

**“GEORGE ENESCU” UNIVERSITY OF ARTS, IASI  
FACULTY OF COMPOSITION, MUSICOLOGY,  
MUSICAL TEACHING AND THEATRE  
- THEATRE DEPARTMENT -**

# **ART OF THE ACTOR**

**SPECIFICITY, INTERFERENCES AND PERSPECTIVES**

**- Thesis summary -**

***PROFILE:* THEATRE SCIENCE**

***SUB-DOMAINS:* Theatre teaching**

**Theatre Psychosociology**

***Scientific supervisor:***

**Constantin PAIU, Prof. Ph.D**

***Doctoral candidate:***

**Assoc. Prof. Petru IONESCU-CAIBULEA**

**- 2009 -**

© All rights are reserved to Petru Ionescu-Caibulea.

# TABLE OF CONTENTS

	PAGE
<b>Chapter 1 - <i>Argument</i></b> .....	3
<b>Chapter 2 - About the modern social-economic context.</b> .....	8
<b>Chapter 3 – „The Road” to the entrance of actors</b> .....	14
<b>3A - From wish to an artistic career ...</b> .....	<b>15</b>
Stage 0 – „Events” .....	16
Step 1 - Feeling and defining desire .....	23
Step 2 - Choosing the road ... ..	26
Step 3 – „ABC Learning”.....	28
Step 4 - Choice of career ... ..	65
Step 5 – Enhancing one’s career ... ..	67
Step 6 – Permanent monitoring of artistic development and expression .....	70
Stage 7 – “1001 stories” .....	71
<b>3B - From <i>acting</i> to <i>creating</i> drama ... ..</b>	<b>75</b>
Reading the text .....	82
Text analysis and setting out context.. ..	82
Understanding and mastering the character	83
Creating character and relationships in the show .....	87
“Maturation” of relationships over the shows .....	89

Reflections .....	92
<b>Annex 1 - Character sheet ... ..</b>	<b>94</b>
<b>Annex 2 - Small guide for creative expression ... ..</b>	<b>96</b>
<b>Chapter 4 - Interferences .....</b>	<b>98</b>
For 0 level .....	103
For the 1 <sup>st</sup> level .....	104
For the 2 <sup>nd</sup> level .....	105
For the 3 <sup>rd</sup> level .....	105
<b>Fields and interferences ... ..</b>	<b>121</b>
Preparation of messages and message carriers (transmitters) .....	125
Making appropriate contexts of communication .....	128
Communication and feedback .....	132
Post facto analysis and the changes necessary for the next action.....	136
Information and mass entertainment institutions.....	138
Public Relations .....	140
Public exhibitions, Trainings, Conferences, Workshops .....	142
Management .....	142
Advertising and commercials .....	143
Other artistic fields ... ..	144
Psychology. Psychiatry .....	145
Pedagogy. Psychopedagogy .....	146

<b>Chapter 5 – Perspectives .....</b>	<b>149</b>
a.a.j.c. ....	151
a.a.s.c.....	152
S.W.O.T. – a.a.j.c.....	153
S.W.O.T. – a.a.s.c.....	156
a.a.p.a.....	167
a.a.a.p.....	167
S.W.O.T. – a.a.p.a.....	168
S.W.O.T. – a.a.a.p.....	170
S.W.O.T. – a.a.....	174
<b>And about other prospects .....</b>	<b>180</b>
About staging .....	180
About Audience / viewer and dénouement.....	183
About articulation, catharsis, CODE and Rehearsals .....	187
About the interaction between the roles of the teacher and those of the student, in the context of emphasizing the specificity of academic education and sometimes high school education .....	193
<b>Chapter 6 - Conclusion .....</b>	<b>198</b>
<b>BIBLIOGRAPHY .....</b>	<b>201</b>

## **Thesis summary**

### **Chapter 1**

The topic chosen for the research of theatre science (pedagogy and theatrical psycho-sociology) refers to the current specificity of an actor's art, a component of the performance art and a field of study in the programme of artistic training of the future actor, as well as to its intersection with other various areas of activity /social manifestation.

For about twelve years in a variety of training and counseling contexts, as well as in the department of actor's art, we have been analyzing, using and developing the elements belonging to this artistic field. We applied different methods and techniques of individual and group training, then we evaluated the effects and results obtained.

