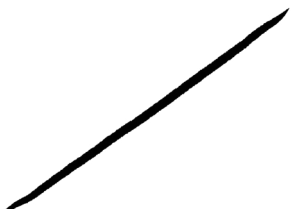


DETERMINING EFFECTS OF SELF-CENSORSHIP AND CENSORSHIP ON THE STAGE CREATIVITY OF TEENAGERS

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Abstract: This article is structured around an investigative approach that pursued three main goals. First goal our research pursues is to describe the process we use to build a genuine show which includes teenagers': thoughts, opinions, analysis and messages on a topic from immediate reality. The second goal we pursue is to present the ways to dramatize an essay - the text of the show being developed an epic essay. The third goal of our research is to present the ways of managing the mechanisms of censorship and self-censorship imposed by the school context in which the show was presented.

In our research construct we used the analytical investigation of the written materials, the essay and the resulting dramatic text. We analyzed the recording of the show. Last but not least, we conducted a semi-structured interview with the author of the essay who was on the same time one of the authors of the resulting dramatic text. Following the investigative approach, we concluded that the main gain of the participants was the awareness of the power of knowledge and learning. From a didactic perspective, we have shown that any situation born around a crisis can generate a good opportunity for learning.

Keywords: censorship, self-censorship, theatrical pedagogy, actor's training, theatre as teaching method.

How to cite: Ursa, Iulia (2021) 'Determining Effects of Self-censorship and Censorship on the Stage Creativity of Teenagers', *Concept 1(22)/2021*, pp. 191-202.

Contextualization

The present research represents a natural consequence of the approaches undertaken from the desideratum of building some essential aspects regarding the way in which the didactics of the art of acting in adolescents in general and in vocational high schools in particular can be approached in a psycho-pedagogical perspective. Theatrical pedagogy is an area effervescently explored in the context of repositioning the philosophy of education, on the effectiveness of alternative pedagogies to improve and adapt the educational act, from the perspective of preparing the individual to actively integrate into a fast-paced society where an ideal or educational goal can no longer be defined.

To survive, the individual must adapt, evolve and develop, and the foundation of these processes is learning. Learning ability is a basic characteristic of the neural structures that make up the central nervous system (De Corte and Weinert, 1996, p. 336) found in all mammal species. The biological evolution of the human species has determined the appearance, in addition to childhood, specific to all mammals, of two more stages of brain development: puberty and adolescence. Implicitly, these two stages of development have turned into two stages of learning. Specific human learning activities take place mainly in a socio-cultural context. Children and adolescents are always around the adults who guide them, and the activities take place at the level of the social group they belong to.

Mammalian-specific primary learning is based on imitative action. Man is essentially imitative, and he loves to emulate. People have developed in a completely unique way the imitative processes, giving birth to the beautiful arts that are without exception, at the origins, imitative. The imitative action is completed in an indissoluble unity by the playful action. The game is a source of pleasure, but also a fictional setting for experimentation and exploration. Quite exceptionally, theatre is a fictional reality. From this perspective, it offers a secure environment for exploring "(...) things that outside the theatre, would be awful, of such frightening possibilities, that they can only be contemplated in those controlled circumstances" (Brown, 2016, p. 27).

This original function of creating a fictitious reality corroborated with the intrinsic human fascination for the show offered to the theatre, since its origins, has also a didactic function. The didactic function represents one of the main reasons that naturally determined the crystallization and development of this form of human activity: "... theatrical art was constituted by the need for knowledge..." (Alterescu, Flegont and Cazaban, 1965, p. 13).

In ancient times, in Athens, the Greek tragedy aimed to educate the Athenian citizen both from the perspective of living in the individual area, and especially for his integration as a functional member of society. The Greek term *didaskalia* itself referred to a theatrical production, but also incorporated the meaning of learning (Ubersfeld, 1999, p. 31). In ancient Greece the poet was considered the teacher of the people, and a major part of the education of young people was focused on the study of music and poetry. The ancient philosopher Aristotle, emphasized in his works the instructive potential of the arts from the perspective of the way in which it is used, admitting that it can be used in bad faith (Ebel, 1960, p. 300) for manipulative purposes.

