

# FACULTY OF THEATRE AND TELEVISION

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## Field Theatre

1. Specialization **PERFORMANCE ARTS (ACTING)** (3 years, full time)

- lines of study: Romanian and Hungarian

### Selection criteria:

#### a. Stage I

#### Romanian line of study

Oral examination/eliminating practice, of testing vocal, choreographic and interpretation abilities of the candidate: presentation of lines and a story from the candidate's repertoire, at the commission's choice. The candidate will be marked by admitted/rejected.

The candidates will be grouped in examination series and will be individually examined. At the entrance in the examination room, the candidate presents his own competition repertoire, composed of a minimum of 10 poetries, of different styles, 2 soliloquies selected from theatre plays, 2 stories in the 1<sup>st</sup> person, 3 fables.

IMPORTANT: one of the two soliloquies that have to be part of the repertoire will be chosen by the candidates, and the other one will be chosen by the candidates from the following two compulsory lists: (1) **12 soliloquies for young men (male characters)** and (2) **12 soliloquies for young women (female characters)**:

#### COMPULSORY SOLILOQUIES

##### (1) Male characters

1) Malvolio from *Twelfth Night* by William Shakespeare, act II, scene 5, translation Mihnea Gheorghiu, in William Shakespeare, Complete works, vol.5, critical edition, attended edition and comments by Leon D. Levițchi, notes by Virgil Ștefănescu-Drăgănești, Bucharest, Univers Publishing House, 1986, pp.252-256.

2) Romeo from *Romeo and Juliet* by William Shakespeare, in William Shakespeare, Works, Vol.1, State Publishing House for Art and Literature, Bucharest, 1955, Act II, scene 2, p. 315.

3) Tartuffe from *Tartuffe* by Molière, in Molière, Works, vol. II, State Publishing House for Art and Literature, Bucharest, 1955, Act II, scene 3, p. 318.

4) Woyzeck from *Woyzeck* by Georg Buchner, in Georg Buchner, selected pages. In Romanian by Laura Dragomirescu. Introductory study by Livia Ștefănescu, Bucharest, 1967, pp. 149-150 (title scene *At the pond*).

5) Spiridon from *A stormy night* by Ion Luca Caragiale, Act I, scene V, Bucharest, Gramar Publishing House, 2006, pp. 18-19.

6) Lopahin from *The cherry orchard* by A.P. Cehov, Act III (from "I. I bought it!" until "Let the music play!"), in Anton Pavlovic Cehov, *The cherry orchard*, Uncle Vanea and other plays. Translation by Elisabeta Pop, Bucharest, Minerva Publishing House, the Library for all, 2008, pp. 532-534.

7) Henric the Ivth from *Henric the Ivth* by Luigi Pirandello, Universal Literature Publishing House, Bucharest 1967, Act II, p. 244-245 ( from Enough! Let it end!" until "What is your name?").

- 8) Moritz from *Spring awakening* by Frank Wedekind, Act II, scene 7, in Frank Wedekind, Theatre. In Romanian by Simion Dănilă. Foreword by Ioana Mărgineanu, Bucharest, Univers Publishing House, 1982, p. 53-55.
- 9) Mister Smith from the *Bald songstress* by Eugene Ionesco, scene VIII (from "Let me tell you one" until "I am happy your daughter"), in Eugene Ionesco, Theatre, vol. I. Translation from French and notes by Vlad Zografi and Vlad Russo. Second edition revised. Bucharest, Humanitas Publishing House, 2007, p.66.
- 10) Jimmy from *Look back in anger*, by John Osborne, in the English contemporary theatre, vol. I, the Universal Literature Publishing House, Bucharest, 1968, Act II, scene I, pp. 79-80 (from "The ones who never saw a human dying" until "than you'll ever know").
- 11) Hamlet from *Hamlet* by William Shakespeare, Act III, Scene 1, in William Shakespeare, Works, vol. VII, Bucharest, The State Publishing House for Literature and Art, 1959 (translation by Petru Dumitriu), pp.602-603 (from "To be or not to be" until "In praying for me the sinner").
- 12) Edgar from *King Lear* by William Shakespeare, Act III, Scene 4, in William Shakespeare, Complete works, vol. VII, translation by Mihnea Gheorghiu, critical edition, attended edition and comments by Leon D. Levițchi, notes by Virgil Ștefănescu-Drăgănești, Bucharest, Univers Publishing House, 1988, p.160 (from "Have pity and mercy on poor Tom" until "once more the same").

