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Applied Theatre: Revisiting the Prospects and Paradigms of Performance

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Abstract:
During the last three decades, theater witnessed a dynamic in the field of creativity, manifested in the appearance of a variety of theatrical forms and experiences. Its practitioners have also worked on new forms of theater-based performances, outside the framework of mainstream theatre in order to create social change among vulnerable, excluded, and marginalized groups within society. From these theatrical forms, different forms of 'Applied Theater' have emerged. This study attempts to examine the concept of Applied Theatre, its history, its effective components, and its typologies.

Keywords: Mainstream theatre, applied theatre, social change, presentational vs representational theatre, applied theatre typologies

1. Introduction

Aspects of life are changing and it is not surprising that even theatre is also making major transformations. Thakur (2013) assumes that theatre is 'changing, improving, and modifying itself to the needs of the changing situation and become relevant in society' (p. 2). Theatre as a form of art is equipping itself with appropriate strategies to meet the needs of its communities and participate in social development. It has an advanced effectual social role especially when it comes to issues that deal with 'conflict resolution, cultural identification, community development, social control, social protest, spreading mass awareness in different social issues to the grass root people' (op.cit., 2013:1). It could be seen as a mirror that reflects a wide range of dilemmas and anxieties. It is a channel via which theatre practitioners attempt to fix problems in a critical and artistic manner. Thakur (2013), in this vein, asserts that 'in every corner of the development world theatre is approved as an effectual element for social change as well as behavioral change' (p.2). Theatre, thus, has proved to be an effective remedy which can be used to address social and behavioral problems.

It is a fact that theatre is an art and a process that is amusing and entertaining at the same time. Applied Theatre (AT) which is the subject of investigation in this study, however, trespasses enjoyment and attempts to realize further functions and implications.

Applied Theatre is an artistic form with social, political, and ethical responsibility. It is, indeed, a form of art that is equipped with tools that permit the real projection of the irregularities and social scars of the community. It is a podium that motivates its contributors to interact with the community and try to find possible strategies of social change. It has become, therefore, primordial for theatre theorists, and practitioners to reconsider the functions of theatre and step toward change through new forms of theatre.

The history of theatre reveals that many of the theories are based on the perception of change; theorists deconstruct previous assumptions to construct their own visions. Bertolt Brecht, for instance, has constructed the theory of epic theatre and deconstructed the Aristotelian theory. According to Squiers (2012), Brecht has focused on the vital roles that theatre could play so as to change the situation towards the better. Inspired by the Marxist theory and the dialectic ideas it conveys, he has given much consideration to the educational and provocative function that a theatre must display.

Practitioners, theorists, educators, and activists have made radical changes in the field of theatre; they have managed to establish new forms of theatre with aesthetic functions that could go in parallel with other social and political perspectives. Theorists have put theatre closer to issues related to social strata including women, the marginalized, the excluded, the elderly, the sick, the imprisoned, and others. Théâtre, consequently, has turned from a self-contained art into a social practice that is engaged and integrated in the growth and development of society. It has become able to co-operate with the various initiatives that can be undertaken by Governmental and Non- governmental Organizations, and community services to sustain social change and development.

As a result, Applied Theatre (AT) has emerged as a theatrical practice that has established its own conceptions, forms, and dimensions. This study attempts to address AT related issues that help in creating change among oppressed and vulnerable groups. The following section answers the questions below:
- How did this type of theatre emerge?

- What are its historic turning points?
- What are the principals which contribute to the effectiveness of Applied Theatre?
- What are its different typologies?

2. Review of the Literature: Towards an Understanding to Applied Theatre

The spread of AT is closely related to the socio-political changes that the 20th century encountered and to the new way of shaping views. Globalization, political movements, neo-liberalism, consumerism, technological development, feminism, to cite but a few, are factors that have massively contributed to the deliverance of such form of art.

2.1. General Background of Applied Théâtre

2.1.1. The Early History of Applied Theatre

According to Prendergast &Saxton (2009), there are two authorities who are concerned to be early pioneers of AT: Alfred Jarry (1873–1907) and Vsevolod Meyer hold (1874–1940). They are viewed as fathers of AT because they managed to create a theatre of their own; a theatre that 'challenged received-ideas of performance' (p. 8). They created theatre forms that are pro and unprecedented. By the mid of the 20th century, however, there was a huge remarkable change in the relationship built between the performers, spectators, and the characteristics of a performance as well.

In fact, Prendergast & Saxton (2009) assume that the year '1968 has become for theatre historians, theorists, and practitioners the dividing line between the traditional and the new theatre' (p. 8). It is in the 70's that a new form of theatre emerged and manifested its specificities as a newly established artistic form. Theatre in the early 70's noticed a radical change that affected theatre conceptions and perceptions.

Authorities in the field of theatre studies gained critical insights into the criteria of a new theatre that can meet the needs of societies. They, accordingly, called for a theatre of a collective participation. Stakeholders in the stream aimed at establishing a new form of theatre without any rapture with all the constituents of the daily life including social, political, artistic, economic, legal, psychological, and other life aspects.

