

ACTING AND ITS IMPACT ON CONSCIOUSNESS DEVELOPMENT AND SOCIETAL CHANGE

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Abstract

Theater is a holistic approach in itself that impacts our understanding of human behavior and thought processes, leading to personal growth. It boosts dopamine levels, promoting self-esteem and a sense of accomplishment. Additionally, it promotes brain plasticity and serves a social purpose by expanding our perspective and addressing pressing issues. Theater teaches collaboration, active listening, and being present and receptive to others. It also imparts lessons about ethics, teamwork, communication, and having a flexible mindset.

Keywords: holistic approach, ethics, human development, teamwork, dopamine as the motivation molecule, neurobiology, societal development

Introduction

The art of theater offers a comprehensive way of understanding and developing ourselves as individuals. It challenges us to expand our limited perceptions and see the connections between different aspects of life. This can be seen in the story of blind individuals trying to understand an elephant through touch; each one only perceives a small part, but by sharing their experiences, they could gain a fuller understanding of the whole.

Theater is not just about adding more knowledge or skills, but about learning to see and experiencing things holistically. Through acting and participating in theater, we can develop our consciousness and emotional intelligence, essential components of being human. By exploring its complexities and how it affects our mindset, willpower, and emotions, we can challenge our preconceived notions and behaviors. From a psychological standpoint there is a lot to say.

We can also gain valuable insights for personal growth and societal progress by studying the neurobiological basis of mirror neurons and their role in empathy and enthusiasm. Engaging in artistic expression has been shown to increase levels of dopamine, a neurotransmitter associated with positive feelings.

Additionally, theater is unique in its ability to impart ethical values through collaboration, understanding, effective communication, mindfulness, and active participation. It presents a holistic approach to developing life skills that are essential for individual and societal well-being. In essence, theater is a powerful tool for personal development and enhancing our overall quality of life. The essence of holism can be summed up as "revealing the unseen"

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PURPOSE

The goal is to demonstrate the potential for breaking out of rigid and inflexible ways of thinking and behavior through a deeper understanding of the impact of performance and theater on individuals. These fixed mindsets are hindering progress. The main themes are cultivating consciousness, fostering creativity, increasing awareness, and unlocking potential by expanding limited perspectives.

Creative thinking – What is it? Neurobiological findings

If we take research findings of neurobiological science seriously and apply them in education, society will make huge progress in many dimensions.

Quotes of neuroscience

- In 2005, the National Science Foundation published an article summarizing research on human thoughts per day. It was found that the average person has about 12,000 to 60,000 thoughts per day. Of those thousands of thoughts, 80% were negative, and 95% were exactly the same repetitive thoughts as the day before
- Art boosts self-esteem and provides a sense of accomplishment
- Creating art increases the feel-good neurotransmitter *dopamine* and has been called *the motivation molecule*. It boosts drive, focus, and concentration. Dopamine stimulates the creation of new neurons and prepares our brain for learning
- Art affects the brain to increase connectivity and plasticity
- Brain's ability to grow connections and change throughout your lifetime is called brain plasticity, or neuroplasticity
- Every time we engage in a new or complex activity, our brain creates new connections between brain cells

Participating in a play allows for various brain cells to connect, creating a complex network within us. Acting serves as a gateway to communication and its many facets.

The word "communication" comes from the Latin word "communicare" which means "to do something together." This simple term perfectly captures the essence of acting - being part of something larger than ourselves. Acting is not just about speaking words; it encompasses all forms of communication and collaboration with others.

In fact, acting can be seen as a meta-skill for developing our consciousness and self-awareness. It broadens our perception and introspection. As we study a scene or play, we gain a deeper understanding of the bigger picture and the intricate connections between different elements.

This holistic perspective is essential for growth and development in both our personal and professional lives.

