

International Conference

THE PARTICIPATION EFFECT

Perspectives on

THEATRE & FILM IN EDUCATION

21-22 of November 2024

**Theatre and film as forms
of inclusive education**

Event organised by the UNATC I.L. Caragiale

CNFIS-FDI-2024-F-0383 - TFedin

Theatre and film as forms of inclusive education



MINISTERUL
EDUCAȚIEI

THE PARTICIPATION EFFECT

PERSPECTIVES ON THEATRE & FILM IN EDUCATION

“I.L. Caragiale” National University of Theatre and Film from Bucharest organises the seventh edition of **The Participation Effect. Perspectives on Theatre and Film in Education** International Conference, on 21-22 of November 2024. The event will take place, on both days, in two stages:

- 10:00 - workshop coordinated by Ramiro Silveira, addressed only to UNATC students;
- 15:00 - online paper presentation sessions held on ZOOM video conference platform, with free access.

Link: web.zoom.us - Meeting ID: 818 1020 9436 - Password: 404565

Designed to exchange ideas and practices on using theater and film as forms of inclusive education, the event will feature presentations on the following topics:

- **theatre and film for community development;**
- **theatre and film used for experiential learning;**
- **visual and performing arts - ecological issues and social responsibility.**

The event is organised within the project „Teatrul și filmul ca forme de educație incluzivă” (CNFIS-FDI-2024-F-0383), financed by the Ministry of Education, through FDI 2024.



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THE PARTICIPATION EFFECT

PERSPECTIVES ON THEATRE & FILM IN EDUCATION

Thursday, 21st of November

paper presentations session online only

Link: web.zoom.us - Meeting ID: 818 1020 9436 - Password: 404565

EN
workshop

10:00-14:00

Ramiro SILVEIRA, Senior Lecturer - Head of BA World Performance / East 15 - University of Essex

Theatre Playground - Playful possibilities for extra-daily connections

Workshop for UNATC students

Opening
Speech

15:00-15:10

Liviu LUCACI, Rector UNATC „I.L. Caragiale”

Opening of the conference

EN
presentation

15:10-15:25

Robin PASCOE, Honorary Fellow at Murdoch University, Perth Australia

What was I thinking! Planning for teaching Drama is Drama Thinking

EN
presentation

15:30-15:45

Sanja KRSMANOVIC TASIC, President of International Drama/Theatre and Education Association-IDEA

Opening the World of Performance Art to Persons with Disabilities

EN
presentation

15:50-16:05

Marilena TRIANTAFYLLIDOU, founding member and artistic director of Artika TC

Katerina ALEXAKI, co-founder of Artika Theater Company, and member of EGT New York

Rediscovering early years - The role of TEY and the Greek case



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MINISTERUL EDUCAȚIEI

EN
presentation

16:10-16:25

Alma LASCU, PhD Student at UNATC

Unlocking Potential: Using Theatre and Film for Personal Development and Community Empowerment in Youth Education

EN
presentation

16:30-16:45

Radu APOSTOL & Mihaela MICHAILOV, Associate Professors at UNATC and co-founders of Replika Center for Educational Theatre

Learning through experiential artistic research

EN
presentation

16:50-17:05

Vlad-Teodor BELCIN, PhD Student at UNATC

New learning environments in the digital age - The audiovisual education class for preadolescents

EN
presentation

17:10-17:25

Oana RĂSUCEANU, scriptwriter, playwright and theatre director, cultural manager and Founder of Control N Cultural Association

Looking from behind the wall. Barriers. Preconceptions. Fragilities. Cultural activities in vulnerable communities - from methods to results

EN
presentation

17:30-17:45

Kateřina ŽARNIKOV, Drama teacher, Student of the PhD programme Theory and Practice of Drama Education at DAMU in Prague

How to show the possibilities of drama education? Some examples from Czechia

EN
presentation

17:50-18:05

Mirona RADU, Filmmaker and Research Assistant at UNATC

The Role of Art Cinemas in Education: A Case Study of "Sâmbăta la Cinema" in Slănic Prahova

