

International Conference

THE PARTICIPATION EFFECT

Perspectives on
THEATRE IN EDUCATION

13 of December 2021

ONLINE EVENT

Event organized by Theatre Pedagogy M.A.
and the Doctoral School UNATC, within the project
CARAVANA UNATC Junior

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THE PARTICIPATION EFFECT

PERSPECTIVES ON THEATRE IN EDUCATION

opening
speech

10:15-10:20

Dr. Bogdana DARIE, Professor at UNATC
Opening of the conference

RO
presentation

10:20-10:30

Ligia DECA, Presidential Adviser on Education and Research
Education through Art - as integrated part of the programme "Educated Romania"

EN/RO
presentation

10:30-11:00

Open session. Online round table
Cultural education for all. Strategies for overcoming the challenges in Romania

RO
presentation

11:00-11:20

Madlen ŞERBAN, Secretary General of UNESCO in Romania
Arts and education. UNESCO's perspective

RO
presentation

11:20-11:40

Sanja KRSMANOVIĆ TASIĆ, IDEA & CEDEUM President
Innovative approaches to opening schools for drama and dance: Teacher artist partnership

EN
presentation

11:40-12:00

Jum BONGKOT RUBIN, BA, MA, PGCE, FRSA
Working Between Cultures as a Director



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PERSPECTIVES ON THEATRE IN EDUCATION

EN
presentation

12:00 - 12:20

Annita CAPOUSIZI, founder and artistic director of theater group ARTimeleia

A neurological approach to acting as an inclusive educational acting method

RO
presentation

12:20 - 12:40

Magda JIANU, General Director of the Credit and Scholarship Agency at the Ministry of Education

Increasing the quality of life of cancer patients through theatrical means and techniques

RO
presentation

12:40 - 13:00

Dr. Cristina BRICIU, Assistant Professor at UNATC

Theatre-based activities for reducing substance abuse tendency

RO
presentation

13:00 - 13:20

Roxana FILIP & Irina CEPOI, students at UNATC

Art and Outreach

RO
presentation

13:20 - 13:40

Adelina DOBREA & Andreea JICMAN, PhD students at UNATC

Developing prosocial abilities for teenagers in pandemic context by using theatre games

RO
presentation

13:40 - 14:00

Dr. Radu APOSTOL, Associate Professor at UNATC

Educational Theatre Performances with and for children

RO
presentation

14:00 - 14:20

Dr. Mihaela MICHAILOV, Assistant Professor at UNATC

Best practices in cultural interventions



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ABSTRACTS

**Sanja
KRSMANOVIĆ
TASIĆ,
IDEA &
CEDEUM
President**

INNOVATIVE APPROACHES TO OPENING SCHOOLS FOR DRAMA AND DANCE: TEACHER ARTIST PARTNERSHIP

The presentation will focus on presenting innovative solutions for developing artistic projects in schools through teacher artist partnership. Centre for Drama in Education and Art-CEDEUM, has been involved in teacher artist partnership programs since 2017. One of them is International Teacher-Artist Partnership Professional development (I-TAP-PD) is an exciting project which focuses on enabling teachers and artists to jointly develop their understanding, expertise and creativity in 'arts in education' work with children and young people in education, community and arts settings. It offers a unique opportunity for teachers and artists to explore the nature and educational value of partnerships in supporting arts education in early and Primary school education. The ultimate aim of Erasmus+ I-TAP-PD is to create innovative professional development (PD) opportunities, innovative intellectual outputs and resources to enable both teachers and artists to challenge, develop and potentially transform their practices for the benefit of the children they teach and the school communities in which they work at a trans-European level and beyond. The enhanced practices that will emerge as a result of this collaboration will be the subject of fresh international research and innovation.