Acting and theater involve various elements such as

- conveying content
- evoking meaning and ideas
- gaining a comprehensive understanding of the entirety from which you are just a part
- regardless of your role, you bear responsibility for the entire production
- it also involves teamwork, building relationships within the team, and being open to different perspectives
- effective communication in acting involves both listening and reacting to others creating resonance through mirror neurons
- including the body and its body language, voice projection, speech, and movement, is utilized as a means of expression - a sacred instrument connecting matter and spirit
- in addition, actors must be aware of their surroundings and the atmosphere they create
- this interconnectedness is crucial in achieving a successful performance

THE HIDDEN OBVIOUS – IN THEMES

THEME 1: HABITS

Keywords: habits, obstacles and resistance to change, patterns of belief / unquestioned convictions maintain status quo / prevent people to think for themselves repeating patterns

To understand the impact theater and acting can have we need to understand what this impact can hinder but also why we need theater to open this barrier.

Let's begin with the enigmatic topic of habits - one of the most significant, intriguing, captivating, and intricate aspects of the human mind. It demands special attention, so it takes precedence here.

Habits shape our perception, but not necessarily in alignment with reality.

From a holistic standpoint, everything starts with a thought - whether we are aware of it or not - followed by emotions and actions. Our perception is heavily influenced by what we have learned in school, from family, and within our culture.

Our beliefs and viewpoints are formed by these experiences and dictate how we approach life's challenges. But we also can get stuck in fixed and unquestioned patterns of thinking. This goes against flexible thinking, which allows for new perspectives and the possibility of abandoning old convictions and values. This has a profound impact on personal growth and can lead to social change.

The "dark side" of habits is when they become hidden forces that sabotage our plans and intentions. They cause us to suffer and ask ourselves: "Why does nothing ever work out? I'm trying my best. Why is this happening?" We may have dreams, talk about our goals, and envision our future, but without acknowledging our habits and patterns of thinking and acting, we cannot achieve them.

We are taught to think in categories, which is not inherently bad as it helps us navigate through life. However, these categories can also limit our perspective. We may fail to recognize something because it does not fit into our predetermined categories.

It is undoubtedly beneficial to be able to drive a car without consciously thinking about every action; it becomes second nature. We may not even realize how automatic our driving has become until we pay close attention to it. The same goes for playing a musical instrument after practicing enough - it becomes an unconscious habit. This is the positive aspect of habits; however, there is also a negative aspect that can hinder us.

Is it wrong to do things the way they have always been done? Yes, if those habits no longer align with our current circumstances. We must identify and break free from limiting habits in

both our thoughts and actions. These habits can create resistance - resistance towards change, progress, and growth. They keep us rooted in the past and prevent us from moving forward.

This is why it is crucial to address this aspect on the journey of continuous learning. Through acting, we have the opportunity to playfully discover and learn about our habits while having fun in the process.

Some quotes:

It is really difficult to become aware of the habits, but while working in a play, habits can change smoothly and playfully, and then "the actor/actress can connect with the rest of the world" (Stella Adler).

Can drama and theater be useful to promote change? O' Neill (1996) states that 'drama has the power to enlarge our frames of reference and to emancipate us from rigid ways of thinking and perceiving (O' Neill 1996, 145), and that the purpose of drama is to bring about change.

Eva Österlind (2008), Acting out of habits – can Theatre of the Oppressed promote change? Boal's theatre methods in relation to Bourdieu's concept of habitus, *Research in Drama Education: The Journal of Applied Theatre and Performance*, 13:1, 71-82, DOI: 10.1080/13569780701825328

THEME 2: I AND WE

From a holistic perspective (*Ken Wilber*), there are four states of human consciousness when looking at the world. The first is the egocentric state where one is unable to consider anything outside of their own self. Next is the ethnocentric state where one can consider their family and nation, things that are familiar and close to them.

Thirdly, there is the world centric state where a person can feel responsible for matters beyond their personal and private life. Lastly, there is the cosmocentric state which includes responsibility for everything from the stars down to our own evolution.

