

THE PARTICIPATION EFFECT

**Perspectives on
THEATRE & FILM
IN EDUCATION**

Book of abstracts

The 8th edition of the
International Conference



universitatea națională
de artă teatrală
și cinematografică
„I.L. Caragiale”
București

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



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Perspectives on Theatre & Film in Education

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Perspectives on Theatre & Film in Education

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Conference website: participation-effect.unatc.ro

Contact: participation.effect@unatc.ro

Editorial Board:

dr. Bogdana DARIE, Professor

dr. Andreea-Diana JICMAN, Assistant Professor

dr. Thomas CIOCȘIRESCU, Associate Professor

Editors: dr. Bogdana Darie, Professor; dr. Andreea-Diana Jicman, Assistant Professor

Editing and proofreading: Petronela Imbrișcă, Vlad Galer, dr. Mihaela Bețiu, Professor

DTP & cover: Cătălin Sîrbu

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Foreword

This volume is dedicated to the eighth edition of the **Participation Effect. Perspectives on Theatre and Film in Education International Conference**, organised in Bucharest, Romania, between 27-29th of October 2025, by UNATC I.L. Caragiale and supported by the International Drama/Theatre in Education Association (IDEA). The event is centred on how theatre and film serve as powerful tools for learning, transformation, and community building, highlighting the impact of artistic expression within educational, social, and therapeutic contexts.

Over time, the creative power of theatre and film has provided a voice to the unheard, has fostered skill development across diverse disciplines, and has invited individuals and communities to rethink and reshape patterns of thought and behaviour. This year's conference brings together **students, teachers, researchers and practitioners** from theatre, film and related fields to share **their projects, practices and research**, demonstrating the transformative role of the arts in education and society.



Central to this year's discussions will be the following directions:

- **Enhancing the teaching-learning-assessment process:** theatre and film-based methods that engage participants in experiential learning contexts and also favour teachers in achieving visible learning;
- **Education through and for culture:** active exposure to cultural activities and products supports building future audience and developing specific artistic skills, such as observation, focused attention, imagination, spontaneity that prove to be useful to any kind of future employment as they merge within soft competences;

- **Interdisciplinary collaboration in artistic education:** promoting the connection between professionals in the fields of theatre, film, sociology, psychology, pedagogy and other related areas provide the development of innovative approaches in the growth of human beings and communities;
- **Advocacy and policy for promoting artistic education:** exploring the role of advocacy and policy-making in facilitating access to artistic education at all levels and forms of education.

The conference will cover a varied range of topics approached through different practices, that highlight the challenges and opportunities faced in the use of theatre and film with a formative role, both in the educational and social fields. They will be analyzed with a focus on implementation from early childhood to adults and seniors, in both the public and private sectors, targeting all forms of education.

Through its inclusive and collaborative framework, the Participation Effect Conference offers a space for dialogue, reflection, and inspiration—celebrating the transformative power of the arts in shaping both individuals and societies.

All abstracts passed a peer-reviewed process under the supervision of the Scientific Committee.



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Conference program

Day 1 - 27 October 2025




09:00-09:45	 REGISTRATION
10:00-10:45	<p>OPENING SESSION - Berlogea Hall</p> <p>Liviu LUCACI, Rector of UNATC „I.L. Caragiale” Daniel DAVID, Minister of Education and Research Bogdan CRISTESCU, Head of the Curriculum, Exams, and National Assessments Department, National Center for Curriculum and Assessment</p>
11:00-11:30	<p>Ligia DECA, Secretary-General of the Romanian National Commission for UNESCO <i>The Role of Theatre Education in Promoting Inclusive Education: Insights from the UNESCO CAE Framework</i></p>
11:30-12:00	<p>Sanja KRSMANOVIĆ TASIĆ, IDEA President <i>The Transformative Power of Drama and Theatre Education</i></p>
12:00-12:30	 COFFEE BREAK - Room 104B
12:30-13:45	<p>Keynote 1 - Berlogea Hall Moderator: Robin PASCOE</p> <p>dr. Adam CZIBOLY, professor Western Norway University of Applied Sciences <i>Rolling the DICE: Drama's impact on learning and citizenship</i></p>
14:00-15:30	 LUNCH - Room 104B
15:30-16:00	<p>dr. Bogdana DARIE, Professor, Dean of the Theatre Faculty in UNATC dr. Andreea-Diana JICMAN, Assistant Professor, Head of CPPD UNATC <i>Theatre Education in Romania: a brief overview of the steps taken by UNATC over the last 10 years</i></p>
16:00-16:30	<p>Rarița ZBRANCA, Program Director at the Cluj Cultural Centre, Cluj <i>Arts Engagement as Health Behaviour: Shifting Paradigms, Transforming Policy</i></p>

Day 1 - 27 October 2025

16:40-18:30	PANELS		
	P1 - Berlogea Hall Moderator: Marina HANGANU	P2 - Room 304A Moderator: Vlad GALER	P3 - Room 304B Moderator: Andreea JICMAN
	<p>Yang JIAO & Zhongyang ZHANG (online) <i>Embodied Aesthetics: Integrating Participatory Drama into Aesthetic Education in Chinese Higher Education</i></p>	<p>David SCHWARTZ <i>"The Yellow Slave" - Financial Education through William Shakespeare's Timon of Athens</i></p>	<p>Iulia VOICU <i>Cinema Applied in Education, a Model of Practice: Growing Virtues through Creative Writing, Character Development and Sensorial Language</i></p>
	<p>Ioana BARBU <i>Using Shakespearean scenes in sustaining creative thinking development during the rise of AI</i></p>	<p>Cristina Liana OLTEANU <i>Reconstitution of History: The Proclamation in Padeș, 23 January 1821, taught Through Role-Play</i></p>	<p>Crenguța BIZU <i>Alchemical education - landmarks for holistic development through art and beyond</i></p>
	<p>Laura POP <i>Memory in Motion: Cultivating Creativity through Experimental Animation and Self-Empathy</i></p>	<p>Veronika KORINKOVA <i>Drama Education Methodology through Classic Literature</i></p>	<p>Mihaela BEȚIU <i>Theatre as an Alternative Pedagogy. Learning through Theatre Techniques</i></p>
	<p>Ana Maria COMĂNESCU <i>Looking Through the Director's Eye: Film Practice as a Framework for Visual Education, Collaboration and Genuine Human Connection</i></p>	<p>Mirona Horiana STĂNESCU <i>Stories That Travel: Drama and Storytelling for Global Citizenship in Early Primary Classrooms</i></p>	<p>Diana PĂCURAR <i>Theatrical Semiotic Concepts Involved in Developing Critical Thinking, a Fundamental Educational Competence</i></p>
18:30-19:00	 COFFEE BREAK - Room 104B		
19:00-20:30	<p>PERFORMANCE - Atelier Hall</p> <p><i>Lord of the flies</i> performed by Theatre Pedagogy MA students, Directed by Jum RUBIN, Assistant director: Cristiana CLUCENCU</p>		



09:00-09:45	 REGISTRATION		
10:00-10:10	WARM-UP SESSION - Berlogea Hall		
10:15-12:00	PANELS		
	P4 - Berlogea Hall Moderator: Andreea JICMAN	P5 - Room 304A Moderator: Bogdana DARIE	P6 - Room 304B Moderator: Mihaela MICHAÏLOV
	Lorelei Anamaria SCHIAU <i>The SAFARI Model in (Pre-service) Teacher Training: Supporting Personal, Social, and Aesthetic Development through Theatre</i>	Magda JIANU <i>The hospital school – the place where theatrical games are used effectively in the teaching process</i>	Alexandru BOUREANU <i>The Artist as a Public Figure: A Call for Policy and Advocacy</i>
	Magda VITSOU & Paschalis DIMOU (online) <i>From Volos to Astoria: Documentary Theatre in Teacher Education for Exploring Migration, Memory, and Nostalgia</i>	Mirona RADU <i>Mindful Cinema for Emotional Resilience: Artistic Interventions for Pediatric Oncology Patients</i>	Lina MALCOCI & Doina CUȚULAB <i>Forum Theatre - a tool to change reality</i>
	Yang JIAO (online) <i>Fracture and Connection: A Drama in Education Approach to Migration Trauma from the Perspective of Embodied Cognition</i>	Maria BUCURENCIU <i>Serious games in special needs education: a bridge between theatre, film and interactive media</i>	Radu APOSTOL & Mihaela MICHAÏLOV <i>A Theatre of Belonging. Sign Language and Self-Representation</i>
	Yolanda CREȚESCU (online) <i>Performative art as a multi-axial intervention in intellectual disability: Integrating Sensory Processing, Neuroplasticity, and Inclusion</i>	Alexandra SOFONEA <i>T-NET: A Drama-Based Narrative Exposure Intervention for Adolescents Involved in Bullying Dynamics</i>	
	WORKSHOPS		
	W1 - Room 306A	W2 - Room 204B	W3 - Room Platou Sava
	Malin Katherine VIK Anne Cathrine HANSLIN <i>Art of Learning - What happens when we learn through the arts? – applying a new language to well-known drama and theatre activities</i>	Andrei TACHE-CODREANU <i>Through the Lens of the Self: Exploring Therapeutic Film-making as a Reflective Practice for Adolescents</i>	Simona STOICESCU & Laura CREȚ <i>Psychodrama Theatre Lab - Families on Paper</i>

Day 2 - 28 October 2025

12:00-12:30	 COFFEE BREAK - Room 104B		
12:30-14:20	WORKSHOPS		
	W4 - Room 306A	W5 - Room 204B	Invited Workshop - Room Platou Sava
	Annemari UNTAMALA <i>The Lion Inside - A physical workshop on learning theatre</i>	Lina MALCOCI & Doina CUȚULAB <i>Forum Theatre and the power of TOGETHER</i>	Jum RUBIN <i>Classroom management</i>
14:30-15:45	 LUNCH - Room 104B		
16:00-17:00	PERFORMANCE - Atelier Hall <i>7 minutes</i> performed by Theatre Pedagogy MA graduates and students, directed by Ioana Rufu		
17:15-18:30	KEYNOTE 2 - Berlogea Hall, Virtual presentation Moderator: Thomas CIOCȘIRESCU Thalia GOLDSTEIN , Ph.D. Associate Professor and Director Applied Developmental Psychology, George Mason University <i>Thinking on Stage: The Science of Acting</i>		
18:30-19:00	 COFFEE BREAK - Room 104B		
19:00-20:30	PERFORMANCE - Atelier Hall <i>Dead poets society</i> performed by Trupa AS, theatre group from „Gh. Lazar” Highschool, Bucharest, coordinated by Andrei GHEORGHE		

09:00-09:45	 REGISTRATION		
10:00-10:10	WARM UP SESSION - Berlogea Hall		
10:15-11:30	KEYNOTE 3 - Berlogea Hall Moderator: Bogdana DARIE Shoshi KEISARI , Associate Professor and Director of the Drama Therapy and Psychodrama Graduate Program at the University of Haifa <i>Playful minds: Psychological, cognitive, and physiological processes of improvisational theatre across adulthood and later life</i>		
11:30-12:00	 COFFEE BREAK - Room 104B		
12:00-13:50	PANELS		
	P7 - Berlogea Hall Moderator: Sabina BALAN	P8 - Room 304A Moderator: Mihaela BEȚIU	P9 - Room 304B Moderator: Ioana Barbu
	Iulia GHERGHESCU <i>Acting Out Futures: Amateur Theatre and the Making of Cultural Citizens</i>	Túlio FERNANDES SILVEIRA <i>The School in Theater in School: philosophical and artistic investigations with children and young people in Brazilian public schools</i>	Ioana RUFU <i>Commedia dell'arte in Contemporary Theatre Education</i>
	Maria DRĂGHICI <i>Living Lab: Posmuş (Sat Viu — The Living Village)</i>	Kateřina ŽARNIKOV <i>From Framework to Reality: Differences and Potential of Drama Education in Czech Schools</i>	You LYU <i>Intercultural Physical Theatre: Interconnecting Stylisation with Improvisation – Blind Bird as Example</i>
	Andreea LĂCĂTUŞ (online) <i>Learning through teaching: cinema language as a tool for change</i>	Thomas CIOCŞIRESCU <i>The impact of theatrical techniques in educational context: scientific research challenges</i>	Kerasenia PAPALEXIOU, Sevaste CHATZIFOTIOU, Vasileios TSIANTOS <i>Perspectives on Philosophical Theatre in Education</i>
	Yuyang ZHANG (online) <i>The Stage as a Pedagogical Space: Fostering Undergraduate Agency and Community through Participatory Theatre</i>	Doru NIŢESCU <i>One to one approach in teaching film</i>	Bogdan MUSTAŢĂ <i>Film - a means of building communities and facilitating communication with adolescents</i>

Day 3 - 29 October 2025

12:00-13:50	WORKSHOPS		
Invited Workshop - Room 306A	W6 - Room 306B	W7 - Room Platou Sava	
<p>Robin PASCOE, Christina GRAY & Liz PASCOE <i>Time changes us. Life shapes us. Learning moulds us. Drama transforms us</i></p>	<p>Annemari UNTAMALA <i>Now We Got It! The Finnish National Curriculum for Theatre and the "Helsinki Model"</i></p>	<p>Iulia VOICU <i>Cinema Applied in Education, a Model of Practice: Growing Virtues through Creative Writing, Character Development and Sensorial Language</i></p>	
14:00-15:20	 LUNCH - Room 104B		
15:30-17:20	WORKSHOPS		
Invited Workshop - Berlogea Hall	W8 - Atelier Hall	W9 - Room Pod Alb	
<p>Jum RUBIN <i>Safe space</i></p>	<p>Kateřina ŽARNIKOV <i>Arts Synergy: Deepen the Experience for Children</i></p>	<p>Mihaela SĪRBU <i>Common Ground – Theatre as Intercultural Connection</i></p>	
17:30-18:00	<p>Cristina CUSENZA, Associate Project Officer, UNESCO's Intersectoral Programme on Culture and Education, Cultural Policies and Development, Culture Sector <i>Implementing the UNESCO Framework for Culture and Arts Education: From Vision to Action</i></p>		
18:00-19:00	<p>Round table and Closing Session Berlogea Hall</p>		
20:30	 Dinner at Aria TNB		

Keynotes abstracts

Rolling the DICE: Drama's impact on learning and citizenship

Adam CZIBOLY



Keywords: educational theatre; drama pedagogy; key competences; lifelong learning; arts education policy.

The DICE (Drama Improves Lisbon Key Competences in Education) project was a milestone multi-country study evidencing how educational theatre and drama develop core competences for lifelong learning. Across 12 nations and 4 475 students aged 13-16, DICE combined quantitative and qualitative methods to examine impacts on five EU Key Competences (Communication in the mother tongue, Learning to learn, Social and civic competences, Entrepreneurship, and Cultural expression), while also interrogating a broader humanistic dimension (“All this and more”). Findings show that regular participation in educational drama correlates with higher teacher assessments, stronger confidence in reading and communication, enhanced empathy and perspective-taking, greater civic engagement, and increased creative initiative. These outcomes align with contemporary policy agendas that link arts learning to transferable skills, yet DICE insists on the intrinsic value of dramatic inquiry as a social, ethical, and aesthetic practice.

Subsequent research has situated DICE within the field's evidence base, extending results and refining methods, including anti-bullying applications of process drama and theoretical accounts of ensemble as democratic practice. This keynote synthesizes what DICE established, what later research has elaborated, and what systems need to do next: secure curriculum time, train specialists, and fund equitable access so that drama's proven contributions to competence, citizenship, and culture can be realized at scale.

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Keynote 2

Thinking on Stage: The Science of Acting

Thalia R. GOLDSTEIN



Keywords: theatre education; acting; habits of mind; cognitive and social skills; developmental psychology.

What is the impact of participating in theatre for those who are learning how to act? Educators, artists, and policy makers have long proposed that participating in drama education during school can lead to a variety of positive outcomes, including empathy, emotion regulation, language skills, and creativity. However, empirical and psychological evidence for these connections has lagged behind. In this keynote, Dr. Goldstein will discuss evidence for the cognitive, social, and emotional skills behind acting and performing, and present a large scale study of acting classes that lead to the discovery of the eight “acting habits of mind”: a set of thinking strategies endemic to theatre education and generalizable to skills outside of the classroom across age group and acting type.

The acting classroom can serve as a laboratory for building a toolkit of psychological skills that actors and students can use across domains and in their everyday lives.

References:

- Goldstein, T.R. (2024). *Why Theatre Education Matters: Understanding its Cognitive, Social, and Emotional Benefits*. New York: Teacher’s College Press. ISBN: 9780807769980
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Playful minds: Psychological, cognitive, and physiological processes of improvisational theatre across adulthood and later life

Shoshi KEISARI



Keywords: improvisational theatre; playfulness; cognitive functioning; aging; neurophysiological mechanisms.

Improvisational theatre represents playful interaction in its most immediate form, expressed through spontaneous, co-created exchanges between partners. It allows participants to move beyond routine roles and predictable patterns into novel, meaningful encounters. On the one hand, improvisation is unpredictable and thrives on spontaneous expressions that can be surprising; on the other, it is grounded in structured forms that create a safe atmosphere that enhances reciprocity, as partners rely on and respond to one another. We intuitively sense the impact of these playful moments: they spark joy and foster connection, while at times also evoking heightened arousal. In a series of studies, we sought to capture the effects of playful interactions rooted in improvisational theatre and to understand the mechanisms that underlie these effects.