## (2) Female characters

- 1) Cassandra from *Agamemnon* by Lucius Annaeus Seneca, in Seneca, *Tragedies*, vol. I., introductive study, translation, notes and comments by Traian Diaconescu, Bucharest, Univers Publishing House, 1979, pp. 133-134.
- 2) Lady Macbeth from *Macbeth* by William Shakespeare, act I, scene 5, in Romanian by Ion Vinea, in William Shakespeare, Theatre plays, Bucharest, Universal Literature Publishing House, 1964, pp. 972-973.
- 3) Ersilia Drei in *Let's dress the naked* by Luigi Pirandello, the final of act III, in Romanian by N. Carandino, in Luigi Pirandello, Theatre, Bucharest, Universal Literature Publishing House, 1967, pp. 406-407.
- 4) Martha from *The misunderstanding* by Albert Camus, act III, scene II, translation by Catinca Ralea, in Albert Camus, Caligula, The misunderstanding, The state of siege, The righteous, The revolt from Asturii, Bucharest, RAO International Publishing Company S.A., 1996, pp.117-118.
- 5) Nina Mihailovna Zarecinaia from *The seagull* by A.P. Cehov, the final of act IV, in Romanian by Moni Ghelerter and R. Teculescu, in A.P. Cehov, The seagull. Theatre, preface by Dumitru Solomon, Bucharest, The Literature Publishing House (BPT), 1967, pp. 210-211.
- 6) Salomeea from *Salomeea* by Oscar Wilde, (the final of the play), translation by Adriana and Andrei Bantaș, in Oscar Wilde, Theatre, Bucharest, the Universal Literature Publishing House, 1967, pp. 350-352.
- 7) Viola from *The twelfth night* by William Shakespeare, act 2, scene 2, translation by Mihnea Gheorghiu, in Shakespeare, Complete works, vol.5, critical edition, attended edition and comments by Leon D. Levițchi, notes by Virgil Ștefănescu-Drăgănești, Bucharest, Univers Publishing House, 1986, pp.242-243.
- 8) Felice from *the Bumpkins* by Carlo Goldoni, act III, scene 2, in Romanian by Sică Alexandrescu, in Carlo Goldoni, Theatre II, bilingual collection coordinated by Smaranda Bratu Elian, Nuccio Ordine, attended edition by Roxana Utale and Smaranda Bratu Elian, Bucharest, Humanitas Publishing House, pp. 409-411.
- 9) A lady (A 'hocus-pocus' lady) from *We're starting* by I.L. Caragiale, scene III, in I.L. Caragiale, Works 1 Theatre, critical edition by Al. Rosetti, Șerban Cioculescu, Liviu Călin, with an introduction by Silvian Iosifescu, Bucharest, the Literature and Art State Publishing House, 1959, pp. 402-404.
- 10) Mady Ubu from *Ubu the king* by Alfred Jarry, act V, scene I, in Alfred Jarry, Ubu, in Romanian by Romulus Vulpescu, preface by Romul Munteanu, Bucharest, the Universal Literature Publishing House, 1969, pp. 69-70.
- 11) The shoemaker from *The Wonder shoemaker* by Federico Garcia Lorca, act I, translation by C. Dumitru, in Federico Garcia Lorca, Four theatre plays, Bucharest, ESPLA, 1958, pp. 174-175.

12) Mary from *the Bald songstress* by Eugene Ionesco, scene V, in Eugene Ionesco, theatre I, translation from French by Vlad Russo and Vlad Zografu, Bucharest, Humanitas Publishing House, 2002, pp. 53-54.

