



*NATIONAL SCHOOL
ENGLISH DRAMA
FESTIVAL*

*NEWSLETTER
ISSUE NO. 13*

*COME WITH US TO
DRAMALAND*

*21ST EDITION
JUNE 2024*

*= ISSN 2458-0996
ISSN-L 2458-0996*



MINISTERUL EDUCAȚIEI



INSPECTORATUL ȘCOLAR
JUDEȚEAN CLUJ

Cluj English Teachers Association (C.E.T.A.)

Partener principal media:



Partener principal:



Come with Us to Dramaland

FESTIVAL NAȚIONAL DE TEATRU ÎN LIMBA ENGLEZĂ PENTRU ELEVI



ediția a XXI-a, 31 mai - 2 iunie 2024

cuprins în C.P.E.E.N.I., cu finanțare 2024, aprobat de Ministerul Educației,
nr. 24954/1.02.2024, poziția nr. 51, desfășurat la Cluj-Napoca

Casa Radio, Str. Donath nr. 160,
Cluj-Napoca



Sponsori:



MĂNÂNCI BINE



DIFERIT



TIPEX.RO
PRODUCTIVITATE PUBLICITARIA



PROMOART
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Cu sprijinul:

Liceului de Informatică "Tiberiu Popoviciu", Cluj-Napoca;

Liceului de Coregrafie și Artă Dramatică "Octavian Stroia", Cluj-Napoca; Colegiului Economic "Iulian Pop", Cluj-Napoca

EDITORS' TEAM:

*DIANA BERINDEIE, ENGLISH TEACHER AT "NICOLAE BĂLCESCU"
THEORETICAL HIGH SCHOOL*

CARMEN BLAGA, ENGLISH TEACHER AT "ION CREANGĂ" SCHOOL

*GABRIELA TELECAN, ENGLISH TEACHER AT "GHEORGHE ȘINCAI"
NATIONAL COLLEGE*

*ADINA LUNG, ENGLISH TEACHER AT "GHEORGHE ȘINCAI"
NATIONAL COLLEGE*

PHOTOGRAPHERS:

*TEAMS OF STUDENTS FROM "GHEORGHE ȘINCAI" NATIONAL
COLLEGE*

REPORTERS:

*TEAMS OF STUDENTS FROM "ION CREANGĂ" SCHOOL and
"GHEORGHE ȘINCAI" NATIONAL COLLEGE*



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Editors' opinion

A Rewarding Experience. Glimpses from behind the Stage
Volunteering at a drama festival has always offered me a unique chance to connect with students outside the usual classroom setting. Many teachers, and I am one of them, find this experience deeply rewarding as they witness students' enthusiasm and creativity shine on stage. After the many years I have spent volunteering at the drama festival, I can say that for teachers the festival itself is more than just guiding young actors; it's about helping them find their way in the world of expression and communication.

The drama festival provides an excellent opportunity for students to learn and improve their English. Whether it's through analyzing scripts, memorizing lines, or interpreting characters, students immerse themselves in the nuances of language. This hands-on approach enhances their vocabulary, pronunciation, and overall communication skills, turning learning into a fun and engaging experience.

Participating in a drama festival isn't just about acting—it also requires teamwork, patience, and collaboration. Students develop social skills as they work together to deliver a successful performance. Through these interactions, they build friendships, learn to manage conflicts, and gain a better understanding of different perspectives.

For many children and teenagers, the stage becomes a platform for expressing their true selves, boosting their confidence as they step into the spotlight. Teachers, by offering their time and energy to their students, not only nurture this confidence but also inspire creativity and critical thinking. It's a chance to see young people grow and make memorable impacts that last beyond the festival.

Gabriela Telecan, English teacher, Dramaland 2024

Adina Lung, English teacher, Dramaland 2024



Organisers' message...

School English National Drama Festival, "Come With Us to Dramaland"

Why drama? The answer comes as something simple and natural: it is perhaps the most real and challenging art opposing humanity's alienation and depersonalization of human relationships. Hence, the presence and need of drama classes in our educational system as a chance to be together, to meet the other face, to discover ourselves and the others (teachers and students) in real communion, to feel alive. Moreover, drama classes or simple drama techniques used in English classes are fun, pupils are engaged in creative activities in a relaxed, motivating work-environment and the outcome of their work is rewarded not only through grades, but also in festivals, school plays or contests.

And what can be more challenging for both teachers and pupils than stepping on the stage to create and meet the ecstasy, the joy and the miracle of imagination?

The theatre arts are, nowadays, a part of our daily life, and an enjoyable way, for us, teachers, to connect with their pupils and offer an alternative way of approaching English. In spite of the fact that some specialists are of the idea that the performance in school should not be considered central, we feel the urge to state the contrary: the child acting in the classroom is involved in a process of communication and exploration of real feelings and rich experience. Each performance, be it a simple improvisation exercise, provides an opportunity for learning from an authentic act about both the content and form of a script. That is why every lesson is a new experience, and every activity improves pupils' skills in creating, performing and responding to drama.

Still, drama classes are just the starting point in stimulating pupils' interest in arts. Their work needs recognition at a higher level and that is why we became involved and assumed responsibility in organizing an artistic, and cultural event which comes every year to confirm the tradition of the English school theatrical representation in Cluj-Napoca, bringing together participants from Romania at an event organised by Cluj School County Inspectorate and Cluj English Teachers' Association since 2000, to be included in CPFEENI and financed by the Ministry of Education since 2008. And, indeed, it does this as it is not a mere competition, but an opportunity to demonstrate how critical thinking, the valuing of differences, freedom, flexibility and original approaches to teaching, or the stimulation of the pupils' imagination help develop their personality and language skills.

How did it all start? We have to go back 21 years and see a couple of other enthusiastic English teachers, a shared interest in drama and a demand for a change in the educational system, to enhance creativity in the young generation. Therefore, they organized the first edition of the School English Drama Festival, an event that brought together both teachers and students from several schools in Cluj-Napoca. The joy the kids experienced while performing, the audience's reaction, the success felt by all made the teachers continue what was about to become a tradition. Every year the number of participants grew bigger and bigger, with teams from all over the country and abroad attending it. As a consequence, organizing such an event became more demanding, and required huge commitment, responsibility and hard work, making us, if not hesitate, in deciding, at least ask ourselves if hard work really pays off.

There were some difficult years when, due to the pandemic, we had to take a 2-year break, but we couldn't stop! As everybody knows, creativity means team work, and we must say that we are a team and a living proof that, indeed, "practice makes perfect". The outstanding performance, the high quality and diversity of the workshops, the constructive critics and professional attitude of the jury members encourage and at the same time a demand for another edition. What we find truly rewarding in this experience is to see both the satisfaction on the now well-known faces of our colleagues from other counties and the improvement of their students' performance, all of them present here year after year.

The harmonious development of pupils' personality, of their knowledge related to the reality in which they live and the chance to recreate it in a safe environment make of educational drama a responsibility coming from the teachers' hearts and addressed to the hearts of pupils. Based on the teaching experience all of us have had so far, we have reached a deeper understanding that comes from knowledge and internalized that "education is not a destination, it is a horizon".

Through the 21 editions, we have gained expertise and tradition, results that need to be continued as there is a true "know-how" which contributes to a net among partner-schools, interested in both English language studying and improving the onstage artistic forms.

The innovative character and the profoundly creative dimension of the Festival derives from promoting learning foreign languages through drama methods and techniques. The ingenious way of valuing them through drama classes, the partnership with famous actors and directors, cultural interinstitutional partnerships, the intercultural dimension, and the facilities offered by virtual means of communication have been the

ingredients to define the impact of this project to promote learning foreign languages, multilingualism and interculturalism through language and literature. Once again, we invite you all to COME WITH US TO DRAMALAND IN 2025!

