In Newspaper Theatre Augusto Boal suggested simple ways of transforming non-dramatic like Newspaper articles into a performance and critical reading of social reality. Boal's during the Brazilian dictatorship times, Boal’s Newspaper Theatre manifesto had inspired hundreds of popular group to use them. And so the dictatorship arrested, tortured and finally sent into Boal into exile. It is considered the first technique of Theatre of the Oppressed.

“Empathy is the most powerful weapon”

-Augusto Boal

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SIMPLE READING

Reading the news without any comment or commentary, detached from the context of the newspaper. The audience is less influenced by such biases as the position of the story in the paper, or the size of the headline, choosing and reading of the text make it be a public newspaper theatre event.

COMPLEMENTARY READING

Adding information that is omitted by the newspapers is added to give a more “complete” version. This information comes from other news, research, or the knowledge possess in the group: The leading questions in this stage are what do we know that is not there? What is missing?

CROSSED READING

Reading two contradictory or linked stories (alternating them) to shed new light, this adds more in-depth explanation or provide a new dimension. Crossed reading is adding information and allows us to discover new theatrical possibilities.

RHYTHMICAL READING

When reading (or singing) a text with rhythm, we add a musical commentary, for example, samba, tango, Gregorian chant. The text is is “filtered” by the connotations of the new rhythm allowing for more critical and empathic reading.

PARALLEL ACTION

Reading the text while adding parallel actions that show either the context in which the reported event occurred or to complement the spoken story via contrasting with another type of activity.

IMPROVISATION

The news is improvised on stage to explore/exploit variants and possibilities. It is open to re-playing, and suggestion and involvement from the audience.

HISTORICAL READING

Reading or acting the story together with facts or scenes that show the event in a context of other historical moments, or other countries or social systems.

REINFORCEMENT

Performing the text with the aid or accompaniment of reinforcing material, such as audio/visuals, jingles, advertising or publicity materials. It adds to new aesthetical dimensions and possibilities to the performance.

CONCRETION OF THE ABSTRACT

Revealing on-stage what the news often hides or masks beneath clichés, over-used terms or matter-of-fact reporting. Concepts such as torture, hunger, unemployment become concrete through theatre and embodiment. We are reclaiming the emotional impact of abstracted concepts.

TEXT OUT OF CONTEXT

Performing the text out of the original context; for example, an actor portraying the Prime Minister delivers a speech about austerity while devouring a huge dinner. The truth behind the words is demystified; for example, the PM wants austerity for the people, but not for him/herself.

INSERTION INTO THE ACTUAL CONTEXT

In this technique, we bring the text into the real context in which the problem happens (for example, an article describing a war is conducted in a theatrical battlefield).

FIELD INTERVIEW

The characters from the text are interviewed on stage like the football players might be interviewed on the half time of a game—those creating an active investigation with the audience of the performance.