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Workshop Theater Towards a Pioneering Experience and Promising Horizons The Experience of the Djelfa Regional Theater A Model

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Abstract :

This research paper aims to demonstrate the feasibility and effectiveness of workshop theater, which has become a cornerstone for cultural and artistic institutions to establish and nurture the foundations of sound artistic work. By simulating and adapting global theater laboratory models, these workshops engage all stakeholders in the theater field through various experiments, educational programs, and training frameworks. The experience of the Djelfa Regional Theater stands as a pioneering example of the successful implementation of workshop theater, revitalizing the artistic movement and enriching cultural activities

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1. *Introduction*

Throughout the history of theater, from its ancient Greek origins to modern theater and post-drama, experimentation, formation, refinement, and practice have been the cornerstones of theatrical development. These elements have served to establish a theatrical foundation and artistic principles by investing in the human element – actors, directors, designers, and so on. This is what brought together the various experiences and visions that accompanied the laboratories and workshops of theatrical art from the very first spark of the theatrical phenomenon. Thus, the methodologies of Stanislavski, the experiments of Grotowski, and the visions of Artaud emerged, all working on the physical and vocal abilities of the actor to produce a modern actor in line with the contemporary developments in ideas, topics, political, social, and intellectual issues, on the one hand, and with the various technological products that have come to compete with humans in shaping beauty, producing ideas, and carrying and conveying messages to the recipient. Consequently, it became imperative for artists, especially those working in the field of theater, to employ modern techniques

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and harness them to build a complete modern artist in terms of performance, thought, and beauty. This was achieved through the establishment of theater workshops that would lay the foundation for an artistic theatrical base. This is what the Ministry of Culture in Algeria has focused on, after selecting the regional theater in Laghouat, which became a field for cultivating this artistic experiment embodied in workshop theater.

Since the Regional Theater in Laghouat is one of the artistic beacons and cultural hubs that contribute to the dissemination of culture and awareness, and the promotion of the creative movement at the local and national levels, and in view of the young institution's distinguished features and structures, such as the main performance hall with a capacity of 800 spectators, equipped with the latest sound and lighting technologies, in addition to the availability of several training spaces and workshops, which makes it qualified to host major cultural and artistic events, such as theatrical performances, festivals, conferences, training workshops, and the workshop theater, which was held from March 2 to 6, 2024.

Workshop theater, an extension of previous laboratories, studios, and methodologies, has proven its effectiveness through its inspiration from psychological techniques, body movements, and various trainings that can elevate theatrical performance. This has made it a focus of cultural institutions and their artistic orientations, in order to instill the foundations of artistic and cultural action. This is what the Ministry of Culture aspires to achieve through the establishment of workshop theater, which falls within the problematic of how to elevate participatory theatrical performance and what are the frameworks and mechanisms adopted to establish its artistic and scientific foundations, starting from children's theater, which is the basic building block on which cultural, educational, and awareness-raising action is built. We also aim, through this research paper, to highlight the value and importance of workshop theater in training, acquiring, and refining talents, and what it can offer in the future in terms of cultural cadres capable of crystallizing artistic work across various institutions.

2. *the concept of Acting Workshops*

The concept of theater workshops is linked to the concept of handicraft workshops that require skill and precision. The term "workshop" refers to a room or building where things are repaired, such as (mechanics) and others. The term was borrowed from the first half of the twentieth century to be used in the field of arts.

The same meaning is found in the "Dictionary of Dramatic and Theatrical Terms," which indicates that it is the place where theatrical scenery is prepared and set up. The term may be used figuratively in the field of practical application of the arts.

In the field of theater, the term has come to refer to the place where theatrical training, performance training, and the actor's craft associated with one of the pioneers take place. This is what we find clearly in the theater workshop founded by the English director Joan Littlewood, who made its place the Royal Court Theatre in East London, and it was a cooperative group.