Coordinators:

Diana Berindeie, “Nicolae Bălcescu” High School, Cluj-Napoca

Carmen Blaga, “Ion Creangă” School, Cluj-Napoca



Programme of the Festival

Come with Us to Dramaland XXI edition 31st May- 2nd June, 2024 Programme

Friday, 31st May - Highschool section

12.30 -13.00 *The Opening of The Festival.*

13.00 - 13.30 *Who's There?*, original, by students - Royal School in Transylvania, Cluj-Napoca, Cluj, teacher Cătălin-Marian Vultur

13.30-14.00 *People in the Wind*, adapted from William Inge - "Gheorghe Șincai" National College, Cluj-Napoca, Cluj, teacher Dana Grigorovici

14.00-14.30 *The Mask*, original, by teacher and students - "Andrei Mureșanu" National College, Dej, Cluj, teacher Călina Gavrea

14.30-15.30 LUNCH BREAK

15.30-16.00 *Romeo and Julie*, adapted from Robert Reed - "Emil Racoviță" National College, Cluj-Napoca, Cluj, teacher Cristina Rusu

16.00-16.30 *Beauty and the Beast*, adapted from Gabrielle-Suzanne Barbot de Villeneuve - "Bolyai Farkas" Theoretical Highschool, Tg. Mureș, Mureș, teacher Puskas-Bajko Albina

16.30-17.00 *The Show Must Go On*, adapted from Richard A. Via - "Németh László" Theoretical Highschool, Baia Mare, Maramureș, teacher Farkas Annamaria

17.00-17.30 *The House on the Border*, adapted from Slawomir Mrozek - "Mihaıl Kogălniceanu" Theoretical Highschool, Vaslui, Vaslui, teacher Mihaela Liteanu

17.30-18.00 *Career Day*, adapted from Paul Adam Levy - "Alexandru cel Bun" National College, Gura Humorului, Suceava, teachers Diana Sabău-Lupașc and Marius Daniel Băeșu

18.00-18.30 *Thoughts (What, Where, Catastrophe, Footfalls)*, adapted - "Nicolae Bălcescu" Theoretical Highschool, Cluj-Napoca, Cluj, teacher Diana Berindeie

Saturday, 1st June - Primary section

9.00-9.30 *Room on the Broom*, adapted from Julia Donaldson and Axel Scheffler, Spectrum International School, Cluj-Napoca, Cluj, teachers Diana Cojocnean and Ana Maria Cotușiu

9.30-10.00 Once Upon A Time, adapted from a folktale - „Regele Ferdinand” Pedagogical National College, Sighetu Marmăriei, Maramureş, teachers Anca Şmuleac and Mariana Şteţco

10.00-10.30 Puss in Boots, adapted from H. Q. Mitchell and Marileni Malkogianni- “Ion Creangă” Lower Secondary School, Cluj-Napoca, Cluj, teachers Carmen Blaga and Rodica Istrate

10.30-11.00 The Forest Cry - adapted from different sources - No. 7 Lower Secondary School, Giurgiu, Giurgiu, teacher Marinela Anghel

11.00-11.30 Minny Pinny Makes a Difference, adapted - Transylvania College, Cluj-Napoca, Cluj, teachers Lavinia Ungureanu and Delia Filipescu

11.30 -12.30 BREAK

Saturday, 1st June - Lower secondary section

12.30-13.00 Hannah Finds Christmas, original, by Andreea Biro - “Leőwey Klára” Theoretical Highschool, Sighetu-Marmăriei, Maramureş, teacher Andreea Elena Biro

13.00-13.30 The Snowman Who Wanted to Meet the Sun, adapted - “Lucian Blaga” Lower Secondary School, Ocna Mureş, Alba, teacher Dana Birta

13.30-14.00 The Bullies at Sam’s Cafe, adapted from Stuart Arden - Transylvania College, Cluj-Napoca, Cluj, teachers Delia Filipescu and Lavinia Ungureanu

14.00-14.30 LUNCH BREAK

14.30-15.00 Stuck!, original, by students - Royal School in Transylvania, Cluj-Napoca, Cluj, teacher Cătălin-Marian Vultur

15.00-15.30 The Haunted Fair, original, by teacher - No. 3 Lower Secondary School, Negreşti-Oaş, Satu-Mare, teacher Szabolcs Arpad Dohi

15.30-16.00 The Island, adapted from Mihail Sebastian - Questfield School, Voluntari, Ilfov, teacher Mihaela State

16.00-16.30 The Queen’s Heart , adapted script from “Alice’s Adventures in Wonderland”- “Elf” Highschool, Cluj-Napoca, Cluj, teacher Leonard Dan

16.30-17.00 The Little Girl and the Wolf, adapted from Saki’s short story - “Mihail Kogălniceanu” Theoretical Highschool, Vaslui, Vaslui, teacher Mihaela Liteanu

17.00-17.30 Antz, adapted from film - “Ion Creangă” Lower Secondary School, Cluj-Napoca, Cluj, teacher Carmen Blaga

17.30-18.00 Alice in Wonderland, adapted from Lewis Carroll - No. 1 Lower Secondary School, Sântandrei, Bihor, teachers Raluca Florina Cicortaş and Ioana Aurelia Şerfezi

18.00-18.30 The Three Golden Hairs, adapted from Casey Johnson - “Gheorghe Lazăr” Pedagogical National College, Cluj-Napoca, Cluj, teacher Adina Bondor

Sunday, 2nd June

10.00-10.45 Artistic Programme

11.00-12.00 Awards Ceremony

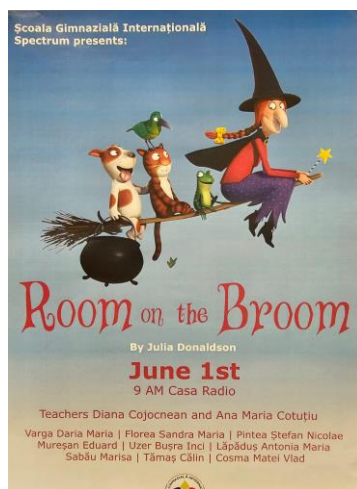


Awards

Primary Section:

1. Premiul special pentru cel mai bun spectacol: trupa *SEVEN* pentru momentul *The Forest Cry* - adapted from different sources - No. 7 Lower Secondary School, Giurgiu, Giurgiu, teacher Marinela Anghel (24954/1.02.2024/51/52)
2. Premiul special pentru cea mai bună regie: trupa *Junior Drama Team* pentru momentul *Minny Pinny Makes a Difference*, adapted - Transylvania College, Cluj-Napoca, Cluj, teachers Lavinia Ungureanu and Delia Filipescu (24954/1.02.2024/51/53)
3. Premiul special pentru cea mai bună coloană sonoră: trupa *Together* pentru momentul *Puss in Boots*, adapted from H. Q. Mitchell and Marileni Malkogianni- "Ion Creangă" Lower Secondary School, Cluj-Napoca, Cluj, teachers Carmen Blaga and Rodica Istrate (24954/1.02.2024/51/54)
4. Premiul special pentru cea mai bună coregrafie: trupa *Junior Drama Team* pentru momentul *Minny Pinny Makes a Difference*, adapted - Transylvania College, Cluj-Napoca, Cluj, teachers Lavinia Ungureanu and Delia Filipescu (24954/1.02.2024/51/55)
5. Premiul special pentru cel mai bun actor în rol principal elevului Rareș Mihalca pentru rolul Mr. Mouse- *Once Upon A Time*, adapted from a folktale - „Regele Ferdinand” Pedagogical National College, Sighetu Marmației, Maramureș, teachers Anca Șmuleac and Mariana Ștețco (24954/1.02.2024/51/56)
6. Premiul special pentru cea mai bună actriță în rol principal elevei Anastasia Rus pentru rolul Puss- *Puss in Boots*, adapted from H. Q. Mitchell and Marileni Malkogianni- "Ion Creangă" Lower Secondary School, Cluj-Napoca, Cluj, teachers Carmen Blaga and Rodica Istrate (24954/1.02.2024/51/57)
7. Premiul special pentru cel mai bun actor în rol secundar elevului Ioan Motan pentru rolul Tree - *The Forest Cry* - adapted from different sources - No. 7 Lower Secondary School, Giurgiu, Giurgiu, teacher Marinela Anghel (24954/1.02.2024/51/58)
8. Premiul special pentru cea mai bună actriță în rol secundar elevei Sandra Maria Florea pentru rolul Narrator 1 din *Room on the Broom*, adapted from Julia Donaldson and Axel Scheffler, Spectrum International School, Cluj-Napoca, Cluj, teachers Diana Cojocnean and Ana Maria Cotușiu (24954/1.02.2024/51/59)

9. Premiul special pentru cel mai bun afiş: trupa *Spectrum* - Room on the Broom, adapted from Julia Donaldson and Axel Scheffler, Spectrum International School, Cluj-Napoca, Cluj, teachers Diana Cojocnean and Ana Maria Cotușiu (24954/1.02.2024/51/51)



Lower Secondary Section:

1. Premiul I pentru cel mai bun spectacol: Trupa *Artfield* - The Island, adapted from Mihail Sebastian - Questfield School, Voluntari, Ilfov, teacher Mihaela State (24954/1.02.2024/51/4)
2. Premiul al II-lea pentru cel mai bun spectacol: Trupa *Actomania* - Alice in Wonderland, adapted from Lewis Carroll - No. 1 Lower Secondary School, Sântandrei, Bihor, teachers Raluca Florina Cicortaș and Ioana Aurelia Șerfezi (24954/1.02.2024/51/5)
3. Premiul al III-lea pentru cel mai bun spectacol: Trupa *Believe* - Antz, adapted from film - "Ion Creangă" Lower Secondary School, Cluj-Napoca, Cluj, teacher Carmen Blaga (24954/1.02.2024/51/6)
4. Premiul special pentru cel mai bun scenariu original: Trupa *Stage* - Hannah Finds Christmas, original, by Andreea Biro - "Leőwey Klára" Theoretical Highschool, Sighetu-Marmației, Maramureș, teacher Andreea Elena Biro (24954/1.02.2024/51/29)
5. Premiul special pentru cel mai bun scenariu adaptat: Trupa *Leo's Friends* - The Queen's Heart, adapted script from "Alice's Adventures in Wonderland"- "Elf" Highschool, Cluj-Napoca, Cluj, teacher Leonard Dan (24954/1.02.2024/51/30)
6. Premiul special pentru cea mai bună regie: Trupa *Leo's Friends* - The Queen's Heart, adapted script from "Alice's Adventures in Wonderland"- "Elf" Highschool, Cluj-Napoca, Cluj, teacher Leonard Dan (24954/1.02.2024/51/31)
7. Premiul special pentru cea mai bună coloană sonoră: Trupa *Leo's Friends* - The Queen's Heart, adapted script from "Alice's Adventures in

Wonderland"- "Elf" Highschool, Cluj-Napoca, Cluj, teacher Leonard Dan (24954/1.02.2024/51/32)

8. Premiul special pentru cea mai bună coregrafie: Trupa *Actomania* - Alice in Wonderland, adapted from Lewis Carroll - No. 1 Lower Secondary School, Sântandrei, Bihor, teachers Raluca Florina Cicortaș and Ioana Aurelia Șerfezi (24954/1.02.2024/51/33)

9. Premiul special pentru cele mai bune costume: Trupa *Friendship* - The Three Golden Hairs, adapted from Casey Johnson - "Gheorghe Lazăr" Pedagogical National College, Cluj-Napoca, Cluj, teacher Adina Bondor (24954/1.02.2024/51/34)

10. Premiul special pentru cel mai popular spectacol: Trupa *Actomania* - Alice in Wonderland, adapted from Lewis Carroll - No. 1 Lower Secondary School, Sântandrei, Bihor, teachers Raluca Florina Cicortaș and Ioana Aurelia Șerfezi (24954/1.02.2024/51/35)

11. Premiul special al juriului: Trupa *Believe* - Antz, adapted from film - "Ion Creangă" Lower Secondary School, Cluj-Napoca, Cluj, teacher Carmen Blaga (24954/1.02.2024/51/36)

12. Premiul special pentru cel mai bun actor în rol principal elevului Gabriel Rus din Trupa *Believe* - Antz, adapted from film - "Ion Creangă" Lower Secondary School, Cluj-Napoca, Cluj, teacher Carmen Blaga (24954/1.02.2024/51/37)

13. Premiul special pentru cea mai bună actriță în rol principal elevei Viviana Maria Oancea pentru rolul *The Duchess- The Queen's Heart*, adapted script from "Alice's Adventures in Wonderland"- "Elf" Highschool, Cluj-Napoca, Cluj, teacher Leonard Dan (24954/1.02.2024/51/38)

14. Premiul special pentru cel mai bun actor în rol secundar elevului Darian Șerban Pantea pentru rolul *Mad Hatter* - Alice in Wonderland, adapted from Lewis Carroll - No. 1 Lower Secondary School, Sântandrei, Bihor, teachers Raluca Florina Cicortaș and Ioana Aurelia Șerfezi (24954/1.02.2024/51/39)

15. Premiul special pentru cea mai bună actriță în rol secundar elevei Sara Irina State pentru rolul *Nadia* - The Island, adapted from Mihail Sebastian - Questfield School, Voluntari, Ilfov, teacher Mihaela State (24954/1.02.2024/51/40)

16. Premiul special pentru *Rol Travesti* elevei Aurelia Maria Vlasin pentru rolul *Cutter Antz*, adapted from film - "Ion Creangă" Lower Secondary School, Cluj-Napoca, Cluj, teacher Carmen Blaga (24954/1.02.2024/51/41)

17. Premiul special pentru *Interpretare rol feminin* elevei Csik Matiku Aliz - Hannah Finds Christmas, original, by Andreea Biro - "Leőwey Klára" Theoretical Highschool, Sighetu-Marmăției, Maramureș, teacher Andreea Elena Biro (24954/1.02.2024/51/43)

18. Premiul special pentru *Rol Travesti* elevei Ema Caterina Olaru pentru rolul *The King- The Three Golden Hairs*, adapted from Casey Johnson -

“Gheorghe Lazăr” Pedagogical National College, Cluj-Napoca, Cluj, teacher Adina Bondor (24954/1.02.2024/51/42)

19. Premiul special pentru *Interpretare rol masculin* elevului Tudor Suciu pentru rolul *The Snowman* - *The Snowman Who Wanted to Meet the Sun*, adapted - “Lucian Blaga” Lower Secondary School, Ocna Mures, Alba, teacher Dana Birta (24954/1.02.2024/51/44)

20. Premiul special pentru *Integrarea ritmicității textului într-un rol colectiv* pentru momentul GANG MEMBERS - *The Bullies at Sam's Cafe*, adapted from Stuart Arden - Transylvania College, Cluj-Napoca, Cluj, teachers Delia Filipescu and Lavinia Ungureanu (24954/1.02.2024/51/45)

21. Premiul special pentru *Dinamism scenic* pentru momentul artistic *Jaiden* - *Stuck!*, original, by students - Royal School in Transylvania, Cluj-Napoca, Cluj, teacher Cătălin-Marian Vultur (24954/1.02.2024/51/46)

22. Premiul special pentru *Inocența interpretării rolului* elevei Ștefania Adam pentru rolul *Child* - *The Little Girl and the Wolf*, adapted from Saki's short story - “Mihail Kogălniceanu” Theoretical Highschool, Vaslui, Vaslui, teacher Mihaela Liteanu (24954/1.02.2024/51/47)

23. Premiul special pentru *Expresivitate non-verbală* elevului Mihai Negru pentru rolul *Daniel* - *The Three Golden Hairs*, adapted from Casey Johnson - “Gheorghe Lazăr” Pedagogical National College, Cluj-Napoca, Cluj, teacher Adina Bondor (24954/1.02.2024/51/48)

24. Premiul special pentru *Interpretare rol masculin* elevului Alin Dragoș pentru rolul *The Ghost* - *The Haunted Fair*, original, by teacher - No. 3 Lower Secondary School, Negrești-Oaș, Satu-Mare, teacher Szabolcs Arpad Dohi (24954/1.02.2024/51/49)

25. Premiul special pentru *Sensibilitatea mesajului piesei trupei Joy* - *The Snowman Who Wanted to Meet the Sun*, adapted - “Lucian Blaga” Lower Secondary School, Ocna Mureș, Alba, teacher Dana Birta (24954/1.02.2024/51/50)

Upper Secondary Section:

1. Premiul I pentru cel mai bun spectacol: Trupa *Like Nobody's Watching - Thoughts (What, Where, Catastrophe, Footfalls)*, adapted - "Nicolae Bălcescu" Theoretical Highschool, Cluj-Napoca, Cluj, teacher Diana Berindeie (24954/1.02.2024/51/1)
2. Premiul al II-lea pentru cel mai bun spectacol: Trupa *Alb pe negru - Romeo and Julie*, adapted from Robert Reed - "Emil Racoviță" National College, Cluj-Napoca, Cluj, teacher Cristina Rusu (24954/1.02.2024/51/2)
3. Premiul al III-lea pentru cel mai bun spectacol Trupa *Playful Students*, original, by students - Royal School in Transylvania, Cluj-Napoca, Cluj, teacher Cătălin-Marian Vultur (24954/1.02.2024/51/3)
4. Premiul special pentru cel mai bun scenariu adaptat: Trupa *Alb pe negru - Romeo and Julie*, adapted from Robert Reed - "Emil Racoviță" National College, Cluj-Napoca, Cluj, teacher Cristina Rusu (24954/1.02.2024/51/8)
5. Premiul special pentru cel mai bun scenariu original: Trupa *Fearless - The Mask*, original, by teacher and students - "Andrei Mureșanu" National College, Dej, Cluj, teacher Călina Gavrea (24954/1.02.2024/51/7)
6. Premiul special pentru cea mai bună regie: Trupa *Like Nobody's Watching - Thoughts (What, Where, Catastrophe, Footfalls)*, adapted - "Nicolae Bălcescu" Theoretical Highschool, Cluj-Napoca, Cluj, teacher Diana Berindeie (24954/1.02.2024/51/9)
7. Premiul special pentru cea mai bună coloană sonoră: Trupa *The Pixies - People in the Wind*, adapted from William Inge - "Gheorghe Șincai" National College, Cluj-Napoca, Cluj, teacher Dana Grigorovici (24954/1.02.2024/51/10)
8. Premiul special pentru cea mai bună coregrafie: Trupa *Drama Llamas - Beauty and the Beast*, adapted from Gabrielle-Suzanne Barbot de Villeneuve - "Bolyai Farkas" Theoretical Highschool, Tg. Mureș, Mureș, teacher Puskas-Bajko Albina (24954/1.02.2024/51/11)
9. Premiul special pentru cele mai bune costume: Trupa *Alb pe negru - Romeo and Julie*, adapted from Robert Reed - "Emil Racoviță" National College, Cluj-Napoca, Cluj, teacher Cristina Rusu (24954/1.02.2024/51/12)
10. Premiul special pentru cel mai popular spectacol: Trupa *Alb pe negru - Romeo and Julie*, adapted from Robert Reed - "Emil Racoviță" National College, Cluj-Napoca, Cluj, teacher Cristina Rusu (24954/1.02.2024/51/13)
11. Premiul special al juriului Trupa *The Pixies - People in the Wind*, adapted from William Inge - "Gheorghe Șincai" National College, Cluj-Napoca, Cluj, teacher Dana Grigorovici (24954/1.02.2024/51/14)
12. Premiul special pentru cel mai bun actor în rol principal elevului Raul Iuga pentru rolul *Lord Capulet* din Trupa *Alb pe negru - Romeo and Julie*, adapted from Robert Reed - "Emil Racoviță" National College, Cluj-Napoca, Cluj, teacher Cristina Rusu (24954/1.02.2024/51/15)
13. Premiul special pentru cea mai bună actriță în rol principal elevei Antonia Mocodean pentru rolul *The Clown* din Trupa *Fearless*- trupa *The*

Mask, original, by teacher and students - "Andrei Mureșanu" National College, Dej, Cluj, teacher Călina Gavrea (24954/1.02.2024/51/16)

14. Premiul special pentru cel mai bun actor în rol secundar elevului Ștefan Gog pentru rolul *Mercutio/Friar Marcot* din Trupa *Alb pe negru - Romeo and Julie*, adapted from Robert Reed - "Emil Racoviță" National College, Cluj-Napoca, Cluj, teacher Cristina Rusu (24954/1.02.2024/51/17)

15. Premiul special pentru cea mai bună actriță în rol secundar elevei Sofia Petrovai pentru rolul May din Trupa *Like Nobody's Watching - Thoughts (What, Where, Catastrophe, Footfalls)*, adapted - "Nicolae Bălcescu" Theoretical Highschool, Cluj-Napoca, Cluj, teacher Diana Berindeie (24954/1.02.2024/51/18)

16. Premiul special pentru rol travesti elevei Miruna Hanganu pentru rolul Romeo din Trupa *Alb pe negru - Romeo and Julie*, adapted from Robert Reed - "Emil Racoviță" National College, Cluj-Napoca, Cluj, teacher Cristina Rusu (24954/1.02.2024/51/21)

17. Premiul special pentru Acuratețea Brechtiană a interpretării elevului Matei Râjnoveanu pentru rolul V din Trupa *Like Nobody's Watching - Thoughts (What, Where, Catastrophe, Footfalls)*, adapted - "Nicolae Bălcescu" Theoretical Highschool, Cluj-Napoca, Cluj, teacher Diana Berindeie (24954/1.02.2024/51/28)

18. Premiul special pentru Interpretarea unui rol masculin - Rolul Man elevului Daniel Cadîș Trupa *The Pixies - People in the Wind*, adapted from William Inge - "Gheorghe Șincai" National College, Cluj-Napoca, Cluj, teacher Dana Grigorovici (24954/1.02.2024/51/20)

19. Premiul special Marcel Iureș elevei Mădălina Cistelean - Rolul Statuia din Trupa *Like Nobody's Watching - Thoughts (What, Where, Catastrophe, Footfalls)*, adapted - "Nicolae Bălcescu" Theoretical Highschool, Cluj-Napoca, Cluj, teacher Diana Berindeie (24954/1.02.2024/51/27)

20. Premiul special pentru Integrarea întregului colectiv al clasei în proiectul teatral Trupeii Drama Llamas - *Beauty and the Beast*, adapted from Gabrielle-Suzanne Barbot de Villeneuve - "Bolyai Farkas" Theoretical Highschool, Tg. Mureș, Mureș, teacher Puskas-Bajko Albina (24954/1.02.2024/51/22)

21. Premiul special pentru Interpretarea unui rol masculin - Rolul Mr. Cage elevului Cristian Pașca din Trupa *The Show Must Go On*, adapted from Richard A. Via - "Németh László" Theoretical Highschool, Baia Mare, Maramureș, teacher Farkas Annamaria (24954/1.02.2024/51/24)

22. Premiul special pentru Energia Prezenței Scenice- Rolul Counsellor Des Pear elevei Alessia Maria Tiron din Trupa *Career Day*, adapted from Paul Adam Levy - "Alexandru cel Bun" National College, Gura Humorului, Suceava, teachers Diana Sabău-Lupașc and Marius Daniel Băeșu (24954/1.02.2024/51/26)

23. Premiul special pentru pentru Interpretarea unui rol masculin - Rolul Anger elevului Alexandru Gioarsa din Trupa *Playful Students*, original, by

students - Royal School in Transylvania, Cluj-Napoca, Cluj, teacher Cătălin-Marian Vultur (24954/1.02.2024/51/19)

24. Premiul special pentru DEBUT Trupeii *As We Are - Career Day*, adapted from Paul Adam Levy - "Alexandru cel Bun" National College, Gura Humorului, Suceava, teachers Diana Sabău-Lupașc and Marius Daniel Băeșu (24954/1.02.2024/51/25)

25. Premiul special pentru interpretarea unui rol masculin -rolul *The Father* elevului Alex Cogălniceanu -*The House on the Border*, adapted from Slawomir Mrozek - "Mihail Kogălniceanu" Theoretical Highschool, Vaslui, Vaslui, teacher Mihaela Liteanu (24954/1.02.2024/51/23)



SOME WINNERS AND PARTICIPANTS' THOUGHTS

A rewarding experience

Come with us to Dramaland is a unique drama festival where every kid has the opportunity to stand out and I am happy to have taken part in it starting with 2018 when I was in third grade. There were three years when the festival didn't take place because of the pandemic, but 2023 brought it back and I acted in "The Addams Family" and loved it.

I can say that this year's edition was a wonderful experience too and I learned a lot from it. I accepted the challenge of being the villain, General Formica in ANTZ, which was not an easy task. It was not the role I wanted at the beginning, but with the support and help of my teacher, I managed to do a good job and won the special prize for Best actor.

I love being on stage as it is a place where I can be free. The optional course of Stories and Drama in school and the festivals my team and I took part in are the reasons why I want to go to "Octavian Stroia" Highschool if I am admitted.

I was also part of the presenters' team for the highschool section; everything is hard work, but also a lot of fun.

I hope that in the future I can play in other shows and possibly win other awards.

I would like to thank my teacher, Carmen Blaga, because without her I would not be here now.

Rus Gabriel, "Ion Creangă" Lower Secondary School, Cluj-Napoca

Being a volunteer or the opportunity to enjoy plays

Being a volunteer at *Dramaland Festival* was certainly an unforgettable and fun experience. I got to take pictures of very talented children and loved every single number. I have to say, my favorite ones were "Puss in Boots" and "The Snowman Who Wanted to Meet the Sun."

To be honest, "Puss in Boots" wouldn't have been my favorite number if it wasn't for the main actress. Her energy and her talent just stood out to me,

and she played her role perfectly. I think that, for a girl in elementary school, that's truly impressive. The story didn't send me a deeper message, but I looked at it as more of a comedy number from the start, rather than a story with a hidden meaning regarding life. A talking cat, running errands for her owner and converting him from poverty to royalty. Now, that's an engaging story!

