

**MINISTERUL EDUCAȚIEI NAȚIONALE
UNIVERSITATEA DE ARTE DIN TÂRGU-MUREȘ
ȘCOALA DOCTORALĂ**

TEZĂ DE ABILITARE

**TEORIA PRACTICII ȘI PRACTICA TEORIEI
ÎNTRE CUVÂNT ȘI EXPERIMENT**

-rezumat în limba engleză-

Candidată:

CONF. UNIV. DR. DANIELA LEMNARU

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Abstract

The qualification thesis I intend to present is entitled **THE THEORY OF PRACTICE AND THE PRACTICE OF THEORY. Between word and experiment** and it brings to light all my professional and scientific achievements prior to being conferred the PhD degree in the Art of Theatre, as well as the outline of my academic and artistic career development.

The work depicts the pedagogical activity and the scientific research which is found in the field of theatre and stagecraft. Due to the fact that it is rather difficult to refer to one-sidedness or plurality in this field, since the genres and the structures combine or complete each other, we can easily say that we are aiming at an unavoidable overlap of the disciplines in question which, altogether, create an ampler and clearer vision of the theatrical phenomenon. As a matter of fact, this interdisciplinary approach is specific and beneficial to the art of theatre, proving to be extremely creative and fruitful and, at the same time, inevitable.

As we all know, the art of theatre is a collective art which absorbs, feeds on and uses the other arts – dance, painting, architecture- to finally constitute itself in an autonomous, freestanding art. The present work reveals different perspectives belonging to various directions or disciplines, such as the History of Romanian and Universal Theatre, Aesthetics, Theatrical Studies, Literary Criticism, Essayistic Studies, the Art of Entertainment, Hermeneutics, etc.

The paper presents well-founded achievements in the field of didactic, academic and scientific research and is structured as follows:

I. Professional and scientific achievements, focused upon:

1. The professional training, which follows a progressive course in acquiring the educational diplomas and degrees:

1989 - Baccalaureate Diploma, A. I. Cuza Theoretical High - school, Husi

1997- University Degree in the Arts of Show, specialization: Actor, Theatrical Arts Academy, Targu-Mures

2006 - PhD degree in the Art of Theatre, I. L. Caragiale Arts and Cinema National University, Bucharest

2009- Master`s degree in the Art of the Stage director in contemporary theatre, specialization: Stage director, University of Arts, Targu-Mures

2. The didactic activity, relying on:

- the university degrees and the occupied positions
- the subjects taught in the university
- the activity/recognition inside the academic environment
- the experience acquired in the national and international university exchanges

3. *The scientific and artistic activity*, with particular interest on:

- participating in national and international scientific events
- attending specific national and international events (festivals, workshops, conferences, master -classes, debates, etc.)

4. *The works published*

- author`s publications
- articles in scientific papers

**II. The outline of the professional, scientific and academic career development.
Directions of research/ teaching/ practice and possible ways of applying them**

For a start, my university career began in 2001 when I won the competition for the position of a university tutor in the Institute of Theatrical Arts in Targu-Mures, as it was called at that time (2001-2004). In the same way I occupied the following ranks: 2004-2006- university assistant, 2006-2012- PhD university reader, and from 2012 to present – university lecturer in the University of Arts in Targu-Mures. In the same period, since 2012 to present, I have occupied the position of Director of the Theatre and Visual Arts Department of the same university.

Through all these years I have had the opportunity to work with the generations of students in an efficient and constructive way, more explicitly, having a continuity of teaching them in the master study period after their three years of study at the university. On the one hand, this period of formation enabled the students to thoroughly consolidate and extend their knowledge and tasks to solve, and on the other hand, it represented a path for teaching/training/ practice in the art of communication so necessary to any teacher in general. It has been an experience with certified favorable results in the course of time when the students had the chance to try different theatrical performances, involving a variety of types and people. This blending of self-assuredness, predictability (in the positive sense of the term), time for everything and for various types of things, yielded by the tutoring professor and the experiences with other theatre people, other methods, aims or perspectives, finally build up a strong student-actor prepared to face the challenges awaiting him in the world of theatre.

During the course of these almost twenty years of teaching, the main courses I taught were: The Art of the Actor, Stage Improvisation, The Art of the Musical Theatre Actor, Introduction in the art of the actor (for the degree level- The Arts of the Show, specializations: actor, stage director, choreographer), A workshop of theatrical creation (for the degree level- The Arts of the Show, specializations: actor, stage director), Interpreting dramatic characters in a public show (for the master`s degree level: The Arts of the Show, specializations: drama, artistic manager-ship), The Analysis of the stage process (for the degree level- The Arts of the Show, specializations: actor), A workshop of stage-directing (for the degree level- The Arts of the Show, specializations: actor), and for several years, since the Teaching Staff Department asked me to teach at the degree level the specializations: drama, stage-direction, choreography, scenography, I have also taught the subject *The Didactics of Specialization* every second semester of the 2nd years of study. I would also like to mention the contribution I have in the Doctoral School as a coordinating member of the Board. There have been more than thirty dissertations I have coordinated along the years. I have also attended public presentations of doctoral thesis as official referent or president of the board. I have, on various occasions, been appointed as a member of the board for the competitions to occupy didactic positions both in the university where I work and in other universities in the country.