EN
presentation

18:10-18:25

Iulia VOICU, Assistant Lecturer at UNATC

Models of Practice in Traditional and Experiential Education: Film Edu

Friday, 22nd of November

paper presentations session online only

Link: web.zoom.us - Meeting ID: 818 1020 9436 - Password: 404565

EN
workshop

10:00-14:00

Ramiro SILVEIRA, Senior Lecturer - Head of BA World Performance / East 15 - University of Essex

Theatre Playground - Playful possibilities for extra-daily connections

Workshop for UNATC students

RO
presentation

15:00-15:15

Georgeta DRĂGAN, Assistant Professor at UNATC

The role of animation theater in children's psychological development

RO
presentation

15:20-15:35

Ionuț NICULAE, PhD Student at UNATC

Theater plays as the main driver to change social status differences among adolescents

RO
presentation

15:40-15:55

Claudiu BUD, Adrian LOGHIN, Alexandra DINU, Briana MACOVEI, MA Students at UNATC

The Garden of People. A theatre-based practice for vulnerable community

RO
presentation

16:00-16:15

Cristina BRICIU, Associate Professor at UNATC

Community workshop - Craiova. Shakespeare Festival

RO
presentation

16:20-16:35

Lioara BRADU, Andreea GÎRBEA, Briana MACOVEI, Petronela IMBRIȘCĂ, MA Students at UNATC

I want to be safe at home. A theatre-based practice for vulnerable community



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MINISTERUL EDUCAȚIEI

RO
presentation

16:40-16:55

Liviu CHIȚU, PhD Student at UNATC

Romanian Language Promoted through Art for Young People

RO
presentation

17:00-17:15

Iulia Samson, PhD Student at UNATC

The Journey and the Debriefing of a Theatre Exercise. Brainstorm with sincerity in Sava

RO
presentation

17:20-17:35

Ștefana SAMFIRA, Associate Professor at UNATC

Theater as a Tool for Self-Exploration: The Impact of the Workshop with Bogdan Renczyński, Actor and Assistant Director Tadeusz Kantor

RO
presentation

17:40-17:55

Ioana MISCHIE, Assistant Professor at UNATC

Moral Repair in VR: I Wonder If Peace Knows How to Fight (Case Study)

RO
presentation

18:00-18:15

Cristina NEAGU, MA Student at UNATC

Happy Act - Therapy through theatre. A theatre-based practice for vulnerable community



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MINISTERUL EDUCAȚIEI

ABSTRACTS

**Robin
PASCOE**

**Honorary
Fellow at
Murdoch
University,
Perth
Australia**

What was I thinking! Planning for teaching Drama is Drama Thinking

There are many different factors that shape our drama teaching planning. This presentation shares ideas on drama teacher planning.

To focus we ask ourselves key questions about our students and our teaching world. These are the given circumstances.

Then we systematically work through making choices: we focus the form and style of the drama; we identify our starting points to impel our students into dramatic action; we choose the ways we frame the drama; we identify which of the Elements of Drama will be our focus, remembering that all elements work together dynamically; then we are in a position to choose which drama teaching and learning strategies or conventions will support the learning; we choose how students will make their learning visible for assessment purposes. In Drama planning we need all the moving parts working in synch.

Robin Pascoe is Honorary Fellow, College of Health and Education, Murdoch University, Perth, Western Australia. He retired from Murdoch in September 2019 but continues to teach, research and contribute. Robin was President of IDEA International Drama/Theatre and Education Association 2013-2020. He is a former President of Drama Australia and DramaWest. He was Chair of the Executive Forum of the World Alliance for Arts Education WAAE 2019-2021.

ABSTRACTS

**Sanja
KRSMANOVIC
TASIC**

**President of
International
Drama/Theatre
and
Education
Association-
IDEA**

Opening the World of Performance Art to Persons with Disabilities

This presentation will focus on the involvement and participation of people with sensory, physical and intellectual disability in workshops and performances of both dance and theatre. It will present the obstacles as well as the insights each theatre and dance pedagogue and artist encounters in these projects. The processes and art journeys are ones of deep revelations not only for the participants, but also for the leader, who is both pedagogue and artist, developing the humanity that's in us in the best possible way.