At the same time, we have implemented the elements belonging to this artistic field and of artistic training in other areas based on communication and moments of representation (performances). Here are some areas where we have succeeded in making such interferences of common elements: audio-video media, public relations, management, marketing, pedagogy.

The goal of these approaches has been and remains the most appropriate understanding of the educational / artistic specificity of actor's art, the development of

techniques and tools to prepare the student-actor and to “recycle” the actor, as well as the coverage of some “blind” from the areas above, areas where the capacity of such domain, of their representatives to analyze, understand and use communication to an effective level of perception and feedback encounters big problems or it is not acknowledged as being scarce.

Considering that any process of communication, either one in the simplest structure and form of manifestation or a complex one, is like a point of influence between the participating parties, beyond the idea of transmission of one or more messages; taking into account the fact that the actor-artist, at a certain point (very clearly stated), should act in such a manner so as to influence the viewer by transmitting an interpreted/created message, we may say that in any process of communication-influencing the “scores” must be designed, understood, assumed, recreated and acted wisely to obtain the expected results, most of the time even by all the parties involved. It is not enough just to know and master the thought or the message you want to “deliver” to the recipient, the audience, but you must know, master and use professionally the adequate tools, starting from the moments preliminary to the transmission of message, namely in the process of thinking and conceiving it, continuing with the moment of message transmission and

getting feedback, as well as in the daily training to achieve a real and effective communication, more and more efficient every day (meaning to attain the pre-established objectives by consuming minimal resources).

In this research we will analyze the actor's art and we will use it from two perspectives:

- the art of the actor - as an accumulation of traits, skills, knowledge, experience necessary to the actor in the theatrical creation,

and

- the art of the actor - as a subject of education within a programme of training / development of the creative personality.

The new items that we want to bring forward through this approach are:

- the analysis of the current and future specificity of actor's art taking into account the economic and social context in which it manifests;

- addressing the art of the actor as a complex subject, creating a context and providing support for the transmission of information necessary for other areas where the *actants* use or find themselves

in a space/context of communication – influencing;

- detailing some concrete elements belonging to the actor's art and a partial disclosure of the role that it might play in other areas / subjects / situations within the modern social-economic context;

- enhancing the need to professionally understand, assume and use the elements drawn from actor's art and, occasionally, from the art of theatrical performance, in some processes / moments / social events of the modern world;

- provision not only of images of the already polished instruments, but also the explanation of the ways to develop the tools necessary for an effective event/communication;

- an analysis based on strengths, weaknesses, opportunities and threats (S.W.O.T.) of the actor's art in the present context;

- the modern representation ( “public confession”) of superior level, understood and used responsibly and

creatively in the *work of the society*  
*with itself.*

**In Chapter 2** we refer to the modern social and economic context. The social context is the environment in which human activities are defined, carried out and transform their features. We do not want to make a too detailed sociological analysis, but we believe that those dealing with the “details” of a domain, which may also be the artistic one, must be well anchored in the social reality, not only at the level of simple possession of information, but at a level of analysis and decisions based on the complex information held, so as to bring permanent improvements, sometimes even before they are vitally needed. Any field of human activity is necessary and may survive if it causes a certain degree of “dependence” for the consumer, if it keeps up with the transformations of the “dependence” or, at best, it generates some changes necessary in the “dependence” of the group of people that it aims at as a “target”. In the following lines there is a presentation of the components that generate the general modern context (sociological, technological and economic, political and environmental).

**Chapter 3** leads us on the “Road” towards the entrance of the actors. The road is divided as follows:

- From desire to the artistic career and  
and
- From *acting* to *creating* drama.

In the first part, we deal with the crucial steps in the journey from the birth of the idea to become a *servant of the arts*, from the desire to create a character, to act a role and up to their achievement in a professional context. In our opinion, these steps are:

Step 0 – „*Events*”

Step 1 - *Feeling and defining the desire*

Step 2 - *Choosing the road*

Step 3 - “*ABC*” *Learning*

Step 4 - *Choosing one’s career*

Step 5 – *Enhancing one’s career*

Step 6 - *Ongoing monitoring of the development  
and expression of the artistic personality*

Step 7 – „*1001 stories*”

The following is a breakdown of each step.