Starting with the year 2012, as a Director of the Theatre and Visual Arts Department, I have directly coordinated and contributed to activities such as:

- Drafting the university year schedule
- Planning the exams
- Organizing artistic events (in my quality as a member of the Commission of artistic programs)
- Organizing students` shows in festivals and tournaments
- Organizing the competitions to occupy didactic positions and drafting proposals for the competition board
- Chairing the Department meetings and drafting projects to devise strategies to promote the university
- Framing the ROF (2016)
- Establishing projects and programs in the field of theatrical creation and research in cooperation with similar profile institutions in the country and abroad

- Cooperating in the drafting of the evaluation files for university accreditation
- Cooperating in the institutional evaluation process
- Cooperating in establishing the file for a new level of specialization for the master`s degree- *The Art of the Musical Theatre Actor* (2017)
- Taking part in sessions of communication in the field of artistic education
- Organizing the competitions for the 1st and 2nd degrees in pre-university education

As far as my cooperation with other universities is concerned, I would mention the University of Dunarea de Jos –Galati, Faculty of Theatre, where I taught for a semester the courses of *The Art of the Musical Theatre Actor* and *The stage direction of the Musical Theatre Show* to the 2nd year students in the master`s degree, specialization - *The Art of the Musical Theatre Actor*. The result was a musical show entitled *The Fantastics*, lines and script- Tom Jones, music- Harvey Schmidt. This cooperation was ensured by the artistic creation and research project of the First Cooperation Agreement for higher education between the People`s Republic of China and a country member of the European Union (Romania) - through the Central Academy of Drama in Beijing and The University of Dunarea de Jos –Galati having in view the musical theatre (a nationally and internationally financed project, under UNESCO). Besides these, I have been actively involved in all the projects which implied the cooperation of our university with other universities in organizing events, shows, festivals (namely The Studio Festival- Targu-Mures, experience exchanges with G. Enescu University-Iasi, Ovidius-Constanta, Edinburgh`s Telford College, by means of improvisation workshops directed by Scott Johnson (Scotland), whose cooperation has become a tradition even since 2008 with the University of Gas and Petrol-Ploiesti, etc.).

The didactic activity has gone hand in hand with the scientific and artistic activity, these dimensions being part of any artist`s or actor`s formation especially when this one is involved in professionally training the future intellectual generations.

The artistic activity is reflected by **the roles interpreted in the public shows** (2016- *The Administrator*, The social worker – *Going home* by Miha Mazzini, directed by Oana Leahu, reading performance, *PopDrama – Circulating of European Playwriting through People`s choice*, co-funded by Creative Europe programme of the European Union, Studio Theatre Târgu-Mureş, 2011- ZAMFIRA- ,, *The Jays* by Al. Kirişescu, directed by Daniela Lemnaru, Studio Theatre Târgu-Mureş, 2007- GEESCHE- ,,Cofee?...Tee?...Me?“, by R.W.Fassbinder and