It is worth noting that she was the first to coin the term "acting workshop" in the field of theater. The term is relatively new, and its origins date back to when Joan Littlewood became tired of what the West End theaters in London were offering and went to Manchester. There, she formed a theater company with her husband from talented amateurs and called it the Union Theatre. She presented through it unconventional performances and plays that took place in open spaces and entertainment halls, achieving great fame. However, the troupe disbanded in 1939 at the outbreak of World War II, then returned again under the innovative name, where she called her troupe "Theater Workshop" in 1945 and took over its artistic management. Thus, it was a troupe and a workshop at the same time, and its fame spread in London and across the European continent. (Mohamed, 2016)

3. The emrgence of theater workshops

Sadd Ardash explains that on the level of the practical implementation of the tasks and goals of theater acting workshops, the workshops actually started before the emergence of the modern term, which was coined by Joan Littlewood a long time ago, dating back to the late 19th and early 20th centuries. This phenomenon has emerged since then as a fundamental pillar of development and modernization, and it began to spread in different countries of the world, but in diverse forms and with different names. Sometimes theater workshops are known as "studios," sometimes as "ateliers," and sometimes they are called "laboratories" or "experiments."

3.1. Theater workshops:Following in the Footsteps of Laboratories and studios

It is undeniable that the experiments, training, and vocal and physical exercises conducted in theater workshops today are very similar to those that were prevalent in the laboratories and studios of the early theater practitioners. Therefore, these workshops can be considered an extension of those experiments, with different capabilities, structures, and spaces. However, this does not diminish the importance and value of the artistic value and human energies that those laboratories produced.

3.1.1. Art Studio Theatre : A Laboratory for psychological Realism

In pre-revolutionary Russia, the art studio in Moscow, founded by Constantin Stanislavski in 1898, served as a theatrical laboratory for a new performance style rooted in psychological realism. This approach, known as the "Stanislavsky System" or "Method," focused on training the actor's voice and body through fundamental elements such as concentration, relaxation, imagination, and emotional memory.

Numerous theater workshops organized in various cultural institutions followed this approach, led by a group of trained instructors for young people passionate about theater.

3.1.2. Meyerhold,s Laboratory: Biomechanics and physical expression

In post-revolutionary Russia, Vsevolod Meyerhold established experimental laboratories, where he developed a new approach to actor training known as Biomechanics. This method focused on training the actor in physical expression, aiming to instill in them the flexibility of circus performers and the grace of ballet dancers.

This approach is employed by many theater directors and trainers, particularly in modern theater, which relies on movement and gesture, using the body as a language to convey the message to the audience and create spectacle through acrobatic movements based on rigorous and continuous exercises. The goal is to mold and adapt the body within artistic and aesthetic frameworks that captivate the audience's attention.

3.1.3. Jacques Copeau's Laboratory: A Fusion of Aesthetics and Ethics

In French theater, Jacques Copeau's laboratory, founded in France in 1913, stands out as a beacon of aesthetic and ethical principles. Guided by the twin pillars of "morality" and "technique," this laboratory served as a testing ground for Copeau's vision of a new theater, one that moved beyond naturalism, abstraction, and expressionism.

In 1916, Copeau establishd the "School of the Actor" as an extension of his laboratory, a space for experimentation where he sought a new language to embody human existence. Through rigorous theoretical and practical training, the school prepared actors, playwrights, and technicians to achieve the ideal level of artistry and craftsmanship.

Actors underwent comprehensive training, honing their instincts for dramatic expression through improvisation, analysis, physical exercise, dance, mime, and circus arts. The goal was to transform the actor into a complete artist, capable of conveying the full spectrum of human emotions and experiences.

3.1.4. The piscator Studion: A Laboratory for Epic Theater

In 1919, Erwin Piscator established the Piscator Studio in Germany as part of his project known as Proletarian Theater (Theater of the Working Class). This studio served as an experimental laboratory for his approach to political theater, which he later termed Epic Theater in 1927. Within this framework, Piscator developed new performance techniques, including the concept of "objective acting," which demanded a high degree of awareness and control from the actor to prevent emotions from taking over.

Piscator employed modern design methods to convey content and messages. He frequently utilized projector and magic lantern techniques in his stage designs during training workshops to stimulate the actors' emotions and translate the electrifying political atmosphere, all of which were reflected in his theatrical performances.