In theater, it would be catastrophic and meaningless if the "We" of a cast was on an ethnocentric level, unless it was specifically written into a character's role. Even in a monodrama, there is still the presence of the character and the audience. On stage, you are always part of something bigger than yourself - just like in everyday life.

This overlap between theater and life highlights the importance of theater in education. As *Sarah Weston* states in her article, *community-based theater can offer alternative images of potential communities and ignite imaginative work that can lead to meaningful changes in our routines.*

When it comes to professional actors/actresses, this brings us back to the idea of balancing the "I" and the "We". It is important for actors to transcend their personal, narcissistic "I" and fully embody the collective "We" in their roles. This is essential in ethical acting practices.

THEME 3: ETHICS OF COMMUNICATION, COOPERATION, AWARENESS, AND PRESENCE

Acting is a continuous exchange with others - including your character, your mind, your emotions - that can only occur when everyone is fully connected to themselves, their role, and the other actors at every moment. Being present is crucial in this practice. It requires constant awareness and a sense of total presence.

But how do we attain this level of consciousness? Some may say it's about the journey rather than the destination. However, these demands on human abilities can be cultivated and developed. And they bring richness to any community. They define our humanity: the ability to deeply communicate with others beyond surface-level information. Only humans can achieve this level of presence.

This means being aware of my character, my body, my voice, and my words. I am also attuned to others - I listen to them, truly see them, make them visible, and allow myself to be seen by them. We help each other grow and develop. I am simply aware.

Acting provides a platform for achieving this level of connection and consciousness.

Many see the ethics of the necessity of theater like **Miller, Judith. Ariane Mnouchkine (Routledge Performance Practitioners) (p. ii). Taylor and Francis.**

Theater is not simply an act on stage, but it must also serve a social purpose by expanding our perspectives. It is our responsibility to address important issues that need to be shared urgently.

The stage as a reflection of life

Or Peter Brook eloquently expresses how the stage mirrors life. In both, precision and teamwork are essential. The clear goal of a production brings people together, fostering dedication, energy, and consideration for others - something that governments struggle to achieve outside of war. **Brook, Peter. The Empty Space (pp. 99-100). Nick Hern Books**

THEME 4: ETHICS OF THE ACTORS AND ACTRESSES

In theater, collaboration is essential. We must be willing to receive and listen to others; this is the heart of exchange. Rather than being fixed on our own ideas, we should react to what

others share. It's important to fully understand before jumping to conclusions. Being correct is not the priority; being present and open is crucial. This approach demonstrates a strong level of ethical understanding when it comes to individuals, relationships, and community.

Being an actor/actress means being open and vulnerable to the influence of the character, writer, scene partner, and audience. It is a continuous process of self-exploration and sharing that journey with others. Every moment on stage should be filled with sincerity and the purest expression of life for all to witness. This core relies on being willing to surrender oneself and reveal what is normally hidden, which perfectly aligns with a holistic perspective. Personal growth as an actor is also personal growth as a human being.

THEME 5: THE POWER OF IMAGINATION AND CONCENTRATION

Understanding the concept of imagination is crucial. Imagination is the ability to think in images and bring ideas to life. However, if it remains just a cerebral thought without encompassing the depth of a subject, it can lack vitality and be unsuccessful. A true imagination weaves thoughts together to create a vivid picture.

Actors rely heavily on their imaginations to bring scripts to life, using their creative thinking to fully embody their characters rather than solely relying on personal experiences.

Peter Brook's book "The Empty Stage" is a testament to this idea. When faced with an empty stage, one wonders how to fill it. The answer lies in the actors' intense concentration, imagination, and awareness. These qualities are not just important in the theater world; they are also essential for shaping our lives and work effectively. This requires intense concentration and imagination from the actors. Both are essential keys for shaping our lives and work.

Concentration should be the foundation of every action, requiring awareness and focus while remaining open to everything around us so that we can adapt as needed. It is not about getting stuck or rigid but staying aligned and flexible.

