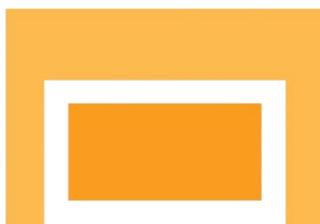


**DRAMA  
TEACHING**

through  
**SHAKESPEARE**

U.N.A.T.C. Press



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national university of  
theatre and film  
„I. L. Caragiale”

Associate Professor Dr. Nicolae Manda; Professor Leon Rubin (East 15 Acting School, University of Essex, UK); Professor Dr. Dan Vasiliu; Associate Professor Dr. Bogdana Darie; Associate Professor Dr. Liviu Lucaci; Associate Professor Dr. Mircea Gheorghiu; Assistant Professor Dr. Dana Rotaru; Assistant Professor Dr. Marius Gîlea; Assistant Professor Dr. Mihaela Bețiu; PhD Student Romina Sehlanc

# **DRAMA TEACHING** **through** **SHAKESPEARE**

Coordinated by Dr. Bogdana Darie, Associate Professor

**UNATC PRESS**  
**2017**

**DRAMA TEACHING**  
**through**  
**SHAKESPEARE**

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# CONTENTS

<b>Foreword</b> .....	5
<b><i>Shakespeare in relation to pedagogy,</i></b> Associate Professor Dr. Nicolae Manda, translated by <i>Romina Sehlanec and Andreea Jicman</i> .....	7
<b><i>Shakespeare today,</i></b> Professor Leon Rubin (East 15 Acting School, University of Essex, UK), transcript <i>Cornel Huțanu</i> .....	13
<b><i>A Speech on How Shakespeare’s Pedagogy Can Be Perceived,</i></b> Professor Dr. Dan Vasiliu, translated by <i>Maria Alexe</i> .....	35
<b><i>Shakespeare and retaining the Method,</i></b> Associate Professor Dr. Bogdana Darie, translated by <i>Romina Sehlanec</i> .....	48
<b><i>The Shakespeare Matrix,</i></b> Associate Professor Dr. Liviu Lucaci, translated by <i>Andreea Jicman</i> .....	73
<b><i>Author’s subject and subject of the actor,</i></b> Associate Professor Dr. Mircea Gheorghiu, translated by <i>Ana Stehneiov</i> ....	88
<b><i>Shakespeare in Today’s Training of the Student-Actor,</i></b> Assistant Professor Dr. Dana Rotaru, translated by <i>Otilia Panainte</i> .....	113
<b><i>Brief overview of Shakespeare’s fools,</i></b> Assistant Professor Dr. Marius Gîlea, translated by <i>Ana Maria Stehneiov and Romina Sehlanec</i> .....	153
<b><i>William Shakespeare – The rule of the genius,</i></b> Assistant Professor Dr. Mihaela Bețiu, translated by <i>Cornel Huțanu</i> .....	185
<b><i>The Expressiveness of The Creative Body and Shakespeare,</i></b> PhD Student Romina Sehlanec, translated by <i>Maria Alexe</i> .....	199



# *Foreword*

This book is one of the outcomes of a comprehensive project entitled *UNATC Junior*, initiated and implemented by the UNATC's MA Teaching Drama team, and funded by the Ministry of National Education of Romania. The project aims to promote the educational value of drama, and, as a natural consequence, to introduce it, as a subject, in the pre-academic curriculum.

About the importance of culture in the educational process books have been written and numerous research programs have been conducted; however, in Romania this matter is still not entirely covered. While in other European countries children and their teachers use specific drama games and methods in the teaching-learning process, in our country this desideratum is met only sporadically, with many obstacles and difficulties.

UNATC "I.L. Caragiale" Bucharest assumed responsibility to make this dream come true, and therefore to develop many related activities with direct applicability.

Conceived on to layers: theoretical and practical, *UNATC Junior* aims to create future trainers in the field of drama, those who can become specialized teachers in working with people from different environment (various age groups, educational level or different social background).

Taking advantage of the European historic moment, the celebration of 400 years of Shakespearean heritage, UNATC held, in May 2016, the International Conference "Shakespeare in Drama Pedagogy" as a desire to get in touch with the advanced research, applied directly in the training of the future drama teachers.

This book contains papers and materials presented in the conference days by the teachers and PhD Students involved in this project.

Due to the language barriers, the research work of our teachers and students is less known on a European level. This is why the *UNATC Junior* management team wants to translate as many theatre papers in order to promote them amongst international institutes and theatre performers across the world.

“Drama teaching through Shakespeare” can become a bridge between Romanian and European research in the field of TIE.

Dr. Bogdana Darie, Associate Professor

*UNATC Junior* Project Coordinator

Dr. Nicolae Manda, Associate Professor

## *Shakespeare in relation to pedagogy*

*I*n this year, you have all observed the conglomeration of Shakespeare events and this is actually a fact that deserves our attention. I brought with me a print of *The Complete Works of Shakespeare* and I will explain why. It looks like a scale model of a monument or like a treasure box, what actually it is in fact. We commemorate 400 years since the death of Shakespeare to outline what is already obvious, the fact that Shakespeare is an author of interest to the contemporary world.

However, the question that arises is more important, *what would be the interest in an author from over 400 years ago? What exactly is the purpose and how can it be brought up?* Because otherwise it is flat. *What is his place within the European and the universal culture?* Writers who are not brought into question, in my opinion, have a problem with posterity. The present feeds from the fact that they can always be brought into question and not denied in a barbaric manner but simply discussed again. The way in which history perceived Shakespeare in these 400 years is exemplary. There are countless Shakespeare-like personalities that nobody, in the Elizabethan times, had the power to predict them or even have hunch about their potential. Why? Because there is a very big difference between the author from that era and the author - as a cultural product developed by the work of several generations. The actual Shakespeare is the product of a cultural effort...