Being aware of the fact that mainstream theatre could not create a pure space for embracing all those above-mentioned features, it was significant to think of an alternative form of theatre which is authentic, collective, real, direct, and non-fictional. It was, therefore, appealing to think about a theatre that is beyond Brecht's conceptions. Boal (1979) argues that 'in Brecht's plays, however, the unbridgeable gulf between stage and audience remains (…) it is the dramatist or the actor who criticizes, not the audience' (p. xix). Therefore, AT appeared as an artistry form of 'political and psychological liberation of direct rather than represented action, which would place the spectator no longer in an alienated and underdeveloped situation' (Prendergast & Saxton, 2009: 10). New artistic forms have come into existence, with a mature vision of liberation. To this end, a new theatrical practice has manifested itself and 'operates on the cutting edge between performing arts and socio-cultural intervention' (Erven, 2001: 1).

2.1.2. Conceptions and Perceptions of Applied Theatre

The first questions that a person may raise when hearing the term AT are: what is it? And how is it different from mainstream theatre? In order to address the first question, it can be said that the concept is a problematized issue with dissimilar meanings, that is why Nicholson (2005) defines it as 'a set of interdisciplinary and hybrid practices' (p.2). Various disciplines intersect and pave the way toward a practice that is amalgamated socially, politically, and culturally.

AT has been given different terms as a substitute including grassroots theatre, social theatre, political theatre, radical theatre and many other variations (Prendergast & Saxton, 2009). However, AT is the term that has come into view as 'the umbrella under which all of these prior terms and practices are embraced' (op.cit., 2009:7). It is a 'very capacious portmanteau term' as acknowledged by Giesekam (2006: 91) and many other experts in the field of theatre studies like Nicholson (2005), Taylor (2003), Taylor (2006), etc.

AT is a genre of theatre practice that could take place in different areas and fields. It could be found in Theatre for Education; Popular Theatre; Theatre of the Oppressed (TO); Theatre for Health Education (THE); Theatre for Development (TfD); Prison Theatre; Community-based Theatre; Museum Theatre; Reminiscence Theatre, as expressed in Prendergast & Saxton (2009). AT also draws on research in different disciplines including philosophy and the social sciences, notably cultural studies, cultural geography, education, psychology, sociology and anthropology, as well as contributing to research in drama, theatre and performance studies' (Nicholson, 2005: 2). Therefore, AT could be seen as a hybrid practice which is not pure and limited to one area or discipline. Thus, it is a multidimensional presentation that could be approached from different perspectives.

The performance does not occur in conventional settings. That is to say, it is a show that is performed 'in non-traditional settings and/or with marginalized communities' (Thompson & Jackson, 2006: 92). It puts focus on specific groups from the communities (also referred to in the literature as 'the marginalized') who give their performance in any space that is not a building of theatre.

The participants involved in AT could be any person belonging to marginalized groups; it could be single mothers, refugees, teenagers, low-achievers, women in difficulties, lesbians, etc. In sum, AT is a relatively new artistic form; its activists use interdisciplinary techniques for development. Its supporters work professionally to make marginalized communities meet their basic needs and rights. AT, hence, has become a buzzword in the theatrical discourse and has proven to be an interactive artistic work par excellence. The concept, according to Warstat (2017), is used as 'a sort of catch-all term for theatre projects with explicit political, pedagogical, or therapeutic intensions' (p. 2). For the

author, AT has straightforward intentions and deals with multi-dimensional issues seeking impact by the end. Ackroyd (2007) assumes that it is a distinctive art that has 'specific intention, participation and operate beyond conventional theatre spaces' (p. 7). It widely differs from mainstream theatre in the sense that it is an activist form of art that has missions of social change and basically operates in non-conventional theatre spaces.

Gjaerum (2013), moreover, argues that the field of AT is a 'heterogeneous group of practitioners and researchers who do not always agree on the terms they use' (p. 351). It is a notion with various facets and praxis. Scholars have different backgrounds; they, therefore, come up with diverse definitions. This artistic form is known by its dynamism and ability to perform and engage marginalized people, frequently in non-traditional community spaces to participate in converting their own lives (Thompson & Schechner, 2004). It is an art that embraces excluded groups in an attempt to reintegrate them within the society. According to Warstat (2017), AT has turned out to be 'a rather extensive type of theatre' (p. 5). For further elaboration, it is a novel artistic practice that tackles problematic issues including what is social, political, economic, cultural, psychological, etc.

