target language in a foreign language environment the teacher is the closest source that learners have. Mentioning the above, it is relevant to maintain motivation in students. According to Anderson (2019) "A.v. aids are multisensory materials which motivate and stimulate the individual" (p. 19). Audio-visual aids are those tools that can be seen to improve learners' motivation and learning process.

As mentioned in Oroujlou & Vahedi (2011), language teachers are required to identify the importance of motivation and its impact that it has on learners' learning process (p. 995). Motivation also benefits from harming the kind of materials that are implemented in the classroom.

2.2 Authentic material in the classroom

Within the classroom, most of the materials are designed for learning purposes. Certain texts, stories and activities are designed for learners to learn from them, but there is also material that was not designed precisely for pedagogical purposes. According to Wallace (1992) as cited in Berardo (2006), authentic texts are those created with non-pedagogical purposes.

Berardo (2006) also mentioned that authentic materials are limitless, since anything from a TV program to a newspaper can be used in the language classroom. The advantage of using audio-visual aids in the classroom is that teachers can get educational material from a menu to a news program.

Authentic materials allow learners to be in contact with a more real or natural language, so their motivation can be also influenced by using these authentic materials. Authentic materials can be a favorable first contact with the language. All from their listening skills to their vocabulary will be positively affected. And one of the aims of this study is to make use of videos in the classroom to identify their influence on vocabulary acquisition. Authentic material is helpful.

2.3 Audio-visual aids

Audio-visual aids have been used in the classroom for different purposes; they could be used for listening, speaking purposes, or for acquiring vocabulary. When applying audio-visual aids in the classroom, some of the following questions; how should they be applied? When to use them? Or why did the audio-visual aids not work in my classroom? Can arrive. Based on Cakir (2006) opinion, all audio-visual aids can be used in the classroom and have a positive effect if they are used in the appropriate form and time.

According to Madhuri (2013), audio-visual aids are those tools that are used in the classroom to help learners to have a better understanding of the meaning of a word by having a visual picture of the concept. Audio-visual aids in the classroom work as an extra option to traditional methods of learning in a classroom. Students could feel more comfortable by using visual aids for certain purposes within the classroom.

3. Methodology

The emphasis of this study was on students' experiences and opinions of learning vocabulary by applying audio-visual aids. Therefore, a qualitative study was selected to carry out

this study as it allows for an in-depth understanding of the experience of the participants when using audio-visual aids in their learning process.

According to Patton and Cochran (2002) “qualitative research is characterized by its aims, which relate to understanding some aspect of social life, and its methods which (in general) generate words, rather than numbers, as data for analysis” (p. 2). In other words, qualitative research was the approach that allowed the researcher to obtain information on the subject to be investigated in a more real-world way.

A case study was used considering that this study seeks to obtain results based on the experience of the participants. According to Gustafsson (2017), a case study can be defined as an intensive study about a person, a group of people or a unit, which is aimed to generalize over several units (p. 2).

3.1 Context and participants

The study was carried out in the city of Salamanca Guanajuato Mexico, the research lasted approximately one month, and at the end of the research we sought to obtain the experience of the participants. The participants were taking face-to-face classes during this research.

Since the objective of this research is to help teachers to use new methods in their classrooms to motivate and engage their students in the process of learning new vocabulary, five students (two female and three male) with basic level of English, average age between 25-27 years old were selected to participate in this research. Three of the participants only have high school degrees and the other two are technical graduates.

Upon contacting the participants, they were informed that they could be part of the research and at the end of it, they would be interviewed to obtain the results based on their experience. Participants signed a consent form, in which they were informed that personal information would not be disseminated.

3.2 Instruments

To obtain the results, a questionnaire was designed (see appendix 1) and applied to the participants. According to Roopa and Rani (2012) “A questionnaire enables quantitative data to be collected in a standardized way so that the data are internally consistent and coherent for analysis” (p. 273)

Mentioning the above, that is why this instrument was selected, so the information obtained can be helpful for the results.

3.3 Data analysis

The data obtained through questionnaires was translated before starting with the data analysis process as the questionnaires were conducted in Spanish. The data was analyzed through thematic analysis to present the patterns of audio-visual effects on participants. According to Clarke, Braun and Hayfield (2015) “Thematic analysis (TA) is a method for identifying, analyzing, and interpreting patterns of meaning (‘themes’) within qualitative data” (p. 297). Based on this analysis, it was easier to identify the themes and get specific results.