The projects and performances that will be presented will be "Body Frame" from Serbia, with the first full length inclusive dance performance "Curve for Gaus" , "Art Inclusion" from Montenegro, PER Art theatre group from Serbia, as well as the newest project "Gender Drama ID", that addresses gender equality for individuals with intellectual disabilities through a drama-based methodology. This project is focused on exploring gender issues through drama activities engages participants in thoughtful reflection, empathy and understanding. Drama serves as a platform for representing diverse gender identities, challenging traditional binary constructs, and increasing visibility for marginalized genders. Overall, drama plays a vital role in raising awareness and promoting dialogue, empathy, and empowerment.

Sanja Krsmanović Tasić - Theatre director, choreographer, actress, drama and dance pedagogue. Author and producer of numerous programs and projects both educational and artistic. She has been developing innovative methodologies and concepts in her artistic and educational work. President of International Drama/Theatre and Education Association-IDEA.



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Universității



MINISTERUL EDUCAȚIEI

ABSTRACTS

**Marilena
TRIANTAFYL
LIDOU**

**Founding
member and
artistic
director of
Artika TC**

**Katerina
ALEXAKI**

**Co-founder
of Artika
Theater
Company,
and member
of EGT New
York**

Rediscovering early years - The role of TEY and the Greek case

As our knowledge about the significance of the first years in a human being's life is growing while at the same time the patterns of empathetic and inclusive cultures are fostered, the necessity of theatre for early years (TEY) becomes more and more imperative. This opinion paper is trying to describe the Greek TEY case and the actions Artika is proposing in order to promote and spread awareness about the key role it can play in children's psychological, sociological, physical and emotional development, and as a powerful tool to transform the educational process.

Marilena Triantafyllidou is an actress, director, founding member and artistic director of Artika TC. She is actively involved in the development of TYA in Greece.

Katerina Alexaki is an Athens based theater practitioner, co-founder of Artika Theater Company, and member of EGT New York where she lived for several years.



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ABSTRACTS

Alma LASCU

**PhD Student
at UNATC**

Unlocking Potential: Using Theatre and Film for Personal Development and Community Empowerment in Youth Education

This presentation explores the use of theatre and film as tools for community development and experiential education. Drawing from my work at Academia Studiourile Buftea, I will highlight how theatre and film techniques empower teenagers to discover their potential, build confidence, and develop essential life skills such as collaboration, empathy, and problem-solving. Through interactive workshops in both the theatre and film modules, I guide young participants to explore their personal narratives and express themselves creatively, facilitating emotional growth and self-awareness. These practices also foster a sense of community, where individuals learn the importance of teamwork, communication, and social responsibility. By using theatre and film as mediums, we create safe spaces for self-exploration while addressing broader social issues, promoting inclusivity, and enhancing students' overall personal and social development. This approach is a powerful method for engaging young people in both creative expression and community-driven education.

Alma Lascu is an experienced theatre and film acting trainer at Academia Studiourile Buftea, specialized in personal development programs for teenagers. With a strong background in both theatre and film techniques, she focuses on helping young individuals discover and unlock their optimal potential through experiential education and creative practices.



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ABSTRACTS

**Radu
APOSTOL**

**Mihaela
MICHAILOV**

**Associate
Professors at
UNATC and
co-founders
of Replika
Center for
Educational
Theatre**

Learning through experiential artistic research

SoliCultEU is a transnational research project dedicated to providing systematic and practice-related knowledge about European solidarity transposed through artistic acts.

The general objective of the project is to promote societal engagement by conducting research in the partners' countries regarding the involvement of artists in activities/events related to solidarity and practical experimentation of cultural activities related to the solidarity of citizens and communities, on a current topic.