THEME 6: MIRROR NEURONS - THE HIDDEN ACTOR AND COMMUNICATOR IN OUR BRAIN

Keywords: resonance, social skills, empathy, deep understanding, emotional intelligence, compassion, spiritual dimension

Mirror neurons - the incredible power of resonance. On the screen of mirror neurons, there is a wealth of information waiting to be discovered and studied.

Mirror neurons play a crucial role in developing social skills, such as empathy and deep understanding, also known as "emotional intelligence."

These specialized nerve cells have the unique ability to resonate with others' feelings and emotions. They fire off signals even when we are simply observing someone else's actions, allowing us to experience their emotions. This is what makes us compassionate beings.

Some consider mirror neurons to be the physical foundation of human empathy and intuition. Life can be seen as an unending flow of oscillation, and mirror neurons serve as the inner communication system within our brains.

Acting is a powerful tool that activates our mirror neurons and keeps our resonance system flexible. Ultimately, communication can be summed up as doing something together, feeling each other's presence, and receiving one another.

In addition to its psychological impact, communication also has a spiritual dimension. As humans, we have the unique ability to tap into the sacred aspect of communication, which unites us in a deeper way beyond our daily routines and obligations.

THEME 7: THE BODY - WHERE MATTER MEETS SPIRIT

“...all too solid flesh...” Hamlet

| Keywords: body's resistance, reinventing from within, spiritual realm of the body

The body has a natural resistance - as Shakespeare's Hamlet so eloquently put it, "the all-too-solid flesh." The artist's task is to not only shape and sculpt their external form, but also transform it from within. This requires heightened self-awareness of our bodies' inner workings. This concept delves into the spiritual dimension of the human body and offers a transformative practice to help us achieve this state of harmony. The human body and psychology constantly influence each other, but rarely do we find complete balance or harmony between the two. However, for an actor who must use their body as an instrument to express creative ideas on stage, striving for complete harmony between their physical form and psyche becomes essential.

What are the requirements?

In the words of: **Michael Cechov, To the actor, Routledge 2002**. First and foremost is extreme sensitivity of the body to the psychological creative impulses. This cannot be achieved by strictly physical exercises. Psychology itself must take part in such a development. The body of an actor must absorb psychological qualities, must be filled and permeated with them so that they will convert it gradually into a sensitive membrane, a kind of receiver and conveyor of the subtlest images, feelings, emotions and will impulses.

The integral/spiritual perspective on the body and a global perspective



- This photo depicts a scene from the play *Scream*, directed by Effat Yehia and performed by the Acting Studio in December of 2018. In this image, both the tangible physical form and intangible essence of the human body are captured in an artistic way.

It is very difficult to comprehend but also incredibly intriguing to explain an integral/spiritual perspective on the body and a global perspective.

One thing I can say is that when we integrate our body into our development, our mental and spiritual growth accelerates. The body holds the key to developing consciousness.

According to Ken Wilber, consciousness evolves in stages, each one going through a process of "fusion, detachment, integration."

This leads to a self that has an expanding perspective and becomes less identified with the ego, allowing for multiple viewpoints. This level of development allows for a global perspective. On the centauric level (represented by the creature from Greek mythology with the upper body of a human and lower body of a horse), there is a continual breakdown of barriers between mind and body, leading to a greater sense of ownership over consciousness.

Ken Wilber, No Boundaries. Eastern and Western Approaches to Personal Growth. Chapter 8, The Centaur Level). 1979 Shambala

SCIENTIFIC ARTICLES - EXCERPTS

As I delved into my research, I was astonished by the amount of existing studies on this topic. I have carefully chosen five scholarly articles to reference in my study, citing various excerpts throughout to support my points and arguments.