This presentation examines the neurophysiological and psychological mechanisms activated during improvisational encounters across adulthood. It first introduces a series of mixed-methods RCT studies on theatre-based interventions, particularly playback theatre, which demonstrate their impact on social connectedness, emotional well-being, and cognitive function among older adults. It then draws on experimental studies conducted in the lab with both younger and older adults that investigate brief moments of improvised play and their effects on cognitive performance, social connection, and autonomic nervous system responses. Findings reveal significant improvements in word fluency, working memory, and executive attention, accompanied by greater closeness among participants. Physiological measures (heart rate, skin conductance) indicate arousal patterns associated with cognitive functioning.

Finally, the presentation introduces our new studies employing fMRI to operationalize playfulness and uncover the neural mechanisms underlying arousal and its role in supporting cognition. This work highlights improvisational theatre as a relational space of curiosity, reciprocity, and creative expression. It positions improvisation within the global mental health movement as a culturally adaptable practice that broadens access to meaningful interaction and challenges hierarchies of care across the lifespan.

References:

- Golland, Y., Ben-David, B. M., Mather, M., & Keisari, S. (2025). Playful brains: A possible neurobiological pathway to cognitive health in aging. *Frontiers in Human Neuroscience*, *19*, 1490864.
- Keisari, S. (2021). Expanding the role repertoire while aging: A drama therapy model. *Frontiers in Psychology*, *12*, 635975.

Keynote 3

- Keisari, S., Feniger-Schaal, R., Palgi, Y., Golland, Y., Gesser-Edelsburg, A., & Ben-David, B. (2022). Synchrony in old age: Playing the mirror game improves cognitive performance. *Clinical Gerontologist, 45*(2), 312-326.
- Keisari, S., Krueger, K. R., Ben-David, B. M., & Hainselin, M. (2024). New horizon in improving ageing with improvisational theatre. *Age and Ageing, 53*(5), afae087.
- Keisari, S., Palgi, Y., Yaniv, D., & Gesser-Edelsburg, A. (2022). Participation in life-review playback theater enhances mental health of community-dwelling older adults: A randomized controlled trial. *Psychology of Aesthetics, Creativity, and the Arts, 16*(2), 302.

Plenary talks and invited workshops abstracts

The Role of Theatre Education in Promoting Inclusive Education: Insights from the UNESCO CAE Framework

Ligia DECA



Keywords: theatre education; inclusive education; empathy; UNESCO CAE Framework; participatory pedagogy.

This presentation examines the crucial role of theater education in promoting inclusive education, informed by the principles outlined in the recent UNESCO Competency Framework for Adult Educators (CAE). Inclusive education seeks to provide equitable learning opportunities for all individuals, regardless of their diverse backgrounds, abilities, or needs. Theatre education, with its experiential, interactive, and empathetic nature, emerges as a powerful pedagogical tool that supports these goals by fostering social inclusion, empathy, and active participation among learners.

Grounded in the UNESCO CAE Framework, which emphasizes learner-centered, participatory, and context-responsive approaches, this presentation explores how theater education fosters essential competencies, including cultural awareness, communication skills, and collaborative problem-solving. By creating safe and expressive spaces, theater encourages learner engagement and the appreciation of diversity, challenging stereotypes and reducing barriers to inclusion.

The presentation will highlight case studies and practical examples of theater integration within diverse educational settings, illustrating its impact on learners with varying abilities and socio-cultural backgrounds. It argues that theater techniques, such as role-playing, improvisation, and storytelling, facilitate meaningful dialogue and reflection, which are vital for dismantling exclusion and promoting mutual respect.

In addition to promoting inclusion, theatre education plays a crucial role in fostering creativity, which complements STEM (Science, Technology, Engineering, and Mathematics) education by encouraging innovative thinking and problem-solving. Theatre also contributes to peace education by fostering empathy, developing conflict resolution skills, and promoting intercultural understanding. This integrative approach highlights theater's unique ability to enrich holistic education frameworks, offering educators dynamic tools to nurture both cognitive and socio-emotional skills essential for sustainable and peaceful societies. The insights presented here aim to inspire educators and policymakers to strategically embed theater in inclusive education, creativity initiatives, STEM curricula and peacebuilding efforts.

References:

- Arda Tuncdemir, T. B. (2025). The power of creative drama: integrating playful learning to improve social relationships and inclusion in schools. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 30(1), 28-47

Plenary talk

- Cardol, M. (2025). Inclusive theatre with actors with and without intellectual disabilities. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 30(1), 48-62.
- King, C. R. P. (2024). The Art of Inclusion: Theatre's Contribution to Popular Culture Literacy for Students with Intellectual Disabilities. *Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy*, 11(1), Article 4
- UNESCO (2024). *UNESCO Framework for Culture and Arts Education*. Paris: UNESCO. Accessed at <https://unesdoc.unesco.org/ark:/48223/pf0000376144>
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The Transformative Power of Drama and Theatre Education

Sanja KRSMANOVIĆ TASIĆ



Keywords: drama/theatre education; UNESCO; transformation; empathy; sustainability.

This presentation will focus on three main parts. The first part will focus on presenting the main actors in the international realm of drama/theatre education the author is actively connected to: IDEA, World Alliance for Arts Education and UNESCO. The second part will explore the significance of drama education in light of two recent international milestones: the Athens Declaration on Arts Education (2023) and the UNESCO Framework for Culture and Arts Education (2024) as well as the reflection on the 2019. Frankfurt declaration, as a catalyst for change and action. The main focuses of the documents will be placed on the actual practices and implementation of these documents, also based on the recent MONDIACULT 2025 UNESCO Conference the author has attended, as well as on the new document issues as a result of the 2025 MONDIACULT; referring to the place of Culture in the 20130. Sustainable Development Goals (SDGs).

The third part will reflect on the insights and examples of arts education, especially drama/theatre and education, and artistic work that correlate with the theoretical recommendations of the documents mentioned in the second part.

The transformative power in our field lies in its capacity to cultivate empathy, critical thinking, creativity, and community. These policy documents affirm arts education as a human right and as an essential component of quality, inclusive, and sustainable education systems. Drama education functions as a “rehearsal for life,” enabling learners to embody diverse perspectives, rehearse social roles, and imagine alternative futures. It fosters agency by giving young people voice and choice, builds community through collaborative creation, and supports healing in post-conflict and marginalized contexts.

The paper concludes with a call to action: to embed drama/theatre education in national policies, ensure equitable access, strengthen teacher preparation, and leverage both tradition and technology. By doing so, societies around the world can harness the transformative potential of drama to nurture empathy, resilience, and critical hope in learners—qualities essential for democratic, just, and sustainable futures.

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***Theatre Education in Romania:
a brief overview of the steps taken
by UNATC over the last 10 years***

Bogdana DARIE
Andreea-Diana JICMAN



Keywords: education; theatre/drama; inclusion; creation; Romania.

This presentation aims to highlight the steps that UNATC has taken over the last 10 years in relation to the implementation of theatre education for different ages and various types of target groups, emphasizing its educational, social, and therapeutic values. Starting from the premise that the main objective in human development is to prepare individuals for life and that theatre supports this by: building empathy, a non-judgmental attitude, and the ability to work in a team; stimulating creativity; highlighting one's personal voice (through diction exercises) and figuratively speaking; teaching skills for managing stress and conflict within the group, the university has initiated a series of activities, projects, and programs, mobilizing students and teachers in this venture. The research activity was carried out in several directions, including: (1) theatre as a strategy for improving the teaching-learning-assessment process in various subjects in pre-university education; (2) theatre as a form of extracurricular activity in pre-university education; (3) theatre as a subject in the national curriculum; (4) theatre as a strategy for improving the teaching-learning-assessment process in university education; (5) theatre as a form of entertainment for students at partner universities; (6) theatre as a method of developing the ability to live with others in children and young people for their inclusion in the community; (7) theatre as a strategy for building bridges of communication between artists and young people across the country, even beyond the country's borders, in the form of an (inter)national caravan; (8) applied theatre as a form of reintegration for people deprived of their liberty; (9) applied theatre as a form of improving the quality of life of child patients; (10) applied theatre as a strategy for integrating refugee children; (11) theatre as a method for developing the communication and interpersonal skills of gifted children and young people; (12) continuing education programs for pre-university teachers and theatre graduates.

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Arts Engagement as Health Behaviour: Shifting Paradigms, Transforming Policy

Rarița ZBRANCA



Keywords: arts engagement; health behavior; culture and well-being; culture and health policy; cultural access.

A growing body of research shows that engaging with the arts—through attending performances, co-creating, or participating in community art projects—can have effects on physical and mental health, social connection, and resilience.

The presentation offers an overview of the emerging interdisciplinary field of culture, health, and well-being, highlighting evidence, arts and health initiatives, and policy developments across Europe. It shares research insights into how both cultural participation and the perceived role of culture in one's life may influence subjective well-being.

It reflects on how recognising the arts as a health behaviour and as an integral part of our well-being ecosystem can inspire more holistic and sustainable approaches to living well together, while also raising important questions around access to culture and social justice.

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Implementing the UNESCO Framework for Culture and Arts Education: From Vision to Action

Cristina CUSENZA



Keywords: culture and arts education; intersectoral collaboration; life-long and life-wide learning.

The Implementation Guidance for the UNESCO Framework for Culture and Arts Education was recently released at the World Conference on Cultural Policies and Sustainable Development (MONDIACULT 2025) on 1 October 2025 in Barcelona, Spain, marking a major step towards translating the Framework's vision into action. The Guidance provides practical directions for policymakers and practitioners to design, implement, and monitor initiatives that strengthen culture and arts education across formal, non-formal, and informal learning contexts.

The Guidance outlines key implementation pathways, enabling conditions, and illustrative practices drawn from diverse global experiences, offering Member States and partners a concrete reference for advancing culture and arts education at national and local levels. The Guidance serves as both a policy and advocacy tool, bridging cultural and educational agendas and reinforcing culture and arts education as a cornerstone of inclusive, equitable, and quality learning for sustainable development.

References:

- Learn more about the Implementation Guidance: [A practical guide to embed culture and the arts into education](#)
- Link to the publication: [UNESCO Framework for Culture and Arts Education: implementation guidance - UNESCO Digital Library](#).
- Link to the Framework: [UNESCO Framework for Culture and Arts Education - UNESCO Digital Library](#).
- UNESCO's work on culture and education: [Culture and Education | UNESCO](#)

Classroom management

Jum Rubin



Keywords: Learning outcomes; Classroom behaviour; Learning environment; Student engagement; Curriculum structure.

Effective classroom management is essential in ensuring that drama lessons remain both creative and purposeful. The workshop explores 3 areas: Space and Environment, Behaviour and Curriculum.

Space and Environment: Unlike traditional classrooms, drama spaces demand flexibility in how space and environment are used. It is not about control, but about creating a space where creativity and discipline work hand in hand. Space is fundamental in drama because the room itself becomes the stage where there is room for creativity and boundary.

Behaviour: Often the most challenging aspect in teaching. It can determine whether a lesson becomes successful or not. Establishing boundaries, expectations, and routines allows students to take risks and collaborate without fear, creating a safe, respectful environment where creativity can flourish. Strategies for balancing fun, engagement, and discipline will also be discussed, highlighting the importance of rules, expectations, and consistency.

Curriculum: The core of the learning process, where structure is essential for successful delivery. A thoughtfully designed scheme of work, clear lesson frameworks, and purposeful assessment provide direction and coherence to students' learning, ensuring that drama is not only enjoyable but also deeply developmental. Clear objectives and progressive challenges provide students with purpose and sustain their engagement throughout the lesson. The key lies in striking a balance—pushing them to grow while ensuring they feel supported and capable throughout the process.

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***Time changes us.
Life shapes us.
Learning moulds us.
Drama transforms us***

Robin PASCOE
Christina GRAY
Liz PASCOE



Keywords: Drama/theatre education; drama education research; drama teacher education; transformative education; transformative drama education.

In this workshop we share a current research project exploring the claims by many drama teachers that drama is transformational. They see their role as leading agentic change transfiguring lives immediately in class and subsequently through life-wide experience. They see drama as transformative learning (Fleming, 2018; Mezirow, 1998).

Transformation is a phenomenon that is able to create long-lasting, irreversible, pervasive consequences on individuals' beliefs, perceptions, identity, and values (Brown, 2000; Chirico et al., 2022; Gaggioli, 2016).

Research focus. This study explores drama teachers' and pre-service drama teachers' perceptions of transformation in the drama space. The research specifically examines three core questions:

1. Who are transformed?
2. What is transformed?
3. How does transformation happen?

Through a phenomenological qualitative lens, we are examining the experiences of drama as transformational. We analyse shared stories collected from Australia, New Zealand, Greece and Singapore (and hopefully from Romania) to identify themes about the nature of drama as a transformative experience. Findings (to date) indicate that participation in school-based drama activities fosters transformations (and perceptions of transformation) in self-confidence, personal values, and willingness to take creative risks.

Our research is also framed by 3 theoretical lenses:

- Maxine Greene (1995, 2000) Drama as aesthetic education.
- Wirag (2024) explores how Drama influences motivation, empathy, creativity, and anxiety, identifying shifts in personality states resulting from role-play, improvisation, and group dynamics.
- Gajda (2016) conceptualises pedagogical transformative Drama as a form of therapeutic engagement aimed at identity reconstruction and psychological well-being.

Forming theory. Based on our research we are moving to theorising how drama is transformative. We argue for the transformative space provided through drama for artists and audiences – for those who make drama and for those who are audiences for drama (which picks up on “the participation effect” theme of your conference).

Invited workshop

Join the research. This workshop is an invitation for you to participate in our current research project about the transformational capacity of drama, drama education, drama teacher education. You will share your stories of how drama transforms. Add your voice to our research.

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Safe space

Jum RUBIN



Keywords: Safe Spaces; Drama Education; Trust and Respect; Scaffolding Vulnerability; Creative Risk-Taking.

Creating safe spaces in drama is essential for students to take creative risks and engage fully with the subject. Drama often asks learners to use their bodies, voices, and imagination in front of others, which can make them feel exposed or hesitant. The fear of being judged—by peers, teachers, or even themselves—can limit participation and confidence. In today’s world of constant social pressures and self-presentation, the need for safe, supportive spaces in drama has become increasingly important.

Trust and Respect: Building a safe environment requires teachers to foster trust, respect, and mutual support within the group. Establishing clear routines and expectations allows students to step into creative tasks without fear, encouraging openness and collaboration.

Scaffolding Vulnerability: Activities must be structured so students can gradually build confidence. By moving from solo work to pairs and then groups, learners are supported in embracing vulnerability at their own pace. Playful, low-stakes exercises can ease tension and shift classroom dynamics towards acceptance and creativity.

Practical Strategies: The workshop will demonstrate how carefully designed activities and classroom culture can nurture self-expression and reduce the fear of judgment. Teachers will leave with practical strategies to embed safety and trust into their lessons, ensuring that all voices are valued and heard.

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Panel abstracts

Embodied Aesthetics: Integrating Participatory Drama into Aesthetic Education in Chinese Higher Education

Yang JIAO & Zhongyang ZHANG

Keywords: aesthetic education; participatory drama; higher education; embodiment; Shakespeare.

This study investigates the integration of participatory drama into aesthetic education within Chinese higher education, addressing ongoing challenges in constructing a robust art education system rooted in the humanities and the arts. Although aesthetic education has gained increasing policy support in recent years, its integration into higher education curricula continues to face structural and pedagogical challenges. To counter this, we implemented a longitudinal design-based study at Sichuan University, incorporating drama-based workshops grounded in embodied pedagogy and using Shakespeare's plays as core materials. Facilitated by trained instructors, these workshops aimed to foster aesthetic perception through physical engagement and cultural embodiment. The findings reveal that participatory drama serves not only as a tool for enhancing creativity, empathy, and critical thinking, but also as a medium for awakening embodied aesthetic awareness and promoting personal development and social participation. By transforming passive instruction into dynamic, student-centred experiences, participatory drama strengthens the link between aesthetic education and core competencies such as cultural literacy and independent thinking. This paper concludes by reflecting on the limitations of the study and exploring the future potential of participatory drama to reshape aesthetic education in Chinese universities, thereby contributing to the holistic development of students and the broader goals of educational reform.

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Using Shakespearian scenes in sustaining creative thinking development during the rise of AI

Ioana BARBU

Keywords: creative thinking; individual autonomy; human development; information; A.I.

Creative thinking stands at the core of our evolution. It is also an important part of traditional education. Recently the use of AI is becoming a substitute for human creativity influencing all fields of life. Its use in the process of education can be dangerous for students' development because it deprives them of their journey of discovery, the analysis of information in order to draw their own conclusions to create new ideas and ultimately to shape themselves as autonomous individuals.

The role of theatre in education becomes more important than ever because it gives students the opportunity to experience, to feel, to interact, to connect, to create and therefore it offers a powerful alternative to AI's impersonal answers. Great plays like those of Shakespeare have embodied the human spirit and its ability to create, displaying a wide range of experiences and relationships. It also informed us of how to educate. Shakespeare is the master of setting up a play within a play, but also of using the stage as a classroom. Using Shakespearean scenes that depict actual lessons like Hamlet to the actors or Polonius offering advice to Laertes or Jacques monologue in the process of education gives students the opportunity to talk about human values, principles, common sense while experiencing the power of connecting to another individual through role play and to explore their creative potential. It is important to focus on using these types of scenes in the process of developing creative thinking as an alternative to the use of technology and its potential side effects in human development.