In the research phase the students are involved, they learn from the direct experiences of the artists they document, thus becoming involved in discovering socially engaged art through experiential research. Documentation becomes a source of continuous learning and sharing knowledge. The practices and methods of the documented artists in the 3 countries contribute to a broader understanding of contexts, sphere of interest, spaces of intervention.

Radu Apostol, theater director, PhD Associate Professor at UNATC "I.L. Caragiale". Co-founder of Replika Center for Educational Theatre - an artistic mouse trap for community issues, an independent, interdisciplinary theatre, deeply involved in our society. He directed and produced community-based theater shows, educational theater performances and contemporary Romanian plays.

Mihaela Michailov holds a PhD in Theatre Studies at UNATC "I.L. Caragiale", where she coordinates the Master of Playwriting. She is a playwright, a performing arts critic and curator, and a cultural educator, co-founder of Replika Center for Educational Theatre. She wrote more than 25 plays focused on social and political themes: work force migration seen from the perspective of children, relations of power in the educational system, marginalization of vulnerable categories in post socialist times, history of LGBTQI+ communities before and after 1989.



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ABSTRACTS

**Oana
RĂSUCEANU**

**Scriptwriter,
playwright
and theatre
director,
cultural
manager and
Founder of
Control N
Cultural
Association**

Looking from behind the wall. Barriers. Preconceptions. Fragilities. Cultural activities in vulnerable communities - from methods to results

Starting from an indestructible reality of modern society - economic and social progress is almost paradoxically confronted with sharp divisions, some of them acute, due to the increasing socio-economic distance, as well as a distance in mentality and perspective between various social categories and groups -, in this presentation I will make a brief diagnosis of the consequences that this situation generates at the functional level of social structures in Romania, but also at the level of individual development.

Therefore I started from two distinct case studies, the results of social activations: the implementation of educational programs for children from disadvantaged communities living in marginalized areas, especially Roma children (projects carried out in partnership with the Policy Center for Roma and Minorities and the Cotroceni Palace Museum) and the implementation of cultural-formative activities for a group of inmates from the "Phoenix" Therapeutic Community at Jilava Penitentiary, which includes former drug users. Both experiences, which were different in implementation, have similar objectives: the struggle to change mentality barriers, preconceptions about the opportunities that these groups have in their real social integration, but also strengthening the belief that they can fight against the apparent fragilities that their status gives them in comparison to others.

ABSTRACTS

**Oana
RĂSUCEANU**

**Scriptwriter,
playwright
and theatre
director,
cultural
manager and
Founder of
Control N
Cultural
Association**

Looking from behind the wall. Barriers. Preconceptions. Fragilities. Cultural activities in vulnerable communities - from methods to results (*continued*)

In this presentation I will therefore present the path followed from the implementation methods to the approach, the quantifiable results obtained, highlighting the conclusions that have emerged from these experiences, which will be useful for adjusting and recalibrating similar future projects, and will also serve as possible baselines for the development of more coherent cultural policies, at local or governmental level.

Oana Răsuceanu is a scriptwriter, playwright and theatre director. She co-wrote together with Ana Agopian and Iulia Rugina several scripts for short, medium and feature films, such as Breaking News (2017), Love Building (2013), Stuck on Christmas (2010), Dying from a Wound of Love (2014). Her work in theater includes choreography and theater performances and also theater productions dedicated to young audiences. Oana is currently wrapping her PhD research on Nordic Countries cinema with a paper called Narrative structures in Nordic contemporary cinema. Oana is an active trainer for several Educational Programs in film and theater, a cultural manager and also Founder of Control N Cultural Association.

Drama
teacher,
Student of
the PhD
programme
Theory and
Practice of
Drama
Education at
DAMU in
Prague

How to show the possibilities of drama education? Some examples from Czechia

The presentation will highlight several key events, projects that contribute to the visibility of drama education in the Czech Republic and activate the community of not only drama teachers, but teachers across disciplines. Examples such as a national festival, an innovative curriculum for basic education, and an interdisciplinary arts education workshop will be used to show how drama education is thought about in relation to the development of its own community and the community of teachers in general.