1 - Acting out of habits – can Theatre of the Oppressed promote change? Boal's theatre methods in relation to Bourdieu's concept of habitus

Eva Österlind (2008) Acting out of habits – can Theatre of the Oppressed promote change? Boal's theatre methods in relation to Bourdieu's concept of habitus, Research in Drama Education: The Journal of Applied Theatre and Performance, 13:1, 71-82, DOI: 10.1080/13569780701825328

Keywords: habitus; personal development; social change; Forum Theatre; Theatre of the Oppressed

Keywords added by the author: habits, obstacles and resistance to change, patterns of belief / unquestioned convictions maintain status quo / prevent people to think for themselves

Habits make everyday life manageable but can also become obstacles and cause problems. The tendency to repeat old patterns of behavior is a common problem for individuals and for society as a whole. Unreflexively habitual actions constitute an important aspect of social reproduction.

Structural aspects are embedded in how we think and act and are also inscribed in the body. These unconscious aspects of habitus are interesting in relation to theatre; where the conscious use of body language, inner dialogue and action are central. Looking at Boal's theatre methods in the light of Bourdieu's concept of habitus, Theatre of the Oppressed clearly has the potential to make social structures, power relations and individual habitus visible and, at the same time, provide tools to facilitate change. It is one of the few methods that offers an integrated approach to work on individual, group and social levels, and involves both the body and the mind.

Seemingly, everyday experiences, internalized psychological patterns, life conditions, and social structures all contribute to maintain the status quo.

Can drama and theatre be useful to promote change? (O' Neill 1996,145) states that 'drama has the power to enlarge our frames of reference and to emancipate us from rigid ways of thinking and perceiving', and that the purpose of drama is to bring about change.

By observing traditional upbringing in Algeria, he concluded that the rules and phrases that the children hear all the time tend to create psychological 'montages' which seem to serve as protection against or even forbid improvisation and maybe prevent people to think for themselves or at least force an impersonal form to the personal thinking and feeling. In these formulas a whole philosophy is expressed which, by being continuously repeated and demonstrated in action, goes to the foundation of the child's behavior and thinking. (Broadly 1991, 234, with reference to Bourdieu 1958, author's own translation)

...

According to O'Neill (1996), drama has the power to emancipate our thinking and widen our frames of reference, which is an important part in expanding one's habitus. If we as drama practitioners want to promote change, we need methods that connect the body and mind, the personal and the political.

2 - Being part of something much bigger than self: the community play as a model of implicit and explicit political theatre practice

Sarah Weston (2019): 'Being part of something much bigger than self': the community play as a model of implicit and explicit political theatre practice.,
Research in Drama Education: The Journal of Applied Theatre and Performance, DOI:
10.1080/13569783.2019.1692653



- This photo depicts a scene from the play *Scream*, directed by Effat Yehia and performed by the Acting Studio in December of 2018.

“I understood that every role is important regardless of whether it’s a small or a big one. It is not about myself anymore, it is about the whole play.” Sofia Razmy

Keywords: Being part of something much bigger than self / “what if” images of potential communities

No performance by itself can alter the routines of everyday life, but community-based theatre can provide ‘what if’ images of potential community, sparking the kind of imaginative work that must precede substantial changes in customary habits (2001, 38).

As part of this change, I think the community play challenges a fixation with the identity of the individual in favor of the importance of collectivity, both in terms of identity and representation but also in relation to renewed interest in political movements both in the United Kingdom and globally. Applied and community theatre practitioners should not think

of themselves as outside of such struggles. Rather, community theatre is an artistic practice that can play a fundamental part in shaping political struggle, and which, in the process, would not let us forget the importance of celebration.