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Memory in Motion: Cultivating Creativity through Experimental Animation and Self-Empathy

Laura POP

Keywords: experimental animation; emotional development; self-empathy; arts-based pedagogy; memory and creativity.

This paper explores experimental animation as a pedagogical tool for fostering creative and emotional development among university students. Drawing from personal teaching experience in the Master's program in Animation Film at UNATC Bucharest, the study proposes a course structure that combines introspection, memory, and visual experimentation. The central hypothesis is that by accessing early emotional memories, particularly from childhood, students can unlock deeper layers of creativity through a process of self-discovery.

The course invites students to identify a childhood feeling they no longer experience, illustrate it, and transform it into a short animated segment using unfamiliar stop-motion techniques such as cut-out, sand, or paint-on-glass. These individual segments are then assembled into a collective experimental film, fostering both personal expression and collaborative skills. The process emphasizes emotional safety, introspective guidance, and the development of emotional intelligence through self-empathy.

Methodologically, the paper is based on participant observation and qualitative student feedback via a reflective written questionnaire. The results show that students experienced both emotional challenges and breakthroughs, gaining technical knowledge, collaborative experience, and greater self-awareness. The course design draws from Carl Rogers's theory of constructive creativity and Nancy Sherman's philosophy of self-empathy.

This model suggests that experimental animation, when used with pedagogical intention, can serve as a transformative space for identity exploration and artistic growth. The paper advocates for an arts-based education that recognizes introspection as a valid creative methodology, and positions animation not only as a medium of expression but also as a tool for emotional integration.

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Looking through the Director's Eye: Film Practice as a Framework for Visual Education, Collaboration and Genuine Human Connection

Ana-Maria COMĂNESCU

Keywords: film practice; human connection; visual empathy; cinematic language; film images.

This presentation aims to explore the multifaceted pedagogical impact of film practice on adolescent development, based on a research paper and a workshop titled “Looking Through the Director’s Eye”, recently implemented with teenage participants. The general premise stems from the idea that learning to “see like a director”, that is, to decipher cinematic language and translate emotion into image, can become much more than a technical skill: it can become an exercise in self expression and empathy.

No cinematic image appears by itself – film is inherently a collaborative medium. Each exercise in film practice comes from everyone fulfilling a specific role, actively listening, compromise and mutual respect. Such endeavours can function as a useful platform for acquiring ethical values of collaborative artistic work – teenagers learn to reinforce the ideas they believe in, while also relinquishing control, adapting, searching for coherence within a team.

Moreover, working with cinematic images develops what I would propose to call visual empathy – the ability to observe details and decode deeper meanings behind images. Exercises in directing, cinematography, editing, short documentaries and such, tend to train the emotional perception of film shots, human expressions and the emotional rhythm of a story. Not only does the participant learn to create images, but also to interpret them – implicitly growing their empathy. Therefore, film becomes a visual education tool, but also an ethical and emotional one.

The paper supports the idea that film, as an educational and artistic practice, can work quite effectively as a playground of human formation. Through this type of experiential education, teenagers grow their creativity, their self-expression, but more importantly, they become more connected to themselves and the world around them – laying down the foundation for becoming future adults who are able to listen, feel and relate in a genuine way.

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“The Yellow Slave” - Financial Education through William Shakespeare’s *Timon of Athens*

David SCHWARTZ

Keywords: Shakespeare; *Timon of Athens*; financial education; education through theatre; education for critical thinking.

In what ways can theatre function as a tool in financial education for young audiences, particularly in the current context of economic financialization? What forms of financial learning may be advanced through classical theater, specifically through William Shakespeare? What does Shakespeare reveal about the relationship between money, happiness, and solidarity, and about the dialectical, both creative and destructive, force of money?

According to Professor of Macroeconomics Daniela Gabor, we live in an era of unprecedented financialization of the global economy—an era in which speculation and debt-driven consumption play a central role, serving as the principal sources of wealth creation worldwide. In this context, it is crucial that young people acquire both an understanding of macroeconomic dynamics and the practical tools to navigate them, cultivating an ethical and balanced relationship with money, credit, and debt.

This paper advances a seemingly counterintuitive hypothesis: that Shakespeare’s plays, particularly the lesser-known *Timon of Athens*, can serve as powerful instruments of financial education.

What unites fifth-century BCE Athens (the setting of *Timon*), Elizabethan England, and the contemporary era is their condition as periods of accelerated, often violent, transformation, shaped and intensified by the expansion of credit and indebtedness—eras dominated by the force of the “yellow slave” who, in *Timon*’s words, “will make black white, foul fair, wrong right, base noble, old young, coward valiant”.

The present study seeks to argue for and outline a framework for an educational theatre program aimed at adolescents. This program would combine selected scenes from *Timon of Athens* with aspects of Shakespeare’s biography and his family’s involvement with debt, supplemented by insights into contemporary financial mechanisms. Such a project has the potential to instruct young audiences both through culture and for culture.

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Reconstitution of History: The Proclamation in Padeș, 23 January 1821, Taught through Role-Play

Cristina Liana OLTEANU

Keywords: role playing; primary historical sources; historical truths; engaging activity; innovative approach.

How can you make students understand not only what happened during a historical event, but also how the main actors perceived these events? The answer may lie in an innovative pedagogical method that combines academic rigors with role-playing. "The past can only be reconstructed with authentic sources or testimonies" (Zub, 1994). The role of the history teacher is to put students in direct contact with this evidence, and to guide them to decode the messages and reconstruct the facts in their authenticity, to better understand the reasons, emotions and the context of the historical events. A study case that lends perfectly to this approach is Tudor Vladimirescu Revolution of 1821. This event was subject to a powerful process of mystification in communist historiography (Boia, 1997), often being presented as a popular and anti-boyar movement. The key to deciphering it lies in an extraordinary document: the Proclamation of Padeș of January 23, 1821. This speech, delivered in front of "the people of Bucharest and the villages of Wallachia", is an important primary source that reveals Tudor Vladimirescu's tactical and ideological position in an extremely dangerous context, under the threat of imminent Ottoman intervention. By transforming in a role play the historical speech of Tudor Vladimirescu in Pades, teacher facilitates students to discover essential historical truths for themselves, following key ideas: a part of boyars solidarity with the revolution; (2) Anti-Phanariot and anti-Ottoman character (Șendrulescu, 1973) and (3) the return of the local rulers. Students will have to transpose Tudor Vladimirescu's speech into a dramatic scene. First, to inspire them, they watch at home the play "The Case of Tudor Vladimirescu", staged by the "Elvira Godeanu" Dramatic Theatre in Târgu Jiu. In the classroom, they prepare the script, costumes and background sound. The innovative approach lies precisely in transforming theoretical elements into concrete activities (Nicola, 1996).

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Drama Education Methodology through Classic Literature

Veronika KORINKOVA

Keywords: drama education; process drama; classic literature; curriculum innovation; secondary schools.

This project grew out of our efforts to support the development of Slovakia's new national curriculum. We advocated for the inclusion of drama education both as a subject and as a method across disciplines. Despite these efforts, the final curriculum acknowledged only a few theatrical and activation techniques.

That is why we turned to the classics—*Antigone*, *Romeo and Juliet*, and *King Ubu*—which already existed in the form of graphic novels. We prepared methodological scripts for each of them and used them as vehicles for integrating drama into other humanities subjects. These texts offer not only rich content but also accessible entry points for educators to apply process-based dramatic methods in literature, history, ethics, and civic education.

Rather than directing scenes toward polished performances, our work focuses on the process—inviting students and teachers alike to reflect, improvise, and explore meaning together.

We tested the programs from September 2023 until May 2025 through 60 pilot sessions in Slovakia and the Czech Republic (including a project at Divadlo v Uherském Hradišti), 10 workshops for teachers and drama educators at EDUdrama, and 30 program presentations at children's festivals (Zlatá Priadka, Festival of Professional Theatres in Martin). Out of this pilot research, we are currently preparing a systematic change proposal for the regions of Slovakia. At the same time, we would like to offer this internationally as a methodology for schools, applicable from age 13 onward.

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Stories that Travel: Drama and Storytelling for Global Citizenship in Early Primary Classrooms

Mirona Horiana STĂNESCU

Keywords: drama pedagogy; storytelling; Global Citizenship Education; early primary education; inclusion.

Drama and storytelling offer powerful, developmentally appropriate ways for young learners to explore social and ethical questions at the heart of Global Citizenship Education (GCE). In contexts where GCE is not yet formally introduced, such as Romanian early primary schools, drama-based pedagogy creates space for empathy, inclusion, and intercultural imagination to emerge through embodied experience.

This study engaged first-grade students (ages 6–7) in a ten-session intervention that combined stories with drama strategies, including role-play, improvisation, physical expression, and collaborative re-enactment. Each session presented a narrative dilemma—ranging from exclusion and cooperation to inequality and environmental care—which children then explored by stepping into different roles, experimenting with perspectives, and negotiating alternative outcomes. Drama was not used as performance, but as a process: a safe, playful space for children to test ideas, express feelings and co-construct meaning.

Adopting a qualitative, practice-based approach grounded in sociocultural theories of play, data were gathered through classroom observations, children’s drawings and story retellings, guided group conversations, and reflective activities. Findings indicate that drama enabled children to embody global concepts in concrete ways. Through improvisation and character work, students expressed fairness, care, and justice, while also making personal connections to their lived experiences. Several children extended stories with their own imaginative contributions, demonstrating both critical and ethical awareness.

By foregrounding drama as pedagogy, the study challenges the assumption that GCE is too abstract for early learners. Drama provided the experiential and affective bridge between children’s immediate realities and broader global themes, cultivating early dispositions of empathy, cooperation, and moral reasoning. The research concludes with the outline of Stories for a Big World, an elective subject for early primary education that integrates storytelling with structured drama activities to introduce GCE in engaging and accessible ways.

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Cinema Applied in Education, a Model of Practice: Growing Virtues through Creative Writing, Character Development and Sensorial Language

Iulia VOICU

Keywords: social and emotional skills; virtues; creative writing; sensorial language; film in education.

Starting November 2023, the National University of Theatre and Film in Bucharest organised, through “Sorin Botoșeneanu” Centre for Pedagogy and Visual Studies (founded in 2022) a series of workshops. The series, called *Film Edu*, has as objectives increasing film literacy and generating original exercises (dedicated mainly to children and teenagers) of cinema applied in education. Recently, in May 2025, teachers began to engage as participants in some of the exercises.

This paper discusses and analyses one of the exercises, which focuses on raising awareness, finding and creating solutions altogether with the participants regarding the development of virtues, such as honesty, courage, patience, wisdom, respect. The exercise has two steps: talking about the virtues (using heuristic dialogue as a method) and then writing a narrative story about a virtue (individually, by using sensorial language as a technique to create an audiovisual imagery for an immersive story). The theme of the story is: a character grows a virtue through *learning-by-doing*, meaning learning from life situations, habits, practices. By now, adolescents from nine high-schools from Bucharest, Craiova, Galați have been part of the project, shaping the exercise.

One main objective of the workshop as an educational structure, by using writing, photography, filmmaking in practical activities, is developing SES - social and emotional skills (OECD, 2023 offers an example of a survey where 15 social and emotional skills were described by the OECD as being a relevant part of the well-being and success of the children). In this process, virtues are understood as personal resources which help SES get shape and enhance. Virtues are identified as being potential in characters, but also in each of the participants. They are understood as possible to cultivate through habits and practices, as possible to reflect upon, as instruments of self-awareness and personal growth and expression. Similar to how Romanian fairy-tales, such as *The Story of Harap-Alb* (written by Ion Creangă), understand virtues, they can be seen as tools which allow a character to develop and learn something from life situations by overcoming obstacles and by becoming wiser.

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Alchemical education - landmarks for holistic development through art and beyond

Crenguța BIZU

Keywords: inner transformation through education; potential; methods.

This presentation considers the emotional and cognitive valences that education can have when viewed as a transformation. A true teacher or mentor is an “alchemist” who sees the “gold” in each student and helps them to discover it.

Just as the alchemist distills, combines, and seeks the perfect formula, the student and the teacher work together in this continuous process of refining the mind and spirit. Mistakes, trials, and failures are parts of the “laboratory” of education. Thus, learning becomes a process of continuous refinement. Alchemy was a combination of science and magic. So is education: it involves rational methods, psychology, pedagogy, but also intuition, inspiration, empathy, creativity and art.

True education, which involves school instruction and learning, is not a simple transfer of information from the teacher’s mind to the student’s. It is a magical process because it aims at an inner transformation, an alchemy of the soul. Important in this process are the arts and talents of the teacher to bring out the best from the student’ potential.

Just as the ancient alchemists dreamed of turning lead into gold, education seeks to transform the raw material of curiosity and ignorance into wisdom with clarity and meaning. In this process, the teacher is not a simple provider of knowledge, but a silent alchemist, who knows that each soul has a different composition, a different recipe for inner gold. He does not mold after a unique mold, but awakens in each student the power to find his own light. Thus, the alchemy of education remains one of the most delicate and noble arts of humanity.

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Theatre as an Alternative Pedagogy. Learning through Theatre Techniques

Mihaela BEȚIU

Keywords: theatre; alternative pedagogy; theatre games; theatre techniques; learning by playing.

In 2013, I.L. Caragiale UNATC entered into a consortium with the University of Bucharest, Faculty of Psychology and Social Sciences to create a master's program that was meant to be the most successful in UB: Alternative Pedagogy and Theatre in Education. Through this study program, we aimed to impose theatre, more specifically theatre techniques, in general education as an alternative pedagogy. Theatre techniques – theatre games and improvisation in particular – have the gift of developing individual abilities in continuous relationship with others, increasing the individual's capacity to adapt to social and professional life. In our previous research and entire activity of over 25 years of continuous teaching, we identified and structured a list of skills that theatre techniques develop. Working and experiencing through theatre techniques is a valuable tool for anyone, of course for those that want to become professional artists but also for those of all professions. Theatre is a major game changer in anybody's life as it improves human creativity, critical thinking, procedural thinking, decision making, activity planning, gestural apparatus, corporal and verbal expression and so on. In our communication we will detail the experiential methods and exemplify it with some valuable exercises.

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Theatrical Semiotic Concepts Involved in Developing Critical Thinking, a Fundamental Educational Competence

Diana PĂCURAR

Keywords: critical thinking; theatrical semiotics; arts education; pedagogy; interdisciplinarity.

Critical thinking abilities have been defined and adopted as critical skills in education, business, and civic institutions. Characterized as the capacity to analyze and evaluate what is communicated in a logical and objective way, it covers: analysis, evaluation, reasoning, creativity, and the use of constructive questioning. Educational systems therefore must cultivate these capacities through means fostering reflection, interpretation and problem-solving. This approach positions theatre not merely as artistic practice but as an interdisciplinary educational tool for cultivating critical thinking—a vital skill for active, responsible citizenship in today’s information-driven and multicultural society.

To do so, this paper investigates how theatrical semiotics, the perspective on theatre as a system of signs, symbols, and meanings, can foster critical thinking. It draws upon Bloom’s taxonomy (1956) and Gagné’s stages of learning (1985) to demonstrate how theatre practices connect to pedagogical foundations through the promotion of analysis, interpretation and dialogue.

On a cognitive level, using theatrical semiotics activates multilayered processes of perception, patterning, and meaning-making. Taku Kosokabe (*Self-directed dramatic and music play programs enhance executive function in Japanese children*) found that participation in theatre programs led to improved working memory and inhibitory control—executive functions linked to critical thought. To decode theatrical signs must bring the sensory experience with the existing knowledge of others, assess multiple readings, and counter premature conclusions, thereby reinforcing neural pathways for analytical thinking and metacognition.

Practical techniques—text analysis, role-playing, improvisation, comparative interpretation, reflective writing—engage with cultural symbols on a deeper level and build collaborative meaning-making. When we weave theatrical semiotics into a syllabus, students acquire mechanisms to challenge conventional wisdom, critically analyze differing perspectives, empathize, and develop stronger creative and communicative skills. Such a way of dealing with theatre not in merely aesthetic practice but as an interdisciplinary ‘educational force’ for fostering critical thought—the key skill needed for active, ethical citizenship today in a multicultural society.

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The SAFARI Model in (Pre-service) Teacher Training: Supporting Personal, Social, and Aesthetic Development through Theatre

Lorelei Anamaria SCHIAU

Keywords: personal development; teacher training; SAFARI Model; theatre pedagogy; experiential learning.

In an educational context where the focus falls predominantly on the accumulation of theoretical knowledge and methodological competences, we may ask ourselves: are the inner dimensions of formation – such as expressiveness, empathy, reflection, or authenticity – being properly addressed? Do they remain in the background, treated as implicit traits of the future teacher? Is there a real support framework for these students to explore and develop their personal and professional identity?

This paper presents the results of a qualitative research conducted with eleven second-year students specializing in Primary and Preschool Education. The investigation was based on the method of the semi-structured interview and on the application of the SAFARI Model, theorized by Dr. phil. Gabrielle Czerny, within dramatic activities carried out in a structured educational setting.