Kateřina Źarnikov is a drama teacher, a student of the PhD programme Theory and Practice of Drama Education at DAMU in Prague. She has been teaching drama education for almost 20 years. She organizes and participates in drama education workshops in the Czech Republic and Slovakia.

ABSTRACTS

Mirona RADU

**Filmmaker
and
Research
Assistant at
UNATC**

The Role of Art Cinemas in Education: A Case Study of "Sâmbăta la Cinema" in Slănic Prahova

Art cinemas hold a vital role in education by providing spaces for the exploration of diverse global cinema, fostering critical thinking, and encouraging cultural dialogue. Unlike commercial theaters, art cinemas focus on films that tackle complex social, political, and cultural issues, creating opportunities for reflection and learning. These spaces become hubs for educational initiatives, such as post-screening discussions and workshops, enabling students and communities to engage with filmmakers and scholars. This presentation will highlight "Sâmbăta la Cinema," a cultural program launched in April 2024 to coincide with the reopening of the art cinema in Slănic Prahova, a town of 5,000 residents. The program demonstrates how art cinemas can bridge the gap between art and education, revitalizing communities and fostering cultural appreciation. Through this case study, the role of art cinemas as a medium of knowledge and community development will be explored.

Mirona Radu is a filmmaker and research assistant at UNATC, dedicated to promoting cinema as a medium for cultural expression, education, and social transformation. The founder of the Film O'Clock International Festival and the cultural initiative "Sâmbăta la Cinema", she is pursuing doctoral studies on film as a therapeutic tool.



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MINISTERUL EDUCAȚIEI

ABSTRACTS

Iulia VOICU

**Assistant
Lecturer at
UNATC**

Models of Practice in Traditional and Experiential Education: Film Edu

The paper discusses the educational concept of the FILM EDU workshop, a model of practice in film education for highschool students, developed by the National University of Theatre and Film "I.L. Caragiale" from Bucharest. Starting November 2023, in a public partnership with eight highschools from Bucharest, Galați, Craiova, the workshop defined its core structure, with exercises throughout five successive days: sensorial and creative writing exercises, photography analysis, filmmaking, film history related activities. FILM EDU meets experiential education with traditional education, the latter taking into consideration an exploration of film history knowledge and pedagogical resources through a public lecture which is meant to be a guideline to other exercises, enriching a partnership between the university and Transilvania International Film Festival.

Iulia Voicu teaches film and created the Film Edu workshop for youth education using film at "Sorin Botoșeneanu" Center for Pedagogy and Visual Studies. She wrote pedagogical resources for national programs of media literacy like "The Film Class"/"Ora de cinema" and international programs for cinema education for youth like "CinEd". She is the author of "Gender Representation in Romanian Cinema" (Pro Universitaria Publishing, 2023).



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ABSTRACTS

**Georgeta
DRĂGAN**

**Assistant
Professor at
UNATC**

The role of animation theater in children's psychological development

In the context of community development, animation theater plays a major role because it addresses all age groups. Although animation theater, from its origins and for more than 2,000 years, was an art form aimed at adults, with the emergence of puppet-marionette theaters, it became an important tool in children's education.

In constant connection with society and its development, animation theater, in its current form, has evolved on all levels. New technologies have opened up new areas of research, generating interest both among researchers and the audience it targets, successfully meeting new demands.

Animation theater educates, creates connections, and therefore enriches the spiritual lives of community members while improving intra- and extra-community connections. The programs and activities conducted encompass virtually all performances, creative workshops, and games specific to our area of activity, yielding visible and measurable results over time.

Georgeta Drăgan is a university lecturer and holds a Ph.D. at the Department of Animation Theater, Faculty of Theater, UNATC "I.L. Caragiale" in Bucharest. She is a collaborating actor at the Țândărică Animation Theater in Bucharest and serves as both actor and director for the Hai-Hui Company. Additionally, she conducts courses on the art of puppetry and marionette performance at the "Conacul Golescu-Grant" Recreation and Personal Development Center. In 2020, she earned her doctorate in theater with a thesis titled "The Fairy Tale and Story in Animation Theater."

