

Race Preparation: A Dialogue with the Past and the Future of Theater Director Pedagogy

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"Leave your talent to God, here you will learn to work."¹

Abstract: The act of pedagogy, no matter how much it is theorized in scientific articles, is actually situated under the violent incidence of the human present, more precisely the contextual point at which an 18-year-old student sits in front of the teacher and wishes to be educated based on their extremely contemporary cultural references. Defining and framing concepts in an heuristic manner are on fertile ground when the object of the study is documented and summarized in the theoretical testimony of a teacher-researcher. However, the practical aspects of the pedagogical process are, in fact, the ones eloquent for an inherited-like understanding. The human aspect of pedagogy, the inspiration, and the active presence of the educator are the only factors that can transform sterile theory into living substance. Just as theater has abandoned its text-centric heritage, migrating towards a performative zone, some educators have chosen to make their lives the legacy they left behind, not the written memories.

Keywords: pedagogy, theater directing, Penciulescu, student, relationship with the past.

Introduction. *Brûler les étapes*

In the Romanian context, the interest in theater director pedagogy has diminished. This could explain the disappointment of young directors who go through an educational process that is quite impoverished, based on outdated pedagogical methods and readings of a few reference directors of the 20th

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1 Radu Penciulescu, Erik Rynell, *Vad en skådespelare gör (The Actor's Work – author's translation)*, Media-Tryck, Sweden, 2016, p. 67, Author's translation: "Din talang, den får Gud syssla med. Här får du lära dig att jobba."

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century. However, beyond what is taught, it is equally important to consider how theoretical material becomes relevant to a director's work.

This article aims to investigate the relevance of theater pedagogy methods in the present moment, influenced by concept-driven directors² from the 1960s-1970s who managed to synthesize a teaching system, which continues to guide theater directing professors today. Whether these systems developed by Penciulescu and Esrig are denied or accepted, we can observe that in the realm of theater and theater pedagogy in Romania, they are the last directors to have developed a theatrical pedagogy system that addressed both content and structure. Our dialogue with the past will be anchored in Radu Penciulescu, who believed that "preparing the race is more important than the race itself. This explains my withdrawal from directing in favor of education. Here, I have the feeling that I am working on building the proper launching platform because the student must then fly on their own. I really like this relationship between initial dependence and final autonomy."³

Can a training for theater directors founded six decades ago still be relevant today, given the new technologies that have infiltrated the theatrical sphere? However, it is not just about the need for reinterpretation, for example when we want to modernize a Shakespearean text; we must determine whether the essence of these techniques is still relevant. The importance of preparing a theater director urgently calls for development in tandem with the cultural needs of the society in which they live because theater is an art closely connected to the community.

Starting from the premise that theater is based on the construction of behavior, I consider it necessary to study practical and pragmatic concepts, far from vague, abstract, or convoluted ideas. Of course, in the future, the ability to translate a significant abstract idea into a performance and the shaping of a worldview will be important. However, in these early years of training, I do not believe that to be the primary goal. Instead, the focus should be on constructing a precise toolkit that future directors can operate with. The image that comes to mind when I think of a student director's toolkit is that of a

2 We refer to the Romanian theater directors and director pedagogues of the 1960s-1970s who later emigrated: Radu Penciulescu, David Esrig, Liviu Ciulei, Vlad Murgu, Andrei Șerban, from Gelu Bădea, *Prințul minor: Radu Penciulescu – pedagogie și creație*, Eikon, 2013, p. 119.

3 Radu Penciulescu, "Să-ți găsești propriul adevăr" (Find your own truth – author's translation), *Teatrul azi*, 2002 (Year 3, No. 1-12), 2002-06-01, No. 6-9, p. 25.

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dentist's chair, surrounded by drills, mirrors, containers, materials, and molds. Everything is concrete and tangible, just as the art of performance itself: it exists on the stage with a form and a dynamic.

How do we prepare the new generations of artists in such a way that they become artistically powerful professionals with a well-individualized voice? In this context, I wonder, what are the specific techniques that can help bridge the gap between theory and practice? If they exist, are they tailored to the *here* and *now* of the student director?