"The Snowman Who Wanted to Meet the Sun" did not only impress me with the acting or with the story itself, but I also liked the deeper meanings it had to offer. The Snowman, giving all his belongings to his friends while in search of the Sun, putting his friends' needs first and then melting until the next winter is to come were all captivating sequences. Giving a wolf his hat or a woman his button were clear acts of generosity and empathy. The Snowman has gotten his wish- to remain alive. He remains alive in children's minds and dreams until winter.

Iulia Albano, "Gheorghe Șincai" National College, Cluj-Napoca

Is this what love for theatre means?



Drama! It gives you a sense of closeness to those on the big stage. It makes you wonder for more than one day about that role the blonde guy had, because it forces you to feel something, good or bad. I've had my shared experience with a group of colleagues in "Come with Us to Dramaland", which taught me useful lessons for the outerworld, supposedly the place where we always tend to wear masks.

By joining three plays written by Samuel Beckett, which were in order "Catastrophe," "What Where" and "Footfalls," we immersed the audience in our view on the gloomy atmosphere, harsh dialogue and ambiguous problems of life we all face in our most intimate inner thoughts. "Thoughts," as the name of our play suggests, is a truthful and sincere interpretation of Samuel Beckett's plays.

The idea of a group of people who would all sacrifice time for a synched and almost perfect play made us think we were going to bond, which in fact really happened. From rehearsing on the concrete in our school yard to the rehearsal in front of younger kids and finally to our last day on the big stage made us feel like a whole, though in reality we were a team with the same feelings of confidence, fear, nervousness, stress and anxiety. These negative feelings dissipated really quickly, as every opportunity to nag someone on the rehearsing days made us all laugh; also, repeating foolishly our classmates' roles after drama classes made us laugh at our priceless inside jokes.

As a team, we helped our teacher with the script, organizing everything and helped each other with anything we could. Our teacher, the stage director, visualized together, valuing our opinions on how to bring the impact closer to the audience, how to give a real meaning to the play and mostly how to use our each and own potential so as to give our best.

During the classes held in order to help us prepare to participate at the festival I felt like I hadn't understood my role in all its depth, and that my role was, in the end, of no impact on viewers' eyes. I played in the first act of the play, entitled "Catastrophe" and my assigned role was The Catastrophe itself. My character was supposed to symbolise a disfigured man with no emotions or feelings that had to stay still like a statue while the director and his assistant would analyse him and make a couple of experiments. In the end it was supposed to look like a catastrophe. I thought to myself this role was just about standing still on a pedestal, with no deep meaning. Only after playing the role on the big stage did I realise how difficult it is to play this part. It surprised me how much it immersed me into the character's skin and also it proved to be of a high significance, as I was awarded an individual prize for this role. The impact on the audience I think was the one that blew me off, just feeling everyone's eyes on my weirdly looking figure and utterly disturbing aspect of clothes and make-up.

And we succeeded! It was a moment filled with pure joy and pride for our team, hearing our name “Like Nobody’s Watching” called up on the stage for the 1st prize. It felt worthy of how much work each of us had done, it felt liberating to feel how just a couple of seconds could impact us. I think it changed our perspective over the world of theatre. I was amazed to acknowledge what we had achieved as a team and my only thought while hugging everybody was: “Is this what love for theatre means?”

*By Mădălina Cistelecan
Like Nobody’s Watching*



REPORTERS' REVIEWS

The strangeness of life...

One of the most captivating and emotional plays I saw at the festival is "People in the Wind," a piece performed by The Pixies.

The plot takes place in a provincial restaurant setting and the décor is minimalist, allowing the audience to concentrate on the acting.

The actors portraying the waitresses deliver remarkable performances, adding authenticity and humor to the play. The plot unfolds gradually, offering surprises and intense moments that engage the audience. The development of the relationship between the couple who meet on the bus is intriguing and well-crafted, introducing a romantic element to the show. The secondary characters, such as the student and the elderly ladies, bring diversity and humor, completing the complex tapestry of this story.

Overall, "People in the Wind" is a charming and eventful play that is definitely worth watching.

By Diana Haiduc, "Gheorghe Șincai" National College, Cluj-Napoca



With or without a mask?

Under the insightful direction of their teacher Călina Gavrea, the students of “Andrei Mureșanu” National College in Dej, Cluj, recently presented a thought-provoking original play titled “The Mask.”

This innovative production featured six performers who captivated the audience with their emotions, expressions, acting and dedication. The play’s unique concept revolved around five children, each isolated within their own circle and hiding behind significant objects that hid them from the others. These objects symbolized the barriers they created to protect their true selves. The central character was the clown, who attempted to remove the masking objects from the other children. The clown’s performance was dynamic and engaging, balancing between humor and deeper emotions.

All in all, “The Mask” was a remarkable original production that showed the talent and creativity of the six students. The actor’s heartfelt performances created a memorable theatrical experience and during the play we could see the love and the passion that they have for acting.

By Oana Frătean, “Gheorghe Șincai” National College, Cluj-Napoca



Oh, Romeo, Romeo! Where art thou, Romeo?...

One of the most interesting opportunities I have ever had was to attend a student-led production of the classic play "Romeo and Juliet." While this was not the traditional version, the performance was a refreshing and modern take on the timeless story.

The actors delivered impressive performances, bringing a sense of freshness and originality to their roles. They were able to capture the essence of the characters while putting their own unique spin on them, making the classic narrative feel new and exciting.

The set design was equally impressive, with diverse and unexpected elements that added to the overall charm of the production. The creative set designs complemented the performance, enhancing the audience's engagement and immersion in the story.

The production skillfully balanced dramatic scenes with well-placed comedic moments, keeping the audience entertained and engaged throughout the performance. The relaxed and lively atmosphere perfectly captured the youthful energy of the performers, making the experience thoroughly enjoyable.

Overall, this student-led production of "Romeo and Juliet" was a delightful and captivating experience. The cast and crew successfully breathed new life into a classic story, delivering a funny, entertaining, and captivating performance that left a lasting impression.

By Vlad Florian, "Gheorghe Sincai" National College



The beauty is in the eye of the beholder

Among some of the most passionate representations on the stage of the Drama Festival was that of the students from “Bolyai Forkas” Theoretical Highschool in Târgu Mureş. They chose to present a captivating adaptation of Gabrielle-Suzanne Barbot de Villeneuve's timeless tale “Beauty and the Beast.”

Directed by the dedicated teacher Puskas -Bajko Albina, the play showcased the remarkable talents of about 20 young performers who brought this story to life. One of the key moments of the play was the enchanting dance between Belle and the Beast. This scene was beautifully executed, highlighting the growing bond between the characters. The dance, the scene, the emotions, and the expressions were all very well executed by the two students, reflecting not only their hard work but also their dedication. The play concluded on a joyful note with a lively dance involving all the characters. This final scene was a celebration of unity and happiness, leaving the audience with a sense of satisfaction and delight. The ensemble's energy and enthusiasm were contagious, making for a memorable and uplifting finale.

Overall, this production was a wonderful play reflecting their hard work and creativity, leaving a lasting impression on all who were fortunate enough to attend.

By Oana Frătean, „Gheorghe Şincai” National College, Cluj-Napoca



We are all the same, aren't we?

"The House on the Border" is a powerful play that depicts the harrowing impact of authoritarianism on an ordinary family. The story revolves around a family of six—two parents, two grandparents, and two children—enjoying a meal when two officials arrive and arbitrarily divide their property. Despite presenting this division as beneficial, the family is prohibited from crossing the imposed boundary. Tensions escalate when the grandmother defies this rule and is tragically shot.

The play poignantly portrays the devastating effects of oppressive regimes on personal freedoms and familial bonds. The characters, initially engaged in everyday life, represent the universality of family love and support, which is abruptly shattered by the arbitrary actions of those in power. The officials, depicted as cold and calculative, symbolize the ruthless nature of authoritarianism, where human lives and relationships can be dismissed without a second thought.

Through its intense narrative and emotional depth, "The House on the Border" offers a compelling critique of authoritarian control and its dehumanizing consequences. The playwright deftly intertwines moments of levity with dramatic tension, creating a stark contrast that enhances the impact of the narrative. The audience is left to grapple with ethical questions about compliance, resistance, and the price of personal liberty.

Ultimately, "The House on the Border" is not just a story of one family's struggle; it serves as a poignant reminder of the fragility of freedom and the omnipresent threat of oppressive governance. It compels viewers to reflect on the historical and contemporary resonances of its themes, making it a relevant and thought-provoking piece that echoes beyond its immediate context. The play challenges us to consider our own roles in the fight against authoritarianism, leaving a lasting impression that resonates long after the "curtain falls."