ABSTRACTS

**Ionuț
NICULAE**

**PhD Student
at UNATC**

Theater plays as the main driver to change social status differences among adolescents

My presentation aims to discuss the importance of theatrical play in society as a main motor of action for adolescents. The school plays a very important role in the integration of individuals into the social structures of which adolescents are part. In Romania, unfortunately, school pedagogues provide them with a theoretical framework, but do not emphasize their integration into a social structure, regardless of the training they will receive. Theater games have the benefit of integrating any child into a workshop, regardless of their social status. Through play, they remove social status barriers and learn as much as possible about themselves and those around them.

Ionuț Niculae is a PhD student in his third year at the "Ion Luca Caragiale" University of Theater and Film in Bucharest. He is 32 years old, and over the years he has collaborated with various theaters and film productions in Romania and other countries in Europe, runs a private theater school for teenagers and students, and never stops looking for reasons why our profession is relevant.



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ABSTRACTS

Claudiu BUD

**Adrian
LOGHIN**

**Alexandra
DINU**

**Briana
MACOVEI**

**MA Students
at UNATC**

The Garden of People. A theatre-based practice for vulnerable community

The project *‘‘The Garden of People’’* addresses social inclusion challenges faced by disadvantaged youth, particularly those in care homes near Bucharest. It uses theater-based interactive exercises to foster a judgment-free and non-violent space, promoting acceptance and diversity.

Participants follow key ground rules: equality, confidentiality, respect for personal space, and non-harmful behavior. Inspired by the metaphor of a garden, they explore the concept of diversity through the interplay of different elements within it—plants, soil, animals—highlighting their unique roles and interdependence. This analogy is extended to human groups, emphasizing the value of individuality and cooperation.

Activities include describing familiar gardens, relating personal traits to garden elements, and interpreting diverse perspectives in images. By illustrating how individual views shape collective understanding, the project highlights the importance of embracing differences to create a harmonious and inclusive environment. Participants are encouraged to celebrate their uniqueness while contributing to a cohesive whole.

Between June and October 2024, second-year Master's students in Therapeutic and Community Theatre Techniques engaged with youth in care homes near Bucharest. Visiting smaller towns and villages, they worked with disadvantaged young people, fostering self-awareness, expression, and inclusion. Through creative interactions, the students promoted acceptance, diversity, and empowerment, helping participants embrace their individuality and build a sense of belonging.



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București



MINISTERUL EDUCAȚIEI

ABSTRACTS

**Cristina
BRICIU**

**Associate
Professor at
UNATC**

Community workshop - Craiova. Shakespeare Festival

“Community Theater” is a form of living art. It is aimed at creating a remote alternative to commercial theater, as well as to approaching social issues.

Within the creative process, it is acknowledged as a form of theater integrating and involving directly the members of a community, together with professional artists, exceeding the stage and integrating itself in peoples' everyday life, used as a changing and activation instrument in various cultures and social contexts.

Students following a master's degree in community and therapeutic theater will be participating in the Community Theater Workshop to be held in Craiova, during Shakespeare Festival, performing “Romeo and Juliette” as a work project.

Cristina Briciu is an Associate Professor, Ph.D., within the Department of Acting Arts and the coordinator of the Master's program in Community and Therapeutic Theater.

With nearly 28 years of experience in using sociodrama, drama therapy, and forum theater exercises, she has been a member of project teams organized by UNITER, which produced social theater performances and education through theater techniques as an alternative educational method. In collaboration with various organizations and associations, she has worked in schools from underprivileged areas, foster care centers, health centers, and prisons.