3.1.5. Bertold Brecht's Laboratory:The Berliner ensemble and alienation theory

In 1949, following World War II, Bertolt Brecht established the Berliner Ensemble, a theater laboratory where he solidified his Epic Theater approach, rooted in the concept of alienation. Brecht extensively explored this theory during theater workshops, aiming to develop the actor's performance in front of the audience within an atmosphere of illusion. The goal was not for the actor to become absorbed in the play but to maintain a state of alertness, awareness, and understanding of the scenes presented, enabling them to critically analyze and challenge the prevailing social conditions. This was the essence of Brecht's Epic Theater.

3.1.6. American Laboratory Theaters: Catalysts for Theatrical Innovation

The American theater scene of the 1920s and 1930s witnessed the emergence of several influential laboratory theaters, including the American Laboratory Theatre (1923) and the Group Theatre (1931). These experimental hubs played a pivotal role in modernizing American theater by fostering a new approach to acting and performance.

A hallmark of these laboratory theaters was their emphasis on realism in performance. They sought to break away from the traditional, stylized acting methods that dominated the American stage at the time. Instead, they encouraged actors to embody their characters with naturalness and spontaneity, creating a more authentic and engaging theatrical experience for audiences.

In addition to their focus on realistic acting, these laboratory theaters also explored innovative theatrical techniques. They experimented with the use of lighting, sound, and stage design to create a more immersive and dynamic theatrical environment. These innovations helped to shape the future of American theater and continue to influence theatrical practices today.

3.1.7. The Actors Studio: A Hub for Method Acting

In 1947, Lee Strasberg and Elia Kazan established the Actors Studio in New York City as a training ground for aspiring theater actors. Their approach drew upon two key influences:

- **Stanislavski's Method:** The studio embraced the teachings of Konstantin Stanislavski, the renowned Russian theater practitioner who developed the Method Acting technique. This technique emphasizes internal and external characterization, encouraging actors to deeply connect with their roles on both emotional and physical levels.
- **Ensemble Theater philosophy:** the actors Studio also incorporated principles from ensemble theater, fostering a collaborative and supportive environment where actors could learn from each other and refine their craft. This emphasis on community and shared learning contributed to the studio's reputation as a breeding ground for talented and influential performers.

3.1.8. Jerzy Grotowski's Laboratory: A Crucible for Poor Theater

In 1959, Jerzy Grotowski established his Laboratory Theatre as part of his theatrical project known as "Poor Theater," aiming to explore a new theatrical style for the purification of art. This laboratory focused on training the ritualistic actor, one who is open to images, fantasies, and symbols derived from the collective unconscious.

In essence, a theater laboratory serves as an experimental hub for conducting a diverse range of theatrical explorations, encompassing both vocal and physical exercises, set design and lighting experiments, and a willingness to embrace unexpected outcomes. These experimental endeavors are then carefully evaluated through processes such as deletion, addition, observation, and analysis, They are tasked with investigating various aspects of theatrical performance, including discovering, studying, and testing the development of different performance elements through theatrical experiments. This encompasses elements such as movement, staging, costume design, and sound design. (Mohamed, 2016, pp. 4-10)

Some workshops do not stop at physical, kinetic, and rhetorical performance, but rather require mental training based on a cultural and educational mental program to expand the member's horizons, through the study of various sciences and arts in accordance with the member's mentality and perceptions at different age stages.

4. Workshop: Between Formation and Talent Refinement

The theater workshop represents a unique model and an advanced style for a rich theatrical experience, opening new horizons for artists and audiences alike. This workshop goes beyond traditional theatrical forms and provides a space for experimentation and innovation, adding a new dimension of seriousness and professionalism to theatrical work.

Theater workshops stand as one of the most crucial tools in the realm of modern theater, embodying a creative journey towards theatrical rejuvenation and the cultivation of fresh talent. These workshops transcend the traditional confines of theater, providing a fertile ground for experimentation and innovation, imbuing theatrical endeavors with a novel dimension of modernity and reinvention.

Theater workshops resemble a creative laboratory, where artists from diverse backgrounds and experiences converge to unearth hidden talents and cultivate the participants' abilities. These workshops provide an opportunity to break free from the constraints of professional theaters and stereotypical actors, encouraging the reevaluation of theatrical conventions and the introduction of fresh perspectives.