 It is worth mentioning that 'many who write on applied theatre – such as Nicholson, O'Toole, Taylor and many more – are from educational backgrounds'(Ackroyd, 2007: 6). It is an instructive and teaching tool that is used for the benefit of marginalized people. To interpret it differently, AT is a 'means of educating young people in the processes of building a better tomorrow' (Etherton & Prentki, 2006: 143). The use of theatrical forms to achieve such intentions as 'to inform, to unify, to instruct or to raise awareness is not new; it is the term of applied drama and theatre which is new'(Kovacs, 2014: 396). Importantly, social change is the major concern of AT' advocates. Nicholson (2005) further describes AT as 'discursive practice (…) motivated by the desire to make difference to the lives of others' (p. 16). That is, it is an art form that heavily relies upon a discourse that seeks change among communities that are made to be inferior and stigmatized.

2.1.3. Objectives of Applied Theatre

AT has a wide range of purposes; this newly established form of art makes of different concerns a matter of discussion and debate. It aims at investigating social, political, and/or cultural issues in an artistry manner to provoke the thoughts of a target group. It manages to form a space for dispute in non-traditional settings. According to Thompson (2003), AT as an intervention practice is different than other theatrical forms. The author believes that 'much applied theatre in its 'intentional' form creates a practice that seeks to debate vital issues and see those concerns transformed into new stories or within unfamiliar settings' (p. 200). In sum, AT' advocates encourage more transformative actions to create social change.

Applied Theatre as a practice brings into play selective tools and mechanisms with which change could be created. Differently put, 'it is a way to provide people with a means to work their way through difficult transitory periods as an aid in seeing them safely into a new place or time' (Thompson, 2003: 202). According to Prendergast & Saxton (2009), AT is an artistry intervention that could intrinsically influence 'political reality' and facilitate the interaction between the community and the target group.

2.2. Main Contributors in an Applied Theatre Performance

The theatrical intervention is not done in an arbitrary manner; Prendergast &Saxton (2009) claim that there are three main contributors that help in the realization of the performance; 'an outside organization, an outside agency commission, or a facilitator or theatre company' (p.12). The final artistic product is an outcome of collective work; it is not the effort of one group but a team work endeavor.

2.2.1. The Outside Organization

The organization is an ensemble of different skilled and unskilled facilitators who try to elicit information from the target group and use them in the process of the theatre performance. Therefore, 'the needs expressed by the community become the themes explored through theatre processes and presented back to the community as a theatre piece'(Prendergast &Saxton, 2009:12). The organization is a general assembly of individuals who participate in data gathering; they attempt to collect appropriate and useful information that could be used to develop the quality of the performance.

2.2.2. The Agency Commission

The agency commission, in turn, focuses on the main objectives that a piece of theatre may accomplish after the performance. It addresses determined issues that have namely educational purposes (Prendergast & Saxton, 2009). Members of the commission examine the impact of the performance on the participants and the community. The main role of this agency is to scrutinize the success of the play by setting specific objectives that must be achieved by the end of the project.

2.2.3. The Facilitator

Importantly, a 'facilitator or theatre company' focuses mainly on the psychological and emotional aspects of the group. Concerning the company, for an effective community-based theatre project to be realized and in order to celebrate aspects of the community there is much focus on the psychological/emotional health of that group (Prendergast & Saxton, 2009). AT examines numerous issues that concern the human life. In this respect, Nicholson (2005) assumes that among

the topics that AT addresses are those related to active citizenship and democratic practice. The facilitator needs to assist the participants along the run.

The facilitator has an effective role to display; s/he spends much time within the community and the participants. For Prendergast & Saxton (2009), the facilitator has to build up a trusting space where stories and opinions can be shared without constraints and fear. It is necessary for the facilitator to be a careful listener with high analytical and critical skills. The process requires also the readiness to open dialogue and establish democratic forums with communities taking into consideration power relationships, Prendergast & Saxton (2009).

3. Principals Contributing to the Effectiveness of Applied Theatre

3.1. A New Horizon of Participation

Mainstream theatre has set clear cut rules for its audience; therefore, it is not shocking to hear or read about the passivity and submissiveness of the audience of traditional theatre. Advocates of classical theatre oblige their audience to be obedient and compliant.

Prendergast & Saxton (2009), for instance, presuppose that the audiences of conventional theatre are asked to come on time and turn their cell phones off, to talk neither with each other, nor with the actors. If a spectator talks with a performer, s/he 'will probably be escorted out of the premises for misconduct' (Paulus, 2006: 334). They are also forbidden from eating and or drinking. They sit in front of the stage which promotes passivity, hinders interaction, and obstructs movement. They are put in inferior position than the actors; the position of both actors and audiences is significant as it symbolizes: preference versus aversion, powerfulness versus powerlessness, superiority versus inferiority, etc. Still, the audiences sit in darkness and actors are given much importance by making the stage lit. All in all, Paulus (2006) acknowledges that the audience of traditional theatre is expected to 'quietly receive the event, only making noise at solicited moments' (p. 334).