Among the many interesting statements, one referring to career stands out. We believe that a professional life, so as not to turn into a burden, must be a **VIS (DREAM)**:

**V** – voită (willful);

**I** – incitantă (exciting);

**S** – satisfăcătoare (satisfactory).

... if the **DREAM (VIS)** is missing one element, a single component, the professional work will tend to become a burden, this situation not leading to creation, but to a bitterness or, on the contrary, to an abnormal flabbiness, particularly dangerous, which has no connection with the artistic development that “the worker” is seeking in what he/she is creating.

In the second part of the road, we introduce the stages that an artist goes through from the text to the *creation of drama*. Actor’s journey from the dramatic text to the theatrical performance, to the *performing of theatre* so widespread and very often misunderstood and misused, is very sinuous and demanding. Actor’s art relies on the *creative personality* able to artistically analyze and synthesize life with its manifestations more or less predictable and accountable for and to transpose /

transform them professionally, *consciously* using all its instruments, in a moment of extreme sensorial vibration - the theatrical performance.

These steps are:

- Reading the text;
- Text analysis and setting the context;
- Understanding and mastering the character;
- Creation of character and relationships in the show;
- “Maturation” of relationships over the shows.

#### **Chapter 4 - Interferences**

The activity of human society has created needs for whose satisfaction the individual must rely on the intertwining of many subjects and many “kinships”. Some of these needs are:

- To create a product, regardless of its nature, they access and use information and skills from many and various fields, with the stated aim to meet consumer’s demands as well as possible, and also producers’ development;
- To fill positions, even at a medium level on a ladder, and to carry out activities with maximum efficiency, one needs very

different knowledge, information and skills;

- From this need to gather as many and various knowledge as possible, they set up centers for postgraduate studies, master's programmes in new areas or related to existing ones;

These examples can bring forward for discussion an idea, according to which the 21<sup>st</sup> century might be a century of disintegration of many interdisciplinary boundaries. Possession of knowledge from several areas, the development of as many skills as possible and the ability to make connections among them may be advantages for any individual who tries to build a career, taking into account the changing requirements of our society.

The things shown in the previous chapters underlined issues related to the work of the future actor and actor with himself/herself and on the role, as well as some comments on certain elements specific to the theatrical artistic field. Next, we will refer to some aspects of belonging to the art of an actor, part of the performing art and part of the actor's training program, aspects that may be "used" in other activity fields too based on creation, creativity, improvisation, acting, etc., and that

have messages to send and different moments to “show” so as to impress an audience for different periods of time.

Given that these components of the actor’s art will be analyzed from the perspective of their “functionality” in the modern social context, and before determining the areas where these factors could have a great impact (or already have, but without being aware of and valued at their full capacity), we will show that these components may manifest by four levels of communication, of interrelationship:

**Level 0:** the preparation to be a transmitter and a “functional”<sup>1</sup> recipient of message;

**Level 1:** planning/preparation of what will be communicated;

**Level 2:** transmission of what is meant to be communicated;

**Level 3:** the feedback “game”.

Next we refer to some of the subjects/areas where the actor’s art could be found or could be used by its components:

---

<sup>1</sup> Functional: it touches the goal for which it was created.

- Institutions for mass information (and entertainment/distraction);
- Public relations;
- Public exhibitions, Trainings, Conferences, Workshops;
- Management;
- Advertising and commercials;
- Other artistic fields;
- Psychology, Psychiatry;
- Education, Psychopedagogy.

in the following common areas:

- a) preparation of messages and message carriers;
- b) making appropriate contexts of communication;
- c) communication and feedback (generating, receiving, analyzing and retroaction);

d) post facto analysis and the update necessary for the next action.

**Chapter 5** brings references to the actor's art that we consider potentially feasible in the very near future, some of these issues already manifesting in a society found in a fast transformation process.

We comment and analyze by the S.W.O.T. method (strengths, weaknesses, opportunities, threats) two currents from the vocational program (a.a.j.c./a.a.a.c. – actor's art, acting and creation; a.a.s.c. – actor's art study and creation), two approaches of actor's art in the theatrical institution (a.a.p.a./a.a.c.a. – actor's art, the character for the actor; a.a.a.p./a.a.a.ch. – actor's art, the actor for the character) and actor's art "in general".