Being in an uninterrupted interaction with society and other arts and being deeply influenced by philosophical currents, political movements, morals and religion, the theatre crosses history through a series of transformations, but retaining its deep educational character on the spectators. Perhaps the most eloquent period in the exploration and development of this specific effect is the twentieth century, the time of the birth of some forms of theatre that are based exceptionally on the instructive and didactic character of the theatre. Through his texts, Henrik Ibsen substantiates social drama (Ebel, 1960). This new dramatic form proposes to bring closer to the individual the real problems specific to the society in which he lives. Ibsen followed the presentation of truth in social drama and was less concerned with the aesthetic value of the text. Social drama thus becomes a deeply didactic tool, with a coercive role at the level of society.

After the triumph of the Soviet Revolution of 1917, the propaganda theatre was born, which represented for the proletarians a spokeswoman for the state. Authentic revolutionary, this type of theatre aimed to engage a really large mass of spectators in the realization of the performances, understanding by this the effective participation, actively, in the construction process of the theatrical show Transforming the spectator into an actor, through the construction of the collective character that represents the revolutionary people, the accent translates from the theatrical product to the process itself. At the same time, we witness the bringing of the audience on stage to model it under the action of the theatre, using the educational virtues of the practice of theatre from the perspective of the actor, not the spectator. This incipient type of political theatre, the agitprop, a kind of "romantic monumentalism" (Brown, 2916, p. 421), born in post-revolutionary Russia, played a decisive role, being the generator of Brechtian theatre. Identified as the playwright-director, Brecht will influence the entire evolution of theatre in the second half of the twentieth century. From this research's perspective, the most important single innovation of the Brechtian Theatre is the birth of the drama teacher. Brecht's pedagogical pieces illustrated important political themes and were represented using techniques that aimed to transform the viewer into an objective observer, distanced from what was happening on stage. Brecht proposed through

these representations an activation of the spectator's consciousness, by problematizing the process of functioning of the mechanisms of society. Brecht's innovation is the participatory engagement of the public.

This effervescence of society at the beginning of the twentieth century was found in all fields, and the evolution of theatre towards the birth of Brechtian pedagogical or didactic theatre naturally coincided with the development of new currents in psychology and educational sciences. An important factor that influenced this evolution was the birth of university specialties dedicated to the study of dramatic art. Theatre and education continued their journey in fellowship, although their evolutions were completely separated from an institutional point of view.

The end of the twentieth century brought with it the need to reposition specialized studies on the effectiveness of alternative pedagogies. This current was also enhanced by the innovations in the field of psycho-pedagogy at the beginning of the ninth decade, when Howard Gardner published his theory of multiple intelligences, and Daniel Goleman published the theory of emotional intelligence (Cristea, 2005, pp. 119-153). In particular, these two theories have influenced the philosophy of education which is in a unique moment of grace, determined by the pressure of the ultra-rapid evolution of post-industrial society and the labor market.

In the last decades, solutions have been sought for the improvement and adequacy of the educational act from the perspective of preparing the individual to actively integrate in a fast-paced society in which a well-defined educational ideal or goal can no longer be stated. At this moment we cannot define exactly what will be the trades and occupations that will dictate the labor market mobilities in 10 years. As Sir Ken Robinson observes and debates in his already famous book *A World Out of Mind*, our children will face in the coming years unique situations in human history, determined by the interaction between technological and climate change and population growth (2011, pp. 22-31). This reality forces us to look at education systems from the perspective of adaptability to the requirements of the 21st century. Therefore, questions related to the informational content of the educational act tend to lose importance in the face of a real need to look for unique methods and techniques for developing the skills of adaptability, creativity and self-education of individuals. When we imagine the individual of the future society, we perceive him as being characterized by special skills, competences and abilities: critical thinking, communication, collaboration, creativity, intercultural sociability, flexibility and adaptability, initiative, self-confidence, self-determination, etc.

In this sense, more and more researchers passionate about education considered it necessary to explore the vast field of education-art interaction. The main approaches come from different areas of action in the fields of art and education. Thus, we can identify approaches to popularize, develop and improve education through art, initiated from three different directions: by artists, by pedagogues and researchers of educational sciences and by non-governmental organizations and associations.

In this context, the techniques of education through theatrical means have developed independently of the research of the sciences of education. They represented the avanguard of the movement to redirect the education system to a new perception

of the educational process. This new vision of education systems prioritizes personal development, the development of emotional intelligence and, above all, the development of creativity. For the future of mankind, creativity is the only form of social and economic survival.