### **The Hungarian line of study**

An oral examination/eliminary practice, of testing the vocal, choreographic and interpretation abilities of the candidate: line presentation and of a story from the candidate's repertoire, at the commission's choice. The candidate will be marked by admitted/rejected. The candidates will be grouped in examination series and will be individually examined. When entering the examination room, the candidate presents to the commission a competition repertoire composed of:

- a) a minimum of 10 poems from which five compulsory ones (Balassi Bálint: Hogy Júliára talál, így köszöne neki; Csokonai Vitéz Mihály: A reményhez; Petőfi Sándor: Megy a juhász a számaron; Arany János: Vörös Rébék; József Attila: (Karóval jöttél..) and the rest of five (of different styles) at the candidate's choice;
- b) 2 stories from which the first is compulsory (Örkeny István: A végzet) and the second, a first person story, inspired from the candidate's life (personal story);
- c) 2 soliloquies from which the first at choice, and the second compulsory, selected from the following lists:

1) For young ladies:

Szophoklész: Íphigeneia Auliszban (ford. Devecseri Gábor) - Íphigeneia monológja: "Hallgassatok rám, anyám, hitvededre haragudnod, látom én, hogy hasztalan;.."

W. Shakespeare: Romeo és Júlia (ford. Kosztolányi Dezső) - Júlia monológja: "Isten veled. O, látlak-e megint?..." (4. felvonás, 3.szín);

Moliere: Tartuffe (ford. Vas István) - Dorine monológja: "Meglátja majd, hogy az anyán túltett fia..." ( 1 felvonás, 2. jelenet);

A.P. Csehov: Sirály (ford. Makai Imre) - Nyina monológja : " Miért mondta, hogy megcsókolja a lábam nyomát?..." (4.felvonás);

E. Albee: Nem félünk a farkastól (ford. Elbert János) - Martha monológja: "Hé, hé!.... hova tüntetek?....." (3 felvonás).

2) For young men:

Szophoklész: Antigoné (ford. Trencsényi - Waldapfel Imre) - Kreón monológja: "Jó férfiak, nagy megrázkódtatás után.."

W. Shakespeare: Hamlet, dán királyfi (ford. Arany János) - Hamlet monológja: "Lenni vagy nem lenni: az itt a kérdés .." (3. felvonás, 1. szín)

Moliere: Tartuffe (ford. Vas István) - Orgon monológja: " Ahogy megláttam őt - ha úgy állna előtted.." ( 1. felvonás, 5. jelenet)

A.P. Csehov: Sirály (ford. Makai Imre) - Trigorin monológja: "Ugyan, mi különlegesen szép van benne?....." (2. felvonás)

E. Albee: Nem félünk a farkastól (ford. Elbert János) - George monológja: "Tizenhat éves koromban, mikor még a gimnáziumba jártam.." (2. felvonás)

Promoting to the second stage of the competition is conditioned by obtaining the ADMITTED qualification by the candidate, qualification communicated to the candidate at the end of an examination series.

### **b. Stage II**

#### **Romanian and Hungarian lines of study**

There are three sections:

- **Improvisation workshop:** testing the creative imagination and the musical and rhythmic aptitudes, 50% share in the final arithmetic mean. This will be a group test, and the candidates must present themselves in motion outfits.
- **A soliloquy** from the candidate's repertoire, at the commission's choice, 40% share in the final arithmetic mean. Examination is individual. The repertoire is common to the one in the eliminating stage I.
- **The high-school arithmetic mean,** 10% share in the final arithmetic mean.

**The further selection criteria for candidates who have equal arithmetic means:**

- The mark from the "improvisation workshop" audition
- The mark from the "soliloquy" audition
- The high-school graduation examination arithmetic mean
- The high-school arithmetic mean at Romanian language and literature/Hungarian Language and Literature

**The further selection criteria for graduate candidates who have equal arithmetic means:**

- The mark from the "improvisation workshop" audition
- The mark from the "soliloquy" audition
- The graduate examination arithmetic mean
- The high-school graduation examination arithmetic mean

Testing can be done individually and/or in group, depending on the number of candidates.