At the end of the chapter we are also concerned of some other "prospects" interesting to analyze in relation to the development of the theatrical phenomenon in the general modern context (e.g. About staging, about the audience/spectator and the denouement; About the interaction between the roles of the teacher and those of the student, in the context of enhancing the specificity of the academic education and sometimes high school education etc..).

**Chapter 6** - At the end of an important work, we mention some features of our work and the domain under investigation from where this paper resulted, combining our thoughts and comments with those of some well-known theatre people.

## BIBLIOGRAFIE / BIBLIOGRAPHY

- **Abric, Jean-Claude.** *Psihologia comunicării. Teorii și metode*, trad. Luminița și Florin Botoșineanu, Iași, Editura Polirom, 2002.
- **Amabile, Teresa. M.** *Creativitatea ca mod de viață*, trad. Anca Tureanu, București, Societatea Știință & Tehnică S.A. 1997.
- **Anestin, Ion.** *Scrieri despre teatru*, București, Editura Minerva, 1989.
- **Aristotel.** *Retorica*, trad. Maria-Cristina Andrieș, București, Editura Iri, 2004.
- **Barna, Ion.** *Lumea filmului*, vol. I-II, București, Editura Minerva, 1971.
- **Barrault, Jean-Louis.** *Sunt om de teatru*, trad. Modest Morariu, București, Editura Meridiane, 1965.
- **Bălănescu, Sorina.** *Simple propoziții. Încercări de poetică*, Iași, Editura Universității „Al. I. Cuza”, 1994.
- **Bălănescu, Sorina.** *O viață în sute de roluri. Margareta Baciu*, București, Revista „Teatrul azi” (Fundatia „Camil Petrescu”), 2002.
- **Bârlogeanu, Lavinia.** *Psihopedagogia artei, Educația estetică*, Iași, Editura Polirom, 2001.

- **Berlogea, Ileana.** *Teatrul și societatea contemporană*, București, Editura Meridiane, 1985.
- **Berne, Eric.** *Jocuri pentru adulți*, trad. Ana-Maria Murariu, Mihaela Mazilu, București, Editura Amaltea, 2002.
- **Birkenbihl, Vera F.** *Semnalele corpului*, trad. Roxana Procopiescu, București, Editura Gemma Pres, 1999.
- **Blanchard, Ken., Carlos, John P., Randolph, Alan.** *Strategii de responsabilizare*, trad. Roxana Niță, București, Editura Curtea Veche Publishing, 2004.
- **Bourdieu, Pierre.** *Despre televiziune*, trad. și prezentare Bogdan Ghiu, București, Editura Meridiane, 1998.
- **Bourdieu, Pierre.** *Rațiuni practice – o teorie a acțiunii*, trad. Cristina și Costin Popescu, București, Editura Meridiane, 1999.
- **Bratu, Lucian.** *Drumul spre artă al cineamatorului*, București, Editura Meridiane, 1990.
- **Brânduș, Vladimir.** *Artă și critică în perspectivă comunicatională*, București, Editura Eminescu, 1979.

- **Bruyère, Jean de La.** *Caracterele sau moravurile acestui veac*, trad. Aurel Tita, București, Editura pentru Literatură, 1968.
- **Bucheru, Ion.** *Fenomenul Televiziune*, București, Editura Fundației „România de mâine”, 1997.
- **Buzoianu, Cătălina.** *Novele teatrale*, București, Editura Meridiane, 1987.
- **Canetti, Elias.** *Masele și puterea*, trad. Amelia Pavel, București, Editura Nemira, 2000.
- **Caune, Jean.** *Cultură și comunicare*, trad. Mădălina Bălășescu, București, Editura Cartea Românească, 2000.
- **Cehov, Michael.** *Gestul psihologic*, text xerocopiat, 1952.
- **Cioran, Emil.** *Pe culmile disperării*, București, Editura Humanitas, 1993.
- **Cojar, Ion.** *O poetică a artei actorului*, București, Editura Paideia, 1999.
- **Coman, Mihai.** (coordonator) *Manual de jurnalism*, vol. I-II, Iași, Editura Polirom, 1997-1999.
- **Coman, Mihai.** *Introducere în sistemul mass-media*, Iași, Editura Polirom, 1999.
- *COMMEDIA dell`ARTE* (antologie, traducere, prefață și note de Olga Mărculescu), București, Editura Univers, 1984.