By Raluca Roșca, "Gheorghe Șincai" National College, Cluj-Napoca



“What do you want to be when you grow up?”

“Career Day” is a charming and thought-provoking play that explores the thoughts of children uncertain about their future careers. Set in a room filled with vibrant energy, the story revolves around a diverse group of kids grappling with their varying aspirations and fears, guided by a dedicated teacher who acts as both a mentor and a confidant.

The play effectively captures the blend of confusion and curiosity typical of this age, illustrating the immense pressure children feel to choose a clear path for their future. Each character's personal journey is painted with authenticity, showcasing their hopes, dreams, and the occasional anxieties that come with envisioning adulthood. The teacher's role is both inspirational and grounding, as they encourage the students to explore their interests and skills rather than simply conform to societal expectations.

With a touch of harshness and sincerity, “Career Day” highlights the journey of self-discovery, making it a relatable and engaging experience for audiences of all ages. The dialogues are filled with witty exchanges and poignant moments that effectively convey the complexities of childhood aspirations. The performances are heartfelt, with the young actors bringing their characters to life in a way that resonates deeply with anyone who has faced the daunting question of “What do I want to be when I grow up?”.

The play's exploration of career choices serves not only as a reflection of children's struggles but also as a reminder for adults to reconnect with their own passions and dreams. Through its warm-hearted narrative and genuine character development, “Career Day” encourages viewers to embrace their uniqueness and reassess the paths they choose, fostering a sense of hope and inspiration. As the curtain falls, the audience is left reflecting on their own journeys, ensuring that this delightful production lingers in the mind long after the final bow.

By Teodora Rus, “Gheorghe Șincai” National College, Cluj-Napoca



Life. Its absurdity.

"Thoughts (What, Where, Catastrophe, Footfalls)" is a captivating play consisting of three distinct stories, each delving into complex themes and profound human emotions that stick with the audience long after the curtain falls.

In the first segment, a leader instructs his apprentice on the ideal human form, prompting deep reflection on societal expectations and conformity. The dialogue is sharp and immersive, inviting the audience to consider how far individuals may go to meet the standards imposed by society.

The second part takes a darker turn, featuring a narrator recounting the harrowing experiences of Nazis compelled to torture for information. The raw honesty of this narrative is chilling, forcing viewers to confront uncomfortable truths about complicity and the lengths to which individuals may go under authoritarian regimes. The weight of this segment is palpable, leaving audiences to ponder the cost of loyalty and the impact of dehumanizing orders on both the tortured and the torturer.

The final part portrays a poignant relationship between a mother and daughter who share the same thoughts, highlighting the intricate bond and shared suffering between them. The emotional depth of this segment draws the audience into the intimate struggles of the characters, evoking empathy and understanding for their plight.

Each segment of "Thoughts" is thought-provoking and intense, making it a compelling exploration of the human psyche and morality. The performances are powerful, with each actor conveying the emotional weight of their roles, making the philosophical inquiries of the play both accessible and striking.

Overall, "Thoughts" stands as a significant theatrical work that challenges audiences to reflect on crucial questions of ethics, identity, and the connections that bind us as individuals. Its layered storytelling and profound thematic explorations ensure that it leaves a lasting impression on all who experience it.

By Raluca Roșca, "Gheorghe Șincai" National College, Cluj-Napoca



ANTZ

"Antz" is a play about a little ant named "Z" who feels insignificant. The colony he lives in is running low on food and resources because the evil general was selfish and didn't care about anyone but himself and his loyal troops. Z decides that he wants something different--he wants to be free, he wants to feel important and to matter. With the help of the princess and the other ants, he manages to do all that and change the lives of all the ants, including defeating General Formica.

This play was adapted from the film "Antz" by Eric Darnell and Tim Johnson, which is a comedy and adventure movie made in 1998.

My honest opinion about this play is that it was very interesting, fun and the actors were very prepared and professional. The props were awesome and smartly made, which showed that the actors put a lot of effort into making the play as great as possible. The atmosphere in the room was great and the actors looked like they were having fun. If you haven't seen this play yet, you're missing out on some good laughs!

By Irimieș Patricia, "Ion Creangă" Lower Secondary School



The miracle of Christmas

The title says it all. The second the play started, the audience was transported into an immersive journey alongside Hannah, the privileged girl of a wealthy family. The narrative follows a familiar yet heartwarming plot: a grumpy and spoiled child is transformed by the magic of the Christmas spirit into a selfless and kind individual.

The play unfolds in a series of heartfelt moments, each designed to captivate and engage the audience. As an example, the moment when the poor girl introduced Hannah to her blind mother who, despite her eye problems was full of happiness and peace, served as an example on how we should all focus on the things which make us feel better, and not to be pessimistic.

However, Hannah's initial arrogance and selfishness are convincingly portrayed, making her eventual transformation all the more poignant.

By the play's end, the message is clear: the spirit of Christmas has the power to change hearts and lives. The timeless theme, coupled with the performances given by the lower secondary school pupils makes this play an uplifting experience for all who watch it.

By Dalia Sintejudean, "Gheorghe Șincai" National College



Even Snowmen Love the Sun

"The Snowman Who Wanted To Meet the Sun" is a truly heartwarming story. From the start, when the snowman is told he will melt, the audience understands that the story will be more than just a simple play. It reminds us that nothing lasts forever.

Throughout his journey, the snowman meets different characters, and each one teaches him a valuable lesson. These lessons are kind and gentle, showing everyone the importance of giving without expecting anything in return. This theme of selfless giving is present throughout the story.

The main character's encounters emphasize kindness and generosity. Each lesson he learns helps him on his way, demonstrating that even short moments can have a big impact.

In the end, the snowman's journey serves as a metaphor for the fleeting nature of life and the lasting effect of true generosity. I think this story has the power to connect with people of all ages, leaving them with a warm and meaningful message about the value of giving and the inevitability of change.

By Dalia Sintejudan, "Gheorghe Șincai" National College



No Bullies Allowed

"The Bullies at Sam's Cafe" demonstrates to us that kindness and forgiveness will always be better than being indifferent and arrogant. The story illustrates a group of bullies who take over Sam's Cafe and make fun of the shy children who are customers.

They are soon taught an important lesson when their group leader is endangered, being on the verge of drowning. The ones to whom they were rude at the start of the play are the ones who decide to help them. This act of kindness and bravery from those who were initially mistreated teaches the bullies a significant lesson about empathy and compassion.

The play serves as a reminder to always be respectful towards other people, even if they are different from you in some aspects. It shows that kindness and forgiveness foster community and support. The transformation of the bullies highlights the power of positive actions and the impact they can have on changing someone's attitude.

Ultimately, the story emphasizes that treating others with kindness, regardless of their differences, is always the better choice. In my opinion, the

show left the audience with a heartfelt message about the importance of empathy, respect, and the value of helping others in times of need.

By Dalia Sintejudéan, "Gheorghe Sincai" National College



We All Love Travelling. Room on the Broom

The expressive performance of the primary students from Spectrum International School in Cluj-Napoca, as well as the nicely designed sets and costumes, captivated the audience from the very first scene. The sincerity in the students' portrayal of their characters created a connection with the audience from the very beginning. Each performer displayed a wide range of emotion, shifting between lighthearted moments and intense dramatic scenes. Their dedication to their roles was evident in every line and gesture, which is why I think they managed to keep the audience engaged throughout the performance.

In addition to the students' wonderful acting, the production value of the show was also impressive. The sets were nicely crafted, with details that added depth to the storytelling. Each backdrop and prop seemed to serve a purpose. Moreover, the set transitions were smooth and well-timed, never disrupting the flow of the performance.

The costumes were another highlight, as I believe they not only fit the period and tone of the play but also reflected the unique traits of each character. Whether it was the vibrant colors for the more dynamic characters or more muted tones for those with a somber presence, the attention to costume

design further enriched the production. This design allowed the audience to fully understand the world the students created on stage.

Overall, the combination of expressive acting, nicely designed sets, and detailed costumes resulted in a catchy performance. To me, it was clear that a tremendous amount of work had gone into every aspect of the production.

By Maia Socaciu, "Gheorghe Sincai" National College



Let's Save Nature.

"The Forest Cry" by students from No7 Lower Secondary School was a powerful interpretation that helped us realize the importance of each element in nature and prompted us to appreciate it more deeply. The production's environmental message was clear, leaving a lasting impression on the audience. Through a blend of dialogue, movement, and visuals, the students pointed out the delicate balance of ecosystems and the profound connection between humanity and the natural world.