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ABSTRACTS

**Jum RUBIN,
theatre
director,
acting coach
and teacher**

WORKING BETWEEN CULTURES AS A DIRECTOR

This paper concerns the thinking and preparation processes for a theatre director when working within specific cultural heritages. These are processes that are different to the usual work a director does. For the purposes of this paper, I am assuming projects that involve one or more cultures. There are two cores of this work: in depth research and collaboration. What do I mean by research? It is broad in scope and deals many aspects such as social context, language, history, specific performance forms, sensitivities, politics, religion and last but not least: humor. There are two targets for this work: the acting company and the likely audience. In both cases it is essential to anticipate response to any performance material in order to prepare for rehearsal.

The research must deal with physicality, visual presentation, musical traditions and of course linguistic considerations in translation. Will a gesture amuse, shock or anger an audience? Will the music stir feelings of excitement and pleasure or nationalistic pride and fervor?

Collaboration of course is at the heart of all theatre. A director needs so many collaborators of actors, writers, designers, choreographers, technicians and a whole team of administrators and accountants!

With a cultural journey, another type of collaborator needs to be there: an interpreter/translator of ideas and thoughts and cultural responses. In essence there needs to be a cultural spy at work to feedback predicted responses. They might take many forms as a co-director, co-writer, choreographer, leading actor or dramaturg.

ABSTRACTS

**Annita
CAPOUSIZI,
founder and
artistic
director of
theater
group
ARTimeleia**

A NEUROLOGICAL APPROACH TO ACTING AS AN INCLUSIVE EDUCATIONAL ACTING METHOD

Working both with actors with and without disabilities in the professional theater as an educator and director, it was always so clear to me how much was there for both sides to learn in order to work together.

People with disabilities are endowed with abilities and strengths which can be used to produce a competent socio-cultural result in an artistic field.

Our aim is to build the suitable background, integrating medical and acting sources for the training of actors with and without disabilities.

'Neurological approach to acting' focuses on the neurobiological function of our body and the mindfulness we can have over it on stage, creating the integrated educational and artistic environment needed for staging high quality theater performances, leading that way to the full acceptance of people with disabilities as an embedded part in performing arts.

In this presentation, Annita Capousizi will walk us through the concept and the main principles of the application of this method on integrated theater groups.

**Dr. Cristina
BRICIU,
Assistant
Professor at
UNATC**

THEATRE-BASED ACTIVITIES FOR REDUCING SUBSTANCE ABUSE TENDENCY

Approaching the topic of drug abuse is socially mandate; it's a reality, one that's a part of many young peoples' lives.

Art is an important tool in exploring and addressing social issues. The collective and complex art of theatre provides many outlets for those seeking to learn through experimentation. By using theater improvisation, we can identify and shed light on issues youngsters are dealing with, better understanding their magnitude.

Games, exercises, dramatic construct and performances have all proved to be very efficient in this respect. We can find solutions and act on them. The beneficiaries become aware of their own needs, of their capacity to change both their own circumstances as well as those of the people around them.



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ABSTRACTS

**Roxana
FILIP & Irina
CEPOI,
students at
UNATC,
founders of
DreamBouti
ques'**

ART AND OUTREACH

DreamBoutiques' mission is bringing up future generations of people and artists, bonding through a common love of the arts in general, and theatre in particular. We set out to prepare our students for dealing both with day-to-day situations and interactions, as well as professional artistic settings such as stage work, cinema and other creative outlets. Operating under the strong belief that the student always comes first, we strive to inspire the young generation towards personal growth and progress.

One of our means of doing so is connecting to the community by being a part of and generating various charity events. Raising awareness for underprivileged children has created a mutually beneficial bond where both parties feel seen and heard, building trust, empathy and a strong sense of belonging, all very important building blocks in becoming a functional, responsible adult.