Problematic

Using theatre as a teaching method, the adolescent has the opportunity to solve real problems that he may face in the immediate reality. Such a knowledge experience has multiple implications. By transferring the responsibility for the act of knowledge from the teacher, as the holder of the absolute truth, to the student, the holder of information obtained through experimentation, the latter finds greater satisfaction and motivation. The adolescent becomes directly responsible for the act of knowledge, the role of the teacher being one of support or guidance. It is taken out of the vicious circle of abstract thinking and is transposed into a real process of direct and direct study of reality.

Through the methods of dramatizing the instructive-educational process, a completely unique approach to knowledge and learning is pursued. The main innovation and quality of these teaching methods is to facilitate access to authentic knowledge by creating practical situations of direct learning. Adolescents are transshipped into reality and are guided to know it directly beyond the abstract notions that the education system usually offers.

Such an experience offers the opportunity to know the psychological, emotional and motivational mechanisms of the individual in real life situations. Theatrical education activities provide a safe framework to try and test life and its social mechanisms. From this perspective, it is important to define very clearly the fundamental difference between the therapeutic character of psychodrama and the instructive-educational character of the didactic methods of theatricalizing the learning process. Consequently, the primary factor that can determine the success of the implementation of these methods of education through theatrical means is the teacher or the animator of the theatre workshop.

A well-trained teacher in the field of alternative education who uses didactic methods to dramatize the instructive-educational process will be able to offer students a valuable and authentic experience of knowledge. These types of activities require adequate spaces in which reality is directly present. These spaces do not preserve the formal framework of the school, they are specially designed to be metamorphosed into the infinite faces of reality. These activities are useful when carried out in a safe atmosphere, in which each child finds his purpose, value and role. Such an atmosphere must be complemented by an external guide carefully articulated to the physical, mental, emotional and social specifics that define each child and/or young person. These didactic methods are meant to neutralize the way of vitiating the cognitive processes. Through theatre, thought is freed from the tyranny of stereotypes and is stimulated to know directly the reality of the proximate context in a continuum *here and now*.

Hypothesis

Our investigative approach follows two congruent hypotheses. The first concerns the possibility of putting into practice all the principles set out in the previous section. The second refers to the way in which this process can be carried out without being subjected to censorship or self-censorship procedures, specific to the school environment.

The learning process through theatre must definitely aim at understanding adolescence as a specific phase of development and learning. Theatre must be seen in itself from a deeply didactic perspective enhanced by the critical means of analysis and synthesis of the socio-emotional mechanisms it probes. The experience of learning and knowledge through theatre uses specific psycho-pedagogical methods characterized by authenticity and the phrase *here and now*.

Starting from the desire to offer teenagers a framework for expression of their own concerns and worldviews, which is how we encourage their strong development in the spirit of the social values and moral to converge on their ability to build an ideal society. In this sense it is natural to interrogate on the report of its authenticity and its manifestation in a theatrical approach taken in the safety offered by the actor's art workshop. This is where the field of self-censorship comes into play. To what extent do we censor our artistic and communicative impulses when we develop a text or an improvisation starting from social themes, present in the immediate reality? How can the authenticity of daily reality be transferred into a scenic construct without censoring what is defining and recognizable, for example licentious jargon? Can adolescents use this verbal and gestural language in their improvisations, preserving the organic authenticity of an assumed behavior?

Unmanageable problem in the context of a theatrical construct reflecting thoughts and adolescents analyzes on society is the product presentation in the context scholastic phase. Do we censor or not such a production when it's presented in school. Who do we play for? Why do we play? What do we want to convey? How do we transmit? Do we censor language, scenes with episodes of physical and emotional violence?

Objectives

The main objective of our research is to describe the process by which we built an authentic show that includes the thoughts, opinions, analyzes and messages of adolescents on a topical issue, from the immediate reality.

The second goal we pursue is to present the ways to dramatize an essay. The text of the show developing from an epic essay.

The third objective of our research is to present the ways of managing the censorship and self-censorship mechanisms imposed by the school context in which the show was presented.

Methodology

In our research construct we used the analytical investigation of the written materials, the essay and the resulting dramatic text. I analyzed the recording of the show. Last but not least, I conducted a semi-structured interview with the author of the essay and at the same time one of the authors of the resulting dramatic text.