The performance was marked by a strong sense of purpose. Each scene felt like a call to reflect on the ways we interact with nature. The students' passion for the theme was evident in their delivery, whether through monologues or moments of silent expression. This creative choice helped to personify nature itself, making its struggles and beauty tangible for the audience.

The set was minimalist yet symbolic, that shifted depending on the mood of the scene. These visual cues added to the sense of urgency, particularly in moments where environmental destruction was portrayed.

Costume design was another thoughtful aspect of the production. The students' costumes, inspired by natural elements, were both imaginative and meaningful. Characters representing trees, animals, and natural forces wore costumes that blended earthy tones with flowing fabrics, reinforcing the connection between all forms of life.

The music and sound effects were also effective, imitating natural sounds like birdsong, wind, and rainfall. These elements helped immerse the audience in the forest environment, enhancing the emotional impact of key moments in the narrative.

*Overall, *The Forest Cry* was more than just a school production; it was a moving reflection on our relationship with the environment. The students from No7 Lower Secondary School succeeded in creating a thought-provoking performance that encouraged the audience to reconsider their role in preserving nature.*

By Maia Socaciu, "Gheorghe Sincai" National College



Which Way Out?

“Stuck!”—an original script written and performed by students from Royal School in Transylvania, Cluj-Napoca—was a life-like representation of a diverse range of characters, all of whom felt deeply authentic and relatable, simply because everyone in the audience could identify with at least one character. The play explored complex, everyday situations and delved into themes of personal struggle, interpersonal dynamics, and the human desire for connection.

*In my opinion, the strength of *Stuck!* lay in its ability to portray a variety of characters, each facing their own unique challenges. I believe the characters were well developed, with various personalities and motivations that reflected real life.*

What also added to the play’s uniqueness was the dialogue which captured the natural flow of conversations but also the awkwardness of certain social interactions. It was as if we were peering into the lives of people we know, or even experiencing our own dilemmas unfold on stage. The script’s wit and emotional depth balanced lighthearted moments with more serious, introspective scenes, allowing the audience to reflect on their own experiences.

What made this play stand out, you may ask. I believe it was the students’ ability to portray such a wide range of emotions and character types and the young actors’ ability to perform with impressive maturity and depth, which obviously means that they were able to grasp of the characters’ internal conflicts.

*To me, *Stuck!* was a refreshing and heartfelt performance. I think the students of Royal School in Transylvania showcased not only their acting talent but also their skills as writers, managing to capture the complexity of life’s “stuck” moments with honesty and humor. The play left the audience reflecting on their own experiences of being stuck, and how, like the characters on stage, they might find a way forward. This student production demonstrated creativity, insight, and collaboration.*

By Teodora Rus, “Gheorghe Sincai” National College



The Haunted Fair, coordinated by Szabolcs Arpad Dohi

“The Haunted Fair” is an original play that is suitable for ages 7 and up. It was performed on stage of Casa Radio Cluj on 1st June 2024 by the students from No. 3 Lower Secondary School, Negrești-Oaș, Satu-Mare.

The play is about a magician that gets hired by a professor who’s trying to teach his students a lesson by scaring them. The magician has a lot of tricks up his sleeve: a werewolf, a witch, a zombie, a skeleton, a ghost, a vampire and even a mummy! They all try their best to frighten the kids, but the students don’t budge. They actually start to make fun of the monsters! But why weren’t the kids scared? After all, these creatures are terrifying... Sure, the pupils were once scared of monsters, but not anymore. Nowadays, teenagers are scared of losing technology, which gives you a broad idea on how much phones have affected our lives. In the end, the people and the monsters get together and sing “The Scary Song.”

The actors interpreted their roles with a lot of passion and emotion. Their English pronunciation was good so you could clearly understand what they were saying... there was no stuttering.

Overall, it was an entertaining play that sends out an important message. I was impressed by it!

By Florian Sofia, “Ion Creangă” Lower Secondary School



All Alone?

“The Island”, adapted from Mihail Sebastian and performed by the students of Questfield School, Voluntari, Ilfov, told the story of an unfortunate event that led to an unlikely encounter between several strangers. The students brought this timeless lesson to life with impressive sincerity and skill.

The plot of “The Island” was centered on a group of strangers who found themselves in an unexpected, difficult situation. What really helped the audience understand the characters was their sharp dialogue and moments of conflict that reflected the anxieties and frustrations of people in crisis. However, as the story progressed, the audience could clearly sense the gradual shift from arguments to collaboration, allowing the spectators to witness the characters' personal growth and transformation.

For me, the students' performances were the heart of the production. Each actor brought a unique energy to their role, portraying a range of personalities. I think the young actors displayed a strong understanding of their roles, and their chemistry helped tell the story on stage.

What about the visual effects? In my opinion, although the set was minimal, it was effective in creating a sense of isolation, reinforcing the theme of being "stranded" not just physically, but also emotionally. The clever use of lighting helped to intensify the moments of tension and provided a stark contrast to the more harmonious scenes toward the play's conclusion.

*Mihail Sebastian's themes of human resilience and the importance of solidarity in challenging times were obvious throughout the performance. However, the students also brought a fresh, youthful perspective into the narrative, making the story feel current and relevant to today's world. Overall, *The Island* was a moving and thought-provoking production.*

By Mara Havrici, “Gheorghe Șincai” National College, Cluj-Napoca



The Queens Also Have a Heart

"The Queen's Heart", an adapted script from Alice's Adventures in Wonderland performed by students from "Elf" High School, Cluj-Napoca, offered a fascinating glimpse into Alice's whimsical world. From the very start, the production immediately immersed the audience in Wonderland's enchanting atmosphere, capturing the essence of Lewis Carroll's iconic story with all of its unusual but captivating characters.

It was interesting to notice that each character (from the eccentric Mad Hatter to the enigmatic Cheshire Cat) was brought to life with a unique flair. Alice, the central figure, was portrayed with just the right balance of curiosity and bewilderment, as she navigated the chaotic and nonsensical world around her. The Queen of Hearts, the title figure of this adaptation, stood out with a commanding presence, delivering both the humorous and terrifying aspects of her personality with precision.

To me, the visual elements of the production were another highlight. With the help of the creative use of colors, shapes, and props, the stage continuously transformed, keeping the audience on their toes as Alice moved from one scene to the next. The costumes were imaginative, fitting each character's personality.

*The pacing of *The Queen's Heart* was smooth, and the transitions between scenes made the story flow. Also, the Queen's unpredictable nature added intensity to the performance.*

In my opinion, one of the production's strongest aspects was its ability to balance the nonsensical humor of the original story with moments of true emotional depth. Throughout the play, the absurdity of Wonderland was never lost, but beneath the conversations and characters there was also a hidden exploration of themes like identity, authority, and growing up.

*In conclusion, *The Queen's Heart* was a delightful and faithful adaptation that retained the heart of *Alice's Adventures in Wonderland* but also added its own charm with the help of the students from "Elf" High School who captured the chaos of Wonderland with enthusiasm and creativity.*

By Iulia Albano, "Gheorghe Șincai" National College, Cluj-Napoca

Who's Afraid of the Big Bad Wolf?

"The Little Girl and the Wolf", adapted from Saki's short story and performed by students from "Mihail Kogălniceanu" Theoretical High School in Vaslui, was a delightful storytelling experience that captivated the audience from beginning to end.

The students' performance style was reminiscent of a classic story-time session, creating an intimate and playful atmosphere for the audience. The dynamic between the little girl and the wolf was especially captivating. The little girl, sharp-witted and bold, contrasted perfectly with the wolf's menacing yet comical presence, creating moments of both tension and humor that kept the audience hooked.

Visually, the production was simple yet effective. The minimalist set allowed the characters and their interactions to take center stage, while small but clever props helped enhance key moments in the story. The costumes were playful and imaginative, which added a light-hearted tone to the darker undercurrents of the narrative. The little girl's costume, in contrast, reflected her innocence but also hinted at her cleverness, subtly setting up the twist in the story.

One of the standout features of the adaptation was the way it stayed true to Saki's signature style, balancing humor with a darker, satirical edge. The little girl's defiance of expectations, outsmarting the wolf in a way that turns the traditional fairytale on its head, was delivered with perfect timing and confidence by the young actors.

The pacing of the performance was well-executed, maintaining a lively rhythm that kept the audience engaged throughout. The humorous tone was balanced by moments of suspense, ensuring the story remained unpredictable and exciting.

In conclusion, "The Little Girl and the Wolf" was a thoroughly enjoyable production that showcased the students' storytelling talent and creativity. With its clever adaptation, charming performances, and playful yet sharp tone, the play provided a memorable and entertaining experience.