**Adelina
DOBREA &
Andreea
Jicman, PhD
students at
UNATC**

DEVELOPING PROSOCIAL ABILITIES FOR TEENAGERS IN PANDEMIC CONTEXT BY USING THEATRE GAMES

This paper presents a brief research we run to investigate if theatrical games can improve teenagers' socio-emotional and communication skills in the pandemic context generated by the SARS CoV 2 virus. The research methodology included a questionnaire survey of a group of 131 adolescents – being a quantitative method, applied at the beginning and end of a series of four workshops with theatrical games. The theatrical games helped to meet some needs that the young people expressed through the answers to the questionnaires, such as desire to easily integrate in a group or being able to express what they feel and what they think. The results showed, on one hand, that the participation of the 131 subjects in the proposed activities led to a significant increase in the level of empathy, understanding and acceptance of their emotions, cooperation and integration and, on the other hand, reduced the stress factor in terms of public speaking, expressing a point of view and communicating directly.

ABSTRACTS

**Dr. Radu
APOSTOL,
Associate
Professor at
UNATC**

EDUCATIONAL THEATRE PERFORMANCES WITH AND FOR CHILDREN

An overview of educational theatre productions of Offline Family (2014) and The Right To Have Rights (2015), written by Mihaela Michailov, directed by Radu Apostol

OFFLINE FAMILY was an educational theatre performance involving 2 professional actors alongside 10 children (8 to 13 years of age). It reflected the reality of children living on their own, while their parents are working abroad.

OFFLINE FAMILY is a testimony-show about one of the most debated and intense themes of Romania's present: children left behind alone or with relatives while their parents work abroad. OFFLINE FAMILY is about coming of age in the absence of parents, about sudden transformations and drastic decisions made by children, who need to adapt to the social roles of this new type of family without borders. When children take their parents' place, the world is a pocketful of worries and expectations for a future divided between here, their home, and there, where mom and dad are - mom and dad who become painful echoes of a voice on the phone. Growing up comes with some innocent, gentle and cynical questions about the world we live in: When are we old enough to grow up on our own? When do we become "mom"? And when mom isn't around, who is our mom?

THE RIGHT TO HAVE RIGHTS was an educational and participatory theater performance that stems from a few of the fundamental rights stated in the UN Convention of the Rights of the Child. 10 adolescents and 2 adults challenge the audience to stop and think about the world we live in: do we know how many rights do children have? Do we want to take them into consideration? Should we let them speak for themselves? Do we really care what they think and want?

The educational theatre performance was developed with the same group of children that took part in Offline Family production.



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ABSTRACTS

**Dr. Mihaela
MICHAILOV,
Assistant
Professor at
UNATC**

BEST PRACTICES IN CULTURAL INTERVENTIONS

An overview of Erasmus+ Project Social Acting, Reading Occupies School and Play On What You See

SOCIACT (**Social Acting**) is an Erasmus + project coordinated by THAMATA & PRAMATHA (Kalamata, Greece) with partners the following partners: Nordisk Teaterlaboratorium (Denmark), Modernoi Kairoi (Athens, Greece), Teatr Brama (Poland), Act School (Portugal) and Replika (Romania). The central idea is to prepare, implement and evaluate 5 learning activities in the respective local communities of the partners in order to highlight good practices applied in the field of the so-called Social Theater, i.e. the exploitation of dramatic art for social purposes and for the benefit of weak individuals and marginalized social groups. It also aims to improve the actor's profession and to encourage them to actively participate in social entrepreneurship actions and in the sector of solidarity economy.

Reading occupies schools. This project is aimed at promoting contemporary novels in the middle schools located on the outskirts of Bucharest, where children and teenagers have little to no access to cultural education. The project's goal is to encourage teenagers to discover relevant novels translated into Romanian or written by Romanian authors, using the educational theatre methodology.

Play on What You See, designed together with the visual artist Alexandra Bugan (Serebe), which aims to offer teenagers the opportunity to engage in an intervention on their everyday environment, namely their school. The project took place in two public schools in Bucharest and consisted of workshops that focused on 3 components: creative writing, visual arts and improvisation, and theatrical games.



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