**2. Specialization PERFORMANCE ARTS (DIRECTING) (3 years, full time)**

- Romanian line of study

**Selection criteria:**

**a) Stage I** - Oral eliminating examination, of testing general knowledge and capacities (testing the observation spirit, visual memory, creative fantasy and the capacity to suggest a dramatic action; knowledge in the field of theatre, plastic arts, music and literature). The candidate will be interviewed on these subjects and will dramatically comment photographs, paintings, drawings etc. (at the commission's choice), will imagine character biographies or/and will compound dramatic action with conflictual plot. The candidate will be marked by admitted/rejected. The candidates will be grouped in examination series and will be individually examined.

Promoting to the next stage of the competition is conditioned by obtaining the ADMITTED qualification by the candidate, qualification communicated to the candidate at the end of an examination series.

**b) Stage II**

There are three sections:

- **written evaluation:** transposing a dramatic work fragment from the competition repertoire into scenic images, 30% share in the final arithmetic mean. The competition repertoire is composed of: 1. Sophocles (Antigone) 2. W. Shakespeare (A Midsummer Night's Dream) 3. Moliere (The avaricious) 4. Gozzi (Turandot) 5. Henrik Ibsen (Peer Gynt) 6. A.P. Cehov (The seagull) 7. N.V.Gogol (The marriage) 8. I.L. Caragiale (A lost letter, Of the carnival, A tempestuous night) 9. B. Brecht (The three-penny opera) 10. L. Pirandello (Six characters in search of an author) 11. E. Ionesco (The chairs) 12. S. Beckett (Waiting for Godot) 13. M. Sebastian (The star without a name) 14. L. Blaga (The waters' disorder) 15. R. Macrinici

(T/My country) 16. M. Vişinieţ (The Tchekhov Machinery).

- **practical evaluation:** the scenic realization of a theatre play fragment from the competition repertoire, 40% share in the final arithmetic mean. The auditioning is done in the studio, and the candidate disposes of several objects which will suggest the scenic elements. In the distribution will be co-opted the other candidates. The competition repertoire is common to the one in the previous auditioning.
- the mark obtained at the high-school leaving examination, 30% share in the final arithmetic mean.

**The further selection criteria for candidates who have equal arithmetic means:**

- The mark obtained in the practical evaluation.
- The mark obtained in written the evaluation.

**Selection criteria for the graduate students:**

- The graduate examination arithmetic mean, 15% share in the final grade
- Testing the observation spirit, visual memory, creative fantasy and capacity to suggest a dramatic action; knowledge in the field of theatre, art, music and literature - practical/oral audition, 85% share in the final grade.

The candidates will be grouped in examination series and will be examined individually. In this audition, contestations are not admitted.

**The further selection criteria for graduate candidates who have equal arithmetic means:**

- The mark obtained in the evaluation of the observation spirit, visual memory, creative fantasy and the capacity to suggest a dramatic action; knowledge in the field of theatre, art, music and literature – oral audition.
- The graduate examination arithmetic mean.
- The high-school graduation examination arithmetic mean.
- The high-school arithmetic mean of Romanian language and literature.

**3. Specialization THEATRE SCIENCE (Theatrical journalism; Cultural management) (3 years, full time)**

- lines of study: Romanian and Hungarian

**Selection criteria for the Romanian line of study:**

- Oral examination (colloquy) of general and theatrical knowledge; testing the analyzing capacity based on a play from the competition repertoire - 80% share in the final arithmetic mean
- The high-school graduation examination arithmetic mean 20% share in the final arithmetic mean

The competition repertoire is composed of:

1. Sophocles, *Antigone*
2. W. Shakespeare, *A Midsummer Night's Dream, Macbeth*
3. A.P. Cehov, *The Seagull, The Cherry Orchard*
4. I.L. Caragiale, *A Lost Letter, A Tempestuous Night*
5. B. Brecht, *The Three-Penny Opera, Mutter Courage*
6. L. Pirandello, *Henry the 6<sup>th</sup>*
7. E. Ionesco, *The Bald Songstress, The King Dies*
8. George Ciprian, *The Drake's Head*
9. L. Blaga, *The Waters' Disorder*