The data obtained highlight the significant role of theatre in the process of personal, social, and aesthetic development of future teachers. The SAFARI Model fosters experiential learning and conscious reflection within a playful and expressive framework, supporting self-awareness, relational openness, and an authentic connection to one's profession. The conclusions support the integration of education through theatre into initial teacher training programs as a means of building an education centered on the human being, on reflection and on identity development.

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From Volos to Astoria: Documentary Theatre in Teacher Education for Exploring Migration, Memory, and Nostalgia

Magda VITSOU & Paschalis DIMOU

Keywords: Documentary theatre; student-teacher education; migration; collective memory; participation.

This paper presents a drama-in-education and documentary theatre project carried out by fourth-year students of the Department of Primary Education, University of Thessaly, within the course Theatre Education in Primary School. The project culminated in a public performance honouring poet Nikos Alexiou, a prominent figure of the Greek diaspora from Volos, exploring migration, nostalgia, and cultural change through artistic engagement with archival materials.

Students examined diverse sources—historical archives, personal letters, poetry, video testimonies, and paintings by Giorgio de Chirico, whose early life in Volos shaped his artistic vision. These materials formed the dramaturgical foundation for a devised performance following documentary theatre conventions (Liehr et al., 2021; Paget, 2009; Wake, 2020), transforming real-life testimonies and artefacts into embodied, staged narratives (Junttila, Karhunen, & Hautala, 2024).

Using drama techniques such as tableaux, role-on-the-wall, teacher-in-role, and collective voice (O'Neill, 1995; Neelands & Goode, 2015), participants inhabited historical memories and navigated emotional landscapes of departure, adaptation, and return. This process fostered critical literacy, imaginative expression, socio-emotional competence, and a reflective connection between cultural heritage and contemporary identity (Nicholson, 2014; Spadotto, & Saito, 2024).

The final performance, *Giorgio de Chirico in Volos*, combined poetic fragments, verbatim excerpts, visual projections, movement, and live music, creating an immersive bridge between past and present. Following the performance, students took part in a focus group discussion, reflecting on the role of theatre in learning local history, empowerment, and the preservation of both individual and collective memory (Niziołek, 2018). The paper argues that documentary theatre in teacher education activates cultural memory, promotes intercultural understanding, and cultivates communities of learning where personal histories intersect with collective narratives—making memory a living, dynamic part of identity formation (Junttila, Karhunen, & Hautala, 2024; Liehr et al., 2021; Niziołek, 2018; Wake, 2020).

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Fracture and Connection: A Drama in Education Approach to Migration Trauma from the Perspective of Embodied Cognition

Yang JIAO

Keywords: drama in education; migrant children; school adaptation; emotion cognition; behavior cognition.

This article investigates the impact of Drama in Education (DIE) on the school adaptation of migrant children in urban China. Grounded in embodied learning and organizational socialization theory, the study adopts a quasi-experimental pretest-posttest design involving 323 students aged 9–14 in a public primary school in southwest China. Participants were divided into an experimental group, which engaged in an eight-week DIE curriculum, and a control group, which received standard instruction. The DIE intervention drew on historical narratives of migration from the Qin dynasty to construct analogical scenarios that resonate with contemporary migrant children’s lived experiences. The curriculum was designed to target three dimensions of school adaptation—cognitive, behavioural, and emotional—through embodied role-play, reflective improvisation, and symbolic learning.

Quantitative analyses reveal that the experimental group showed statistically significant improvements across all three adaptation domains, with moderate to large effect sizes ($\eta^2 = 0.34\text{--}0.49$), while the control group exhibited stagnation or decline in behavioural and emotional adaptation. Stratified analyses further indicate that DIE had greater efficacy among older students and boys. These findings suggest that drama-based interventions can meaningfully enhance migrant children’s adaptive capacities by fostering cognitive flexibility, emotional regulation, and social integration. The study contributes empirical evidence to an underexplored area of applied theatre research and offers a culturally responsive pedagogical model for supporting vulnerable student populations in transitional contexts.

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Performative art as a multi-axial intervention in intellectual disability: Integrating Sensory Processing, Neuroplasticity and Inclusion

Yolanda CREȚESCU

Keywords: intellectual disability; neuroplasticity; sensory integration; social inclusion; art therapy.

This presentation proposes a theoretical model for the use of performative art as a multi-axial intervention in intellectual disability (ID), arguing for a transition from a purely medical model to a holistic perspective grounded on two interconnected theoretical axes. The first axis posits that many of the externalizing behaviors associated with ID are not pathological, but rather represent sensory coping strategies, the understanding of which requires specialized assessments (e.g., the Sensory Profile). The second axis is based on the principles of neuroplasticity—the brain’s ability to reorganize structurally and functionally in response to experience (Garland & Howard, 2009)—and on Arousal Theory (Yerkes & Dodson, 1908), which suggests that individuals instinctively seek an optimal level of stimulation to function effectively.

Within this framework, performative art constitutes an exceptional intervention modality. Due to its intrinsically multisensory nature, it offers simultaneous corrective stimulation for the visual, auditory, kinesthetic, and proprioceptive systems, thereby inducing neuroplasticity (Schlaug, 2015; Teixeira-Machado et al., 2019). Furthermore, it creates a safe and holding environment, essential for emotional and relational exploration through adapted techniques such as role-playing (exploring internal conflicts), community theatre (developing a sense of belonging), or physical expression (facilitating non-verbal communication). This process allows for the transformation of often-isolated sensory coping strategies into accepted and valued forms of communication and social connection.

The paper concludes that performative art provides a scientifically validated and flexible framework for simultaneously addressing sensory, emotional, and social development needs. It repositions the person with ID from the role of a passive recipient to that of an active creator of their own development. The critical need for empirical research within the Romanian context and for interdisciplinary collaboration is emphasized, in order to build genuinely inclusive communities where every individual, regardless of their communication method, is heard and valued.

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The hospital school – the place where theatrical games are used effectively in the teaching process

Magda JIANU

Keywords: hospital school; theatrical games; well-being; therapy; empathy.

The new Law on Pre-University Education (Law no. 198/2023) brought equity to student patients, diagnosed with chronic, life-threatening diseases, undergoing specific treatments, monitoring or medical recovery. More specifically, it stated that the educational process in the hospital school can be much more effectively monitored, the multidisciplinary treatment team can be much more articulated if this form of education is managed by the universities of medicine and pharmacy in the country.

Until August 2025, at the hospital school in Bucharest, the students enrolled here had oncological, hematological diagnoses or were in transplant or post-transplant procedures. UNATC evaluated the possibility of getting involved in supporting the teaching process in the hospital, initiating the participation of master's students from Theatrical Pedagogy, doctoral students from Acting in the Pediatric Oncology department, on various occasions. The interventions of the young actors had the effect of creating a more solid cohesion of the students with the teachers and the medical staff, ensuring the well-being, necessary as a foundation in the healing process, and validated the theatrical games, which they performed, as an effective method of teaching scientific content of the subjects or carrying out extracurricular activities. At the end of these meetings, the children highlighted the therapeutic role of theatrical games, because they combine the playful, artistic dimension with the formative, recuperative, emotional one. Thus, the students found that they can externalize their feelings related to the illness, the future, especially through improvisation exercises, through role-playing, that they can express themselves freely, that they develop creative thinking, critical spirit, empathy towards other hospitalized students, that stress, anxieties are reduced, self-esteem increases and interest in continuing learning develops. In conclusion, theatrical games become a bridge between education and therapy in the hospital school, supporting both the learning process and the emotional and social recovery of the students.

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Mindful Cinema for Emotional Resilience: Artistic Interventions for Pediatric Oncology Patients

Mirona RADU

Keywords: mindful cinema; child centered approach; participatory film practices; artistic interventions; emotional resilience.

This paper explores the original concept of Mindful Cinema for Emotional Resilience, which I have developed as a component of my ongoing doctoral research at the National University of Theatre and Film "I.L. Caragiale" (UNATC). The notion effectively integrates participatory film practices with contemplative approaches, aimed to improve the emotional health and resilience of pediatric oncology patients during their treatment.

Since July 2025, in collaboration with the Dăruiește Viață Association and the oncology department of the Marie Curie Children's Hospital in Bucharest, the program I envisioned has been instituted as a practical artistic intervention. The project includes short film screenings, supportive discussions and interviews, and engaging and personalized filmmaking short workshops designed to meet the distinct needs of children facing cancer treatment. These activities provide a nurturing and imaginative environment that encourages emotional expression, playful interaction and heartfelt reconnection with the inner selves.

The project promotes a non-invasive, child-centered approach that complements medical care by creating opportunities for emotional regulation and imaginative resilience. By combining approaches from mindfulness-oriented arts and film education, this project aids in the development of innovative interdisciplinary resources for pediatric healthcare.

The paper highlights the conceptual background and initial results from the current implementation, including ethical guidelines, collaborative creative processes and first responses from participants. By combining the language of film with the theory of emotional resilience, the project argues for the role of art - particularly film - as a profound, inclusive and accessible means of emotional support for vulnerable communities.

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Serious games in special needs education: a bridge between theatre, film and interactive media

Maria BUCURENCIU

Keywords: serious games; special needs education; game-based learning; interdisciplinary education; game design.

The use of games in formal education alongside other media forms is on the rise, as shown by a survey we conducted this year in both urban and rural schools in Romania, teachers increasingly integrating them in their teaching curricula. Considering this context and the future possibilities, this research paper proposes a theoretical framework for developing serious games for the educational process when working with students with special needs, especially ASD (Autism Spectrum Disorder). These findings are part of an ongoing PhD research project centered around developing serious games as a means of teaching natural sciences through interactive experiences. Our analysis began with existing game design principles, starting from Jesse Schell's four design pillars (Schell, 2014), taxonomies of game genres and player types and accessibility requirements, leading to the creation of a new taxonomy for serious games and a design framework.

According to a 2023 study, in Romania there are 81.328 children with mild, moderate or severe disabilities, amongst which only 68.164 are enrolled in any form of education (Florea, 2023). Barriers in enrollment stem from a lack of equal opportunities, lack of financial resources, inaccessible spaces and lack of technological support (Odeh & Lach, 2024). Games, however, are a medium found at the intersection between theatre, through its role-playing nature, and film, through its contemplative, visual characteristics and they possess qualities that can enhance education. As an experience, they offer a separation from real world immersing players into the so-called magic circle, a space governed by its own rules accepted by all participants (Huizinga, 1949). A key component of a game's success is the presence of flow, a state in which the player is fully immersed as a result of the game's difficulty gradually increasing as the player's skill progresses (Csikszentmihalyi, 2008).

Finally, this research aims to address technological impediments by promoting and encouraging the usage of serious games in schools, while also promoting a set of game design pillars for future creators.

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T-NET: A Drama-Based Narrative Exposure Intervention for Adolescents Involved in Bullying Dynamics

Alexandra SOFONEA

Keywords: drama-based intervention; NET; bullying; psychoeducation; adverse events.

T-NET is a method developed by a team of drama educators and researchers based in Bucharest. It is designed as an intervention to facilitate emotional regulation, self-awareness, and the improvement of social interaction skills in teenagers. It is based on improvisation exercises, Playback Theatre, elements of Forum Theatre, and Dramatherapy, all of which are hybridized with Narrative Exposure Therapy (NET). This form of therapy, NET, is a psychotherapeutic intervention method designed to reduce the traumatic burden caused by adverse experiences. It is evidence-based and used internationally in post-armed conflict zones, in situations involving domestic violence, natural disasters, or other types of adverse events with traumatic potential. By combining it with group workshops that draw on elements from applied theatre, the team arrived at a 14-session protocol that has strong potential to offer support within various group settings, especially teenagers involved in bullying dynamics, either as victims, aggressors, or bystanders. Based on both drama therapy principles and psychoeducational techniques, the intervention serves as a non-clinical, preventive approach to addressing the developmental needs of adolescents.

The paper presented explores the design and impact of the T-NET development and implementation project, for pupils of Romanian high schools, either on-site after school or with groups of teenagers from different schools, at UNATC. The T-NET workshops aimed to enhance emotional awareness, empathy, and self-expression among teenagers aged 13–18.

The project was rooted in the understanding that bullying behaviors often emerge from emotional dysregulation and unprocessed relational experiences. By using a combination of role-play, improvisation, and guided storytelling, participants were encouraged to express and reflect upon personal or observed conflictual experiences in a creative and contained setting. The workshops unfolded across multiple weekly sessions and culminated in theatrical performances co-created by the adolescents, inspired by real stories shared in the group. These final performances served both as a form of closure and as a community-oriented event aimed at reducing stigma and fostering peer dialogue.

Qualitative feedback from facilitators and participants suggests that the T-NET model contributed to increased emotional articulation, group cohesion, and reflective awareness of relational roles in bullying situations.

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The Artist as a Public Figure: A Call for Policy and Advocacy

Alexandru BOUREANU

Keywords: art policy; cultural advocacy; artist status; public sphere; creative economy.

This paper reframes the evolving role of the artist through the lens of applied theatre, shifting focus from the solitary creator to the applied theatre practitioner as a public catalyst. Applied theatre, by its nature, is deeply embedded in social, political, and economic issues, making its practitioners—whether formal artists or community facilitators (non-artists)—central figures in public life. The presentation will argue that this participatory framework necessitates a reevaluation of the relationship between practitioners and the public sphere, highlighting the crucial need for supportive policy and strategic advocacy.

We will delve into how contemporary applied theatre initiatives engage directly with social discourse, expanding their function beyond aesthetic creation to become platforms for civic engagement and problem-solving. This approach inherently challenges the traditional separation between artists and citizens. By examining case studies of applied theatre projects, we will illustrate how effective public policy and targeted advocacy can bolster the professional status and creative freedoms of practitioners, while also emphasizing the active, co-creative role of non-artists/participants in generating social change.

The discussion will cover the challenges unique to this field, such as navigating precarious labor and validating participatory outcomes. Ultimately, the paper proposes actionable frameworks for policymakers, arts organizations, and community groups to foster an environment where applied theatrical practice is recognized as a vital component of public good, ensuring its sustainability and maximizing its societal impact through true public participation.

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Forum Theatre - a tool to change reality

Lina MALCOCI & Doina CUȚULAB

Keywords: involvement; solutions; dialogue; inclusion; together.

The presentation will describe how to use Forum Theatre as a tool to change attitudes and behavior toward social problems that affect children and youth: discrimination, bullying, gender based violence, disinformation etc. Forum Theatre is a great way not only to raise awareness, start a dialogue, but also to find solutions that work and to open new ways of cooperation in the community. The play performed on stage is, actually, the reality of the spectators, who have the opportunity to see from the outside situations they themselves experience. The practice brings out issues that are valid for all spectators and promotes inclusion - in the performance hall, all types of forum theatre characters are present (victims, aggressors, allies and observers). They can recognize themselves and their actions, and can change their behaviour in real life; they learn to support each other and to act together. The performances are created by the peers of the children from the audience and are created specifically for the context of the region.

We have implemented this practice in the Republic of Moldova since 2012, and we managed to involve 10 645 children, young people and teachers in Forum Theatre performances, and, together, they identified solutions to decrease the social problems discussed. 307 children and young people were trained in Forum Theatre and they created the spectacle, based on their own experience. They learned not only forum theatre techniques, but also acting techniques; they learned to communicate with their peers in order to help them find solutions.

The performances had a great impact: educational institutions became more inclusive, the phenomena of bullying is decreased, parents understood the challenges faced by their children and have real tools to help them, teachers started to be more attentive to their pupils and use some of the Forum Theatre tools to solve problems in their classes, communities learned to find solutions together; children and young people identified solutions that can help them, started to communicate more with their peers and know where they can get help, if needed.

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A Theatre of Belonging. Sign Language and Self-Representation

Radu APOSTOL & Mihaela MICHAILOV

Keywords: accessibility; participation tactics; co-creation; pedagogy of reciprocity; unrestricted access.

The paper will focus on one of the most recent theatre projects created by Replika Centre for Educational Theatre – an independent company in Bucharest, co-designed by 4 artists. The project – Unrestricted Access – created a context for both imagining ways to make theatre accessible for deaf persons and also exploring theatrical frames meant to bring together actors who use spoken language and teenagers who use Romanian sign language.

Thus, in the course of the project, Replika Centre made accessible 3 of its performances – Bad Kids, Memories from School Times and Limits – all of them focused on various issues related to the educational system. For each show, a sign language interpreter was on the scene together with the actor / actress, thus creating a new performative code and a sensitive form of theatrical togetherness.

Apart from the accessible shows for deaf persons, the artists of Replika Centre created a performance in which 2 deaf youngsters perform together with 2 actors, thus exploring liminal situations and paradigms of co-creations. The show investigates the expressivity of Romanian Sign Language, its theatricality and spaces of resonance with spoken language, its multiple mediations. How can we extend the dynamics of co-creations so that theatre becomes a pedagogical place for learning new languages?

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Acting Out Futures: Amateur Theatre and the Making of Cultural Citizens

Iulia GHERGHESCU

Keywords: cultural education; amateur theatre; community development; social inclusion; non-formal education.