Conducting the process

In the context of the centenary of the Great Union, the *Dilema Veche* magazine launched in April 2018 an essay contest for high school students from all over the country. The theme for the first phase of this contest was “My Country”. The editors received a few hundred essays. From these, 25 essays were selected, the authors of which were invited to enter the final. The magazine published a few of the winning essays. One of the essays selected for publication was the essay “Romania is in the sign of Libra” written by Sara Pongrac¹, who at that time was 18 years old and a student at the *Octavian Stroia* High School of Choreography and Dramatic Art in Cluj-Napoca. Sarah’s essay was published in the 759, 6 to 12 September 2018, *Dilema Veche* magazine.

The essay is structured in four paragraphs in which the defining aspects of a country portrait are presented in a perfect antithesis. Sara touches topics such as sex education and minor mothers, illegal logging, children Olympics, psychological and physical abuse that children and women are subjected to, illiteracy, corruption, etc. With a sharp lucidity, Sara manages to paint a fresco of the reality of the society in which she lives, learns and creates. The essay is structured like a succession of photographic frames. Each image capturing a piece of the puzzle portrayed. Sara plays with the narrative structure using compositional means specific to the visual arts: complementary colors, rhythms of touches, light counterpoint, volumetric juxtapositions. About her text Sara states:

Initially I wrote the text as a personal manifesto, as a repression, as a spontaneous and direct need, I used the text as a way to say everything I have on my mind, without any censorship or impediment. I did not expect that the text to become popular and even published in *Dilema Veche*, not even I had wanted that, I just wanted to say something and want to say that thing loud and clear (Pongrac in Ursa, 2021b).

In November, we were invited to make a theatrical moment for the Christmas celebration of our high school, on which occasion we proposed to play with Sarah’s text and dramatize it. Let’s transform each photographed image into Sara’s words and build around her a scenic situation that will present and support her.

The text of Sara’s essay was dramatized and completed by a fusion with an original concept by her classmate Raluca Salamon². The result was a structure composed of nine paintings connected by choreographic moments built around fluid entities represented by angels, which Raluca Salamon characterizes as follows:

It’s an anthology of short stories, captured moments on how some people live their lives, each with a common denominator: the hope of good (angels) in a world that seems more like a bad point. The play is based on Sara Pongrac’s text, about a Romania not exactly as we would like it to be, but as tragic as it really is (Salamon in Ursa, 2021a).

1 Pongrac Sara is a 20 years old graduate of the *Octavian Stroia* High School of Choreography and Dramatic Art in Cluj-Napoca, she is currently a second-year student at the Faculty of Theater and Film of Babeş-Bolyai University in Acting.

2 Salamon Raluca is a 20 years old graduate of the *Octavian Stroia* High School of Choreography and Dramatic Art in Cluj-Napoca, she is currently a second-year student at the Faculty of Theater and Film of Babeş-Bolyai University in the Department of Theater.

The epilogue was constructed through a Pirandellian process of giving up the character's mask and presenting the teenage actors in a personal attempt to state an assumed belief about the story presented. About the epilogue Raluca Salamon says: "The words at the end are old scribbles from my notebook, which I decided to use." (Salamon in Ursa, 2021a)

The dramatization process was performed through the classical procedure of dramatizing an epic text, but dramatization procedures resulting from practical play-exercises were also used. So when the scenes were constructed through improvisation and specific games, the original pieces of text and lines were born. During the practical exercises of scenic transposition of the initial version, written by Raluca Salamon, the game situations, the space, the setting, the participating characters were modified ... etc.

About the way he performed the dramatization and about the resulting dramatic construct Raluca Salamon says:

The song, written in one night came out as rebellion against the system (both political, and education). I wanted her to be funny and serious at the same time, so that she wouldn't complain, but neither would she laugh without the thought that I shouldn't laugh (Salamon in Ursa, 2021a).

The first scene was initially intended to take place in a square where angels, symbolic characters, adorned the space with specific elements that would place the action around Christmas. Improvising this moment and looking for construction solutions that allow a game characterized by spontaneity, imagination and authenticity, a more versatile and tenderer space was proposed: a train station. Such was not complicated shield an entire stage situation, an unusual scene which presented a blueprint of grotesque characters that live symbiotically in the transitional space station: beggars. One of the most beautiful pieces of Sarah Pongrac essay refers to the theme of childhood and child theme is the leitmotif of the entire text:

In this country, children are soap bubbles that the wind takes away from their parents, children are fragile, and children jump off buildings. This is My Country.... The destiny of the Romanian is dictated by slot machines; the national sport is betting and the children play poker at school.... I love Romanian children because they still play ball and hide-and-seek in the parks, but I hate what they become around the age of 14, 15, when they exchange packets and roll cigarettes behind buildings.... children's tears are heavy ... This is my country: an abandoned child, a wounded soldier, a teenage-mother, parents working far away, corrupt politicians, Ferentari, drugs, unemployment, Pata-Rat, homeless people, schools without a heating system, RoşiaMontană (Pongrac, 2018, p. 23).

