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TEZĂ DE ABILITARE

*Practica pedagogiei teatrale – instrument al cunoașterii și
autocunoașterii umane.*

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Abstract

The present thesis represents my main professional accomplishments, subsequent to my Drama Doctorate Degree in 2006 from U.N.A.T.C Bucharest, reflecting the current stage of my research, as well as the development projects from my teaching career, focusing on the progress of the human resources, the student and the actor, in the psycho-pedagogical components, in order to create the best setting to achieve the objectives included in the academic curriculum.

In consequence, I have consistently approached the individual development line of the artistic personality, of the student actor, but also its continuity in the theatre institution where they will perform. This binomial course of action, that follows the training abilities of the young actor in the university environment and further on in the theatre, has represented my constant pursuit for the last thirty years as a teacher, and the observations that arise concerning the achievement of professional performance.

I consider it imperative to approach the theatrical phenomenon from an academic point of view, as well as discovering and developing the creative capacity of the student actor, of the means of communication with him, of the individual and collective study, which is absolutely necessary, in order to understand the role that he has in the progress of the theatricalism. I am focusing on the theatre pedagogy from the two main perspectives: the art of the actor and the art of the director, as my professional background encloses these specialties, a Bachelor of Arts in the art of the actor, in 1991, from The Institute of Drama Art from Târgu-Mureş, and a Bachelor of Arts in the art of theatre director, from The University of Arts from Târgu-Mureş, in the year 1999. I worked as an actor at The Youth Theatre from Piatra Neamţ and The National Theatre from Târgu-Mureş and later on as collaborator, as guest director, at several theatres throughout the country. Also, I would like to mention that my activity as scientific conductor for numerous graduate theses as well as dissertation theses has strengthened my belief that the field of theatre pedagogy research is one of utter importance in the formation of the actor and director, considering the more and more dynamic development of our art.

The importance of the „Studio“ Theatre from The University of Arts from Târgu-Mureş is highlighted in this paper through conclusive examples which support the statement that the efficiency of the pedagogical methods finds its answer in the show that is presented to the audience during a theatre season, in identical conditions as those offered by a theatre. The analysis of the reception of the role and of the play as a whole is a permanent interest of mine. This was materialized in many plays performed on the stage of the „Studio“ Theatre which became reference works of the young graduates, from both a theoretical and practical point of view. Thus, the process of pedagogical development, which started in the early years of researching the art of the actor, is closely pursued in this paper, and throughout the paper I specifically outline this rhythmic and constant approach that the artistic theatre education must cover in order to define certain creativity relations and, at the same time, to objectify the teacher in the relation with the student actor.

The empowerment thesis also emphasizes my professional development, the research in the art of the show, and the thorough interpersonal analysis of everything that an individual is, and his connections with the society where he himself becomes observer and at the same time creator. My theatrical experiences are briefly and densely analyzed, focusing, on one hand, on the most important, and on the other hand on those which had a pedagogical content of substance.

In the thesis I refer to the roles I performed, the shows I directed but also to my academic activity. I also bring into attention an essay on the theories of the art of theatre of the 20th century, which completes the scientific research in the theatrical practice. This field has been experimented and researched by me during the European project „Equal access to education for the ethnic minorities from Romania“ which took place for nine months in 2018-2019, and where our University was a partner. My empowerment thesis is therefore divided into eight chapters. But the main focus is on the study of individual artistic creation, and specifically, I have sought to analyse the pedagogical component in the relation student actor-teacher and director-actor. Approaching these relations mainly from the point of view of communication and of the complete understanding of certain mechanisms that lead to an enriching of the artistic personality, is trying to clarify the complex study of the creating nature, of the individual and to objectify him in relation to its own creation.

This is a research subject that has interested me for a long time, and my study, which will become a book, will be published soon. Thus it can become a guide to young students from the

theatre schools. It is an attempt to make the relation between creator and creation clearer, constantly emphasising the need for individual knowledge and a fair relationship with the world. The differences that appear between what we perceive and our actual internal abilities to create an artistic product, become research and deep introspection studies, in the field of the art of the actor and the art of theatre director.

Life, lived or unlived but imagined, is the fundamental study of becoming an artist in a world that focuses more and more on the concreteness of life, on its simplification, and, even on the eluding of states and emotions that are truly human. The long-standing experience that I have in this field showed me the transformations that society has endured, and hence, our art, in relation to the creating human and the art receiving human. My empowerment thesis, which is from the perspective of a practitioner of the art of theatre, researches the concrete and the means that make it a possible field of creating inspiration, but also a possible field for exploring human nature, which, in most cases, proves to be oblivious to change and always capable of a sickly mimicry.

The future artist and the art that he represents must be authentic, developed in the direction of educating the senses, understood by society and by those within, and also, developed on the constant observation of everything that surrounds him. In conclusion I can state that the actor, together with the director, is part of the content of the lived and unlived life, but with a thirst for knowing the human nature, which makes them the true educators of their time.