What should a student learn? Since there is no real investment in a reform, we find ourselves in a paradigm where we try to sustain the class led by a master, by just one professor guiding the student director in finding their own voice, with the guarantee being the teacher's practical experience. At the same time, there is a desire for standardization of the learned material, but also an influence from the West regarding pedagogical methods. This need can be understood if we consider that art has always followed the evolution of the society it reflects, and our society can easily be described as multidisciplinary. The emergence of new performative forms, new technologies that the director must understand, and the various fields of artistic activity make the mission of theater schools more challenging.

The *Here* and *Now* Student Director

If you treat a patient's symptoms without addressing the core of the virus, you'll lose the battle against the disease. If we don't precisely understand what the illness we are treating looks like (its causes, symptoms, genetic mutations), we risk eroding the entire system. In our case, we need to start at the beginning. It's necessary to outline a profile of a first-year theater directing student to better understand what we are talking about. Most of those who enter university have just graduated from high school. "While 18-year-olds may look like adults physically, it is important to remember that the brain is not finishing maturing until about age 25 years, which definitely affects emotional and cognitive development,"⁴ explains Dr. Woods. The readiness

4 Sarah Vanbuskirk, 18-Year-Old Child Development Milestones, Verywell Family Magazine, November 2022, link: <https://www.verywellfamily.com/18-year-old-developmental-milestones-2609030#:~:text=By%20age%2018%2C%20many%20teens,plans%2C%20or%20military%20service%20paths>, accessed on July 15, 2023, at 6:00 PM.

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with which some of them accept what the educator tells them as an absolute truth is ambivalent. On the one hand, it can be an advantage when the educator is well-prepared, and the lessons offered to the student are embraced entirely and experienced without reservation or fear. On the other hand, this phenomenon of not questioning what an authority figure says can become dangerous because it deepens us further into indoctrination and possibly mediocrity. Accepting an idea without real analysis leads to other problems in the field of theater directing. In the Romanian context, there is a preference for nurturing the image of certain theater figures, with the supreme argument being "that is how theater is done," which narrows the perception of young artists who, of course, want to learn to do theater just like their idols. The issue is that this approach strangles the possibility of new theatrical concepts and visions and the focus on theater as a societal good transforms into a closed, self-referential network that has lost touch with the idea of communicating something authentic and undeniably personal to an audience that demands sincerity.

The Time Arc

We cannot deny that, at least in the Romanian theater schools, Stanislavski, although contested and ambiguously reinterpreted by many practitioners, is the basis of how we do theater and train actors. The Stanislavski tradition, upon which Penciulescu built the school in Bucharest, is still preserved at the National University of Theatre and Film "I.L. Caragiale". He also practiced it at the school in Malmö. "It was very much about working in the classical Stanislavski tradition but in a lively, interesting, and dynamic way,"⁵ as Erik Rynell puts it. Penciulescu's method had many common aspects with Stanislavski's, including "the importance of action, given circumstances, and scenic objectives."⁶

However, the educator was not a proponent of implementing the technique verbatim. Instead, he was interested in certain concepts and the perspective regarding the actor's approach to his work: "I don't like

5 Erik Rynell, *Vad en skådespelare gör*, p. 68, Author's translation, „Det handlade mycket om att arbeta i den klassiska Stanislavskijtraditionen, fast på ett levande, intressant och dynamiskt sätt.”

6 Erik Rynell, *Action reconsidered. Cognitive Aspects of the Relation between Script and Scenic Action*, Publisher Theatre Academy, Helsinki, 2008, p. 98.

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Stanislawskianism as an aesthetic; I don't like his productions. But I like his way of thinking about theater, not as an art but as a craft of art."⁷ For him, the System was not valuable necessarily as the theoretical foundation of a practical part, but as a working process, an experiment for students meant to offer them various revelations, not necessarily those enunciated by Stanislavski. Therefore, the System was not used as an absolute truth or goal but as a starting point in training, a point from which students could either adhere closely or depart. Penciulescu justified his approach to Stanislavski in a speech: "it is the only method aimed at making the actor creative every evening. How can I do today what I did the day before. Not how well I remember and can repeat it."⁸ The excerpt comes from a discussion Radu Penciulescu had with students from other drama schools in Sweden and the Institute of Dramatic Theatre during the Drama School Festival on 15.11.1991⁹. Therefore, from here, we understand that the basic concepts mentioned earlier were merely the foundation for understanding the character or the scene, but they did not dictate the content's aesthetics or the ensemble's aesthetics. It is also important to mention the testimony of one of Penciulescu's disciples, which reinforces the idea that his foundation was Stanislavski but emphasizes his approach to theater and art as "something that has nothing to do with art but has to do with life."¹⁰ Penciulescu was not interested in the "magic if" through which an actor identifies with a character, but in the actor's personal truth in the situation, namely an understanding of the concrete truth of the situation. Penciulescu guides students towards a departure from theatricality, something full of enthusiasm but devoid of meaning, and encourages them to seek the essence of the play. According to him, it is not about "playing the situation but interpreting it naturally, realistically, with all