A.P.Cehov, directed by Alina Hiristea, Mihai Popescu Theatre, Târgoviște, 2006- Wife-„Edmond”, by David Mamet, directed by Cristi Juncu, 74 Theatre, Târgu-Mureș, 2005- ANNA- „Temptation ”, by Patrik Marber, directed by Dan Țopa, 74 Theatre, Târgu-Mureș, 2003- ELVIRA- „Baby-sitter”, by Rene de Obaldia, directed by Radu Olăreanu, Studio Theatre , Târgu-Mureș, 1998- THE LADY- „The lady of the unsuspecting steps”, , directed by regia Dan Glasu, National Theatre, Târgu-Mureș, 1998- LOLA- „The Popescu case ”, by M.Ștefănescu, directed by Călin Florian, National Theatre, Târgu-Mureș, 1998- CHYNTIA- „Everything in the garden ”, by E.Albee, directed by C-tin Anatol, National Theatre, Târgu-Mureș, 1998- Secondary play- „Cher amour”, by V.Haim, directed by Dan Glasu, I National Theatre, Târgu-Mureș, 1997- ELVIRA- „Baby-sitter”, by Rene de Obaldia, directed by C-tin Doljan, National Theatre, Târgu-Mureș, 1997- MAMA- „Invitation to the castle”, by Jean Anouilh, directed by C-tin Doljan, Studio Theatre , Târgu-Mureș), by **the stage directed shows** (2017- The show „DRAGOSTE ÎN PATRU TABLOURI”, de Lukas Barfuss, Teatrul Studio, Târgu-Mureș, 2015- The show Studio Theatre, Târgu-Mureș, 2015- The show A LEAF FELL IN YOUR WAY, Studio Theatre(Foaier), Târgu-Mureș, 2015 – The show FANTASIES”, by Tom Jones, Studio Theatre , Univ. Dunărea de Jos, Galați, 2015 – THE SHOW ACACIA WENT MAD ...”, Studio Theatre(Foaier), Târgu-Mureș, 2013 – The show „ BAREFOOT IN THE PARK”, by Neil Simon, Studio Theatre , Târgu-Mureș, 2013 – The show „ IF YOU RE A MONDAY- BORN, MAYBE YOU LL BE A FRIDAY- DEAD”, by George Ștefan, Studio Theatre , Târgu-Mureș, 2012- The show „ THE CLINIC”, by Adrian Lustig, Studio Theatre , Târgu-Mureș, 2012- The show „HELL IS THE MEMORY WITHOUT THE POWER TO CHANGE ANYTHING”, by Jonas Gardell, Studio Theatre , Târgu-Mureș, 2011- The show „ THE JAYS ”, by A.Kirișescu, Studio Theatre , Târgu-Mureș, 2010- The show „ GOING HOME”, by S.Caraman, Teatrulescu Home, Craiova, 2010- The show „BANCH SEAT”, by Neil la Butte, independent performance, 2009- The show „GOING HOME”, by S.Caraman, Ariel Theatre, Underground room, Târgu-Mureș, 2009- The show „ LAST CHANCE”,by Mihail Zadornov, Tony Bulandra Theatre, Târgoviște),by **dramatic scripts and screenplays for theatre performances** (2015-2015- UNQUESTIONABLY or ANDREEA: CHARACTER SHEET ... adaptation of texts from Dumitru Solomon's dramaturgy, 2012- THE INNOCENT, by Fritz Hochwalder, 2013- IF YOU RE A MONDAY- BORN, MAYBE YOU LL BE A FRIDAY- DEAD”, by G.Ștefan)...), by **participating in workshops** (2017- Improvisation

workshop - *BEGINNING IN DRAMA*, at the *Stage as a Street* International Theater Festival, West Theater, Reșița, 2017- 2 Improvisation workshop - „TOGETHER FOR EDUCATION. *Play and playing*” at Poiana Brașov summer camp, 2017- Education through Improvisation, *Săptămâna altfel (Different week)* programme, Teaca High School, 2015-2016- 4 Improvisation workshop - „VITAL ELEMENT OF ACTOR'S ART, workshop run with Thalia group at The Cultural Centre, Gilău, 2014-2015-2016-2017- Improvisation workshops with students of different local and regional schools (Pedagogical High School, Art High-school, Unirea National College Târgu-Mureș), Hariclea Darclee High School Brăila) within The Open Days, University of Arts Târgu-Mureș),), by **taking part in festivals and theatrical events**, both on a national and international scale – workshops, conferences, dialogue exchanges, master-classes.

So far, the scientific activity is centred upon the publication of two single-author volumes: **The Fascination of Research** – Insights in the process of stage-directed creation, Eikon Publishers, Cluj-Napoca, 2012, ISBN 978-973-757-667-5, **Theatrical Expressions between Knowing and Searching to Know**, Interpretative Essays, Risoprint Publishers, Cluj-Napoca, 2017, ISBN 978-973-53-2096-6, and in the near future it will appear **The Theory of Practice and the Practice of Theory**, A guide of theatrical culture for the student actors, Risoprint Publishers, Cluj-Napoca, 2017, ISBN 978-973-53-2020-1. To the ones above can be added the **articles published** in specialized magazines, other **works and papers presented in theatre conferences** on national and international levels. They will be mentioned and argued upon in the section which focuses on this segment.

The scientific contributions relevant to the field of the art of the show are included in all the three books which are founded upon the study whose research was started in the doctoral thesis entitled *The Actor and the Means of Stage Communication* which was subsequently developed and enriched to finally find its fulfilment in the three volumes whose core represents the analysis of the actor`s art viewed from multiple perspectives, a type of art whose object and subject is the human being.

As for **the outline of the professional, scientific and academic career development. Directions of research/ teaching/ practice and possible ways of applying them**, I have in mind three directions: the didactic activity, the artistic activity and last but not least, the research activity. Running the risk of being predictable, I assess that these three directions are the

essential ones to form and teach at the university level in the most adequate, adapted and qualitatively performance-based method.