This fragment generated several scenes. Some of them follow the story of a young teenager who is terrorized by the physical and verbal violence of an abusive father and chooses to commit suicide, symbolically assisted by angels who choreograph a metaphorical flight of the suicidal act. This scene is presented by Raluca Salamon as follows:

The moment the young man dies and the angels appear, I think the laughter ends. Family abuse, without culture and indigence is first-plan for a split second before he remembered the political system does not work as we would like, the alienation caused by

the need for money and finally to young people regarding with their angels and wonders: what are we heading for? (Salamon in Ursa, 2021a).

The construction of these scenes was a real challenge. First of all, I encountered problems of stage adaptation of a licentious language that was obviously imposed by the situation. How can the abusive and violent language of the father be constructed if we censor the licentious language? This is where the process of self-censorship came into play. We chose to self-censor the moment looking for creative solutions to render the stage situation, without affecting the emotional impact. Self-censorship has given us the framework to become much more creative. Thus, relying on the intelligence and vigilance of the public, we transformed one of the lines into “Shut your mouth”, they all heard what we censored. I kept other expressions and licentious words: *ass, shit, my mother, my candy ... ‘You have Christmas... etc.*

The students had total freedom in the creative process of dramatic and scenic transposition of Romania’s image on the eve of the centenary. It was absolutely surprising and emotional the accuracy with which the teenagers replicated on stage the situations and characters critically observed in the immediate reality. During rehearsals there was a ferment of activity documentation were analyzed news, TV shows, stories that explored contemporary urban mythology. All these materials have turned into scenic situations played with enthusiasm and commitment. He felt the desire to be a voice carrying a cruel message.

About the working atmosphere and the construction process of the show Sara Pongrac states:

I think that neither I nor my colleagues censored ourselves in any way in the creative process because from the beginning we knew that we have the freedom from Professor Iulia Ursa to do whatever we want, and then she will polish the intentions and approaches our. I think that’s why it remained in the collective memory of the class, as one of the most enjoyable shows to play, although with a short history, of only two performances. Throughout rehearsals I felt free to do and to propose what I feel without thinking what he would say or remaining teachers invited audience, I tried to give myself a chance to be me how ever complicated that could be on stage. From this point of view, the show seems very real to each of us because, although we played characters with complex psychologies (here I can give an example: the mayor, the abusive father, the beggars), I played them somewhat through our own way of perceiving the world and the theatrical situation, we gave them life from within ourselves. If censorship had appeared earlier, this process would probably have been impossible and the show would have received a note of falsity, we would have looked at the characters with an unnatural distance (Pongrac in Ursa, 2021b).

If self-censorship was a discreet presence in the execution process, the presentation of the show to the public led to concrete actions to censor the show. Immediately after the show, in the murmur of the last applause, the school principal and the specialized inspector had a discussion with the teacher responsible for this prank. The remarks and arguments curled the absurd, but especially highlighted the lack of information on the field of theatre education. We can restate some memorable remarks of specialist inspector Benjamin Chira:

Madam teacher, they are children, how could you get them to say something like that on stage? They swore on stage! What if there was someone in the room who would speak about this to the higher authorities? You see, you can affect the teaching career ... this show should not be played again.

It is difficult to describe the fear and horror that accompanied these words. The arguments regarding the origins of the text written even by the children were not successful.

This moment of banning the show opened for us a new stage in the process of learning through theatrical means. So, I made this action of censorship into a framework for learning.

I showed the students the school board position on our feat complicated. We discussed with them the reasons invoked by the specialized inspector and director in support of banning our show. Raluca Salamon's reaction perfectly mirrored the situation:

At the premiere of the show, I shed tears from some spectators, so I knew that the text was successful. The moment the head master of the high school banned us from the show, because the content was inappropriate, we screamed with happiness. Every time something good and true appears, it is immediately forbidden. Whenever a thing touches a man's sensitive cord, a second one will appear instantly, offended by the emotional disturbance caused (Salamon in Ursa, 2021a).