- **Cosnier, Jacques.** *Introducere în psihologia emoțiilor și a sentimentelor*, trad. Eliza Galan, Iași, Editura Polirom, 2002.
- **Coste-Cerdan, Nathalie., Le Diberder, Alain.** *Televiziunea*, trad. Ileana Busuioc, București, Editura Humanitas, 1991.
- **Coteanu, Ion. Seche, Luiza. Seche, Mircea.** (conducători) *Dicționarul explicativ al limbii române*, București, Editura Univers Enciclopedic, 1996.
- **Cristian, Cornel., Rîpeanu, T. Bujor.** *Dicționar cinematografic*, București, Editura Meridiane, 1974.
- **Cucoș, Constantin.** (coordonator) *Psihopedagogie – pentru examenele de definitivare și grade didactice*, Iași, Editura Polirom, 1998.
- **Cucoș, Constantin.** *Pedagogie*, Iași, Editura Polirom, 1999.
- **Cummings, William K.** *Instituții de învățământ*, traducere și note Claudia Popa, București, Editura Comunicare.ro, 2007.
- **Descartes, René.** *Discurs asupra metodei*, trad. George I. Ghidu, București, Editura Mondero, 2003.

- **Dima, Cella.** *De la vorbire la elocință*, București, Editura Albatros, 1982.
- **Dincă, Margareta.** *Adolescența și conflictul originalității*, București, Editura Paideia, 2002.
- **Drimba, Ovidiu.** *Istoria teatrului universal*, București, Editura Saeculum I.O., 2000.
- **Eco, Umberto.** *Tratat de semiotică generală*, trad. Anca Giurescu și Cezar Radu, București, Editura Științifică și Enciclopedică, 1982.
- **Eikmann, Jorg.** *Personalitatea grupelor sanguine*, trad, Roxana Procopiescu, București, Gemma Print, 2004.
- **Exarcu Teodorescu, I.** (coordonator) *Biologie – anatomia și fiziologia omului*, București, Editura Didactică și Pedagogică, 1982.
- **Faifer, Florin.** *Semnele lui Hermes*, Iași, Editura Timpul, 2006.
- **Filimon, Liviu.** *Fizionomie și mimica. Diagnoza pe baza corelațiilor psiho-biologice*, Bacău, Editura Didactică și Științifică, 1992.
- **Filotti, Maria.** *Am ales teatrul*, București, Editura Meridiane, (f.a.).
- **Friedman, Michel.** *Libertăți și răspunderi ale ziariștilor și autorilor*, trad. Alexandru Skultety, București, Editura Humanitas, 1991.

- **Gaudin, Philippe.** (coordonator) *Marile religii*, trad. Sanda Aronescu, București, Editura Orizonturi, Editura Lider, 1995.
- **Gheorghiu, Octavian.** *Istoria teatrului universal*, București, Editura Didactică și Pedagogică, 1963.
- **Gherghinescu, Ruxandra.** *Anotimpurile empatiei*, București Editura, Atos, 2001.
- **Ghimpu, Sanda. Țiclea, Alexandru.** *Retorica – texte alese*, București, Casa de editură și presă „Șansa” S.R.L., 1993.
- **Gleizal, Jean – Jacques.** *Arta și politicul*, trad. Sanda Oprescu, București, Editura Meridiane, 1999.
- **Goffman, Erving.** *Viața cotidiană ca spectacol*, trad. Simona Drăgan și Laura Albulescu, București, Editura Comunicare.ro, 2003.
- **Grau, François-Marie.** *Istoria costumului*, trad. Andrei Vretos, București, Editura Meridiane, 2002.
- **Grosu Popescu, Eugenia.** *Jurnalism TV. Specificul telegenic*, București, Editura Teora, 1998.
- **Grosu Popescu, Eugenia.** *Jurnalism Radio. Specificul radiofonic*, București, Editura Teora, 1998.