This presentation examines the role of amateur theatre as a form of cultural education and as a means of engaging rural youth with art, personal expression, and community involvement. It focuses on a case study of *The Musicians* by Patrick Marber, directed by Diana Iliescu and premiered in October 2024 in the village of Regiu, Galați. The production involved young participants aged 11 to 15, performing as actors and singers under the coordination of professional theatre practitioners, with the support of FICE (Fundăția pentru Istorie, Cultură și Educație) with funding from AFCN.

The project served as a platform for developing creativity, social skills, empathy, self-discovery, aspirations, and cultural awareness through theatre exercises, rehearsals, collaborative work, and public performances. Research in arts education demonstrates that theatre fosters socio-emotional competences, critical thinking, and community cohesion (Boal, 1979; Nicholson, 2005). In this sense, theatre functioned as a form of non-formal education (Dewey, 1934), enabling young people to learn through direct experience, develop self-confidence, and strengthen their cultural identity. The literature review further indicates significant improvements in self-esteem, a deeper understanding of young people's aspirations, and the creation of social connections and community ties among participants. In this case study, participant observation extended across all stages of the production—from scenography workshops to stage lighting and acting techniques—thereby providing access to artistic skills otherwise difficult to acquire in rural environments. Over the course of three months, participant questionnaires and discussions with teachers revealed both a strong interest in integrating theatre into formal education and a clear demand for accessible cultural spaces.

This case study demonstrates that amateur theatre and related techniques, when embedded into educational programmes and supported by local communities, can stimulate creativity, enhance social cohesion, and cultivate expressive, civically engaged individuals who are aware of and connected to their cultural heritage.

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Living Lab: Posmuș (Sat Viu — The Living Village)

Maria DRĂGHICI

Keywords: action research; living lab; transpedagogy; resilience; co-creation and participatory learning.

Interdisciplinary collaboration in artistic education is increasingly recognized as a catalyst for innovative, community-centred approaches to human and social development (Drăghici, 2024). This presentation examines how the hybridization of performative arts, film, anthropology, architecture, and pedagogy can generate cultural and educational transformations in rural contexts (Helguera, 2011), through a cultural intervention project dedicated to revitalizing the village of Posmuș, in Bistrița-Năsăud County, Romania.

The project—The Living Village. The Echoes of the Future in the Transylvanian Countryside—reimagines the former village school “Old School” and central square as spaces of co-creation and participatory learning. By bringing together artists, researchers, students, and local residents, the initiative fosters deep engagement with local heritage and seeks to establish a rural centre for social innovation. A key element is its evolving connection with the nearby Teleki Castle, which expands both the project’s cultural infrastructure and its long-term impact (Braniste & Vîstras-Tătar, 2024).

The presentation also reflects on participatory methodologies employed, including three guided tours co-designed and led with local youth (Apostu, 2025) as part of a collaborative mapping of the village’s cultural landscape. The horizontal and performative practices involved demonstrate the potential of transpedagogy to extend beyond formal institutions and shape public space, cultivating resilience, creativity, and social engagement. As a case study, Posmuș illustrates how theatre, performance, and film can operate simultaneously as research methodologies, educational tools, and instruments of community cohesion. It offers a replicable framework for educators, artists, researchers, and policymakers interested in integrating cultural heritage (Pop, 2024) with contemporary educational and artistic practices, while promoting sustainable rural development, inclusive participation, and community empowerment.

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Learning through teaching: cinema language as a tool for change

Andreea LĂCĂTUȘ

Keywords: cinema education; teenagers; peer teaching; filmmaking; community engagement.

This paper explores a pedagogical method developed over the past seven years, focusing on teaching cinema to teenagers by engaging them in filmmaking and guiding their peers. The approach aims to transform how adolescents perceive themselves, their environment, and their roles within their communities, using the language of cinema as both medium and message. By positioning teenagers as both creators and educators, the method fosters responsibility, empathy, self-reflection, and collaboration, while deepening their understanding of cinematic techniques, narrative structures, and visual storytelling.

Teenagers learn to produce their own films, experimenting with storytelling, cinematography, and editing, and simultaneously mentor peers in filmmaking projects. This dual role challenges them to articulate and share their knowledge of cinematic concepts, strengthening communication, leadership, and creative skills. Learning to speak and act through film becomes a way for participants to express personal identity, emotions, and social perspectives, empowering them as active agents of change.

The paper presents qualitative observations from seven years of practice, highlighting changes in participants' self-expression, collaborative skills, and community engagement. It also examines pedagogical implications for arts education, suggesting that hands-on filmmaking combined with peer teaching develops critical thinking, emotional intelligence, and civic awareness among young people.

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The Stage as a Pedagogical Space: Fostering Undergraduate Agency and Community through Participatory Theatre

Yuyang ZHANG

Keywords: participatory theatre; co-creation; agency; communion; embodied learning.

This paper presents a reflective analysis of a practice-based research study comprising three participatory theatre projects (8-12 weeks each) with distinct groups of 10-15 undergraduates without formal theatrical training. It responds to the documented decline in playful, engaged and physical learning among youth—a trend exacerbated by digital culture (Morrison, 2009; Haidt, 2024). The project established a dedicated pedagogical space for students to co-create original theatrical work from their lived experiences.

Grounded in participatory action research, the methodology employed multiple qualitative sources: student reflective journals, facilitator observation notes, semi-structured interviews, and documentation of the creative process. The study is framed by scholarship on agency as autonomous meaning-making (Bruner, 2002), and theatre as an embodied site for exercising this agency and building social-emotional learning assets like connectedness (Perry & Medina, 2011; Dawson & Lee, 2018).

Findings indicated that agency was evidenced through students' assertive ownership of the entire creative process, from developing an original script to articulating their integrative decisions in post-performance discussions. Community was demonstrated through a heightened capacity for empathetic negotiation, mutual support, and the collective construction of a shared narrative, an intrinsically motivating process that fulfilled core pro-social goals (Andvig & Hummelvoll, 2016). This act of co-creation functioned as an "agentive encounter" (Bruner, 2002), facilitating deep emotional engagement and psychosocial integration (Immordino-Yang, 2016).

The study concludes that participatory theatre provides a unique forum for the co-construction of meaning, directly cultivating the deeper engagement and authentic collaboration needed to counter the challenges of learning in a digitally saturated age. This work not only contributes to the field of drama education but also provides a framework for using participatory theatre to foster embodied learning in higher education.

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The School in Theater in School: philosophical and artistic investigations with children and young people in Brazilian public schools

Túlio FERNANDES SILVEIRA

Keywords: theatre in school; philosophy of education; pedagogy of the Performing Arts; practice as research; school.

This paper presents part of the author's doctoral research in Performing Arts conducted in Brazilian public schools with children and young people. The study articulates Philosophy of Education and Pedagogy of the Performing Arts based on the research-dispositive questions: What can the school be and what can it do? The investigation aims at understanding how theatrical practices, developed within the school environment, can simultaneously become a field of artistic creation and a research device, allowing the institution to be questioned in its habitual forms of operation by the students themselves through art. In this process, three formats of action with different approaches to theater teaching are developed: Drama (Cabral, 2012; Pereira, 2021), based on theoretical and philosophical pre-texts; Text and Play (Koudela, 1992; Pupo, 2005), using contemporary dramaturgy about the school; and Theatrical Mediation (Desgranges, 2022) of a school-themed performance. The research engages with these authors in the Pedagogy of the Performing Arts, but also with authors from the Philosophy of Education (Masschelein & Simons, 2021; Rancière, 2022; Larrosa, 2018; Biesta, 2021), seeking to place both artistic-pedagogical practice and philosophical reflection in perspective. In this gesture, the teacher-artist-researcher positions themselves as an agent who experiments with and investigates the school together with the students, activating theater creation as a form of collective thinking. As a provisional result, it was observed that theatrical processes expanded the ways of listening to and imagining the school institution, allowing unexpected student voices to emerge. In this way, creation, body, and fiction opened space for children and young people to reflect on the school not in a habitual way, but exploring new ways of knowing, questioning, and reinventing it.

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From Framework to Reality: Differences and Potential of Drama Education in Czech Schools

Kateřina ŽARNIKOV

Keywords: curriculum; drama education; basic education; school plans; arts education.

This paper investigates the institutional status of drama education as a formal subject within Czech basic schools, focusing on the tension between its potential as defined by the Framework Educational Programme for Basic Education (RVP ZV) and its practical implementation in school curriculum plans School Educational Programs (ŠVP). The study first defines drama education as a distinct pedagogical discipline, differentiating it from extracurricular pursuits. It then conducts a critical analysis of the Framework's classification of drama education as an additional subject, contrasting this with its inconsistent, often marginalized, presence as a formal, scheduled subject in School Educational Programs. The paper further explores the implications of the ongoing RVP ZV revisions, assessing whether these reforms present an opportunity for re-evaluation and greater integration of drama education or risk its further peripheralization.

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The impact of theatrical techniques in educational context: scientific research challenges

Thomas CIOCȘIRESCU

Keywords: theatrical techniques; learning process; applied theatre; theatrical techniques research; pedagogical research.

In recent years, within the context of the education system's ongoing efforts to enhance the efficiency of the educational process, measures such as increasing the flexibility of teaching content and methods have been widely adopted to achieve these objectives. Improving learning outcomes and academic performance are primary priorities.

This paper presents and analyzes the opportunities and challenges associated with research approaches from the perspective of the author, a professor overseeing dissertations on the impact of theatrical techniques applied in various contexts within pre-university education in Romania.

Theatrical techniques are valuable tools, aligned with trends in educational innovation, offering methods to stimulate student engagement and creativity. Quantifying the effects of these techniques from a scientific perspective is essential to demonstrate their effectiveness in the educational process. This requires the use of rigorous and appropriate research methodologies to assess their actual impact on student performance and the learning process as a whole.

Research initiatives in education, as essential means for validating or rejecting hypotheses, are influenced by numerous factors. A well-trained, enthusiastic teacher who is concerned with generating knowledge through educational research may face pressure from the school system and the structures in which it operates, because the techniques that should be used often contradict traditional methods. Research may be limited by the difficulty of setting objectives and hypotheses, defining variables, selecting samples, and conducting the study itself. Additionally, the research methods used may be affected by the observer's subjectivity, the impossibility of completely controlling variables in psycho-pedagogical experiments, and the small size of focus group samples, which may influence the validity of the study's results and conclusions.

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One to one approach in teaching film

Doru NIȚESCU

Keywords: teaching film; teacher - artist; film language; teacher - student relationship; film school.

This communication aims to clarify the important role and function of the individual relationship between teachers and students in the field of film education at universities, while also considering the context of pre-university education. The paper begins by reflecting on perspectives from a significant article published forty-five years ago (Carabăț 1979), in which Dumitru Carabăț, a prominent screenwriting professor, explored approaches to the teacher-student relationship. The central hypothesis of this study asserts that a film teacher (and, by extension, any art teacher) must adopt a dual role: that of both pedagogue and artist (Daichnedt 2010). Additionally, the teacher functions as a mentor and guide, enriching this relationship. Research also plays a vital role, enhancing both the artistic and educational dimensions of the process. This work seeks to address several key questions: i) How relevant is the traditional master-disciple education model in the contemporary context of teaching film? ii) What effects does the digital revolution have on students' perceptions of cinema, and how does modern audiovisual language differ from classical forms? iii) What principles can guide the development of a new, more effective approach to the teacher-student relationship? iv) How profound and personal can the teacher-student relationship become, and what challenges might this new approach encounter? The findings of this study suggest that film (and artistic) education should be viewed as a continuous process of artistic inquiry characterized by a reciprocal exchange: from teacher to student and from student to teacher (the double transfer method). Furthermore, this work underscores the importance of recognizing the unique backgrounds of students, who come with a diverse and rich array of audiovisual experiences that have developed organically throughout their evolution. By embracing these elements, we can create a more enriching learning environment for both teachers and students.

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Commedia dell'arte in Contemporary Theatre Education

Ioana RUFU

Keywords: Commedia dell'arte; pedagogy; methodology; mask; therapeutic.

The Commedia dell'arte methodology in contemporary educational contexts represents a pedagogical instrument with powerful therapeutic dimensions, facilitating student transformation through artistic expression and generating active learning communities with profound educational, emotional, and social impact. Based on doctoral research and practical implementation at UNATC "I.L. Caragiale" Bucharest, this approach demonstrates the therapeutic potential of mask theatre in working with non-actor students.

The methodology is structured in ten progressive stages with distinct therapeutic dimensions: theoretical foundation introduces students to the Commedia dell'arte universe; specific training develops corporality and expression through body language; animal study facilitates contact with one's own animality and liberation of the inner child; exploration of natural elements enables identification of these within ourselves and transposition into everyday situations; body language study includes observation of one's own corporality and that of other colleagues and teachers, identifying emotions expressed through body and posture for empathy development; power relationships explore social dynamics and role identification in relation to others and within the school context.

Theatrical mask codes introduce awareness of one's own position and social roles; mask practice offers students the freedom to explore their identity safely, facilitating emotional expression and accessing personal creativity; analysis of fixed characters enables identification of different personality aspects; structured improvisation develops improvisation exercises and amplified role-playing, creating scenario-scenes that address specific contemporary issues and the search for creative solutions.

Implementation of the Commedia dell'arte methodology reveals significant transformations both in school environments and diverse educational contexts, with students demonstrating notable improvements in emotional expression, self-confidence development, and the capacity for creative identification and resolution of personal and social problems. International collaborations validate the methodology's effectiveness across diverse cultural contexts, highlighting the role of artistic expression in developing socio-emotional competencies essential for harmonious personality development within educational communities.

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Intercultural Physical Theatre: Interconnecting Stylisation with Improvisation – Blind Bird as Example

You LYU

Keywords: intercultural physical theatre; stylisation and improvisation; Theatre in Education (TiE); creative body; embodied performance.

This proposal examines how the concept of intercultural physical theatre, which I have developed, can enrich Theatre in Education (TiE) by cultivating the creative body—a responsive, expressive performer capable of conveying shared emotional meaning across cultures. My original production *Blind Bird* illustrates this through an interconnected process combining stylised movement and improvisation to form a unified, embodied performance language.

The work draws on Chinese xiqu movement, dagger techniques, kung fu, touch-based improvisation, and Jacques Lecoq's mimed improvisation, which I studied in China, Sapin and France. Lecoq rejected imitation-based mime in favour of poetic, improvised physicality rooted in heightened awareness and engagement with the world (Lecoq, 2016). His approach underpins my intercultural methodology: a collaborative fusion of movement systems, developed through improvisation to create new physical vocabularies.

Inspired by the extinction of the great auk (Gill, 2019) and my encounter with a preserved specimen at the Natural History Museum in London, *Blind Bird* (Lyu, 2025) progressed through three stages: (1) workshops in xiqu stylisation and improvisation, (2) formal rehearsals, and (3) public performances. The cast—five University of Birmingham students, including myself. Except for myself, the cast had no previous experience in martial arts, xiqu, or modern dance; the workshops enabled them to internalise stylised techniques and express emotional nuance through improvisation.

Performed in English and Chinese in Birmingham, the piece received highly positive audience feedback. Incorporating Antonin Artaud's Total Theatre (Artaud & Corti, 2014) through Nuo masks, ritual elements, shadow play, and natural soundscapes, *Blind Bird* shows how fusing stylisation and improvisation can foster empathy, embodiment, and cross-cultural creativity—aligning with Pavis's concept of fusion (1996) and Ortiz's neoculture (2003).

A recorded video of *Blind Bird*, as performed in Birmingham, is available at the following YouTube playlist: https://www.youtube.com/playlist?list=PLSMQk_2Y7OxP6ryCly9CcJxMx9xdYUixS

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Perspectives on Philosophical Theatre in Education

Kerasenia PAPALEXIOU, Sevaste CHATZIFOTIOU, Vasileios TSIANTOS

Keywords: philosophical theatre; education; educational programs; culture; innovation.

As one of the research dimensions of the conference is how theatre is being used as a means to create learning, action, and transformation communities, drawing on the impact they can have on the educational and social fields, our paper explores philosophical theatre as a type of innovation in education, with characteristics of interdisciplinarity, interaction, expressive and emotional development, and self-improvement. Moreover, theater in ancient Greece flourished as a form of education, as a school. Undoubtedly, a paradigmatic instance of philosophical theatre can be found in the Platonic dialogues, which operate—at least in part—as theatrical texts, unfolding within a defined dramatic setting and featuring Socrates as the central figure. Through the dialectical method of “Q&A session”, Socrates’ interlocutors receive philosophical education in a format that closely resembles theatrical interaction. Philosophical theater is a new type of applied theater that combines philosophy and theater and is differentiated from philosophized theater, which, in one way or another, produces philosophical reflection or addresses philosophically critical issues of human life, mainly ethical and existential (ancient Greek tragedy, Shakespeare, Chekhov, Ibsen, Brecht, Beckett, Pinter). The paper is intended to make a positive contribution to a focus on the development of specialized educational approach programs (writing and producing philosophical theater) and the promotion of philosophical theater as a multifaceted horizon for education, society, science, and philosophy. With emphasis upon developing philosophical reflection, self-awareness, utilizing body, spirit, imagination, and dialogue, philosophical theater in education aims at psychosomatic cultivation. So, presenting philosophical thought differently, not through academic lectures but through theatrical action, represents an interesting anthropological landscape where philosophical discourse acquires an informal theatrical dimension — something exceptionally innovative and pioneering in the field of education — a kind of education through and for culture.