7 Radu Penciulescu, "Să-ți găsești propriul adevăr" (Find your own truth – author's translation), *op. cit.*, p. 23.

8 Radu Penciulescu, *Vad är en skola? Vad ska den vara till? (What is a school? What should its purpose be?* – author's translation), Malmö, 1991, „för vi anser att det är den enda metod som har som mål att göra skådespelaren kreativ varje kväll. Hur jag gör på nytt varje gång vad jag gjorde dagen före. Inte hur väl jag minns och kan återupprepa detta.”.

9 The text is present in Erik Rynell's book, *Vad en skådespelare gör* and is extracted from Harald Leander's work *Målet är ingenting, vägen är allt* (“The goal means nothing, the journey means everything” – author's translation), 1991.

10 Radu Penciulescu in Harald Leander's *Anteckningar från ett rollarbete (Notes from a Role Exercise* -author's translation). The text is present in Erik Rynell's book, *Vad en skådespelare gör* and is extracted from Harald Leander's work, *Målet är ingenting, vägen är allt (The Goal Means Nothing, the Journey Means Everything)*, p. 134. Translation: "som något som inte har med konst att göra, utan med livet."

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senses fully engaged"¹¹. This approach to the work of a director is not surprising and remains a challenging reality, often only theorized. This analogy between theater and life is a recurring theme among great theorists and creators of the 20th and 21st centuries.

For example, Peter Brook also describes theater through an analogy with life, stating that "the theater has no limits because it reflects life. That is the central point and there is nothing more essential. Theater is life."¹² From this perspective, the character's goal is to face a challenge, and to achieve this effect, it is necessary for the characters to be placed in a common and well-defined framework with specific details and characteristics that amplify the conflict and give it significant importance. The dramatic action is always linked to the context of the play, dependent on the present situation within the theatrical universe.

For Penciulescu, the director bears the responsibility of finding a way for the fictional world of the play to engage in a dialogue with the everyday reality of the moment, so that the dramatic action gains relevance both within the context of the play and in the world we live in. If all situational aspects are constructed and interconnected with coherence and consistency, the director's solution will reach the "central point"¹³ of theater.

Reinforcing this hypothesis, we also find the stoic statement by the director that "education in the theater can only be that of a *via negativa*, that is, learning what one should not learn (for what one must do cannot be learned) in order to reach an exceptional state of vigilance, located at the height of all the possibilities that can be grafted onto reality."¹⁴ This concept of *via negativa* is known from Grotowski, who emphasized the elimination of obstacles instead of accumulating skills. It is about achieving *a total act* in which the

11 Radu Penciulescu in an article by Marina Constantinescu, *Miinile lui Penciulescu*, România literară, (Year 29, No. 39-52), 1996, p. 16.

12 Peter Brook, *Fără secrete. Gânduri despre actorie și teatru (There Are No Secrets - Thoughts on Acting and Theatre)*, Nemira, translation by Monica Andronescu, 2012, p. 22.

13 *There Are No Secrets - Thoughts on Acting and Theatre*, p. 22.

14 Radu Penciulescu, *Implicarea actorului (The Actor's involvement – author's translation)*, Bouffonneries, 18-19/1990, translated from French by Gabriel Avram. A paragraph from Radu Penciulescu's talk from the seminar *Le siècle de Stanislavski*, Paris, 1988, is published in *Maestri ai teatrului românesc în a doua jumătate a secolului XX Radu Penciulescu – (Masters of Romanian Theater in the Second Half of the 20th Century: Radu Penciulescu – author's translation)*, National University of Theatre and Film "I.L. Caragiale", București, 1999, p. 87.