These discussions aroused, more than revolt, the desire to look for logical arguments to combat the decision to ban the show. About this moment Sara Pongrac confesses:

When I played the show in front of the audience, it seemed to me to be a real success in terms of the audience that filled the Auditorium Maximum. Maybe that's why the director's decision to ban the show completely seemed really funny to me. Honestly, that's what I did the first time I heard the decision, I laughed. I would never have thought that some people in charge could have such a narrow mindset. At first it seemed like a bad joke, for me such a decision was far from real. Then the revolt started, I felt misunderstood and disobeyed, I wanted to make a change, I wanted someone to hear me, I needed the manifesto of a generation. I passed the moment with difficulty, in my eyes the institution and the educational system were no longer credible (Pongrac in Ursa, 2021b).

At a later stage, adolescents searched for and found valuable sources regarding the phenomenon of censorship of theatre performances in specialized high schools in America. Sharing these findings was a great opportunity to learn about systems of government, the constitution as an institution of democracy, the right to free speech, but especially about the types of censorship and the ways in which it can be circumvented.

In the end, the show was played once more outside the school, hosted by an independent theatre company. The impact with this specific culture of the independent theatre determined the knowledge of a new perspective of the purpose of the performing arts in the contemporary socio-political context. Thus, the horizon of knowledge multiplied with new issues, from freedom of expression to documentary or political theatre, funding of independent artists, etc., which adolescents had the freedom to explore according to personal interest.

Results

The construction process of this show had a strong experimental character that manifested itself starting with the stage of dramatization and extension through play and improvisation exercises of Sara Pongrac's essay and ended with the stage of learning and liberation through knowledge. The analysis of the recording of the show, the essay and the dramatic text highlighted that the first objective of the research was achieved. The students managed to build an authentic show that included the thoughts, opinions, analyzes and messages of the teenagers on a topical issue, from the immediate reality.

In the research developed, we achieved the objective of presenting the ways to dramatize an essay. In the dedicated section I presented the concept and procedures used by the author of the dramatization. Also, it is shown how to transform epic text into dramatic text, so in addition to become a theatre performance.

The objective of presenting the ways of managing the censorship and self-censorship mechanisms imposed by the school context in which the show was presented was achieved by analyzing the interviews of the two authors: Sara Pongrac and Raluca Salamon.

Conclusions

Using theatre as a teaching method, the adolescent has the opportunity to solve real problems that he may face in the immediate reality. Such a knowledge experience has multiple implications. By transferring the responsibility for the act of knowledge from the teacher, as the holder of the absolute truth, to the student, the holder of information obtained through experimentation, the latter finds greater satisfaction and motivation. The adolescent becomes directly responsible for the act of knowledge, the role of the teacher being one of support or guidance. It is taken out of the vicious circle of abstract thinking and is transposed into a real process of direct and direct study of reality.

Our approach has researched investigative practical methods of creation in the eclectic process of producing a (dramatized, improvisation, documentation, collective creation...) performance with adolescents. Also, we examined the effects rattled upon the creativity of the adolescents in the enstated use of external or internal contextual self-censorship and censorship.

In our research construct we used the analytical investigation of the written materials, the essay and the resulting dramatic text. I analyzed the recording of the show. Last but not least, I conducted a semi-structured interview with the author of the essay and at the same time one of the authors of the resulting dramatic text.

From a pedagogical perspective, the research of the didactic process highlighted the importance of the open approach by using an innovative construct born from the symbiosis of various theatrical methods from dramatization to improvisation and up to the performance itself. It is important for the theatre teacher to establish an atmosphere of total freedom in which subjects can safely explore their own imaginative limits, born of their daily experiences. Freedom of expression is inextricably linked with freedom of learning and knowledge. Therefore, censorship cannot exist in a school environment that

seeks the development of the individual through psycho-pedagogical learning processes.

Following the investigative approach, we conclude that the main acquisition of the participants was the awareness of the power of knowledge and learning. Adolescents practically tested the effectiveness of the knowledge that argued their anti-censorship position. They understood that, knowing laws pieces of legislation can give them a secure position in the dialogue with school authorities. Also, the new position has opened access to independent art areas, causing understanding the significance of independent theatre and learning facilities, knowledge and expression that it offers, unlike a repertory/public or national theatre.

From a didactic perspective, we have shown that any situation born around a crisis can generate a good time for learning through experimentation.

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