

4. CONJUNCTURAL ALTERNATIVES IN CONTEMPORARY PEDAGOGY FOR THE THEATER

Irina Scutariu¹⁵⁴

Abstract: *The article is intended as a supposed creative and artistic ability after master's studies at vocational universities. The field of theater has, fortunately, many means of expression, from verbal to non-verbal, from artistic study and interpretation to scriptwriting and directing, and beyond. All of these skills are learned and honed during the undergraduate years, then honed during the master's years. But inventiveness is the attribute that must prevail. As an instructor, you also have to adapt to the new generations, to change your mentality, to intuit their needs, their problems without putting them under an interrogation. You must have flair and goodwill. You have to want them to listen to you, to take your advice. Our generation of students today seem to be more technical than empathetic, but that's not the rule. Through this article, we want to talk about an extension of the educational system that teaches us about what it means and how we can use our imagination to realize collaborative theater. It is a peculiarity of arts education that can be supported by systems that are not institutionalized, but for which there is a major interest.*

Key words: *theatrical language technique, didactic, master, creativity*

1. Introduction

The prospect of the topic proposed for the colloquium was exciting and aligned with my new teaching duties. The title of the paper stems from the directives imposed on collaborative practices introduced in the performing arts, subordinating particularities of arts education in the formal system. The broad spectrum of the notion of performing arts has, over time, acquired different visions offered by all participants in the artistic act. The initiative belongs to the directors. We know that Augusto Boal, Eugenio Barba, Jerzy Grotowski, Augusto Boal are some of the owners of the concept of collaborative theater thinking and working in experimental theater workshops.

Starting from the so-called pedagogy of the oppressed, carried out under the aegis of the educational process, the extension of the concept underlying the device theater has infected artists from all over the world and has become the most fashionable artistic movement in the theater. This specific turn in the performing arts offers society an informal education. In our country, the collaborative theatre or device theatre has aroused the interest of Romanian directors who were in the position of the possibility of breaking away from the classical and institutionalized theatre in order to combine on stage the messages of a part of society.

Arguing that collaborative theater is useful to society, Oltița Cîntec, coordinator of the book *Romanian Directing*, from the act of interpretation to collaborative practices, states that "It emerged out of an aesthetic necessity, the result of a very long time of theater's relationship to the text as the focus of creation, the director has contributed through his presence to the radical transformation of the performing arts, to which he has given status and content" and then invites us to a dialog with the directors who have approached this theatrical form in our country with the help of nationally recognized theater critics. All of the directors interviewed

¹⁵⁴ Associate Professor PhD. hab., "George Enescu" National University of Arts, email: irinascutariu@yahoo.com

are big names, we will list a few: Radu Afrim, Geanina Cărbunariu, Bogdan Georgescu.

2. Discussions

Characteristics of collaborative theater

1. **Collective creative process:**

There is no single author and the text or concept can be created during rehearsals through improvisation and brainstorming.

2. **Flexible roles:**

Team members can contribute beyond their usual responsibilities (for example, actors can suggest ideas for direction or set design).

3. **Interactivity and inclusion:**

Often the audience is actively involved in the performance or creative process.

4. **Adaptability:**

Productions can be adjusted according to location, context or community.

5. **Emphasis on social themes:**

Collaborative theater frequently addresses social, political or community themes, reflecting diverse perspectives.

Examples of collaborative theater associations:

Forum Theater (developed by Augusto Boal): the audience is invited to intervene and change the course of the play to explore solutions to the issues presented.

Devised Theatre: Projects created without a pre-existing text, from ideas, images, music or improvisation.

Community Theatre: Involves members of a community in the process of creation and performance. This type of theater is popular in educational, social or experimental contexts and is an inclusive and dynamic art form.

Pedagogical perspective

The subject of analysis that I propose touches on my need to exploit artistic manifestation in relation to creativity extended in the forms that make up collaborative theater. Analyzing it from a pedagogical perspective, I notice a categorical difference between the tools related to discourse, in the case of theoretical teaching of the subject matter, and the exercise of its application, in the case of practical classes.

Certainly, a significant factor turns out to be the intellectual preparation and education, as well as the determination and interest in study of those who take up this higher form of study. In other words, depending on the stage of preparation of the audience, the variation and consistency of the presentation of the subject matter of the course takes on different meanings.

The methodology that guides both theory and practice in the field of pedagogy practiced in Master's studies is directed towards defining the artistic profile with its projection into the labor field, taking into account all the competences of the field of study addressed. We support this plea in order to delimit the themes that are addressed in the two forms of university education, bachelor and master.