4. Results

As previously mentioned, the researcher question leading this study is: What are the effects of audio-visual aids on acquiring English vocabulary? After analyzing the participants' responses, four themes arose. Lack of use of videos in the classroom. Visual aids as a helpful tool. Videos and traditional ways of teaching. Students' perspectives with new tools in the classroom.

Based on the questionnaires, four of the five students mentioned that it was the first time they were part of a class where videos were used for educational purposes. For example, participants 1 and 4 mentioned the following when asked about the use of videos in the classroom:

Participant 1: No, it's the first time I have made use of videos, my classes have always been in the traditional way.

Participant 4: No, but I would have liked it in my first finance classes, so I could have a better understanding of certain concepts.

As mentioned in participant 1, traditional classes do not include videos in their program, so students are not used to using videos in a classroom. In participant 4, students share the same experience. The students have not used videos in the classroom, but they also express their desire to be able to use videos in the classroom. Emphasizing that the use of audio-visual aids in the classroom is not so common in the process of learning vocabulary.

The lack of use of videos in the classroom allowed the participants' experience to be authentic and allowed them to express whether the use of videos was helpful in their learning process or not. Participants 2 and 4 expressed their experiences when they were asked if videos were helpful for them:

Participant 2: Yes, I was surprised because I thought I could get distracted and not pay attention to the vocabulary, but it was the opposite.

Participant 4: Yes. It was kind of interesting to see how much I can acquire just by a video; some concepts were easy to remember thanks to the videos.

As mentioned before, the lack of exposure to videos in the classroom allowed us to have a truthful answer. Participants' answers showed their real impression on the use on videos, since both participants showed that most of them were surprised since it was their first time using visual aids and they did not expect the positive effect they got through the videos.

It could be said that based on the participants' experience of using videos in the classroom, their preference for the traditional way of acquiring vocabulary (repetition) has changed, but this is not the case, as participants 1, 2 and 4 have different opinions:

Participant 1: I think using the videos was good, but I also liked the use of repetition

Participant 2: I would say repetition. Videos were helpful but I feel more comfortable using repetition.

Participant 4: Videos were better, I was used to the repetition but there was a time when it got boring.

As can be seen, opinions were divided. Participant 2 preferred to work with repetition while participant 4 preferred to work with videos. Experiences or preferences can be affected by past experiences as it can be read in participant 1 answer.

Based on the data collection it was easy to identify that even though for most of them it was their first time using visual aids or that they preferred to continue acquiring vocabulary in traditional ways, students felt comfortable by using a new tool in their learning process:

Participant 1: Yes, at the beginning it was kind of difficult but whit the time I felt comfortable and able to identify the verbs we practiced in class.

Participant 5: Yes, I feel comfortable. I was so excited to try this method because I thought that it could be difficult but, in the end, it was easier than I thought.

As mentioned before, participants were able to work and adapt with the use of visual aids in the classroom. The videos were useful and now the participants have another available study tool.

5. Findings

Research has shown that a certain number of students are not familiar with the use of visual aids in the classroom to acquire vocabulary. By analyzing the data, it was clear that visual aids had a positive result in acquiring English vocabulary and it can also be said that visual aids are great complement for English classes to increase learners' learning process. Which may give us an answer to our research question, that was looking for the effects of visual aids on beginner students, the effect was positive so audio-visual aids can be suggested to be part of English classes. Students that are not used to a certain tool in the classroom at the beginning cannot feel comfortable trying new things and it is more uncomfortable for them if they are trying new methods or tools in their L2 learning process since it is not their native language, so they tend to be more nervous while learning vocabulary.

6. Conclusion

The aim of the present research was to examine the influence of audio-visual aids on beginner students in the classroom to help students in their vocabulary acquisition process and provide teachers with another tool to help them in their planning. The results of this investigation show that the use of audio-visual aids has a positive influence in the process of learning new vocabulary such that they are a great tool to increase students' motivation throughout the learning process.

In accordance with the findings, it is essential to make use of new tools such as audio-visual aids in the classroom to make the learning process meaningful for each student. As teachers, it is essential to make available tools that encourage and support students' learning process.

However, several limitations need to be considered. First, the available time was not sufficient to investigate further. Second, participants number, due to the available time only five participants were chosen. Third, only use questionnaires to get data causes some answers to be ambiguous. Future research should consider making use of different instruments, not only questionnaires for data collection.