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actor manages to be honest and in alignment with oneself. It is "the act of laying oneself bare, of tearing off the mask of daily life, of exteriorizing oneself. Not in order to 'show oneself off,' for that would be exhibitionism. It is a serious and solemn act of revelation."¹⁵

Although one might think that the Romanian director was influenced by the Polish one, professor and director Gelu Badea told me about a discussion he had with Radu Penciulescu during a workshop. According to Gelu Badea, Penciulescu intuitively arrived at this conclusion without having been exposed to Grotowski's published work. Director Gianina Cărbunariu, a former student of professor and director Valeriu Moisescu, also shared that her professor had adopted the principle of *via negativa* from Penciulescu, basing his entire pedagogy on the complete freedom of the student, regardless of their theatrical choices.

We must note that during Penciulescu's time, the theatrical market looked completely different from the present moment. The demand was much higher than it is today, and the supply was much more condensed. So, Radu Penciulescu's class generally had 12 students who managed to integrate into the job market. Now, the situation looks entirely different. The number of theater school graduates is enormous compared to the market demand, which cannot accommodate all of them in the state system, which, as we well know, is sought after by all for financial security ("The percentage of graduates from the National University of Theatre and Film "I.L. Caragiale" who manage to be employed in a state theater is around 5-10%."¹⁶). As a result, many students reproach the faculty for not preparing them for the professional life they encounter after graduation. This somewhat distorts the purpose of the theater schools. When a student's goal is to be the best, to sell with the aim of financial stability, or even worse, fame, they lose their artistic uniqueness because the shortcuts to stability are more important to them than the path to their own art. The alternative would be for students to be "prepared, in a real way, for independence, but for that, you must give them some skills, some means by which they can survive"¹⁷, by cultivating the necessary abilities and

15 Jerzy Grotowski, *Towards a Poor Theatre*, Routledge, New York, first edition, 2002, p. 210.

16 Iulia Popovici, "The vanity of the work, not of the artist." Interview with Catinca Drăgănescu", *Sfârșitul regiei, începutul creației colective în teatrul european (The End of Directing, The Beginning of Theatre-making and Devising in European Theatre)*, Tact, 2015, p. 145.

17 *Ibidem*.

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knowledge for the independent system, shifting the focus from "I am an actor/director"¹⁸ to "I am a theater-maker"¹⁹, who has the tools needed for survival outside the state system.

If we start from the premise that the teacher is competent and well-versed in the secrets of their profession, then the only impediment is how the teacher manages to transmit their knowledge and be understood by his students. Furthermore, the teacher remains the same, like a lighthouse on the shore, but the students are always different. One class of students has one teacher, but one teacher, over the course of his career, goes through several generations. Penciulescu emphasizes the journey that the teacher and student must take together, starting from "dependence" towards "autonomy." When a child learns to take their first steps, they tightly hold their parent's hand. The parent bends down over the child and patiently waits for the moment when the child gains enough self-confidence to walk on their own. The process of walking is, to the same extent, the child's process of gaining the courage to let go of the parent's hand. The teacher assumes the initial role of guiding the student, providing them with a solid foundation. The final autonomy does not mean a break from tradition but rather a mature and innovative approach to it. Thus, the pedagogy of the theater director transcends learning techniques and becomes a vehicle for personal discovery, where the initial dependence and final autonomy coexist harmoniously to contribute to the formation of distinctive and evolving theater directors.

The article discussed the portrait of a directing student in the first part, but it's essential to analyze perspectives on the other participant in the educational process: the teacher. Radu Penciulescu states, "Pedagogy bears the imprint of those it addresses. The relationship between the student and the teacher defines both of them"²⁰. However, the fundamental problem he addressed, both to himself and all theater schools, in a 1999 speech was: "Should the school adapt students to today's theater life and prepare them for it? Or should the school, having a more profound vision, prepare people to be open to changing the immediate reality, to develop a moral and artistic attitude

18 *Ibidem*.

19 *Ibidem*.