The audiences in conventional theatre are pieces of furniture-like; they are there to give a round of applause to the performance by the end. In actual fact, the role of an audience, however, has immensely changed with the emergence of AT. The docile body turns into an interactive member that heavily contributes to the making- process of the play. The performers no longer need people to appreciate the performance; they, rather, need individuals with critical reflections and active integration. Paulus (2006) further proclaims that it has become indispensable to 'wake up the audience, create freedom for the audience, break all the rules of audience etiquette, and position the audience as a collaborator' (p. 335). The audiences, accordingly, play a crucial rule especially when AT performances are concerned.

Applied Theatre has proven to be a 'participatory' theatre form in which many people are involved in the topic and the theatrical performance. The audiences need to be put at the central position and not to be overlooked; they have become participants, collaborators, and partners. Paulus (2006), additionally, argues that to spotlight on the relationship between the audience and performance is a must because 'the heart of the theatre is what happens between the performer and spectator' (p. 335). The value of the audience should be re-considered and, the author continues, 'it is now the audience's turn to take the stage' (p.345). The stage is no more made for the performers solely; it is a space that should be shared between the facilitators, participants, and audience alike.

Prentki & Preston (2009) argue that the primary principle of AT is to permit participants find out their inherent capacities 'for play, for imagination, for creativity, and for relating to others by exploring the self in the other and the other in the self' (p. 93). The role of the facilitator is not limited to facilitate acting; it goes beyond and necessitates searching for the hidden abilities of the purposefully made-silent minorities. To this end, an AT work entails 'participation for liberation' (p.148).

It is not easy to change theatre norms for the sake of creating change among communities. It is an added value when passive audiences turn out to be productive, collaborative, and interactive participants. It is a step frontward to make the stage an adequate place to talk about the daily confrontations of vulnerable communities. The audiences need to be glorified because they are the core of the performance and 'their feedback needs to be constantly encouraged and not seen as something that only happens at appropriate or safe moments'(Prendergast & Saxton, 2009: 190). The feedback of the audience stands as an alternative strategy to develop the content of the performance and or discussion.

3.2. The Inspiring Community

Importantly, AT's advocates are known for their ability to work not only with audiences, but also with'local community who are central to their practice, especially when members of that community become resources for the information upon which the work is based and may also be performers in the project'(Prendergast & Saxton, 2009: 190). Supporters of AT work in corporation with groups who actively participate in the making of an appropriate data base that is useful for the performance. In fact, it is central to reinforce community joint ventures and partnerships that can only be effectively built through 'taking time to build relationships and communicative networks' (Maiter, et al,2008: 306). The performers should always aim at establishing good relationships with communities and open the mediums of communication to get updated.

Thakur (2013) acknowledges that the effectiveness of the performance strongly relies upon the active 'participation of local people, the use of local languages and dialect and addressing local problems increase the acceptability of theatre' (p. 5). The integration of local participants and the use of a dialect that is easily understood on the part of both participants and facilitators help in the construction of discourse that effectively addresses the anxiety of the marginalized community in an artistic way.

The facilitators must be very careful and cautious in the way they proceed the developmental issues, especially those of stigmatized communities. Thakur (2013) further assumes that the fact of presenting the performance 'in a form of edutainment gives a new insight to the community members and enhance the possibility of discussion' (p.5). Broadly, issues that concern development should be presented in a double-faced way: educating and entertaining to open up discussion with community members and to get further information.

3.3. Reconsidering the Role of Donors

Sympathizers and activists in the field of AT are responsively conscious of the role that a donor could display in developing the process of the performance. Prendergast & Saxton (2009) suppose that 'often, in addition to building a relationship with the community, there will be a partnership with a funding body, donor organization or institution' (p. 190). The practitioners ought to consider the contribution of the benefactors as they help in the funding of the work/ project. There are institutions and organizations that collaborate financially for the well-being of stigmatized minorities.

It is vital to consider the quality of interaction between the members involved in the performance. In other words, it is appealing to measure the extent to which the facilitators, community members (audience/ participants), and donors actively integrate themselves to set a presentative performance. Moreover, it is necessary to ensure the eminence of relationship built between members of the play as well as power relations.

The funding body is aware of the importance of the financial backing; Ackroyd (2007), in this context, affirms that 'by stepping into applied, we are more vulnerable to demands for outcomes, the funding comes with the promise of change' (p. 5). Simply put, financial support does not come from without; the funding body contributes only if promises of change are made.

3.4. The Integral Participation of the Audience

According to Prendergast & Saxton (2009), the audience could participate 'verbally and, in some cases, physically with the performance and their presence may be acknowledged by the performers before, during and/or afterwards' (p. 21). That is, the spectators are involved in the making process of the performance at any stage. O'Toole (1976) presupposes that the participation of the audience is 'integral' (p. 104). Their participation is welcomed and acknowledged

This integral participation of the audience has an effect over the performance; it gives the show a quality end product. Additionally, in a mainstream theatre, the audience is given the opportunity to watch the performance and then leave the setting by the end postponing the discussion and analysis for an unknown time. In AT performance, however, the spectators are given a room where they can express their feelings and attitudes towards the theatrical scenes. For O'Toole (1976), as long as there is an 'extrinsic' participation of the audience (p. 88); there is more space created for them to share and respond to the issues and events disclosed in the play. The real integration of the audience can never happen without the on-going technical efforts of the facilitator.