3 - Acting and Personality Change: The Measurement of Change in Self-Perceived Personality Characteristics during the Actor's Character Development Process

Mo Therese Hannah, Siena College, George Domino and Richard Hanson, The University of Arizona

William Hannah, Siena College, Journal of Research 28, 277-286 (1994)



- This photo depicts a scene from the play Fatma – Day, In Day Out - A women's day to day stories directed by Effat Yehia and performed by the Acting Studio in April of 2019. Dealing with the cleaning rag transformed me. Being specific with the props, giving time, listening to it, not taking it for granted. How can a prop have a profound impact on the performance? Why? To what extent? What is the difference between our usage of any prop in our daily life and on stage? To make relation to the cleaning rag was changing me and I transformed the subject of hate/disgust/boring. I was dancing with it – it was magic and made her powerful. Walaa Ahmed

Keywords: taking another view / increasing perspective / observing own behavior / high degree of self-critique

David Belasco, a studied actor who was prominent in the early part of this century, called acting the...natural facility or gift...whereby (the actor) is enabled to enter into, comprehend and interpret to others the experiences of, successively, many persons, often most unlike

himself; seeming to be them, to know all their joys and sorrows, think their thoughts, and veritably to live their lives (Cole and Chinoy, 1970, p. 578).

The connection between acting and intrapsychic processes has been formalized by another psychotherapy technique: psychodrama is a therapeutic process in which the client is coached by the therapist to literally act out inner conflicts (Moreno, 1946).

Throughout the process of preparing to perform, the actor must delve into the inner life of the character to be portrayed. Developing the role involves a rigorous process of exploration that is akin to the self-examinatory journey taken by the psychotherapy patient. And, in fact, a vital part of the art of casting a play or film.

An application of social psychology's self-perception theory might explain this phenomenon. According to Bem (1972), individuals come to understand their inner experience, including their attitudes and emotions, by observing their own behavior. The craft of acting demands a high degree of self-critique, which can occur only if one engages in self-observation. Actors, then, might come to draw conclusions about their internal states by observing, throughout the rehearsal and performance period, their external behaviors. Therefore, an actor playing the role of a hero could, as a result of repeatedly demonstrating heroic qualities, eventually come to view himself as having heroic tendencies.

...

Further, Kelly emphasizes the psychological dimensions of the dramatic term "role"; he sees individuals as taking on a role in relation to others when they attempt to infer the view or outlook of another person (Sechrest, 1977). It is that ability to take on another's view of reality that is central to effective acting.

4 - The impact of drama on pupils' language, mathematics, and attitude in two primary schools

Mike Fleming, Christine Merrell & Peter Tymms (2004) The impact of drama on pupils' language, mathematics, and attitude in two primary schools, *Research in Drama Education*, 9:2, 177-197, DOI: 10.1080/1356978042000255067



- The photos depict scenes from the musical “Matilda” directed by Effat Yehia and performed by the Acting Studio in May of 2018. It's about education and a strict principal.

Keywords: drama, self-concept, value added, reading; mathematics, languages, attitude, creative writing

Justifying drama and the arts

The research described in this paper examined the impact of drama on pupils' language, mathematics, feelings and attitudes. Justifying drama or the arts on the basis of their impact on academic performance is not uncontroversial. Arguing in this way is in danger of conceding that other subjects have a superior status. There is, for example, less interest in whether studying math has a positive impact on performance in music than the other way around. Implicit in such arguments is the assumption that the arts are not academic subjects. To mount extrinsic arguments in favor of teaching arts may be to dismiss their real power and may account for why some art forms are marginalized (Gingell, 2000). If impact on academic

performance is the main justification, there may be better ways of improving academic performance than spending money on the arts. As Eisner (2002, p. 234) has consistently argued 'the arts should be justified in education primarily in relation to their distinctive or unique contributions'.

...

Drama and the arts do not have to shun what are sometimes described as 'scientific' approaches to seeking truth.