20 Radu Penciulescu, "Un spațiu de libertate," *Maeștri ai teatrului românesc în a doua jumătate a secolului XX* Radu Penciulescu, UNATC, Bucharest, 1999, p. 96. The excerpt from the book is taken from the volume "Regizorul ca pedagog," *L'ART DU THEATRE*, no. 8, 1987-1988, Actes Sud/Théâtre National de Chaillot.

toward the theater of the future? [...] My building must be intended for a theater I do not know"²¹

Current Perspectives

Catinca Drăgănescu identifies the same issues raised in this article when discussing what young directing students need to learn: "We are not taught in theater school to have a message, we don't talk about that. We talk about theme, action, counteraction, about anything else, and this way of working in college doesn't teach us means of expression"²². She criticizes the lack of variety in terms of professors at the faculty and highlights another shortcoming: "The problem is that the teacher - who is also a director and, only in rare cases, can become an educator - needs to depart from his idea of how he would have done the show, and enter your idea. The stake is for the student-director to develop his creatively, not just to learn some basic principles"²³. This reveals the necessary dichotomy in directing pedagogy: a directing teacher should not be just a director (without implying that they should forget their professional experience, which is, of course, valuable). They must set aside their directorial ego to become concave, allowing them to accept and develop each student's unique voice without imposing their own worldview upon them.

The consequence of this mentorship system can be a daunting one: a mentor who holds all the power but also all the responsibility. Clearly, disappointments, abuses, and blockages can arise. The pressure of being a *guru* responsible for as many destinies as there are students in his class can be toxic. However, it is a matter of perception here. The educator does not need

21 Radu Penciulescu, "Vad är en skola? Vad ska den vara till?" (*What is a school? What should its purpose be?* – author's translation), Malmö, 1991, Erik Rynell, *Vad en skådespelare gör*, Media-Tryck, Sweden, 2016, p. 97. "Borde skolan anpassa eleverna till dagens teaterliv och förbereda dem för det? Eller borde skolan, med en djupare vision, förbereda människor att vara öppna för att förändra den omedelbara verkligheten, att utveckla en moralisk och konstnärlig inställning gentemot framtidens teater? [...] Mitt byggnad måste vara avsedd för ett teater som jag inte känner till."

22 Iulia Popovici, Interview with Catinca Drăgănescu, *Sfârșitul regiei, începutul creației colective în teatrul european (The End of Directing, The Beginning of Theatre-making and Devising in European Theatre)*, Tact, 2015, p. 144.

23 *The End of Directing, The Beginning of Theatre-making and Devising in European Theatre*, p. 144.

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to be a genius but someone who knows how to establish a solid foundation in the student's education and someone that understands that the goal is to fight the obstacles standing in the way of the student's worldview, not to uniformize them.

If the mentor sees himself as a coach for the student, working together, or, in the words of the acting professor Filip Odangiu, "the one who puts a mirror in front of you" - not the mirror itself - then the figure of the master achieves its objective. Furthermore, there have been recent developments in forming classes, following the class of a master model, where the "master" is a team consisting of two, three, or four teachers who lead a class. Naturally, for the team to function, the educators must be compatible in their visions and complementary to avoid conflicts. The *team class* may be the new solution to the impasse in pedagogy that finds traditional mentorship too outdated and a total lack of supervision by a single teacher too disordered. The *team class* offers the diversification that students long for in terms of teaching style or method and provides educators with the assurance that they are not alone in nurturing the new generation of artists.

Small Revolutions

Returning to Radu Penciulescu, in the later part of his career, the Romanian pedagogue consolidated a pedagogical core in the class he taught, consisting of young teachers with a similar pedagogical philosophy to his own. This information comes from the report of Harald Leander, who participated as an assistant in Radu Penciulescu's class, where he documented the working process of *Serile de vară pe Pământ* (*Summer Evenings on Earth*) by Agneta Pleijel. He wrote in his report: "Radu gathers some of the teachers who teach other subjects: Birgitta Abu-Asab, voice teacher, Christer Strandberg, teacher of narrative technique and text interpretation, Erik Rynell, theory teacher, as well as Anette Lindbäck and me. Anette is an actress and was trained at the Malmö Theatre School. Both she and I will be assistants during the semester."²⁴

24 Harald Leander, *Vad en skådespelare gör*; p. 137, „Dagen innan klassen börjar arbeta samlar Radu några av de lärare som undervisar i andra ämnen: Birgitta Abu-Asab, röstlärare, Christer Strandberg, lärare i berättarteknik och textinterpretation, Erik Rynell, teorilärare samt Anette Lindbäck och mig. Anette är skådespelare och utbildad på Malmöskolan. Hon ska liksom jag vara assistent under hösten.”.

