

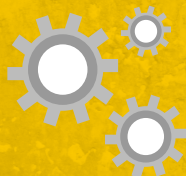


# Practicing Newspaper Theatre




This material was created in the Theatre of Diversity project,  
supported by the French Embassy.

This educational tool was developed by A.R.T. Fusion Association, an organization that has as mission creating and offering innovative, participative learning experiences, with the purpose of encouraging responsible contribution citizens' participation to public life. Our wish is that people become engines of change by being more involved in their communities.





Newspaper Theatre was the first method developed by Augusto Boal within Theatre of the Oppressed, with the purpose of:

- transforming theater into a more direct, personal interaction with the spectators;
-  showing that anyone can perform;
- drawing attention to the lack of journalistic objectivity.



Newspaper Theatre focuses on stimulating critical thinking regarding media consumption, with the purpose of encouraging interest and engagement towards specific issues through a play that presents everyday oppression, having as characters people who belong to different oppressed groups (depending on the topic).

Issues from the media, newspapers, reports, magazines, statistics or other sources are analyzed through an alternative perspective that theatre provides, in order to invite the audience to critically reflect in a different manner.

Theatre of the Oppressed has to be interactive and to involve the public in the experience.

Each group of practitioners can develop their play using the techniques they think are appropriate, can combine and adapt them according to their needs; the presented techniques are instructions that provide a starting point and a source of inspiration, but different other options and alternatives can be used and adapted as well.





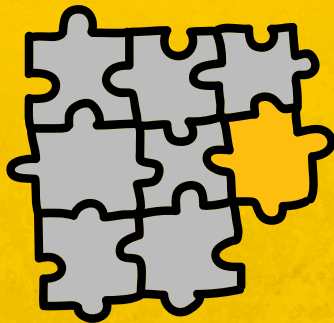
# Story Out of Context

We take the actions from an article and put them into a different context, in order to bring a new perspective. For instance, a strike in a factory can be played as a strike of children in their family. It is the same story, but the context changes.



# Story Exactly in the Context

We perform the story exactly in the context presented in the article. This method is suitable for stories that are written in a more cold, distant manner, in order to get closer to the public. For instance, an article about refugees can be transformed into a scene with the location at the border.



# Story with the Missing Information



We create scripts to fill in the gaps of the article, seeing as the media presents half stories, or pieces that are taken out of a more complex reality.

We don't invent the missing information, but we collect it from different sources. If we fail to find the missing parts, we can use this as an instrument to invite the audience to reflect, to find the answers we need so that we can put together the overall picture of the issue.



# Story with Parallel Actions

We create two parallel images that happen at the same time on stage.

We either have an actor who reads the article on one side of the stage while the events are being represented on the other side, or we have two groups who play the same article in different ways, or two groups who present different aspects of the same article.



# Contradictory/Cross Stories

**We look for different perspectives.**

**We combine multidimensional approaches, that might complement or contradict each other. We use two or several sources and we build bridges between them.**





# Story with Exaggerated Elements

We exaggerate.

We use grotesque elements, oversized objects or costumes that we connect with the people and the actions presented in the article.



# Story with Historical Approach

We build a bridge between the events described in the article and other relevant events from the past or from present times, but from different regions and contexts.

The comparison with the situation from a different country can help to explore different solutions or invite the audience to reflect critically on these comparable situations.



# Story with Advertising Elements



We use advertising elements, in order to emphasize certain aspects.

For instance, a jingle, a picture, a motto or a line can be repeatedly adapted throughout the whole performance.



# Field Interview

During the play, we integrate field interviews with the actors in order to explore their inner realities and the thoughts of the characters they impersonate.

Through this method, we can also facilitate interaction with the public. We can ask questions to all the characters or choose only part of them, but we can also interview the public regarding the story presented, in order to better understand their views on the subject.



# Story with the Corresponding Emotions

We look for the feelings behind numbers and titles. The emotion beyond the statistics. The tone of the media can often be cold, which makes the reader be less empathetic, thus missing the reality one is trying to explore in the article.

Through this method, we are trying to connect with the spectators' sensitivity and with their ability to relate to the news they read, so that it feels real, concrete, palpable and it connects to their day to day lives.