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muzică
Craiova



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ABSTRACTS

**Lioara
BRADU**

I want to be safe at home. A theatre-based practice for vulnerable community

**Andreea
GÎRBEA**

**Briana
MACOVEI**

**Petronela
IMBRIȘCĂ**

**MA Students
at UNATC**

Prima parte a proiectului se adresează victimelor violenței domestice, mame și copii, și are ca scop formarea unor noi tipare comportamentale și redobândirea încrederii în sine prin intermediul mijloacelor de teatru terapeutic, punând accent pe relația mamă-copil și pornind de la ideea că educația începe acasă, iar primul profesor este chiar mama. Cea de a doua parte a proiectului se adresează agresorilor, având ca scop, de asemenea, dezvoltarea unor noi tipare comportamentale, încercând, în același timp, să oferim oportunitatea unei mai bune înțelegeri asupra propriilor emoțiilor, tot prin intermediul teatrului terapeutic.

*Lioara Bradu, Master's in Community and Therapeutic Theater, II
Andreea Gîrbea, Master's in Community and Therapeutic Theater, II
Briana Macovei, Master's in Community and Therapeutic Theater, II
Petronela Imbrișcă, Master's in Community and Therapeutic Theater, I*

ABSTRACTS

Liviu CHIȚU

**PhD Student
at UNATC**

Romanian Language Promoted through Art for Young People

The project “Limba Română Promovată prin Artă pentru Tineri” (Romanian Language Promoted Through Art for Teenagers) aims to promote the cultural identity and linguistic preservation among young people living in disadvantaged regions of the country, through the creative environments of theater and film. Developed by the 4teen Art Association and funded by the Secretariatul General al Guvernului României in 2022, this initiative uses performance art as a platform to engage teenagers in the exploration and celebration of the Romanian language and culture. By integrating artistic expression with language learning, the project provides participants with a dynamic space to connect with their cultural heritage, enhancing their communication skills while promoting social cohesion. In all the workshops (acting, film, improvisation and dance) young people are encouraged to see the Romanian language not only as a tool of communication but also as a vibrant and evolving cultural resource. This project serves as a powerful example of how the arts can drive community development and cultural sustainability.

Liviu Chițu is a Romanian actor, director, acting trainer and personal development coach for teenagers. He studied acting at „UNATC” București and now he is a doctoral student at the same University. He is the founder of several festivals and theater groups for teenagers and the president of „4teen Art Association”, an art school that encourages teenagers to discover and then to follow their passions.



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ABSTRACTS

Iulia Samson

**PhD Student
at UNATC**

The Journey and the Debriefing of a Theatre Exercise. Brainstorm with sincerity in Sava

This year, me and Raluca Botez, a fellow actor from Teatrul Excelsior Bucharest, were involved in working with a Group of teenagers from "Sfântul Sava" National College for a Theatre festival "Vocea teatrului Licean".

Our objective was not making a Theatre show with them but working different theatrical games and use some text that was interesting to them. They also had the liberty to write what was necessary for them. We focused more on the process of experiential learning, less on the result.

Doing this we created rather a sincerity exercise in which all participate, all discovered new abilities. They stayed True to the situation and to them.

Iulia Samson is a first year PhD student at UNATC "I. L. CARAGIALE" București and a college and master graduate at the same university, with a Master in Theatre. She is an actress at Teatrul Excelsior in Bucharest but with a strong interest in training for teenagers and their psychology.

ABSTRACTS

**Ștefana
SAMFIRA**

**Associate
Professor at
UNATC**

Theater as a Tool for Self-Exploration: The Impact of the Workshop with Bogdan Renczyński, Actor and Assistant Director Tadeusz Kantor

This essay will explore the relationship between theater and film in the context of experiential education, with a particular focus on the impact of the workshop facilitated by Bogdan Renczyński, assistant to director Tadeusz Kantor, currently at Cricoteka 2, Poland. This meeting highlighted exercises designed to help students reflect on their own truths and confront personal issues, many of which are considered forgotten. The study will emphasize how this approach to theater allowed acting students to align with their traumas and challenges, resulting not only in acknowledgment and acceptance but also in a deep understanding of the tragedies studied, including the works of Shakespeare. Through this educational context, the importance of theater and film as tools for personal and community development will be underscored.