10. Marin Sorescu, *Matca (the Matrix)*
11. Camil Petrescu, *Jocul ielelor*
12. Edward Albee, *Who's Afraid of Virginia Woolf?*
13. M. Vişinieci, *The Woman as a Battlefield*
14. R. Macrinici, *Electric Angel*

**The further selection criteria for candidates who have equal arithmetic means:**

- The high-school arithmetic mean at Romanian language and literature

**Selection criteria for the graduate students:**

- Oral examination (colloquy) of general and theatrical knowledge; testing the analyzing capacity based on a play from the competition repertoire - 85% share in the final arithmetic mean
- The graduate examination arithmetic mean - 15% share in the final arithmetic mean

**The further selection criteria for the graduate students who have equal arithmetic means:**

- The graduate examination arithmetic mean
- The high-school graduation examination arithmetic mean

**The situation of the school Olympics winners:**

- The high-school graduates who obtained the 1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup> prize in the national stage of the school Olympics organized by the Ministry of Education, throughout the high-school years, at Romanian language and literature will be admitted with 10 (ten)
- The Olympics candidates can not be enrolled unless they depose at the faculty headquarters, until posting temporary results, the Olympics diploma, in original.

**Selection criteria for the Hungarian line of study**

The high-school graduation examination arithmetic mean – 100% share of the final grade

**The further selection criteria for candidates who have equal arithmetic means:**

- The high-school arithmetic mean at the Hungarian language and literature.
- The high-school arithmetic mean at a foreign language and literature.

**Selection criteria for the graduate students:**

The graduate examination arithmetic mean - 100% share.

**The further selection criteria for graduate candidates who have equal arithmetic means:**

- The high-school graduation examination arithmetic mean.
- The high-school arithmetic mean for Hungarian language and literature.

**The situation of the school Olympics winners:**

- The high-school graduates who obtained the 1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup> prize in the national stage of the school Olympics organized by the Ministry of Education, throughout the high-school years, at Hungarian language and literature will be admitted with 10 (ten).

- The Olympics candidates can not be enrolled unless they deposit at the faculty headquarters, until posting temporary results, the Olympics diploma, in original.

### **The field Cinematography and Media**

#### **4. Specialization CINEMATOGRAPHY, PHOTOGRAPHY, MEDIA (3 years, full time)**

- lines of study: Romanian and Hungarian

#### **Directions of specialization:**

- Film image and TV.
- Audio-visual communication, scenario art, publicity media.

#### **Selection criteria:**

**a. Stage I is eliminatory. It consists of testing the general and specialty knowledge (media, photography, theatre, film, Romanian and universal literature, music, plastic arts etc.)** The candidate will be interviewed on these subjects and will present a personal motivation for choosing this field. The candidate will present a portfolio, composed of personally effected materials, which would demonstrate his/her abilities in the field. The portfolio will be handed in at the enrollment and will contain one of the following materials:

- 3-minute filming practice presented on DVD;
- maximum 10 color or black-and-white photos;
- animations, video editing
- other materials with artistic content (drawing, painting, etc.)

The candidate will be evaluated by admitted/rejected.

Candidates will be grouped in examination series and will be individually examined.

Promoting to the next stage of the competition is conditioned by obtaining the qualification ADMITTED by the candidate, qualification communicated to the candidate at the end of an examination series.

#### **b. Stage II is composed of the following sections:**

- **An oral examination consisting of TV show or artistic film, reportage or documentary fragment analysis by the candidate etc, 80% share in the final arithmetic mean.**
- **The school-leaving examination arithmetic means, 20% share in the final arithmetic mean.**

#### **The further selection criteria for candidates who have equal arithmetic means:**

- The mark obtained in **stage II**.
- The high-school arithmetic mean obtained at Romanian language and literature.