- **Grotowski, Jerzy.** *Spre un teatru sărac*, trad. cu participarea Academiei Experimentale a Teatrelor, Paris, Editura Unitext, (f.a.).
- **Ilie, Gabriel. Guțu, Gabriela. Ilie, Pantelimon.** *Publicitate și reclamă comercială*, București, Editura Didactică și Pedagogică, R.A., 1996.
- **Ionescu, Ion.** *Sociologia școlii*, Iași, Editura Polirom, 1997.
- **Iordache, Michaela-Tonitza. Banu, George.** *Arta teatrului*, București, Editura Nemira, 2004 – Ediția a II-a.
- **Irimia, D. Mihai Eminescu despre cultură și artă**, Iași, Editura Junimea, 1970.
- **István, Ráth-Végh.** *Istoria culturală a prostiei omenești*, trad. Doina Todoran, București, Editura Garamond, (f.a.).
- **Joule, R.V. & Beauvois, J.L.** *Tratat de manipulare*, trad. Nicolae-Florentin Petrișor, București, Editura Antet, 1997.
- **Jues, Jean-Paul.** *Characterologia celor 10 sisteme de bază*, trad. Radu Glovaschi, București, Editura Teora, 2003.
- **Kant, Immanuel.** *Despre frumos și bine*, selecție și note de Ion Ianoși, București, Editura Minerva, 1981.

- **Klein, Stefan.** *Formula fericirii. Minunatele descoperiri ale neuropsihologiei de azi*, trad. Lucia Nicolau, București, Editura Humanitas, 2006.
- **Manolache, Anghel.** (coordonator), ș.a., *Dictionar de pedagogie*, București, Editura Didactică și Pedagogică, 1979.
- **Marcus, Stroe.** (coordonator), *Competența didactică – perspectivă psihologică*, București, Editura ALL Educational, 1999.
- **Marian, Radu.** *Publicistica de televiziune*, București, Editura Grand, 1995.
- **Marinescu, Paul.** (coordonator) *Managementul instituțiilor de presă din România*, Iași, Editura Polirom, 1999.
- **Maslow, Abraham H.** *Motivație și personalitate*, trad. Andreea Răsuceanu, București, Editura Trei, 2007.
- **Mașek, Victor Ernest.** *Designul și calitatea vieții*, București, Editura Științifică și Enciclopedică, 1988.
- **Mașek, Victor Ernest.** *Pariul cu teatrul*, Editura Tehnică, București, 1998.
- **Miege, Bernard.** *Gândirea comunicațională*, trad. Maria Ivănescu, București, Editura Cartea Românească, 1998.

- **Mintzberg, Henry.** *Manager, nu MBA*, trad. Dan Criste, București, Editura Meteor Press, 2006.
- **Niță, Renaldo. Rădulescu, Rodica. Mocanu, Roxana.** *Tehnici și metode în învățământul la distanță – Ghidul tutorului*, București, Editura Codecs, 2001.
- **Oprea, Ștefan.** *Chipuri și măști*, Iași, Editura Cronica, 1996.
- **O'Sullivan, Tim. (ș.a.)** *Concepte fundamentale din științele comunicării și studiile culturale*, trad. Monica Mitarcă, Iași, Editura Polirom, 2001.
- **Paiu, Constantin.** *Rebreanu omul de teatru*, Iași, Editura Junimea, 1995.
- **Pandolfi, Vito.** *Istoria teatrului universal*, București, Editura Meridiane, 1971.
- **Parkinson, Mark.** *Ghidul carierei*, traducerea și adaptarea Dana-Ioana Chiriță, București, Editura ALL Beck, 2002.
- **Pânișoară, Ion-Ovidiu.** *Comunicarea eficientă*, ediția a II-a, revăzută și adăugită, Iași, Editura Polirom, 2004.
- **Pedler, Emmanuel.** *Sociologia comunicării*, trad. Bogdan Ghiu, București, Editura Cartea Românească, 2001.