Theater workshops have emerged as an indispensable component of the theatrical landscape, serving as a swift solution and a driving force for the development of new theatrical cadres. This necessity has arisen in response to the proliferation of theater troupes and festivals, coupled with the scarcity of academic institutions dedicated to the performing arts. To address this gap, a significant number of theater workshops have sprung up, offering limited-duration training sessions that attract a considerable number of enthusiasts eager to hone their theatrical skills. This burgeoning demand has prompted theater practitioners to revitalize these workshops and courses, transforming them into seasonal, biannual, or even year-round programs. (Al-Majid, 2015)

Theater workshops serve as talent scouts and refiners, transforming raw potential into shining stars. The decline of theater in any region can be attributed to the lack or inadequacy of these workshops. While these workshops cannot single-handedly create an actor, director, playwright, or any other contributor to a theatrical production, their significance lies in achieving several crucial objectives:

4.1. Unearthing and Refining Talents

Theater workshops strive to unearth and refine young talents by developing comprehensive programs that encompass all aspects of theatrical production. This endeavor is achieved through a series of crucial steps, including:

- Theater workshops aim to distinguish between genuine talents and those who merely believe they are talented, refining and developing the skills of exceptional participants.
- These workshops play a role in the selection process, identifying individuals who lack true talent or genuine motivation to pursue a career in theater.
- Theater workshops aspire to cultivate talented directors, playwrights, and actors who contribute to enriching the theatrical landscape.

4.2. Investing in the Future of Theater

The emergence of a single director or playwright from a workshop of 50 or 20 participants, respectively, constitutes a tremendous gain in light of the crisis facing theater today. True talents are priceless treasures, capable of revolutionizing the field of theater and enriching it with innovative artistic works that touch hearts and amaze minds.

4.3. Refining Talents and Opening New Horizons

The mission of theater workshops extends beyond mere talent discovery; they also play a crucial role in refining and developing these talents through:

- Theater workshops provide comprehensive theoretical and practical training in various aspects of theater, including acting, directing, and playwriting.
- Experienced theater professionals offer guidance and support to participants, helping them hone their skills and overcome obstacles.
- The workshops create an immersive creative environment where participants can connect with like-minded individuals, fostering a stimulating atmosphere that encourages innovation and creativity.

5. Criteria for Selecting Theater Workshop Supervisors

The selection of theater workshop supervisors is a crucial step in ensuring the success of these workshops and achieving their objectives. This selection should not be based on fame or personal relationships, but rather on objective criteria that assess the supervisor's competence and experience in theater training. This necessitates the possession of several qualities, including:

- **Skill:** Workshop supervisors should possess strong training skills, encompassing both theoretical knowledge of theater and the ability to effectively convey information, guide, and direct participants.
- **Comprehension of Theater Arts**: Workshop supervisors should have a comprehensive understanding of all aspects of theater, even if they specialize in a single area. This knowledge enables them to provide a holistic perspective to participants and guide them correctly through the various stages of theatrical production.
- **Creativity as a Success Criterion:** The selection criteria for theater workshop supervisors should not be influenced by anything other than creativity and competence. Theater is an art form that relies on creativity and innovation, and there is no room for personal relationships or favoritism. (Al-Majid, 2015)

6. Components of Workshop Theater

- **Workshops:** Participants engage in intensive workshops that encompass a diverse range of theatrical disciplines, including acting, directing, playwriting, design, music, and scenography. Additionally, a specialized children's theater workshop focuses on the unique elements and considerations of theater for young audiences.
- **Performances:** The culmination of the workshop experience is the presentation of theatrical performances that showcase the participants' creative endeavors and newfound skills. These performances provide an opportunity for participants to share their artistic creations with an audience and receive valuable feedback.
- **Evaluation and Discussion:** Expert theater professionals evaluate the workshop performances, offering constructive criticism and guidance to help participants refine their skills and enhance their creative expression. This feedback plays a crucial role in their artistic development and growth.
- **Seminars:** Alongside the workshops and performances, workshop theater encompasses thought-provoking seminars that delve into the theoretical foundations of theater. These seminars provide participants with a comprehensive understanding of the principles and techniques that underpin the art form, laying a solid groundwork for their practical endeavors.