5 - Playing a part: the impact of youth theater on young people's personal and social development

Jenny Hughes & Karen Wilson (2004) *Playing a part: the impact of youth theater on young people's personal and social development*, *Research in Drama Education: The Journal of Applied Theatre and Performance*, 9:1, 57-72, DOI: 10.1080/1356978042000185911

Keywords: youth, successful transitions to adulthood, nowadays their transition is more uncertain, complex, and risky, out-of-school activities, 13 villages project

This article describes the main findings of a study of the impact of taking part in youth theatre on young people's personal and social development. The study was commissioned by the National Association of Youth Theatres (NAYT) and funded by Arts Council England (ACE). NAYT is the flagship organization for youth theater practice in England, UK. Arts Council England is the national funding and policy making organization, responsible for developing, sustaining and promoting the arts in England. The study was carried out by the Centre for Applied Theatre Research (CATR), a research and practice unit based at the Drama Department, University of Manchester. Data collection for the study was carried out from July 2001 to December 2002, and the research culminated in a 100-page report, *Playing a Part*, launched in March 2003.'

Youth theatre is a broad term used to describe a wide variety of organizations that engage young people in theatre-related activities. It takes place outside of formal education and is founded on the voluntary participation of young people. Young people take part in a range of activities within youth theatre, including: devising and performing theatre productions with their peers; creative-, skills- or issue-based workshops preparing them for the personal and social challenges implicit in the process of making theatre; experimentation with different theatre forms and styles; special projects with professional artists and theatre practitioners; special projects with the youth service; and tours to other youth theatres or festivals within the UK and internationally. Youth theatre has long been perceived to have important personal and social impacts on young people.

Definitions of 'personal and social development'

The phrase, 'personal and social development' is ubiquitous in arts research and evaluation, yet its definition is often not clear. The study adapted the following from youth service and UK National Curriculum definitions: personal and social development refers to the skills, qualities, capacities, and resources that help young people make successful transitions to adulthood, that is, lead healthy, confident, and independent lives wherein they can fulfill their potential.

It is important that the concept of personal and social development is understood in the context of the current social and economic climate. Social and economic changes mean that the experience of growing up has changed radically in the last two decades (Coleman, 2000, pp. 230-242). Young people's transition to adulthood are more extended, uncertain, complex and risky.

The UK government's Social Exclusion Unit has identified a number of factors that protect and support young people to manage risk and uncertainty successfully. Protective factors include strong relationships with parents, teachers and other adults, individual character traits such as outgoing nature and intelligence; and active involvement in family, school, and community life; especially participation in out-of-school activities.

Youth theatres are not only different from each other in terms of their provision, they vary in quality. The research highlighted characteristics of effective youth theatres or principles of good practice which help facilitate the impacts described by young people. Effective youth theatres:

- include all young people, regardless of ability or background
- occur in informal settings outside of school and home
- are characterized by an informal, yet disciplined process that involves high expectations of young people
- provide opportunities for young people to take risks in safe contexts
- provide opportunities for young people to take part in performance
- provide opportunities for young people to take responsibilities necessary to maintain the organization
- involve a sense of urgency, commitment to work hard and work to real deadlines

List of literature

Brook, Peter. *The Empty Space* (1968) (pp. 99-100). Nick Hern Books

Michael Cechov, *To the actor*, Routledge 2002

Josette Feral, Ariane Mnouchkine & *Das Théâtre Du Soleil*, Alexander Verlag, Berlin 2003

Jenny Hughes & Karen Wilson (2004) Playing a part: the impact of youth theatre on young people's personal and social development, *Research in Drama Education: The Journal of Applied Theatre and Performance*, 9:1, 57-72, DOI: 10.1080/1356978042000185911

Mike Fleming, Christine Merrell & Peter Tymms (2004) The impact of drama on pupils' language, mathematics, and attitude in two primary schools, *Research in Drama Education*, 9:2, 177-197, DOI: 10.1080/1356978042000255067

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Sarah Weston (2019), Being part of something much bigger than self: the community play as a model of implicit and explicit political theatre practice. *Research in Drama Education: The Journal of Applied Theatre and Performance*, DOI: 10.1080/13569783.2019.1692653

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Hoda Shaarawy Theatre at Heliopolis University/Cairo

*Science is the language of intellectual mind,
and arts is the language of the entire human personality.
Naguib Mahfouz*