- **Peretti, Andre de., Legrand, Jean-Andre., Boniface, Jean.** *Tehnici de comunicare*, trad. Gabriela Sandu, Iași, Editura Polirom, 2001.
- **Popescu, Marian.** (coordonator.), *Andrei Șerban sau Întoarcerea acasă*, București, Editura Unitext, 2000.
- **Popoviciu, Nicolae.** *Omule cunoaște-te! Curs practic de caracterologie*, Târgoviște, Editura Pandora – M, 2003.
- **Prutianu, Ștefan.** *Manual de comunicare și negociere în afaceri*, Iași, Editura Polirom, 2000.
- **Rawlinson, J.G.** *Gândire creativă și brainstorming*, trad. Adriana Bădescu, București, Editura Codecs, 1998.
- **Roco, Mihaela.** *Creativitate și inteligență emoțională*, Iași, Editura Polirom, 2001.
- **Sacaliș-Calata, Nicolae.** *Pedagogia culturii – de la Homer la Platon – Fundamentele culturii europene*, București, Editura Paideia, 2005.
- **Schopenhauer, Arthur.** *Viața. Amorul. Moartea*, trad. Constantin Pestreanu, București, Editura Librăriei Leon Alcalay/TINC București, 1992.
- **Segal, Jeanne.** *Dezvoltarea inteligenței emoționale*, trad. Radu Meiroșu, București, Editura Teora, 1999.

- **Sfez, Lucien.** *Comunicarea*, trad. Margareta Samoilă, Iași, Institutul European, 2002.
- **Shakespeare, William.** *Opere complete*, vol. V, *Hamlet*, trad. Leon D. Levițchi și Dan Duțescu, București, Editura Univers, 1986.
- **Siebert, Horst.** *Pedagogie constructivistă*, trad. Anca Lazăr, Iași, Institutul European, 2001.
- **Silvestru, Valentin.** *Personajul în teatru*, București, Editura Meridiane, 1966.
- **Sima, Tudora.** *Elemente de personologie*, București, Editura Victor, 2004.
- **Spolin, Viola.** *Improvizații pentru teatru – îndreptar tehnic*, curs fotocopiat existent în biblioteca U.N.A.T.C. București, (f.a.).
- **Stan, Emil.** *Pedagogie postmodernă*, Iași, Institutul European, 2004.
- **Stan, Sandina.** *Arta vorbirii scenice*, București, Editura Didactică și Pedagogică, (f.a.).
- **Stanislavski, C.** *Viața mea în artă*, București, Editura „Cartea Rusă”, 1951.
- **Stanislavski, K. S.** *Munca actorului cu sine însuși*, trad. Lucia Demetrius și Sonia Filip, București, Editura de Stat pentru Literatură și Artă, 1955.
- **Șerb, Stancu.** *Relații publice și comunicare*, București, Editura Teora, 1999.

- **Șoitu, Laurențiu., Hăvâreanu, Cornel.** *Agresivitatea în școală*, Iași, Institutul European, 2001.
- **Taine, Hippolyte.** *Idealul în artă*, București, Editura „Universala” Alcalay & Co, (f.a.).
- **Thomas, Michael J.** *Manual de marketing*, trad. Ruxandra Aldea, ș.a., București, Editura Codecs, 1998.
- **Thompson, Rosemary. ș. a.** *BZT 654 – Management competitiv* (curs), vol. VI, trad. Tatiana Chera și Andreea Albu, București, Open Print S.A./CODECS. 1997.
- **Thompson, Rosemary. ș. a.** *BZT 654 - Management competitiv* (curs), vol. XI, trad. Gabriela Scorcelov, București, Open Print S.A./CODECS, 1997.
- **Thoveron, Gabriel.** *Comunicarea politică azi*, trad. Marius Conceatu, București, Editura Antet, 1996.
- **Toffler, Alvin.** *Al treilea val*, trad. Georgeta Bolomey și Dragan Stoianovici, București, Antet XX Press și Lucman, (f.a.).
- **Truică, Ion.** *Teoria scenografiei*, Iași, Editura Junimea, 2003.

- **Ubersfeld, Anne.** *Termeni cheie ai analizei teatrului*, trad. Georgeta Loghin, Iași, Institutul European, 1999.
- **Vasilescu, Petre. ș.a.** *Arta actorului*, București, Editura Didactică și Pedagogică, (f.a.).
- **Volkoff, Vladimir.** *Tratat de dezinformare. De la Calul Troian la Internet*, trad. Mihnea Columbeanu, București, Editura Antet, (f.a.).
- **West, Michael A.** *Lucrul în echipă. Lecții practice*, Iași, Editura Polirom, 2005.