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Abstract: The theatrical praxis proposes us to teach French actively, to offer to the students the opportunity to develop harmoniously, to communicate easily, to cooperate naturally, either speaking or writing, with Romanian or foreigner people. By this formative-participative method, teaching French prepares to the permanent formation.

We are pleading for teaching French by playing theatre because of its great capacity to create a nice atmosphere, to transform the most heterogeneous group into a body acting depending on its heart born during the chorus work.

It's a great opportunity to be listened in a "cacophonic" world when everybody shouts his truth in order to cover the other's voice and not listen to it. As a counterpoint to this universal uproar, to higher communication, synonym of the global non communication, we propose to learn to listen and speak without rules, only by playing.

We have as a proof the success of the francophone theatre group of the Faculty of Letters from Bacau "De quoi s'agit-il?" and the francophone theatre group of Cantemir High School from Onești.

The most important thing in a theatre workshop is to find its heart. In a world where the family has been destroyed as well the other social, political, cultural institutions, the group, the tribe, and even the gang are those who replace them.

The home was replaced by the street, the subway station or the railway station was invaded by small groups. Inside the gang it's the law of the strongest, the fear that rule and order the actions of its members.

History taught us that even the most intelligent persons may be dominated by the instinct at one moment and act aggressively, follow blindly the promises of the fanatic leaders and even find explanations for their actions subsequently rejected by the society.

Nowadays the child and especially the teenager leave their families because they do not find the spiritual guide, the confidence.

The theatrical praxis may be a good alternative even better than the gang, accomplishing the desire to be the member of a group and to be independent with regard to the family. This depends on the teacher's ability increased by the art of directing. To this purpose, nothing is more efficient than the exercises of confidence, the mirror, the memories, the parody, the matching games. However, all these exercises prepare the performance and create the desire to play, to produce a play, even if it is a sketch. But if we refer to a theatre workshop, we can also write a play, a team work of the actors themselves and resulting from their personal experience, trips or training.

With this purpose in view, nothing is more useful than organizing some francophone theatre festivals, opportunities for teenagers to meet young people, cooperate with actors, directors, theatre companies.