Ștefana Samfira is a graduate of UNATC I.L.Caragiale, Faculty of Theatre, Acting Department, class 2001. In 2002, she completed Advanced Studies, specializing in Theatre Pedagogy and in 2009, she obtained a Doctorate in Theatre Aesthetics, Magna Cum Laude. She also completed courses in Project Management and Entrepreneurship at DAIRS. Since 2002, she has been teaching at the Faculty of Theatre, in the Acting Art Department – teaching the Theatre course for the Bachelor's degree, Television Speaker Course at the Master's program in Film and Television Acting and the foreign language Theatre course for the Master's degree. Currently she is an Associate Professor at UNATC I.L.Caragiale. As an actress, she can be seen in the play "Franc's World" at the Metropolis Theatre and in the plays : "Steel Magnolias", "Intrigue", "Alex and Morris", "Hollywood Confidential", "Ding Dong" and "And Then There Were None" at Avangardia Theatre. Publications : "Theatre Games, a Manual for Grades IX - XII", Bucharest, UNATC Press, 2016. "The Actor and the Life of the Opera in Art", Bucharest, UNATC Press, 2020

ABSTRACTS

**Ioana
MISCHIE**

**Assistant
Professor at
UNATC**

Moral Repair in VR: I Wonder If Peace Knows How to Fight (Case Study)

Given the fact that most virtual worlds are based on gun conflicts as a core game mechanics, is there a way to address more empathic dimensions and to train the concept of "moral repair" through top-notch immersive grammars? "I Wonder If Peace Knows How To Fight" is a uniquely transformative VR experience conceptualized by Ioana Mischie, that invites the player to confront a deeply alienated world where violence is normalized, and gives them the power to reverse it by practicing peace and mindfulness as a healing imago mundi. The presentation will explore the strategy of the project development and the first discoveries from the production process in order to inspire further therapeutical use and holistic debates.

Ioana Mischie is a Romanian-born pioneering transmedia artist (screenwriter/director) and futurist, awarded for film, VR and innovative concepts. Fulbright Grantee Alumna of USC School of Cinematic Arts and Alumna of UNATC, advanced the transmedia storytelling field as part of her doctoral study thesis completed with Summa Cum Laude and further published discoveries in anthologies at MIT Press and NYU Press. Her cinematic projects as writer/director have traveled to more than 250 festivals worldwide and were developed in top-notch international programs (Berlinale Talents - Script Station, Sundance Workshop , Biennale College Cinema VR), being recently selected in the first-ever immersive competition in Cannes Film Festival. Her interactive works were awarded by The Webby Awards, Golden Drum, South by Southwest Hackathon, The Steamer Salon, Stereopsia, GoEast & co. She deeply believes that storytellers are "architects of the future" (Buckminster Fuller)



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MINISTERUL EDUCAȚIEI

ABSTRACTS

**Cristina
NEAGU**

**MA Student at
UNATC**

Happy Act - Therapy through theatre. A theatre-based practice for vulnerable community

The presentation focuses on the project called “Happy Act – Joy through Theater”. The idea for this project came from my sister, Lidia Uja, an actress at the “Mihai Eminescu” Theater in Botoșani. In October 2023, she made the play “A Marriage Proposal” accessible (for the first time in Botoșani) to people with visual and hearing impairments. These individuals experienced being in a theater for the first time. This project emerged from the desire to familiarize pupils from special education schools with theater performances. They were helped to understand and experience the theatrical phenomenon while developing skills and competencies that will benefit them throughout their lives. Through theatre, students will overcome their limitations and integrate more easily into society.

The direct beneficiaries of the project were 20 students from the “Emil Gârleanu” Special School in Galați, while the indirect beneficiaries were the families of the participating children and the teachers from the school. The children enthusiastically participated in the workshops organized as part of the project and showed great interest in such activities.

Cristina Uja Neagu graduated in 2006 from the Faculty of Arts - acting profile, and since 2004 she has been working as an actress at the “Fani Tardini” Dramatic Theater in Galați. Currently, she is attending the Master’s program in Community and Therapeutic Theatre, where she had the opportunity to use theatre games for therapeutic purposes.