3.5. Forms of Theatre: A Deeper Insight

3.5.1. Representational Theatre

In order to have an understanding of AT, it is primordial to grasp the fact that there are two distinctive forms of theatre: representational and presentational. A representational theatre has its own tools and techniques. It characterizes individuals, and settings including time and place that are distinctive from the 'contemporary reality' as suggested by (Prendergast & Saxton, 2009: 12). That is, a representational theatre has its own standards which help in the making of a new 'fictional and hypothetical onstage world' represented by performers who are deliberately veiled with imaginary masks, (Prendergast & Saxton, 2009: 12).

3.5.2. Presentational Theatre

On the other hand, presentational theatre is an artistic form that has its aims and methods; it puts much concentration on performing a non-fictional theatrical piece. It also helps in the presentation of 'authentic contemporary reality' (Prendergast &Saxton, 2009: 12). To elucidate, the performer in an AT piece presents a real character living the experience not representing it. The actor enables the audience to be close to the details presented and the manifestations of the performance in general. However, a presentational piece is not all the time portrayed; it is 'the most often manifests in applied theatre practice' (op. cit., 2009: 13).

According to Beckerman (1990), there are apparent distinctive features of representational and presentational performance. A theatrical presentation is any form of theatre in which a 'direct presentation' is employed, (p. 110). The performer explicitly 'acknowledges the presence of the audience and presents the show making that acknowledgement explicit' (Beckerman. 1990: 110). On the contrary, in the 'indirect' presentation (representation), the actor hypothetically does not 'admit' the presence of the audience through the use of fictional tools.

To this end, the following hierarchical figure summarizes the disparities between representational and presentational forms.
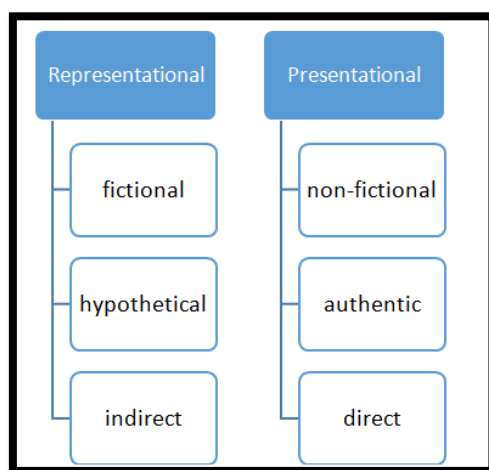
Figure 1: A Summary of the Main Differences between
Presentational and Representational Theatre

In sum, theatre forms vary from representational and presentational. AT as a practice advocates the use of a presentational performance that is explicit, direct, authentic, and non-fictional. Throughout these criteria, AT acknowledges the presence of its audience in a direct manner.

4. Major Sub-categories of Applied Theatre

Applied Theatre is an art with a duty to execute; its primary mission is to reassert or to undermine socio-political norms. Different are the sub-categories of AT; we can name Theatre in Education, Popular Theatre, Theatre of the Oppressed, Forum Theatre, Theatre for Health Education, Theatre for Development, Prison Theatre, Community-based Theatre, Museum Theatre, Reminiscence theatre, etc. Each form differs than the other in terms of its content, strategies, assessment, and purpose.

Prendergast & Saxton (2009) assume that Reminiscence Theatre, Community-based Theatre and Museum Theatre have common characteristics. They are most often celebrations of remembrance and history. These forms of theatre are commemorations of historical events that need to be remembered and glorified. On the contrary, Theatre of the Oppressed, Popular Theatre, Theatre in Education, Theatre for Health Education and Theatre for Development take place in order to promote change and undermine the status quo. Still, Prison Theatre has educational purposes; its main objective is to be reflective and/or rehabilitative. All in all, the most important function of this form of theatre, according to Prendergast & Saxton (2009) is to wake up the audience to its rights and responsibilities.

4.1. Theatre in Education (TIE)

TIE is a theatre form that is developed in 1960s mainly in England. Prendergast & Saxton (2009) suggest that it is one of the major significant roots of AT practice, mutually with political/popular theatre. Hennessy (1998) further proclaims that it is a learning experience activity that is socially-oriented in which both the audience and actors participate.

TIE aims at provoking the thoughts of students; it seeks to open dialogue across the educational spaces and raise awareness among students regarding community issues (Burgoyne, et.al, 2008) and Davis, 2014). On the whole, TIE entails the use of different educational tactics, strategies, exercises, and forms to address concerns of cultural diversity, identity, power, difference, and acceptance. Accordingly, Theatre in Education' teachers should create contexts to engage their students in conversations about social change and sustainable development.