#### **Selection criteria for graduate students:**

- Ability audition : Conceiving, creating and sustaining a scenario of a potential TV show in front of the commission (dramatic or non-dramatic), 85% share in the final arithmetic mean
- The graduation exam arithmetic mean, 15% share in the final arithmetic mean

#### **The further selection criteria for graduate candidates who have equal arithmetic means:**

- The graduate examination arithmetic mean
- The high-school arithmetic mean for Romanian language and literature.

#### **Specifications for all specializations:**

1. Contests ARE NOT ADMITTED in the eliminatory and oral auditions. Contests can be made only in the written examination. There is only one written examination, in the Performance Arts specialization (Directing). Contests are made in writing at the Admission Commission. The president of the Admission Commission solicits another commission of revision which will solve the contests.
2. All selection criteria are valid also for the candidates who intend to complete their studies (graduate students who hold a short-term education diploma).

## **ADMISSION CALENDAR 2011:**

### **Performance Arts (Acting) – Romanian and Hungarian lines of study**

- 11-18 July** – Enrollment of candidates
- 19 July** – Posting the lists of enrolled candidates
- 20-21 July\*** - Stage I (Eliminatory audition)
- 22 July** – Stage II (Workshop audition)
- 23 July\*** - Stage II (Audition II soliloquy)
- 26 July** – Posting results
- 27-29 July** – Final confirmation of the ones admitted on fee
- 27 July - 1 August** – Seats confirmation for the candidates admitted on fee
- 5 august** – Classification remaking and posting the final lists of the admitted candidates

\* Depending on the number of candidates, the eliminatory audition will take place in one or two days.

### **Performance Arts (Directing)**

- 11-18 July** – Candidates enrollment
- 19 July** – Posting the lists with the enrolled candidates
- 20 July** - Stage I (Eliminatory audition)
- 21 July**– Stage II
- 25 July** – Posting temporary results and making contests
- 26 July** – Solving contests and posting final results
- 27-29 July** – Final confirmation of those admitted on budgeted seats
- 27 July -1 August** – Seats confirmation for the candidates admitted on fee
- 5 August** - Classification remaking and posting the final lists of the admitted candidates

### **Theatre Science (Theatrical journalism, Cultural management) – Romanian line of study**

- 11-18 July** – Candidates enrollment
- 19 July**– Posting lists of enrolled candidates
- 23 July** – Colloquy
- 26 July**– Posting temporary results
- 27-29 July** – Final confirmation of those admitted on budgeted seats
- 27 July -1 August** – Seats confirmation for the candidates admitted on fee
- 5 August** - Classification remaking and posting the final lists of the admitted candidates

### **Theatre Science (Theatrical journalism, Cultural management) – Hungarian line of study**

- 11-18 July** – Candidates enrollment
- 19 July**– Posting lists of enrolled candidates
- 22-23 July** – Processing of the admission files
- 25 July**– Posting temporary results and making contests
- 26 July** – Posting final results
- 27-29 July** – Final confirmation of those admitted on budgeted seats

**27 July -1 August** – Seats confirmation for the candidates admitted on fee  
**5 August** - Classification remaking and posting the final lists of the admitted candidates

**Cinematography, Photography, Media – Romanian line of study**

**11-18 July** – Candidates enrollment

**19 July**– Posting lists of enrolled candidates

**20 July** - Stage I (Eliminatory audition)

**22 July**– Stage II

**28 July**– Posting results

**28-29 July** – Final confirmation of those admitted on budgeted seats

**27 July -1 August** – Seats confirmation for the candidates admitted on fee

**5 August** - Classification remaking and posting the final lists of the admitted candidates

**Cinematography, Photography, Media - Hungarian line of study**

**11-18 July** – Candidates enrollment

**19 July**– Posting lists of enrolled candidates

**21 July** - Stage I (Eliminatory audition)

**23 July**– Stage II

**27 July**– Posting results

**28-29 July** – Final confirmation of those admitted on budgeted seats

**28 July -1 August** – Seats confirmation for the candidates admitted on fee

**5 August** - Classification remaking and posting the final lists of the admitted candidates