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Towards the end of his pedagogical career, the Romanian professor expanded his mission beyond just shaping actors or directors, aiming to shape theater makers. "And I believe he told me afterward that our class had to be educated as both directors and actors. Almost everyone in the class I was in, except for one person, has directed. And that was his plan. We didn't know this then, that we would receive a double education. But that was how he had envisioned it. He intended to leave a broader legacy in a way."²⁵

This endeavor of Penciulescu may initially seem eccentric, given his writings about directing during the communist years. However, just as he was compared to the great theater pedagogues of the world, we can conclude that Penciulescu was an advocate of a profession without secrets. He believed that if you rationally and empirically acquired the basic terms of this profession, you could be prepared for both the professions of an actor and a director or educator. In fact, the professor had reached a point where he could explain and transmit the essence of theater. If we consider that everything related to the ambiance, the idea of the spectacle, and the rehearsal space are non-essential attributes for a live theatrical performance, and that character construction, situation, and answering all the questions of the play are the foundations of theater, then we understand that Penciulescu's training was aimed at both professions.

Because the professor wanted to eliminate everything that was not real and true and worked with students as a director that substantiates its profession in a craft well-learned, he could give birth to a director within the core of the Malmö class. Despite the small changes, the professor had the consistency not to deviate from his belief, managing over time to achieve the most difficult thing: simplicity. Instead of delivering answers and certainties to students, he had the generosity and patience to rediscover the same path with each generation, complementing the puzzle of simplicity with the little discoveries of each student. "He always said that it cannot be a smorgasbord... He drew parallels and could also say that you don't learn more about philosophy by studying ten philosophers but by studying one philosopher very, very

25 Erik Rynell, *Vad en skådespelare gör*, pp. 67-68, „Och jag tror nog att han sade till mig efteråt att det var klassen som han skulle utbilda både till regissörer och skådespelare. Och nästan alla i den klassen som jag gick i, förutom någon, har regisserat. Och det var ju hans plan. Det visste vi inte då, att vi skulle få en dubbel utbildning. Men det var ju så han hade tänkt det. Han skulle lämna efter sig ett större arv på något sätt.”

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carefully. By studying one philosopher in detail, you can understand the principles of philosophy."²⁶

We understand that the professor lived with the belief that both acting and directing are professions that have teachable foundations, and when it comes to matters of taste, *de gustibus non est disputandum*. But as he always maintained a sharp analytical spirit and embraced apparent paradoxes, his pedagogy remains relevant through its strength to relinquish forms that he himself gave birth to whenever necessary and through the belief that "it is necessary to make changes, small revolutions, constantly, to wake yourself up and sharpen your tools."²⁷

Today's theatrical world is not the same as that of Penciulescu. Students, teachers, theater performances, and what we believe we know about the profession, everything has undergone changes. Nevertheless, Radu Penciulescu remains current due to his advice, which does not reject the current theater but embraces it: "he was also eager to make changes, not to get stuck in a routine, to constantly change something. And I have always carried this with me, 'don't forget to make changes' to force yourself to be creative all the time."²⁸.

But at the end of the article, I believe it is not my perspective that matters, but the answers provided by all of those who choose to engage in an honest dialogue with their past and future professional development. In this article, Penciulescu was the institution, and while not many parchments may have remained, the call to focus on our live theater in the present remains - after all. I believe that's what Penciulescu would have wanted.

26 Birgitta Vallgård, *Sanningen är konkret (The truth is concrete – author's translation)*, Erik Rynell, *Vad en skådespelare gör*, Media-Tryck, Suedia, 2016, p. 108, „Han sade ju också att det inte kan vara ett smörgåsbord. När man kommer till den här restaurangen blir man serverad den här maten. Han drog paralleller och kunde också säga att man lär sig inte mer om filosofi genom att studera tio filosofer, men genom att studera en filosof väldigt, väldigt noga och noggrant kan du förstå principerna för filosofin.”

27 Erik Rynell, *Vad en skådespelare gör*, Media-Tryck, Suedia, 2016, p. 110, „det är nödvändigt att alltid göra små förändringar, små revolutioner, för att väcka dig själv och slipa dina verktyg”

28 Henry Stiglund, „Vad menar vi med närvaro?” (*What do we understand by presence? – author's translation*), Erik Rynell, *Vad en skådespelare gör*, Media-Tryck, Suedia, 2016, p. 114, „han var också angelägen om att göra förändringar, att inte fastna i rutin, att ständigt ändra något. Och det har jag alltid burit med mig, "glöm inte att göra förändringar," att tvinga dig själv att vara kreativ hela tiden.”

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