4.2. Popular Theatre (PT)

Popular theatre is generally referred to as grassroots theatre. Prendergast &Saxton (2009) argue that it has a long history; it is a theatre form that has been created to address the apprehensions and lives of ordinary people. It usually deals with mythologies and folk tales that have flourished worldwide. It is popular because it tries to engage the whole community, not a specific group based on its gender, class, or education.

According to Butterwick & Selman (2003), Popular Theatre is a 'creative approach to analyzing, naming, and acting on problems and working creatively with conflict' (p. 8). To put it differently, it is a creative art that intends to elevate the critical awareness of its participants and audiences; it also enables them to take actions and try to find possible solutions to their problems.

4.3. Theatre of the Oppressed (TO)

Theatre of the Oppressed (TO) is a genre of art that is developed by Augusto Boal in order to respond to the social and political disorder. Boal's theatre is based on the breaking down of the fourth wall between actor and audience; it hugely depends on the encouragement and involvement of the audience. Prendergast & Saxton (2009) suggest that Boal's theatre works with disenfranchised communities who are deprived of their rights and privileges; these communities include: deprived groups and unskilled participants who are helped to discover their own lives, sufferings, difficulties, and

socio-political oppressions. Boal plans to convert the spectator into an actor which he called the 'spect-actor'. Theatre, for him, is a method in which different strategies are used to create discussions toward social change and more self-expression.

Boal suggests a theatre that is different; he introduces performances that do not provide answers for the audience's anxieties. He claims that theatre offers resources which can be used in order to examine all paths of life. For him, the theatrical forms are undoubtedly a 'rehearsal for revolution'(Boal, 2001: 141). Oppressed people need to have a platform where they can suggest, share, and present the solution as well as resolution. Stage, therefore, is a medium to test and witness the solutions in action.

4.4. Forum Theatre (FT)

In talking about when Forum Theatre was born Boal (2001) says:

> 'I was unable to understand what a spectator was saying to me when she wanted us to improvise her thoughts, and I invited her to come up on stage and show, herself, what she had in mind; I invited her to enact her thoughts, instead of just speaking them' (p.309).

Boal assumes that the reaction of one of his spectators plays a great role in the appearance of what is referred to as Forum Theatre. This form of theatre takes place as a means and an effective strategy for the audience to take part on stage and to speak their own ideas. Boal as a raconteur makes the story of that audience very known through his frequent narration of the event. Dwyer (2004) acknowledges that Forum Theatre is the most widely used technique from the Théâtre of the Oppressed; this technique would have never taken place without the intervention of a special spectator. To reiterate briefly, the story is about a woman among the audience who is 'a very large, powerful woman—built like one of those Japanese "sumo" fighters' (Dwyer. 2004:199). That spectator has strongly berated Boal for not coaching his performers to try her own suggestion as a way to solve a problematic situation between a husband and wife. The woman, luckily, had not stopped there and tried to see the actress playing the role of the wife which resulted, accordingly, to meeting Boal for discussion and alternative suggestions.

Briefly, FT, as a technique, is still in 'its infancy, and much research and experimentation will be required before this new form reaches its full maturity'(Boal,2005: 253). Differently put, it is a technique that is still at the phase of examination; experts in the field of theatre are trying to find appropriate strategies and ways of working to develop this technique.

Technically, the play in a FT is presented two times. According to Prendergast & Saxton (2009), the play at the first time is presented directly and during the second time around, the audience (spect-actor) has an occasion to recognize any scene of oppression with a depressing ending and have it re-played. During the re-playing, the spect-actor is welcomed to stop the scene at any stage replacing the protagonist with another person who may express the idea in a different and effective way. They further acknowledge that the problematic scene can be repeated with a number of spect-actor interventions until a pleasurable scene is realized and an agreed upon solution is reached. Therefore, the main intention of FT is not only to offer a space for discussion and reflection but also as a practice for real action toward real change.

4.5. Theatre in Health Education (THE)

Theatre in Health Education (THE) has become an educational tool that emerged in the 80's and 90's in response to the crisis of the spread of AIDS at that time. Bury, Popple& Barker (1998) presuppose that THE is a recent practice that combines two different disciplines: theatre in education and health education. The initiative of THE is introduced to address issues of the safety and well-being of humanity.

Prendergast & Saxton (2009) see that it was neither effective nor relevant to talk about the hazards of unsafe sex using traditional methods; it was, therefore, primordial to think about an alternative way to communicate ideas about the problematic situation and to inform people using new techniques. For that reason, THE emerged as an entertaining strategy to educate the audiences more about the importance of safe sex practices and other health issues. Some of these issues include 'disability awareness (visible and invisible), drug abuse, child abuse, effective parenting, mental health, elder abuse, safe driving, sex education, safe/clean water, head injuries awareness, workplace safety and organ donation'(Prendergast &Saxton,2009: 87).

Ball (1994) assumes that practitioners of THE and TIE have seven characteristics in common; they both require affective and cognitive involvement, use active learning, try to explore attitudes and values, entail role- taking; highlight self-empowerment; consider the aspect of being a human, and involve a community dimension. THE often addresses thorny topics which are to some extent not ethical to talk about in public and it is of paramount importance to opt for appropriate techniques to address the issue.