(de la stanga la dreapta: Beatrice Prisacariu, Florin Iordăchesci, Laura Lificiu, Nicoleta Ganea, Ruxandra Ivănescu)

3. Assumptions about script conception and performance creation

The remarks relate to my own experiences and are formulated objectively. Constant attunement to new teaching directions has become a main goal for me. Not far from these concepts, we can find refreshed formulas of the teaching method in articles published by some of the most famous names of the pedagogy of both Iasi and Romania. Even if the study reflects pre-university education, the argument in the first paragraph standardizes the notion of pedagogy through a correct evaluation: "The current world, characterized by a dynamic full of fluctuations and continuous challenges, forces us to change our perspective on the educational phenomenon.

There is thus a concern for the holistic development of the human being to meet the imperatives of the contemporary world". The scenario of such an artistic act stems from the actors' desire to cry for help to the authorities or to those in a position to intervene in a societal problem. It is worth noting that the proposed subject is alive, created from the lines of those directly involved and in the interpretation of the characters. The cast is made up of professional and amateur actors alike, and in many cases of only one category of performers. Suggesting such a project to my students stirred excitement and triggered a creative impulse. Collaborative theater is a type of theater in which the creative process actively involves collaboration between all members involved in the production, including actors, directors, playwrights, set designers and other technical teams. Unlike traditional theater, where the director or playwright plays a predominant role in setting the artistic vision, collaborative theater values the ideas and contributions of each participant.

We point, to begin with, to directions of study that have complemented the already existing notions of the field of study concerning the clear, nuanced and sonorous expression of the actor's voice. We talk about a resurrection of the pedagogical phenomenon with the intention of appealing to creativity based on an analysis of the group of students apriori to the installation of a need for a change in pedagogical strategy. From the perspective of the versed pedagogue the analysis is easy to carry out because each generation of students presents a different challenge, determined by an aplomb The creation of a modern pedagogical path is supported by the adaptation of the taught subject matter to the newly emerging trends in the active theatrical space.



Technical preparation for the performances

We started with Violei Spolin's motto "Anyone can act. Anyone can improvise. Anyone who wants to can play theater and learn to become fit for the stage." Preparing your voice and diction for the theater is essential for any actor. This process involves physical, mental and technical exercises that help develop a clear, strong and expressive voice. A collaborative approach brings added energy and creativity, providing the opportunity to learn from the experiences of peers. Here are some suggestions for voice and diction training in a collaborative setting:

1. Group warm-up

Breathing exercises: The group can work together on diaphragmatic breathing techniques. For example, inhale deeply for 4 seconds, hold the air for 4 seconds, then slowly exhale in 8 seconds. **Body relaxation:** Simple exercises, such as stretches or neck and shoulder movements, help release tension that can affect the voice.

2. Voice projection exercises

Voice chain: Each person says a phrase and the next participant repeats it, increasing the volume or changing the intonation. **Projection in space:** The group can practise speaking clearly to different parts of the room, imagining that they are talking to a person at a distance.

3. Diction and articulation

Saying complicated phrases, such as "The goat steps on the stone, the stone cracks in four" helps to make speech clear. As a group, everyone can contribute a new sentence. **Syllable exercises:** Clearly pronounce the vowels and consonants in order (A-E-I-O-U, BA-BE-BI-BO-BO-BU) These can be pronounced in different rhythms to diversify the practice.

4. Expressing emotions through voice

Improvisation games: divide the group into pairs and give them simple sentences ("Good morning!") to say with different emotions (happiness, sadness, anger, excitement). **Monologues or poems:** Each participant recites an excerpt and peers give constructive feedback on tone, volume and expressiveness.

5. Collaborative games

Combined voices: The group tries to create a phrase together, each contributing a word, maintaining a coherent tone and rhythm. **Improvised chorus:** Saying lines in chorus, with varying intensities and intonations, can help to understand

synchronicity.

6. Feedback and reflection

After each session, each group member can offer comments and suggestions, encouraging an atmosphere of continuous learning.

4. Conclusions

The key to success in this type of collaborative training is creating a safe environment where everyone feels comfortable to experiment and make mistakes. It develops not only technical skills, but also self-confidence and team spirit. The exercises listed above are just a few of those covered throughout the technical training period for performers.

References

1. Cîntec, Oltița, 2016, Regia românească, de la act de interpretare la practici colaborative, Timpul Publishing house, Iași
2. Cucuș Constantin și Pârvu Iuliana, 2023, Actualitatea concepției despre educația Sfântului Ioan Gură de Aur, în Revista de Pedagogie/ Journal of Pedagogy • (1) • LXXI 261, Centrul Național de Politici și Evaluare în Educație Publishing house, Iași
3. Grecea, Olivia, Teatrul device, 2017, EIKON Publishing house,, București
4. Oddey, Alison, 1996, Devising Theatre: A practical and theoretical handbook, Routledge Publishing house, Anglia
5. Popovici, Iulia, 2014, Noi practici în artele spectacolului, Codex Publishing house,, București
6. Spolin, Viola, 2014, Improvizație pentru teatru, UNATC PRESS Publishing house, București