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Film - a means of building communities and facilitating communication with adolescents

Bogdan MUSTAȚĂ

Keywords: film pedagogy; adolescents; community; social media; communication.

In their daily lives, adolescents frequently use elements of cinematic language, opening up the possibility of using this mode of communication to convey messages addressed to them. Economic market players have noticed this trend and acted accordingly, transferring a large part of their advertising material to social media platforms, such as Instagram or TikTok.

Gradually, education has begun to use this method of communication. The first step in this process is to understand the role of adolescents' use of cinematic language elements in creating communities. Two questions arise: (1) how can information transfers be organized, considering this perspective; (2) how can we help students express themselves appropriately without imposing restrictions that would cause them to reject such an initiative?

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Workshop abstracts

Art of Learning - What happens when we learn through the arts? – applying a new language to well-known drama and theatre activities

Malin Katherine VIK
Anne Cathrine HANSLIN

Keywords: performative learning theory; executive functioning; performative learning processes; high-functioning classroom; the artist's signature pedagogies.

In this workshop, inspired by the Art of Learning (AoL) program, you will be introduced to its research findings through both theory and practice. Presented by one of the project's artists and teachers, you will explore how AoL methods can be incorporated into educational practice, with a special focus on drama and theatre activities.

AoL asks: What happens to children's executive functions when they actively engage in art-based activities (such as drama, theatre, literature, music, arts and crafts, visual arts, play) as part of everyday school life? And how can cross-disciplinary collaboration promote a shift towards more art-based teaching methodologies in schools?

The AoL intervention took place in nine primary schools in Norway and Hungary (2021–2023). Learners aged 5–8 participated in 270 minutes of art-based learning each week over 48 weeks, following a systematically designed curriculum. Artists collaborated with teachers in the classroom, and the intervention was accompanied by longitudinal EF research conducted by the Department of Psychology at Inland Norway University of Applied Sciences (HINN).

By engaging in AoL, learners experience hands-on activities that connect to “The Participation Effect,” making learning more interactive and what we like to call “irresistible learning”. By integrating the arts (such as drama and theatre) into national curricula through sustained, in-school interventions—combined with research—this evidence-based approach has the potential to be internationally ground-breaking and to inspire sustainable learning practices.

Building on a successful pilot (Oppland County Council, 2018–2019), AoL was implemented in Hungary and Norway between 2021 and 2023, with results published in June 2025. New initiatives, including NYKÅL (2023–2024) and SPISSKÅL (2025–2028), continue to expand its reach and impact.

Learn more on the official homepage: <https://kunstenalare.no>

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Through the Lens of the Self: Exploring Therapeutic Film-making as a Reflective Practice for Adolescents

Andrei TACHE-CODREANU

Keywords: therapeutic filmmaking; creative therapy; adolescents; narrative self-expression; auteur theory.

Adolescents, as vulnerable individuals in a formative stage of identity development, often struggle to articulate complex internal experiences. Recent psychological and creative research suggests that personal storytelling—particularly through visual and narrative forms—can offer a meaningful way for young people to explore emotion, process memory, and safely construct a sense of self. While this workshop is designed for adults, it aims to shed light on practices that may hold therapeutic and developmental value for adolescents in future adaptations.

This experimental workshop therefore invites participants to engage in narrative self-exploration through the creation of a photographic suite, which will serve as a condensed form of filmmaking therapy. Grounded in André Bazin's auteur theory—wherein the auteur is regarded as both creator and subject—the process emphasizes individual perspective as a means of emotional and symbolic expression. While recent studies have demonstrated the therapeutic potential of collaborative filmmaking, this workshop shifts the focus toward the solitary perspective of the auteur—using fictionalized visual storytelling as a tool for emotional processing, narrative authorship, and psychological concealment.

Therefore, while blending film theory with personal storytelling, the workshop guides participants—stepping into the perspective of adolescents—to conceptualize and produce a cohesive series of 10–12 photographs based on fictionalized interpretations of their own lived experiences. The structure includes narrative development, photography, and a culminating group screening and discussion. It creates a supportive and flexible space for symbolic self-expression, narrative experimentation, and emotional reflection.

By exploring these techniques in an adult context, the workshop serves as both a creative practice and a reflective prototype for methods that could be adapted to support adolescents—especially those who may benefit from indirect, imaginative approaches to identity exploration and emotional resilience. No prior photography experience is required—only a willingness to engage creatively with one's fictionalized truth.

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Psychodrama Theatre Lab - Families on Paper

Simona STOICESCU & Laura CRETȚ

Keywords: psychodrama; art therapy; education; theatre; psychology.

Psychodrama Theatre Lab* is designed to support adolescents' emotional wellbeing while re-engaging them with culture. A group of 10 teenagers took part in 16 workshops and 20 rehearsals, guided by actresses and specialists in psychodrama and art therapy. Through self-exploration, improvisation, and art-therapeutic methods, participants identified themes from their own lives which became the basis for a collectively written script. Alongside artistic training in movement, writing, and improvisation, the group also attended technical workshops in lighting, sound, costumes, and stage direction, gaining a holistic understanding of theatre-making. The process culminated in an interactive performance at the Comedy Theatre in Bucharest, presented in 10 shows. Here, the audience was invited to intervene directly, suggesting alternative solutions to the dilemmas staged on stage. This turned each performance into a unique space of dialogue between actors and spectators.

In the conference setting, participants will attend the performance "Families on Paper" and then be invited to interact with it through a psychodrama-based workshop. Guided by two trainers specialized in psychodrama, they will step into the roles of the characters on stage, re-enacting selected moments of tension. Through role-taking, doubling, and short improvisational interventions, participants will be encouraged to explore what the characters might feel, what alternative choices they could make, and how these decisions reshape the unfolding of the story.

Psychodrama Theatre Lab aims to foster emotional awareness by inviting participants to explore fictional yet relatable conflicts from a first-person perspective. It also seeks to strengthen empathy and the ability to see from others' viewpoints through role reversal and embodied experience. Furthermore, it promotes active participation in cultural practices, positioning theatre as a shared educational act rather than a passive spectacle. Finally, it highlights the potential of psychodrama tools in education, showing how they can create safe spaces for dialogue, creativity, and collective problem-solving.

Please note - Both the performance and the workshop activities will be held in Romanian

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Workshop 4

The Lion Inside - A physical workshop on learning theater

Annemari UNTAMALA

Keywords: acting; physical theatre; will-power; co-confidencing; upper secondary curriculum.

In this holistic workshop the basic acting concepts are examined by intensive physical theatre training. The participants will work together from their own basis. They will practice concentration, contact, counterforce, improvisation, intuition, use of images and will-power by exercises inspired by physical theatre tradition. The participants will build confidence together by supporting each other, by meaning-making and by practicing in fictional and realistic circumstances. The co-confidencing - process aims at empowering the participants to become aware of their own strengths both as a human and as a performer. The workshop consists of collective warming up physical exercises, individual simultaneous improvisation, theatre contact improvisation in pairs, self-reflection and analyzing and crystallizing the work done. The workshop offers an advanced physical approach to the Finnish upper secondary school theatre curriculum and it aims to give ideas for planning lessons and a course syllabus. A change of clothes is recommended.

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Forum Theatre and the power of TOGETHER

Lina MALCOCI & Doina CUȚULAB

Keywords: involvement; solutions; dialogue; inclusion; together.

The workshop aims to initiate participants in some of the Forum Theatre tools, so they would understand how Forum Theatre works. Participants will be guided through several theatre and improvisation exercises to explore and understand social problems, to understand their fears, to improvise together, to create Image Theatre and to create a short scene on a particular problem.

The objectives of the workshop: 1. To initiate participants in Image Theatre; 2. To discuss social problems and identify a social problem relevant for everybody; 3. To understand how Image Theatre can become an important step in the creation of Forum Theatre skit; 4. To experience a Forum Theatre scene, including with public interventions.

Key takeaways: participants will understand - what are social problems; how fear is connected to oppression; how working together and communicating can lead to the most relevant solutions to a social problem. Participants will learn - how to find solutions in a participatory way; what are Image Theatre and Forum Theatre.

The workshop will combine personal experience with social experiences, valid for everyone. The participants will understand how personal experiences can be transposed into a social space and become social experiences. Also, the participants will work with their self-confidence, but also with cooperation and concession. At the end of the workshop, we will simulate a short Forum Theatre session, with interventions and identifying solutions.

The proposed activities can be replicated in working with people from vulnerable groups.

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Workshop 6

Now We Got It! The Finnish National Curriculum for Theatre and the “Helsinki Model”

Annemari UNTAMALA

Keywords: upper secondary curriculum for theatre; methodology; collaboration; assessment; National Theatre Diploma.

This workshop will introduce in practice the Supporting material for the Finnish National Curriculum for Theatre and summarize the 30-year long path of realizing it. It will also introduce the “Helsinki Model”; the local curriculum for Theatre. The National Theatre Diploma is introduced as an example of assessment. Some methodological issues are discussed. The collaboration with teachers and professionals and cross-border and cross-curriculum work are examined as an essential part of Theatre education at schools. The workshop encourages the participants to strengthen their own theatre teaching practices. The key points in curriculum development will be highlighted through discussion and practicing. The participants will concentrate on why and how to teach Theatre by physical theatre exercises, sharing of experiences and reflection as a means of teaching Theatre.

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Cinema Applied in Education, a Model of Practice: Growing Virtues through Creative Writing, Character Development and Sensorial Language

Iulia VOICU

Keywords: social and emotional skills; virtues; creative writing; sensorial language; film in education.

Starting November 2023, the National University of Theatre and Film in Bucharest organised, through “Sorin Botoșeanu” Centre for Pedagogy and Visual Studies (founded in 2022) a series of workshops. The series, called Film Edu, has as objectives increasing film literacy and generating original exercises (dedicated mainly to children and teenagers) of cinema applied in education. Recently, in May 2025, teachers began to engage as participants in some of the exercises.

This workshop is a proposal of engaging the audience at the conference in one of the exercises, which focuses on raising awareness, finding and creating solutions altogether with the participants regarding the development of virtues, such as honesty, courage, patience, wisdom, respect. The exercise has two steps: talking about the virtues and establishing some guidelines (using heuristic dialogue as a method) and then writing a narrative story about a virtue (individually, by using sensorial language as a technique to create an audiovisual imagery for an immersive story). The theme of the story is: a character grows a virtue through learning-by-doing, meaning learning from life situations, habits, practices. By now, adolescents from nine high-schools from Bucharest, Craiova, Galați have been part of the project, shaping the exercise.

One main objective of the workshop as an educational structure, by using writing, photography, filmmaking in practical activities, is developing SES - social and emotional skills (OECD, 2023 offers an example of a survey where 15 social and emotional skills were described by the OECD as being a relevant part of the well-being and success of the children). In this process, virtues are understood as personal resources which help SES get shape and enhance. Virtues are identified as being potential in characters, but also in each of the participants. They are understood as possible to cultivate through habits and practices, as possible to reflect upon, as instruments of self-awareness and personal growth and expression. Similar to how Romanian fairy-tales, such as *The Story of Harap-Alb* (written by Ion Creangă), understand virtues, they can be seen as tools which allow a character to develop and learn something from life situations by overcoming obstacles and by becoming wiser.

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Workshop 7

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Arts Synergy: Deepen the Experience for Children

Kateřina ŽARNIKOV

Keywords: arts synergy; drama; music; dance; UNESCO Framework.

When analysing the national curricula for basic education of many European countries, it was found that only few of them offer the possibility to implement the outputs of all arts fields (e.g. the Netherlands, Iceland), even though we are surrounded by them in real life.

During the revision process of the Czech Republic's national curriculum, many questions were discussed: How can we integrate all art fields into schools as outlined in the UNESCO Framework for Cultural and Arts Education (UNESCO, 2024)? How can students experience the richness of arts when the number of hours in the curriculum is limited?

In the workshop we will explore the synergy of the arts which can deepen and enrich students' experience with the arts in a limited time. The workshop is inspired by the book *The Uncorker of Ocean Bottles* by Michelle Cuevas (author) and Erin E. Stead (illustrator). The participant will be actively involved during the whole session. First, participants will be guided through a series of activities inspired by the book that combine artistic disciplines. They will work with photography, creative writing, simple music and being in a role.

The second part of the workshop will be dedicated to sharing experiences and ideas about connecting artistic areas in education, as well as discussing the possibilities of artistic cooperation in schools in the participants' countries.

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Workshop 9

Common Ground – Theatre as Intercultural Connection

Mihaela SÎRBU

Keywords: improvisation; gibberish; collaboration; nonverbal communication; presence.

In an increasingly globalized world, language can act as both a bridge and a barrier. Common Ground: Theatre as Intercultural Connection is a theatrical workshop that explores means of meaningful communication in spite of linguistic and cultural differences through the tools of theatre. Grounded in improvisation, physical expression and the playful use of gibberish, this workshop invites participants to discover a shared language that transcends words.

Through a series of dynamic theatre exercises participants will engage in spontaneous interaction. The use of silent scenes and gibberish will be a central tool for unlocking communication based on emotional intention and body language, by furthering intuition rather than verbal communication.

Through improvisation we will encourage spontaneity and creative risk-taking, train participants to stay present and responsive in the moment, build group cohesion and emotional resonance, even across cultural boundaries.

The workshop will enhance presence, empathy and the ability to collaborate without relying on a common language, promote “listening” with their bodies to emotional cues, and help participants express themselves through posture, movement and vocal inflection. Through improvisation we will create a safe and playful environment where intercultural communication is joyful and transformative.

Designed for artists, educators, facilitators, and anyone working in diverse settings, focusing especially on intercultural situations, Common Ground can provide practical tools for building trust, collaboration and awareness. It offers participants a space to reflect on their own communication habits and explore new ways of connecting across differences. Together, we rediscover the ancient truth that theatre has always been a meeting place and a space where we meet each other not through speech, but foremost through presence. Ultimately, this workshop is an invitation to rediscover the human capacity for connection beyond words—to find common ground through presence, play, and the power of theatre.

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Performances presentation

Lord of the flies

dramatization based on the novel written by William Golding

a Theatre in Education project performed by the Theatre Pedagogy MA students, second year, from UNATC

Cast:

Rafa - Raluca Balan

Muc/Piticanie - Carina Mihăilă

Jackie - Irini Katz

Simina - Stefana Tărniceru

Mirabella - Elena Asofiei

Roberta - Ilinca Ungureanu

Alex - Teodora Tudose

Narator și Bestie - Andrei Rosz

Directed by: Jum RUBIN

Assistant director: Cristiana CLUCENCU

Description:

The project is based on the novel by British writer William Golding. It is a story about a group of girls stranded on a desert island after a plane crash. They develop rules and a system of organization to survive, but eventually become aggressive.

The show is interactive, allowing the audience to choose what decisions the characters make at key moments. The aim is for viewers to understand the difficulties the characters face and that every choice they or the characters make has a consequence.

Recommended age: 14+

Performance

7 minutes

based on a text written by Ilinca Ionescu and Ioana Rufu

performed by Theatre Pedagogy MA students and alumni from UNATC, Bucharest

Cast:

Ana – Briana Rădoane

Ruxi, clown Aiaiai – Raluca Balan

Alessia, mother, clown Poate – Irini Katz

Vali, the nameless clown – Vlad Anghel

Mr. Georgescu, father, clown Mitrică – Paul Pristavu

Directed by: Ioana Rufu

Assistant director: Ilinca Ionescu

Set design: Maria-Alexandra Ivan

Choreography: Valentina Boldurescu

TikTok dance: Daria Ciucan

Lighting design: Tudor Nicorici

Video: Paul Pristavu

Description:

Ana is a 13-year-old girl, passionate about reading, who has difficulty integrating into a world dominated by selfies, TikToks, social media, fashion, makeup, parties, and trash music. Despite this, she is determined to make great efforts to be accepted by her classmates, who spend their time mocking her. Even her own family doesn't seem to understand who Ana truly is. During a party, things take a different turn. Ana discovers a new world that teaches her about herself and helps her see life from a different perspective.

The Seven Minutes project was born from a theatrical Clowning workshop, developed through Devised theatre, resulting in an educational theatre performance, created as part of the Theatre Pedagogy Master's program at the National University of Theatre and Film "I.L. Caragiale".

Recommended age: 10+

The Dead Poets Society

dramatization based on the novel written by Nancy H. Kleinbaum

performed by AS Theatre Troupe from the "Gheorghe Lazăr" National College, Bucharest

Cast:

Keating - Bianca Ujeniuc

Nora Perry - Daria Pîrvu

Tina Anderson - Ileana Popescu

Knox - Matei Lupu

Charlie - Matei Iorga

Cameron / Father - Alexandru Nistor

Pitts - Luca Cotîrță

Meeks - Matei Soreață

Chris - Ana Maria Buzea

Principal - Vlad Bucur

Ched - Vlad Vasilache

Tina's Mother - Alexia Ilie

Professor McAllister - Tiberiu Șetrărescu

Teenagers at the party - Rosemarie Petcu-Bălașa, Maria Istrate, Vlad Fus

Coordinator: Andrei GHEORGHE

Description:

We are at Wellton, a prestigious high school with strict rules based on tradition. However, everything changes with the arrival of the new English teacher, Mrs. Keating. A new world opens up for the students - a world of poetry, beauty, questions, dreams. Inspired by the famous "Carpe Diem", the young people decide to take their lives into their own hands and reform the mysterious "Dead Poets Society". Through poetry, the students discover themselves, and each of their lives changes. It is a show about the importance of art, about following your dreams, living in the present, and finding your own voice.