4.6. Theatre for Development (TfD)

Theatre for Development (TfD) is a theatrical practice that is known especially in developing countries. For Prendergast & Saxton (2009), TfD is generally seen as a powerful educational tool for audiences struggling namely with illiteracy, poverty, corruption, etc. It is a creative form that is enlightening, instructive and edifying; it focuses more on verbal and interactive methods of performance.

Chinyowa (2007) argues that TFD aims at questioning and cross-examining the structures of fixed reality so as to 'un-fix' them, (p. 37). It also tries to challenge the dominant ideology and to re-order the received unities of setting and character to create change in developing communities. This genre of theatre has a mission to fulfill; Odhiambo (2001) assumes that TfD needs 'to alter and transform attitudes, habits and behaviors that are oppressive in nature and that come

between a community and its imaginations towards development' (p. 86). Simply put, the main role of TFD has a transformative and developing nature. It seeks to change attitudes, habits, and oppressive behavior in order to enable the oppressed communities to develop themselves.

4.7. Prison Theatre (PT)

On the larger scale, theatre has proved to be an instructive tool that is used for different objectives. It is an instrument that manifests itself in schools, institutions, health centers, streets, neighborhoods, as well as in prisons and rehabilitative centers.

Theatre in the context of prison provides 'inmates with an emotional and exceptional escape from the environmental constraints of prison life' (Shailor, 2010: 8). It is an opportunity for prisoners to overcome the reality of not enjoying freedom through theatre praxis. In brief, it is a practical setting where both facilitators and participants can discover and convey multiple aspects of 'what is meant to be human' (Shailor, 2010: 8)

PT and other forms of art develop the lives of inmates worldwide. According to Shailor (2010), the practice of theatre is a technique that affords prisoners with mechanics to determine and unfold their own thoughts. It is, indeed, an effective tool that allows the prisoners to voice out their opinions and to experience life with a 'sense of personal freedom and capacity' (p.8). In other words, prison theatre is a window that enables incarcerated people to enjoy their personalized freedom in an artistic way.

Through the artistic self-expressions, creativity, and self-discovery, the inmates are helped to gain a sense of 'renewed hope in themselves and their future' (op.cit., 2010, 8). Therefore, it has become a responsibility to think about theatrical programs with well-defined objectives, procedures, implementation strategies, results, and assessment methods that can support the correctional duty and guarantee the successfulness of the mission. PT is another form of art that neither commemorates history nor does it attempt to change the social and political status quo. On the contrary, this form of art has an educational and rehabilitative purpose. It aims at empowering the detainees as well as waking up their consciousness of rights and responsibilities.

In a nutshell, the overall mission of PT initiatives' is to make a change in the lives of prisoners as well as 'humanize the culture of corrections' (op.cit., 2010: 8). It is needed to double the efforts in order to address issues such as identity, self-expression, freedom, community, and creativity. The theatrical proposals should provide the prisoners with more opportunities where they can develop their self- awareness, human side, and moral imagination.

4.8. Community-based Theatre (CBT)

Community-based Theatre (CBT) has various appellations like 'Grassroots theatre', 'local theatre', 'ensemble theatre', and 'people's theatre' (Prendergast & Saxton, 2009). Backers of this genre of theatre work on stories that have specific characteristics.

This genre of theatre habitually engages a group of community members who collectively investigate and present a performance-based on a shared concern. Participants in the Community based Theatre performance need to make sure that the reflection and attitudes of participants, at large, are expressed and represented in the performance (op.cit., 2009: 135). Advocates of this form of art believe that it is a theatre that challenges accepted convictions and beliefs; every member in the group, therefore, works to establish community actions that can contribute in social change.

It is, however, challenging to work intimately with a specific community group to work closely with members of the community has an anthropological nature and stipulates living with that community for a period of time. It is a field work that can last for months or years. Prendergast & Saxton (2009) proclaim that it takes the participants' months with a community in order to discover information that are hidden like: secret stories, rituals, traditions, customs and other cultural practices.

CBT supporters aim at bringing communities together. They make of issues of 'racism, class divisions, loss of heritage' and other concerns their primary anxieties (Prendergast & Saxton,2009: 136). This form of theatre enables communities to share and reflect upon their own histories, experiences, and circumstances. In short, all CBT' practitioners should appreciate the notion of 'community' and address issues that concern community in a strategic manner to create change.