It is my view that applying audio-visual aids is essential in supporting the learning process of students. Making use of the different educational tools not only enhances the learning process of students but also provides us as teachers with the opportunity to improve ourselves in such a way that we can take advantage of any resource to enhance education. Carrying out the research was an enjoyable process since it allowed me to be involved in the process of adaptation tools for learners' learning.

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Appendix 1- Questionnaire

How you ever used videos in a class before?

Do you think videos were helpful to learn vocabulary?

How was the better way to acquire vocabulary?

Do you feel comfortable using videos to acquire vocabulary?

Will you continue to use videos to acquire vocabulary?

Appendix 2. Participants' answer

Research Technique	Raw Data Transcript Unit of meaning	Theme from Data	Interpretation	Data code
Have you ever used videos in a class before?				
Questionnaire	No, it's the first time I have made use of videos, my classes had always been in the traditional way.	Lack of use of videos in the classroom.	Participant doesn't have previous experience with videos in a classroom.	P1
Questionnaire	No, never. It is the first time.	Lack of use of videos in the classroom.	Not previous experience working with videos in the classroom	P2
Questionnaire	Yes, in my history class	Use of videos in the classroom.	Previous experience in the classroom	P3
Questionnaire	No, but I would have liked it in my first finance classes, so I could have a better understanding of certain concepts.	Lack of use of videos in the classroom.	Not previous experience but there was a desire to use the videos.	P4
Questionnaire	No, but I think it will be interesting	Lack of use of videos in the classroom	Not previous experience but there is interest in it.	P5
Do you think videos were helpful to learn the vocabulary?				
Questionnaire	Yes, I think it was fun to apply them in the class.	Help received for using the videos	The participant received help and enjoy the use of the videos	P1
Questionnaire	Yes, I was surprised because I thought I could get distracted and not pay attention to the vocabulary, but it was the opposite.	Help received for using the videos	The participant was surprised by the help received from the videos	P2
Questionnaire	Yes, it was interesting to watch videos and learn	Help received for using the videos	Videos were helpful	P3
Questionnaire	Yes. It was kind of interesting to see how much I can acquire just by a video, some	Help received for using the videos	Videos increase the participant acquisition	P4

	concepts were easily to remember thanks to the videos.			
Questionnaire	Yes, I think it was helpful	Help received for using the videos	Videos were helpful	P5
How was the better way to acquire the vocabulary?				
Questionnaire	I think using the videos was good, but I also liked the use of repetition	Videos and repetition	The participant acquires vocabulary in both ways	P1
Questionnaire	I would say repetition. Videos were helpful but I feel more comfortable using repetition.	Repetition	The participant prefer repetition	P2
Questionnaire	I would say videos	Videos	Videos allowed the participant to acquire the vocabulary	P3
Questionnaire	Videos were better, I was used to the repetition but there is a time when it gets boring	Videos	Feel better by using the videos	P4
Questionnaire	Videos were easier to remember	Videos	Visual aids help the participant to acquire better the vocabulary	P5
Do you feel comfortable using the videos to acquire the vocabulary?				
Questionnaire	Yes, at the beginning it was kind of difficult but whit the time I felt comfortable and able to identify the verbs we practice in class.	Comfort		P1
Questionnaire	Kind of since at the beginning was a little tricky for me because it was the first time I learned by this method.	Comfort		P2
Questionnaire	Yes, I feel good. As mentioned, before I already had experience using videos so	Comfort		P3

	for me was kind of easy to adapt to this method.			
Questionnaire	Yes, I like to use them. I would like to have this opportunity in my schools since sometimes classes can be boring if the teacher is the only one speaking.	Comfort		P4
Questionnaire	Yes, I feel comfortable. I was so excited to try this method because I thought that it could be difficult but at the end was easier than I thought.	Comfort		P5
Will you continue to use videos to acquire the vocabulary?				
Questionnaire	Absolutely, now I'm aware that videos are not only for listening they could also be use to learn vocabulary.	Continuity	Participant will continue learning by videos	P1
Questionnaire	Yes, since I work I would like to watch videos in my free time so I can continue learning.	Continuity	Participant will use the videos	P2
Questionnaire	Sure, I like this learning method, I continue using it outside the class.	Continuity	Participants will adopt this method to learn	P3
Questionnaire	Yes, they were good and helped me to learn in a funny way.	Continuity	Participant feels comfortable with them and will continue using them	P4
Questionnaire	Yes, I think they really help, I would like to continue using them to increase my vocabulary.	Continuity	The videos were useful, and the participant will make use of them	P4



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