Short bios

Participants bios in alphabetical order

A

Radu **Apostol** is theater director, PhD Associate Professor at UNATC "I.L. Caragiale".

B

Ioana **Barbu** has been, since 2017, an assistant professor in the Acting Department of the Theatre Faculty, UNATC and has obtained her doctorate degree in 2015. She has also been acting in theatre and film since 2005.

Mihaela **Bețiu** is Associate Professor PhD at the Faculty of Theatre of I.L. Caragiale National University of Theatre and Film (UNATC) Bucharest, Romania; she also teaches at the PED-ArTE interdisciplinary Master in University of Bucharest. She is theatre, improvisation and NET (Narrative exposure therapy) trainer, theatre, film and television actress.

Crenguța Lăcrămioara **Bizu**, Prof. PhD. at University of Bucharest, Faculty of Psychology and Educational Sciences, Teacher Training Department, Coordinator of the Interdisciplinary Master: Alternative Pedagogies and Theater Arts in Education

Alexandru **Boueanu** is a professor, theater director, and cultural manager from Romania. He is currently the General Manager of the "Marin Sorescu" National Theatre in Craiova and the head of the Arts and Media Department at the University of Craiova. He has directed numerous theater productions and published several books and articles on cultural management and the performing arts

Maria **Bucurenciu**, a visual artist and game designer with a background in accessibility, is currently following a PhD program at the National University of Theatre and Film "I.L. Caragiale" where she focuses on games as educational tools for children with ASD, while also being a teaching assistant.

C

Sevaste **Chatzifotiou** is a Professor of Social Work, Gender and Domestic Violence in the department of Social Work, at D.U.Thrace, Greece. Main teaching and research interests on ethics of research, gender equality, intimate violence, education, social work with the vulnerables, modern methods of teaching and learning.

Thomas **Ciocșirescu** is an Associate Professor PhD at the Theatre Faculty at UNATC "I.L. Caragiale" Bucharest, and an actor with diverse activities: theatre, television, film, and radio. He is teaching Stage Speech in the Acting Department. In addition, he is a visiting professor at The Faculty of Psychology and Educational Sciences at the University of Bucharest. As a pedagogue, he leads voice and speech classes for radio and television professionals and theatre education activities. He is the author of several books and articles in the field of theatre.

Ana-Maria **Comănescu** is a filmmaker and educator based in Bucharest, Romania. She teaches directing and film literacy to teenagers and university students, with a focus on artistic and emotional development through cinematic language. She is currently a doctoral student at UNATC "I.L. Caragiale".

Laura **Creț** is a graduate of UNATC Bucharest, with advanced studies in psychology, psychodrama, and experiential psychotherapy. Accomplished actress at the Comedy Theatre, with award-winning stage and film roles, international festival appearances, and organizational experience in educational theatre projects.

Yolanda **Crețescu**, PhD student at UNATC, is a clinical psychologist and Adlerian psychotherapist, and the president of the Happy Minds Association. Her work focuses on developing innovative interventions at the intersection of psychology, art, and technology. In her paper, "Performative Art as a Multiaxial Intervention in Intellectual Disability," she proposes a model grounded in neuroplasticity and sensory integration, demonstrating how theatre can transform coping strategies into communication, thus contributing to the creation of genuinely inclusive communities.

Cristina **Cusenza** is an anthropologist and cultural professional specializing in cultural policy and development. She currently supports the coordination of UNESCO's Intersectoral Team on Culture and Education at Headquarters, aligned with Intersectoral Programme 1: Learning for Diversity. Previously, she was based in Nairobi, Kenya, at the UNESCO Regional Office for Eastern Africa, providing technical assistance to 13 countries on safeguarding cultural and natural heritage, intangible heritage, and museum collections. She also supported the development of dynamic cultural sectors through policy advice, capacity building, and partnerships, including in emergencies. Additionally, in the Communication and Information and the Education Sectors, she contributed to UNESCO projects promoting Indigenous Peoples' rights and cultural heritage, as well as initiatives advancing peace and human rights education. Her academic background is in social sciences and cultural anthropology.

Doina **Cuțulab** is a co-founder of Dialog Alternativ, Forum Theatre practitioner and a specialist in working with vulnerable groups, to achieve their social inclusion. With over 13 years of experience working with children and young people, she coordinated projects that aimed to create support services for the educational inclusion of children with severe disabilities. She facilitated over 20 Forum Theatre workshops and got involved in 241 Forum Theatre performances.

Adam **Cziboly** is professor at HVL, and the coordinator of Theatre SPACES (Theatre in Social, Participatory Art, Community and Educational Contexts) Erasmus Mundus Joint Master. He is a drama teacher, a psychologist and a cultural manager. He initiated and led the research project DICE with the participation of 12 countries.

D

Ligia **Deca** is Secretary General of Romania's National Commission to UNESCO and Vice-Rector at the National University of Political Studies and Public Administration (SNSPA) in Bucharest. She served as Romanian Minister of Education from 2022 to 2024. She earned a PhD in Political Science from the University of Luxembourg, with a focus on internationalization in higher education. Ligia has authored numerous studies on education policy and has worked as an expert for the European Commission, the Council of Europe, and other organizations. She coordinated Romania's strategic education reforms finalized with the approval of the latest 2023 legal framework and the Bologna Process Secretariat (2010-2012). Awarded by EAIE for leadership in international education, she was also a member of the UN Working Group on Teaching Careers and currently serves as a member of the Fulbright Commission's Executive Board.

Dr. Bogdana **Darie** is Professor and Dean of the Theatre Faculty at UNATC; she is currently teaching acting at the BA course and Theatre Didactics at the Department of Doctoral Studies. She is also the author of books and academic courses and she coordinates several projects within the university, such as the "UNATC Junior" project. Email: bogdana.darie@unatc.ro

Paschalis **Dimou** has been an Education Advisor for Primary School Teachers in Magnesia since 2023. He holds degrees in Primary and Early Childhood Education and in History, Archaeology, and Social Anthropology from the University of Thessaly, with master's degrees in Educational Administration and in Social Anthropology of Education. His career includes roles as school principal, adult educator, and academic associate.

Maria **Drăghici** is a Visual artist and activist, active in transdisciplinary teams using art, research, and archiving to address socio-political issues. At UNATC since 2021, she explores the university's third mission through experimental pedagogy, hybrid teams, and community engagement, building on her earlier work coordinating Ofensiva Generozității_O2G (2006–2013).

F

Túlio **Fernandes Silveira** is a Brazilian theater teacher, performing artist, and theater education researcher. PhD candidate in Performing Arts at the Universidade do Estado de Santa Catarina (UDESC). He holds a Master's degree in Performing Arts and a Licentiate degree in Theater. Currently, he is an International Scholar at KU Leuven/Belgium.

G

Iulia **Gherghescu** is a set and costume designer, scenography researcher, and educator. Holding an MFA from Tulane University and a PhD from UNATC Bucharest, she specializes in new technologies in contemporary scenography, with professional experience in theatre, television, film, and event design, and research work at CINETic since 2017.

Dr. Thalia R. **Goldstein** is Associate Professor and Director of Applied Developmental Psychology at George Mason University, in Fairfax, VA, USA where she also directs the PLAY Lab. Her work focuses on children's engagement in imaginative play and theatre, and how such activities intersect with the development of social-emotional skills and creativity. Her most recent book is "Why Theatre Education Matters: Understanding its Cognitive, Social, and Emotional Benefits" published by Teacher's College Press.

Christina **Gray** is a drama educator and works in initial teacher education coordinating the dance and drama program at Edith Cowan University. She is a passionate advocate for quality Drama education and preparing the very best teachers for the profession. Through narrative methodologies, Christina's research focuses on Drama education, belongingness and teacher trajectories. Her current research projects include an exploration of the transformative qualities of drama education and investigating collaborative Arts experiences in cultivating a sense of belonging and community. Christina is the Vice President and Director of Special Projects for Drama Australia.

H

Anne Cathrine **Hanslin** is one of the teachers in the Art of Learning (AoL) project, also based at Søre Ål, Lillehammer, Innland County. Hanslin is a trained primary school teacher with extensive experience working in schools and with children and young people.

J

Magda **Jianu** is a university professor, with areas of expertise in Romanian grammar, communication, creative writing, and educational theater. She is the initiator of the establishment of the hospital school at the Oncology Institute in Bucharest, where she carries out creative writing activities, reading therapy with children with oncological diagnoses. She was the general director of the Scholarship Agency within the Ministry of Education and now she is head of service at the Hospital School at the Ministry of Education and Research. She has published, in the field of theater.

Dr. Yang **Jiao** is Associate Dean of College of Arts in Sichuan University and China Advisor for the International Drama/Theatre & Education Application&Cooperation Congress (IDEAC). She authored China's first qualitative research on Drama in Education (DIE), led DIE-based public initiatives in Chengdu, and currently contributes to integrating DIE into China's national education curriculum reform.

Dr. Andreea-Diana **Jicman** is Assistant Professor and Head of the Centre for Pedagogic and Didactic Training at UNATC "I.L. Caragiale". She has studies in communication, theatre pedagogy, psycho-pedagogy and she is involved in various research projects and in the publication of resources in the field of theatre education. Email: andreea.jicman@unatc.ro

K

Shoshi **Keisari**, Ph.D., is an Associate Professor and Director of the Drama Therapy and Psychodrama Graduate Program at the University of Haifa. Her research focuses on playfulness and drama therapy across the lifespan, theatre-based methodologies, psychotherapeutic playback theatre, and arts-based interventions for aging and palliative care. She is a member of the Center for Research and Study of Aging, the Emilie Sagol Creative Arts Therapies Research Center, and the Drama and Health Science Lab.

Sanja **Krsmanović Tasić** is a Drama/theatre education expert, theatre director, actress, choreographer, with extensive experience in creating, producing and curating programs and projects. President of IDEA and member of the Presidential Forum of the World Alliance for Arts Education, President of Serbian Centre for Drama in Education and Art-CEDEUM, and Artistic Director of Hleb Teatar.

L

Andreea **Lăcătuș** is a film director, cultural producer, and trainer with studies in film and cultural management. Her short films, *Bestia* (2018) and *Between the Edges of the Day* (2023), screened at Shanghai IFF, Sarajevo IFF, and the Gopo Awards. She develops cinema-education programs and researches cultural impact in vulnerable communities.

Liviu **Lucaci** is acting professor and rector of the National University of Theatre and Film "I.L. Caragiale" in Bucharest, a theatre and film actor, theatre director, writer, playwright, and translator.

You **Lyu** is a third-year practice-based PhD student at the University of Birmingham. Trained in xiqu and kung fu since childhood in China, he has expanded his intercultural physical theatre practice through improvisation studies in the UK, Spain, France, and Germany, reflected in his teaching and original works.

M

Lina **Malcoci** is a graduate of UNATC “I.L.Caragiale”, Faculty of Theatre; a co-founder of Dialog Alternativ-organization that empowers youth and children to produce positive changes in their lives and community and to contribute to community development, through creative workshops and Forum Theatre. She is a Forum Theatre practitioner and trainer; she developed and facilitated 26 Forum Theatre creative workshops, with the participation of 307 children and young people; and got involved in 251 Forum Theatre performances.

Mihaela **Michailov** is a playwright, critic of performing arts and a cultural educator. Since 2007 she has written and co-written more than 25 plays on issues related to the educational system, work force migration, domestic violence, economic austerity in socialist times, far-right movements. Her plays have been translated into Azerbaijan, Bulgarian, French, German, Greek, Hungarian, Macedonian, Portuguese, Spanish.

Bogdan **Mustață** is a film director, professor and Vice-rector on Academic Management at UNATC “I.L. Caragiale”. He won the Golden Bear at the 2008 Berlinale for his short film *A Good Day at the Beach*. His feature film debut, *Lupu*, premiered in competition at the 2013 Sarajevo Film Festival. The experimental film, *My Life Rehearsed in One Leg*, is one of the first stereoscopic films shot in Romania. He now lives in Bucharest after working for several years as a screenwriter and director in Vietnam and Dubai.

N

Doru **Nițescu** is a film director, professor, and researcher, currently serving as Professor and PhD supervisor at UNATC, President of the university's Senate, and Director of the CineMAiubit International Student Film Festival.

O

Cristina Liana **Olteanu** is holder of a bachelor degree in history, a master's degree in gender and public policy and a master's degree in community law, she opted for a career in public administration, in the field of education, working at the Ministry of Education since 2007. Today, she is interested in giving a complementary orientation to my career in education, being a tenured professor of history in pre-university education with an experience of four years.

P

Robin **Pascoe**'s research focus is drama education, drama teacher education and the transformational qualities of drama education as the basis of lifelong contributions to building communities of practice. Robin is Immediate Past President of IDEA International Drama/Theatre and Education Association. 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. r.pascoe@murdoch.edu.au; ORCID orcid.org/0000-0002-9650-892X

Liz **Pascoe** has been a singer, pianist and teacher for more years than she cares to remember. She originally trained as a secondary English and Music teacher, working for some years in secondary schools where she honed her skills as a writer, vocal coach and musical director. Since 1990 she has been a part-time lecturer in singing in the Acting and Music Theatre Departments at the Western Australian Academy of Performing Arts (WAAPA). stagepage@stagepage.com.au

Kerasenia **Papalexiou** is a special teaching staff faculty member at the National and Kapodistrian University of Athens (Department of Social Theology and Religious Studies). She holds a BS, MA, and Ph.D. in Philosophy from the Aristotelian University of Thessaloniki, and a Post-doc from the University of Western Macedonia.

Diana **Păcurar**, PhD, is Assistant Professor and Vice-Rector for International Relations and Public Image at UNATC Bucharest. She graduated in Theatre Directing (BA, 2016) and completed her Master's degree in Theatre Directing Art (2018) at UNATC. In 2022, she obtained her PhD with the dissertation *Theatre Performance – a Semiotic System*. As a theatre director and academic, her work focuses on theatrical semiotics, arts education, and the role of artistic practice in developing critical thinking.

Laura **Pop** is an animation director, researcher, and educator based in Bucharest. She completed her PhD on the oceanic feeling in cinema, exploring memory and trauma narratives through animation. A former Fulbright scholar, she teaches directing-focused animation courses at UNATC, with a strong interest in emotionally informed and experimental practices.

R

Mirona **Radu** is a filmmaker, research assistant and third-year PhD candidate at the National University of Theatre and Film "I.L. Caragiale" in Bucharest. Her work focuses on mindful cinema, emotional resilience and participatory film practices. She is also active in international film festivals and mentorship programs for women in film.

Jum **Rubin** is an international theatre director, teacher, and workshop facilitator whose work spans Thailand, Romania, the UK, Canada, China, Chile, Cambodia, and Singapore. She is a former Head of Drama at Whitmore High School and has led teacher-training workshops using drama techniques in Shanghai, China.

Ioana **Rufu** is lect.univ.dr. at UNATC "I. L. Caragiale" Bucharest, specialized in Commedia dell'Arte methodology and theatre pedagogy. Trained at Accademia Teatrale Veneta in Venice, author of translations and adaptations of Commedia dell'arte texts, and long-term collaborator with international masters, such as Michele Modesto Casarin and Enrico Bonavera.

S

David **Schwartz** is a theater director and university lecturer at the Faculty of Theater, UNATC Bucharest. Since 2013, he has been coordinating the Political Theater Platform in Bucharest. Currently, he works on a transdisciplinary project of retranslation and promotion of Bertolt Brecht's work in the local cultural environment.

Lorelei Anamaria **Schiau** Graduated in Pedagogy and Theatre in Education, with experience in international student support and creative facilitation. I combine academic guidance with theatre-based learning to promote students' personal, social, and aesthetic development.

Mihaela **Sirbu** is a Professor at the Acting Department of UNATC Bucharest, Romania, an improviser, and an awarded theatre and film actress. She earned a PhD in Theatre Studies and a MA in Theatre Directing and is the author of books in the fields of acting and improvisation.

Alexandra **Sofonea** is a researcher at UNATC, a psychologist and theatre director with a PhD in Theatre and Performing Arts, focusing on actor psychology and creative blocks. Over the past eight years, she has worked in international multidisciplinary research projects centered on the field of Neuroscience, gaining expertise in electrophysiological data collection, the application and development of experimental protocols, and data analysis. Her work integrates methods and interests from both the Arts and Sciences, intending to generate validated and relevant insights for both fields.

Mirona **Stănescu** is Senior Lecturer at Babeş-Bolyai University, Romania, and Head of Pedagogy and Didactics in German. With a PhD in Drama in Education, she researches equity, diversity, and inclusion, using drama and cultural education to foster innovation. She combines academic leadership with 12 years' bilingual teaching experience.

Simona **Stoicescu** is actress at the Comedy Theatre Bucharest (since 2006), graduate of UNATC, trainer in emotional development through theatre and art therapy, president of "Asociatia Centrul de Autocunoastere Saint Omer", accredited training in psychodrama, art therapy, vocational counseling, and psychology studies at Babeş-Bolyai University.