4.9. Museum Theatre (MT)

Museum Theatre (MT) is not about the replication and duplication of the past; it is about questioning history in an artistic way. Jackson & Kidd (2007) presuppose that MT is about 'enlivening, providing insights into, and indeed posing questions about, the subject-matter of a museum exhibition' (p. 2). It is about engaging the visitors through turning them into active audiences. It is a communicative process in which the curiosity of the visitors/ audience must be raised. Supporters of MT believe that this genre of theatre aims at connecting visitors with their personal lives and apprehensions in the here and now (op.cit., 2007: 2). Therefore, the learners (participants) should be put at the center of the experience. Importantly still, Hughes, Jackson & Kidd (2007) assume that MT is about 'the use of theatre and theatrical techniques as a means of mediating knowledge and understanding in the context of museum education' (p. 680). Differently put, it is a theatrical technique that is used as an intermediary between actors working at the museum and the visitors/ audiences to convey an educational message.

In sum, MT, like any AT form, faces many challenges and obstacles. One of its common challenges is to turn the casual museum visitor into either an audience or participatory role, (Prendergast & Saxton, 2009). MT audiences are accidental audiences because they are not frequently coming to a museum for a theatre practice. Another challenge lies in

the fact that it is a life-long learning process; actors should conduct a lot of research regarding the historical concerns that are target of performance. One more challenge is the obligation of repeating the scenarios and monologues several times every day (Prendergast &Saxton, 2009). Therefore, the responses of the visitors as audiences and or as participants are positive as long as there is effective training as argued by Davies (2004).

4.10. Reminiscence Theatre (RT)

Reminiscence was relatively a new idea in the early 1980s and the fact of talking about the past was something evitable and not encouraged. However, RT project develops dramaturgically as a form of political AT that 'can be created within a performative paradigm' (Gjærum, 2013: 239). It is a form of art that aims at 'improving the lives of real people using artistic techniques' (Schweitzer, 2007: 7).

This genre of art uses TIE techniques and strategies. The performances, based on the memories and reminisces, are basically performed in non-theatre buildings. The space should be accepted and comfortable for the participants. RT is used to 'generate the recall of memories and experiences of the elderly' (Prendergast & Saxton, 2009: 169). Promoters of RT believe that the past is not a property of old people solely; memories are, accordingly, shared as a problem-solving strategy in the present. Besides, reminiscence is a stimulation of self-esteem and self-worth; it is a pleasurable activity for older people (Schweitzer, 2007).

As it is a new theatrical form, RT supporters assume that 'all those involved had much to learn, experimenting by trial and error' (op.cit.,2007:40). Differently put, it is a form of art that is in its infancy and needs artistic attempts, examinations and experimentations to be fully-fledged.

To gather stories from old people is scientifically oriented; RT is, therefore, a research-based performance. According to Schweitzer (2007), there are two main research techniques that can be used in order to gather stories from older people for reminiscence theatre: the one-to-one interview and the group discussion and it is needed to record the sessions.

The value of reminiscence theatre is that it uses theatre to put the stories of the elderly into performances that provide meaning and authentication. RT is an inspiration and motivation to promote 'reconnection and respect for the past through the conversations that ensue after the performance' (Prendergast &Saxton, 2009: 170).

5. Conclusion

It can be inferred that there is a huge difference between the performance in mainstream theatre and the performance in Applied Theatre. First, in mainstream theatre, the interaction between audiences and performers is passive in the sense that it does not create any sort of interaction. In AT, however, there is an active interaction between the performers and the spectators who also take turns in the performance. This indicates that AT had added the dimension of interactivity and integrity to make it a vivid platform where the target group can express their dis/satisfaction. AT has become a tool that can be used to express the sufferings, conflicts, and daily problems of the oppressed and the marginalized.

In fact, AT forms work to meet specific intentions; they are not performances for entertainment; they are, rather, performances for edutainment (both education and entertainment) and change. Therefore, AT practices aim at meeting the needs of people for the purpose of creating change among community members. The common features among Applied Theatre sub-categories can be summed up in the following two points. To begin with, the performance members are cooperative and collectively work toward the same objective. Moreover, advocates of AT encourage the audience to take participatory actions; the audience is an active participant who can enrich the different phases of the project by unexpected realities. AT, in this perspective, is a practice that motivates members of the community to voice out their opinions, share their experiences, and create a knowledge that might be used to find solutions. To this end, it is a novel activist art that deconstruct the notion of spectator to construct the concept of spectators. It is, in fact, a theatre that is research-based in which the participants present plays with real verbatim with the language of the target community.

Applied Theatre is an umbrella term under which many forms of theater take place including Théâtre in Education, Popular Theatre, Theatre of the Oppressed, Forum Theatre, Theatre for Health Education, Theatre for Development, Prison Theatre, Community-based Theatre, Museum Theatre land Reminiscence Theatre. Every theatre form of the above stated ones has its own characteristics, features, techniques, assessment, and mission.

Some theatre forms like Reminiscence Theatre, Community-based Theatre and Museum Theatre have some characteristics in common. The performance-makers collaborate in providing a genre of art that above all honor and venerate historical events in an artistic manner. Other forms of theatre, however, aim at creating change at the socio-political level; these theatre forms comprise: Theatre of the Oppressed, Popular Theatre, Theatre in Education, Theatre for Health Education, and Theatre for Development/ Theatre for Social Change.

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