By Raluca Rosca, "Gheorghe Sincai" National College

Forever Alice

"Alice in Wonderland", adapted from Lewis Carroll by the students of No. 1 Lower Secondary School, Sântandrei, Bihor, is a bold, modern reimagining of the classic tale. The production brought new life to the beloved story, blending Carroll's world with contemporary elements that made the experience fresh and exciting for the audience.

From the very beginning, it was clear that this adaptation aimed to challenge traditional interpretations of Alice in Wonderland. As the students brought their own unique perspective to the narrative, they offered a more modern take on the characters and themes. The confident and curious Alice navigated a Wonderland that felt both familiar and new.

The supporting characters, from the Mad Hatter to the Queen of Hearts, were portrayed with a contemporary twist. Each character's updated look and behavior reflected the production's bold approach to recreate Carroll's fantastical world.

The set design and visual choices added a modern flair to Wonderland. The minimalist but colorful set pieces, combined with the creative use of lighting and projections, allowed the audience to imagine Wonderland as a landscape constantly changing. These visual effects heightened the dreamlike quality of the story, while the use of contemporary music and sound design helped build a fast-paced atmosphere.

The script adaptation stood out for its witty dialogue and sharp humor. The students handled the more complex themes of Carroll's original work with a sense of maturity, while still keeping the whimsical tone that is central to the story.

The boldness of this adaptation was most evident in the performances, where each actor brought high energy and creativity to their roles. Alice's dynamic interactions with Wonderland's quirky inhabitants were both entertaining and thought-provoking, offering the audience moments of humor, absurdity, and reflection.

Overall, the adaptation of Alice in Wonderland by the students of No. 1 Lower Secondary School was a refreshing and imaginative take on a classic story. The bold choices in performance, design, and narrative direction made this adaptation stand out, delivering a captivating version of Alice.

By Bianca Bahacencu, "Gheorghe Șincai" National College, Cluj-Napoca



A Return to Fairy...land

Adapted from Casey Johnson and performed by the students of "Gheorghe Lazăr" National Pedagogical College, "The Three Golden Hairs" is a captivating adventure that teaches the audience about fate, courage, and resilience.

From the very beginning, the audience was drawn into the magical world of the story. Centering on the protagonist's quest to obtain three golden hairs from a powerful figure, the plot unfolded with a perfect blend of suspense and humor. The young hero's determination and cleverness were beautifully portrayed by the actor who managed to capture the essence of a traditional fairy tale.

The performances were lively and full of energy, and the protagonist was portrayed with charm and charisma, making his journey one the audience could easily understand. As he meets various characters, the performance becomes even more interesting.

Visually, the production was equally impressive. The set design and costumes were a wonderful reflection of the story's fantastical elements. The creative use of props and stage transitions helped to create a smooth journey, moving the audience from one magical location to the next. The vivid costumes further transported the audience into this enchanting fairy tale world.

The direction and pacing of the story were also strong, allowing each scene to build upon the last. Throughout the performance, the underlying themes of destiny, bravery, and the importance of kindness were clearly communicated, adding emotional weight to the narrative.

One of the highlights of this adaptation was its ability to maintain the essence of a traditional fairy tale while incorporating modern touches that made it accessible to today's audience. The humor was sharp and well-timed, and there were moments of clever dialogue that resonated with the audience, adding a layer of wit to the classic adventure.

In conclusion, this play, as adapted by the students of "Gheorghe Lazăr" National Pedagogical College, was a delightful and enthralling production. The talented cast, imaginative staging, and faithful yet fresh adaptation of the story made it an unforgettable experience.

By Adelina Fărcaș, "Gheorghe Șincai" National College



“Here comes my Master!”

The recent performance of "Puss in Boots" by the primary students of “Ion Creanga” Lower Secondary School was a delightful spectacle that left a lasting impression on the audience. The standout performance came from the student portraying Puss, who delivered an extraordinary rendition filled with charm, charisma, and impeccable timing. Their ability to embody the clever and mischievous nature of the character truly captivated everyone, making Puss the highlight of the show.

The creative costumes were another remarkable aspect of the production, adding a vibrant and imaginative flair that enriched the storytelling. Each character's attire was thoughtfully designed, enhancing their roles and transporting the audience into the enchanting world of the fairy tale.

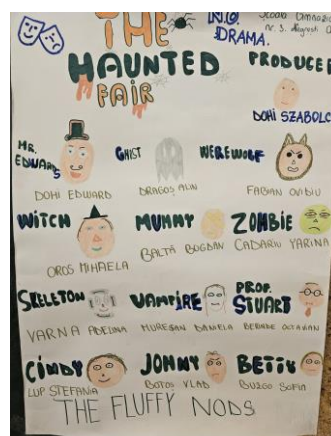
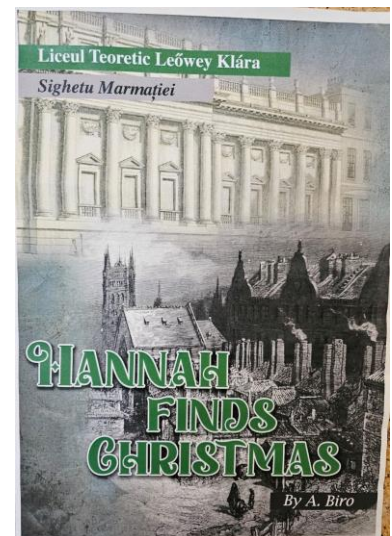
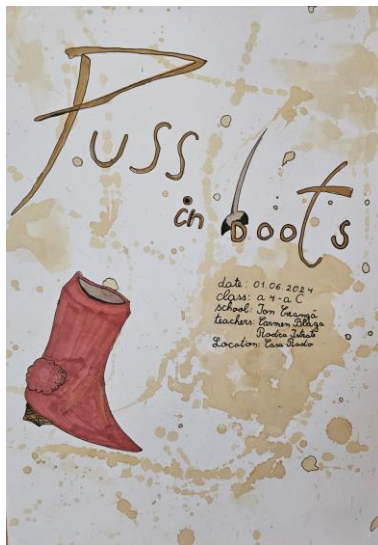
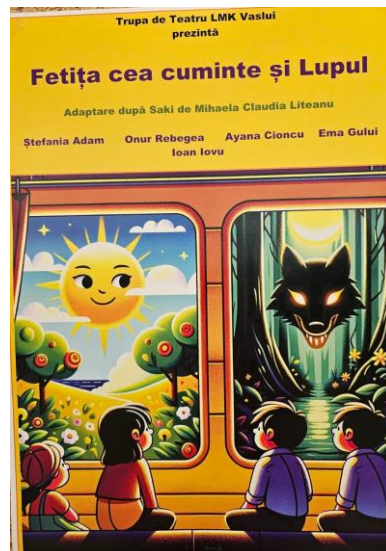
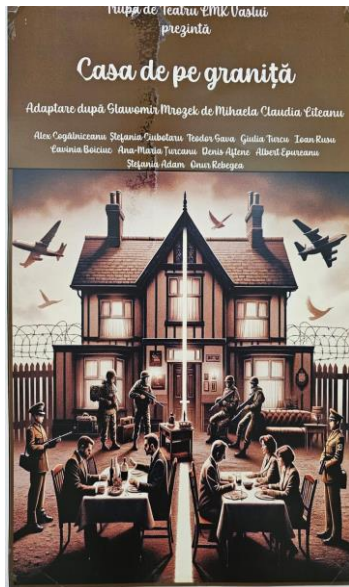
Moreover, the excellent pacing of the performance kept the energy high and the audience engaged throughout. The transitions between scenes were smooth, allowing the witty dialogues and comedic moments to shine without interruption.

Overall, the students showcased remarkable teamwork, talent, and dedication, making this adaptation of "Puss in Boots" a memorable and enjoyable experience for all. It was a fantastic demonstration of creativity and hard work that highlights the potential of young performers, promising a bright future for the arts at their school.

By Oana Fratean, “Gheorghe Sincai” National College



The Festival in Posters...



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ediția a XXI-a, 31 mai - 2 iunie 2024

cuprins în C.P.E.E.N.I., cu finanțare 2024, aprobat de Ministerul Educației,
nr. 24954/1.02.2024, poziția nr. 51, desfășurat la Cluj-Napoca

Casa Radio, Str. Donath nr. 160,
Cluj-Napoca



Sponsori:



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Cu sprijinul:

Liceului de Informatică "Tiberiu Popoviciu", Cluj-Napoca;
Liceului de Coregrafie și Artă Dramatică "Octavian Stroia", Cluj-Napoca; Colegiului Economic "Iulian Pop", Cluj-Napoca