T

Andrei **Tache-Codreanu**, PhD in Cinema (Summa Cum Laude), holds a BA and MA in Film Directing. His films address social issues and emotional trauma, reflecting his passion for cinema as therapy. He has published research on cinema's healing potential and presented work at major festivals, including Festival de Cannes.

Vasileios **Tsiantos** is a professor of Mathematics. He is also working in many other topics such as didactics, quality assurance, philosophy, Socrates and Plato, etc.

U

Annemari **Untamala** is a Doctor of Arts (Theatre and Drama), MA, Teacher of Theatre Arts at Kallio Upper Secondary School of Performing Arts in Helsinki, Finland. President of FIDEA. Co-Developer of the General Upper Secondary Education Diploma in Theatre and National and Local (City of Helsinki) Curriculums for Theatre.

V

Malin Kathrine **Vik** was one of artists in the Art of Learning project (2021-2023) and is currently a resident artist in SPISSKÅL (2025-2028) at Søre Ål, Lillehammer. Educated in drama, theatre and dialogue, she has extensive teaching experience, published in DRAMA, contributed to educational books, and developed learning materials for theatres and schools.

Magda **Vitsou** is a Laboratory Teaching Staff, member at the University of Thessaly, Greece, holding a PhD in Drama in Education. Her expertise lies in drama in education and puppetry, with research interests focusing on intercultural and inclusive education, applied theatre, and the integration of the arts in formal and non-formal learning. She has extensive experience in teacher training and community-based creative projects.

Iulia **Voicu** teaches film at the National University of Theatre and Film "I.L. Caragiale" in Bucharest and works as a researcher and project coordinator at Sorin Botoșeneanu Center for Pedagogy and Visual Studies. She wrote pedagogical resources for national programs of media and film literacy like "The Film Class"/"Ora de cinema" and international programs for cinema education for youth like CinEd.

W

Veronika Kořínková **Willems** is a theatre educator, lecturer, and managing director of EDUdrama. With extensive experience in drama pedagogy across Slovakia, Ireland, and international platforms, she develops innovative methodologies, leads workshops for teachers and students, and advocates for drama education as a vital part of contemporary curricula and cultural life.

Z

Kateřina **Žarníková** is a drama teacher, PhD student at DAMU in Prague, employee of the Czech Cultural Institute. She has worked as a lecturer and organizer of drama workshops in Czechia and Slovakia for more than 15 years. Her work focuses on using drama as a means of creative learning in formal education settings.

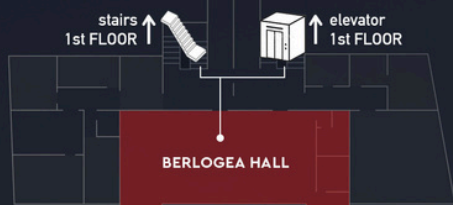
Rarița **Zbranca** (PhD) is Programme Director at Cluj Cultural Centre. Her work involves arts management, curating, cultural research, and advocacy on cultural policy, arts and health, and culture-driven social transformation. She is the lead author of the Culture For Health Report (2022) and coordinated the development of Cluj-Napoca's cultural strategy.

Yuyang **Zhang** is an Adjunct Research Associate at New York University Shanghai, focusing on theatre education. Her work investigates how participatory theatre generates unique pedagogical spaces. Utilizing dialogic and physical approaches, she facilitates processes for creatives to examine experiential storytelling within her work in both educational and community contexts.

Zhongyang **Zhang** is a PhD candidate at the Beijing Film Academy and a specially appointed translator for the Chinese Artists Association of Hong Kong (Bahe Huiguan). Her research interests include intercultural communication of Chinese opera, cross-cultural studies, and cultural management.

Maps

BERLOGEA HALL



FLOOR

1

University Main Entrance

DAY 1

WELCOME

OPENING SESSION

PLENARY TALKS

PANEL 1

Moderator: Marina HANGANU

KEYNOTE 1

dr. Adam CZIBOLY

DAY 2

WARM UP

Warm up session

PANEL 4

Moderator: Andreea JICMAN

KEYNOTE 2

Thalia GOLDSTEIN,
Ph.D. Associate Professor

DAY 3

WARM UP

Warm up session

PANEL 7

Moderator: Sabina BALAN

KEYNOTE 3

Shoshi KEISARI, Associate Professor

INVITED WORKSHOP

Jum Rubin

PLENARY TALKS

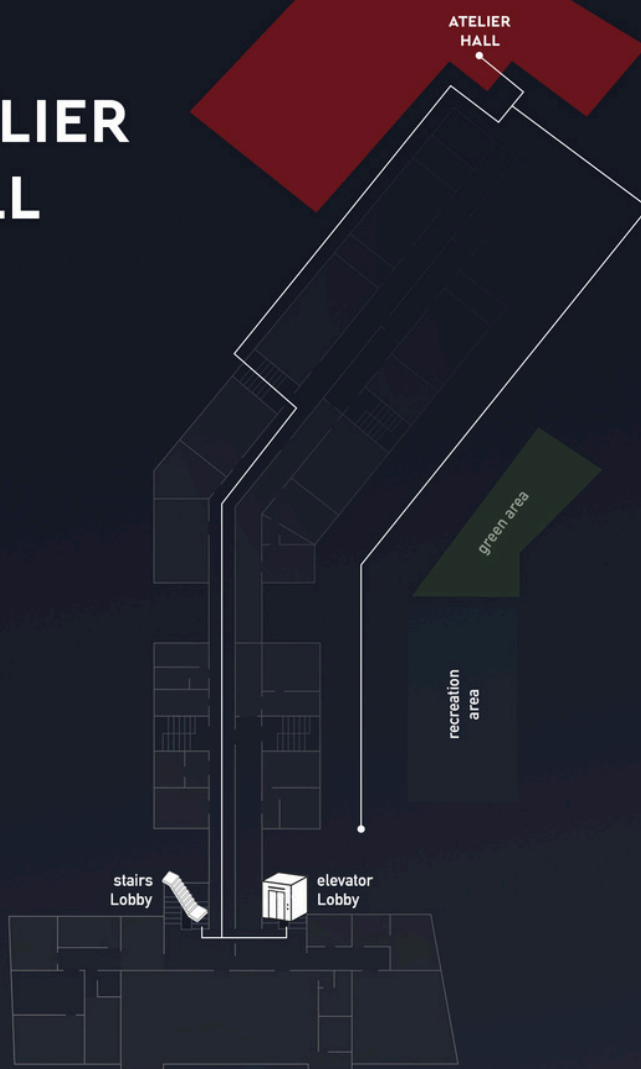
ROUND TABLE



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ATELIER HALL



DAY 1

PERFORMANCE

"Lord of the flies"

DAY 2

PERFORMANCE

"7 minutes"

PERFORMANCE

"Dead poets society"

DAY 3

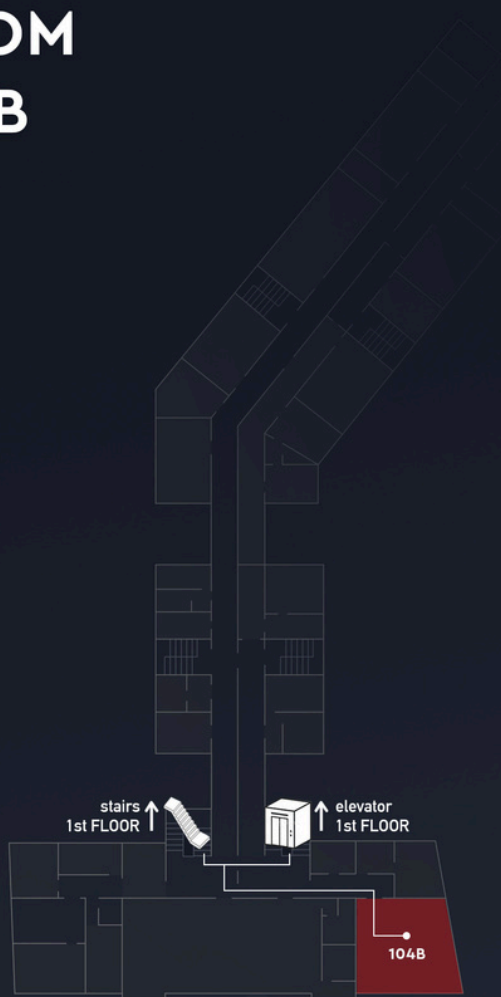
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ROOM 104B



DAY 1

COFFEE BREAK

LUNCH

DAY 2

COFFEE BREAK

LUNCH

DAY 3

COFFEE BREAK

LUNCH

University Main Entrance

FLOOR

1



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ROOM 204B



DAY 1 _____

DAY 2 _____

WORKSHOP 2

Andrei TACHE-CODREANU

WORKSHOP 5

Lina MALCOCI & Doina CUȚULAB

DAY 3 _____

WORKSHOP 6

Annemari UNTAMALA

University Main Entrance

FLOOR

2

4
3
2
1



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ROOM 304B



DAY 1

PANEL 3

Moderator: Andreea JICMAN

DAY 2

PANEL 6

Moderator: Mihaela MICHAILOV

DAY 3

PANEL 9

Moderator: Ioana BARBU

University Main Entrance

FLOOR
3



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ROOM PLATOU SAVA



DAY 1

DAY 2

WORKSHOP 3

Simona STOICESCU & Laura CREȚ

INVITED WORKSHOP

Jum RUBIN

DAY 3

WORKSHOP 7

Iulia VOICU

WORKSHOP 8

Kateřina ŽARNIKOV

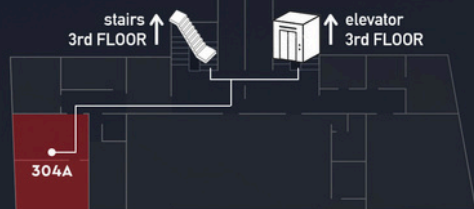
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ROOM 304A



DAY 1

PANEL 2

Moderator: Vlad GALER

DAY 2

PANEL 5

Moderator: Bogdana DARIE

DAY 3

PANEL 8

Moderator: Mihaela BETIU

FLOOR
3

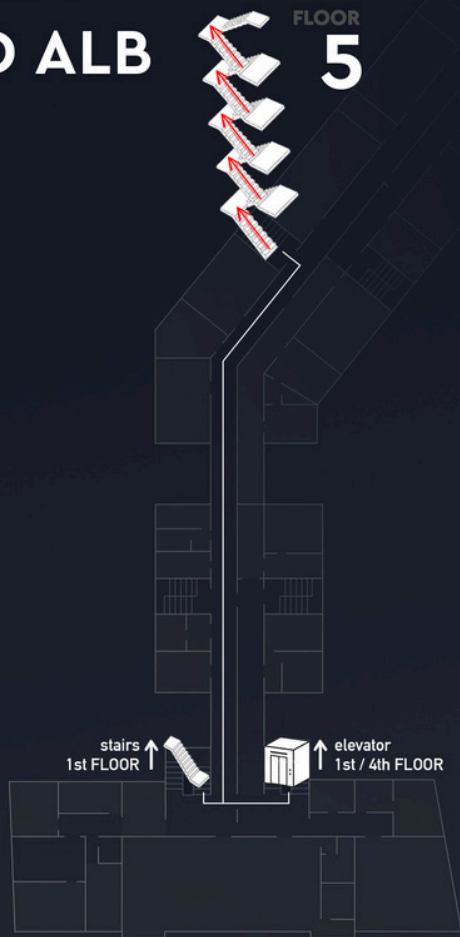
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ROOM POD ALB



DAY 1 _____

DAY 2 _____

DAY 3 _____

WORKSHOP 9

Mihaela SÎRBU

POD ALB

ATTIC

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2
1



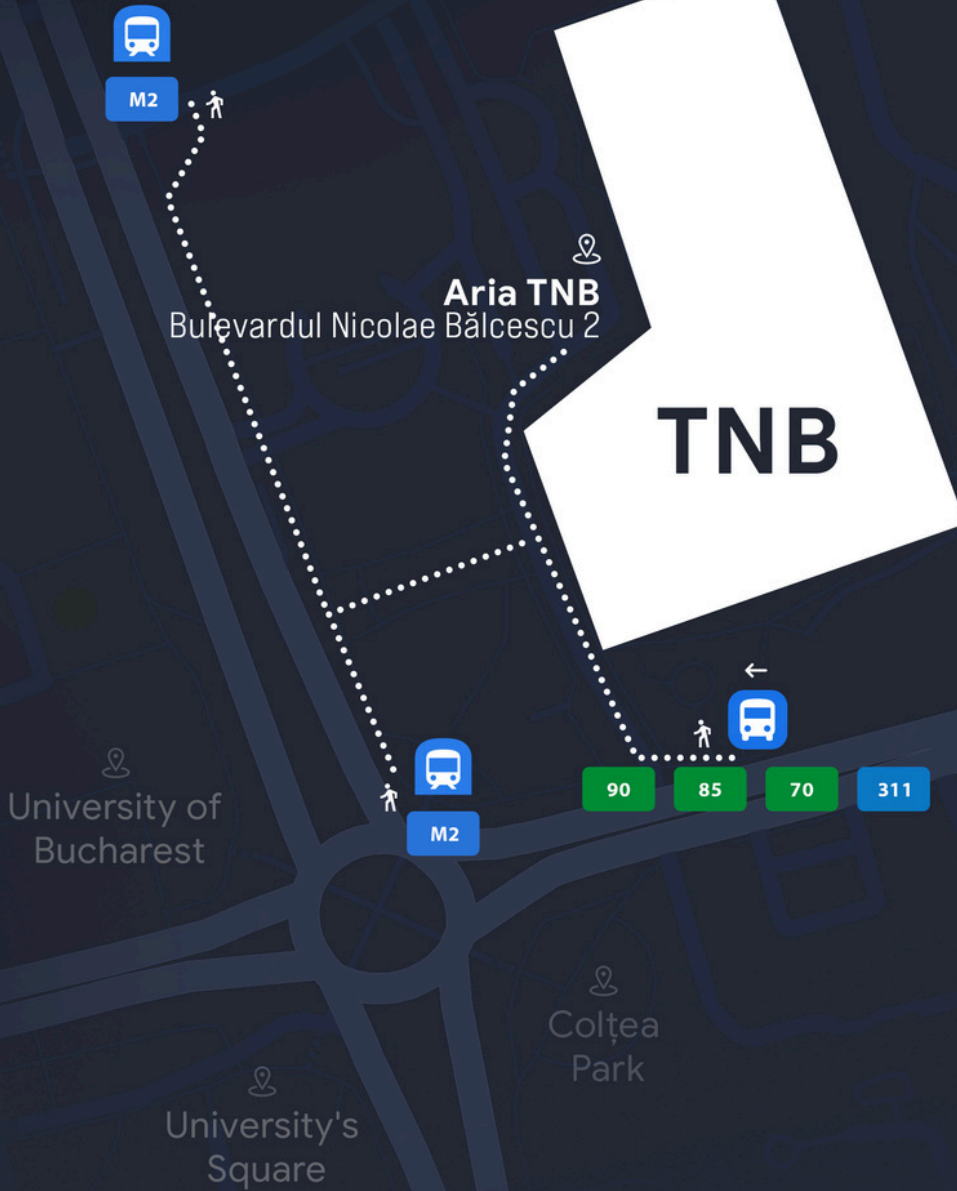
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GOOGLE MAP



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Phone: +40 739 977 777

Site: aria-tnb.ro



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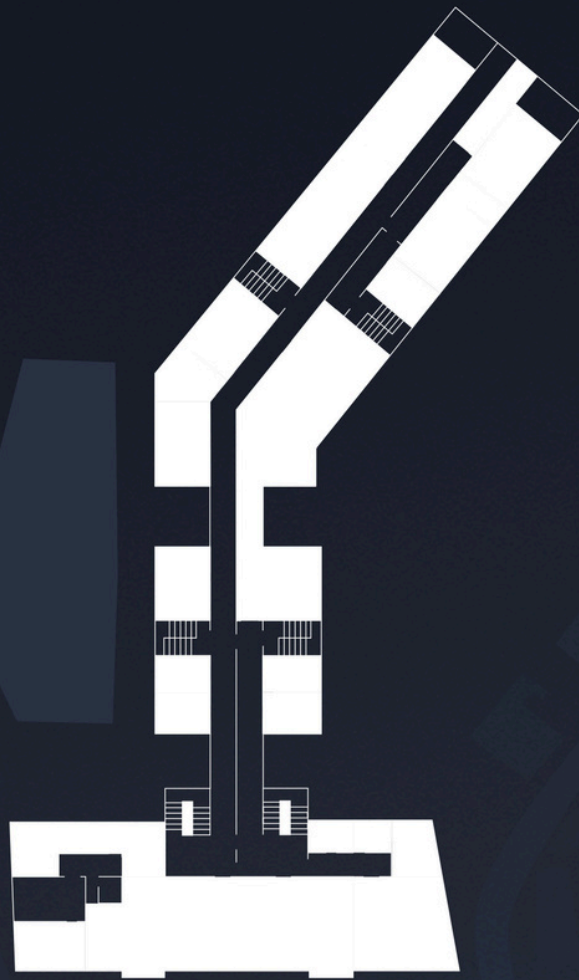
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