7. Regional Theater of Djelfa: Model of the Workshop Theater

In this artistic icon of global design, which emerged on March 9, 2016 to illuminate the sky of art and creativity and enhance the status of culture in Algeria, the Regional Theater of Djelfa hosted the activities of the "Workshop Theater" artistic event from March 2 to 6, 2024, under the auspices of the Ministry of Culture and Arts, with the aim of establishing a cultural and artistic base within a scientific and academic framework that brings together a group of lecturers from various universities in the country and a number of directors of regional theaters, for their experience and knowledge that can draw the features of theatrical art in Algeria through training and framing through various workshops programmed throughout the days of the event.

7.1. The Importance of Workshop Theater in the Training and Development of Algerian Theater

Mr. Abd enasser Khelaf, a theater critic and director of the Djelfa Regional Theater, affirmed that the Ministry of Culture, headed by Ms. Souria Moulouji, has paid great attention to this event and announced it during her visit to the Djelfa wilaya, because she is fully aware that the seedlings of creativity are found in theater workshops. (Regional Theater of Djelfa - Ahmed Ben, Bouzidhttps://, 2024)

Thus, this interest reflects an awareness of the value of the workshop in the advancement of theatrical art in Algeria through the sponsorship and development of talents throughout the country. The importance of the initiative also lies in discovering new talents from different age groups and providing them with work and training spaces in the field of acting, directing, and playwriting, and exchanging experiences through interaction with experienced directors and theater experts. This, in

turn, leads to the strengthening of theatrical production by encouraging young people to produce theater and present distinguished performances. This keenness on the part of the Minister of Culture to establish this event is a clear indication of her belief in the importance of the initiative in discovering talents and refining their skills in the field of theatrical art, which in itself is a positive step by the Ministry of Culture towards the development of Algerian theater and contributing to the enrichment of the cultural scene in the country.

Mr. Ismail Inzaren, Representative of the Minister of Culture and Arts, accompanied the Ministry in the organization of the event, given the importance of this type of workshop. theater. Since the primary tasks and role of culture are workshop-based, we insisted to our colleagues that one of the desired goals on which the houses of culture will be based in the future is these diverse workshops specifically targeted at children and young people. This very important age group, because their success is to accompany them in the future until they become artists and future leaders.

Mr. Inzaren Inzar also expressed the Ministry of Culture's interest in and belief in the theater workshop as a cornerstone in building the theater edifice and social awareness. These workshops are a platform for exchanging ideas, experiences and expertise among participants in an interactive participatory process.

7.2. Workshop Theater and the Children's Segment

Nidal, the director of the Béjaïa Regional Theater and actress, explained that workshop theater does not exclude children, and that her role in this event is limited to framing a children's theater workshop from text to application. The first thing is that anyone who works in children's theater, whether a writer, director or actor, must be aware of the child's psyche and the age group for which they are presenting this work, because the age group differs from child to child, and what the child needs of ideas at a certain age, for example from 6 to 10 years, does not convince the child of another age group from 10 years and above, where the child begins to expand his horizons and focus, as well as the language and dialogues that we offer to the child. In the first category, it is less, concise, beautiful and elegant. (Regional Theater of Djelfa - Ahmed Ben, Bouzidhttps://, 2024)

Children's theater is considered one of the most important theatrical arts that contribute to developing children's creative skills, refining their talents, and strengthening their moral values. Therefore, the importance of children's workshops lies in creating channels for interaction between children and exchanging experiences between participants on the one hand and between them and the directors on the other, which contributes to developing their acting talents. This, in turn, refers us to several things that must be taken into account in the children's workshop, such as knowledge of the child's psyche and needs at each stage of life, the accuracy of choosing the content of the children's workshop and what is appropriate for the targeted age group, and the good choice of language in its simplicity so that it can be easily understood by children. Complex words and strange terms should also be avoided. In addition to diversifying activities such as games and acting exercises to maintain the child's interest, attract his attention and encourage him to participate. From

here, we can extract several points on which the importance of the children's workshop is based, the most important of which are:

- Developing creative skills, Feeling comfortable and safe, and expressing oneself freely, Boost self-confidence, Strengthen social skills, Learning and interacting with others, Reinforce moral values.

university professor Lakhdar Mansouri affirmed that children's theater is a powerful and effective tool in promoting education and developing skills in children, by providing them with entertaining and educational content that suits their needs at each stage of life. This first-of-its-kind experience is a unique opportunity for children to discover and develop their skills, under the sound design of theater workshops that take into account the child's requirements by creating an enjoyable and educational learning experience, characterized by a general overview of children's theater and its basic elements, such as acting, directing, and playwriting.

7.3. The Effectiveness of Workshop Theater in Enhancing the Status of Culture

Mr. Abbas Islam, a theater actor, director, and director of the Souk Ahras Regional Theater, stressed the need for the continuity of workshop theater meetings and events every year, in order to enhance the status of culture. He added that every event that is held must be for a new experience and a new theme. (Regional Theater of Djelfa - Ahmed Ben, Bouzidhttps://, 2024)

The scenographer and radio broadcaster Nafti Salem says: The first workshop theater meeting of its kind at the national level is a creative and innovative idea even in the framework of the workshops. Workshop theater came as a new building block to build a cultural industry that keeps pace with what the Ministry of Culture's policy aspires to towards this approach, which we, as components, try to present what our minds have produced, whether academically or what is presented globally in terms of scenography, especially with the development of technology. We always try to keep pace, even if a little, with what modern technology has produced to use it in theatrical performances. (Regional Theater of Djelfa - Ahmed Ben, Bouzidhttps://, 2024)

Workshop theater in itself is a unique event at the national level, aimed at building a cultural industry that meets the aspirations of the Algerian Ministry of Culture. This meeting provides an opportunity for trainers to share their experiences and present creative and innovative ideas in the field of framing workshop theater workshops. This activity also aims to develop the skills of participants in various fields such as acting, directing, and playwriting, by integrating academic experiences with the latest scientific techniques in the field of scenography. This in itself is an important step towards achieving the ministry's goals in developing Algerian theater.

This initiative is an important step to support training in the field of theater through the workshops organized by cultural centers in Algeria. In the belief in its importance and effectiveness, it was included in the form of a cultural event and event at the Djelfa Regional Theater, which was a meeting place for actors and those interested in theater affairs.

8. ***CONCLUSION***

The preceding discussion highlights the crucial role of workshop-based approaches in fostering the cultural and artistic excellence that nations and societies aspire to achieve. This is particularly evident in the realm of theater, a powerful medium for promoting awareness, cultural enrichment, and instilling national and human values. The efficacy of theater has been demonstrated throughout history, from its inception as a platform for addressing various social issues to its ability to capture and express human struggles in a captivating artistic form. Given the transformative power of theater in shaping cultural and artistic expressions, it is imperative for nations and societies to invest in its development and utilize its potential to address social, intellectual, and political concerns.

This realization has led to the establishment of training workshops under the umbrella of "workshop theater," an initiative embraced by the Algerian Ministry of Culture and hosted by the Regional Theater of Djelfa. The aim is to cultivate a vibrant cultural and artistic environment rooted in refinement, education, and training, guided by sound academic and methodological frameworks. This endeavor involves the active participation of various stakeholders in the theater scene, including theater critics, university professors, regional theater directors, actors, and cultural officials.

This collaborative approach has yielded promising outcomes, laying the foundation for this initiative's success:

- **Establishment and Sustainability of Workshop Theater:** The initiative aims to establish workshop theater at the Regional Theater of Djelfa and ensure its ongoing sustainability.
- **Enhancing Participatory Theater:** A roadmap will be developed to elevate the quality of participatory theater experiences.
- **Integration of Children's Theater:** Children's theater will be incorporated into the program as a cornerstone of educational, awareness-raising, and cultural activities.
- **Harnessing Technological and Methodological Frameworks**: Diverse technological and methodological frameworks will be employed to nurture well-rounded contemporary artists capable of creative expression, production, and management.

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