

**LEARNING RESOURCE
SPA-THEATER
GRADE 8
QUARTER 2**

Source: Moscow Art Theater's Lower Depths

LEARNING RESOURCE for Theater Arts

Introduction to Theater of Realism

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Development Team of the Learning Resource

Writers: Dessa Quesada Palm **Editors:**

Reviewers: Lutgardo Labad, Jerrey Aguilar, Winna Gaspar

Illustrator: Ramchad Tiongson

Graphic Designer: Ramchad Tiongson

Management Team: Marichu Tellano and Henrietta Kangleon (NCCA), Tanya P. Lopez (PerfLab)

For inquiries or feedback, please write or call:

NATIONAL COMMISSION FOR CULTURE AND THE ARTS

633 General Luna Street, Intramuros, Manila

E-mail: info@ncca.gov.ph

Trunkline: (02) 85272192 • 8527-2202 • 8527-2210 • 8527-2195 to 97 • 8527-2217 to 18

INTRODUCTION

THEATER OF REALISM

Analysis and Production of Realistic Plays

Hello theatre makers!!!

In this Learning Resource we will deepen our practice and knowledge of Theater for Realism. This style of theatre creation we can see in various dramatic presentations in the movies, in live shows onstage, on TV, and these past decades, on YOU TUBE and other similar social media venues. You watch with penetrating interest identifiable people, such as heroes, villains, counter heroes, supporting characters live out their moments and stories of struggle, redemption, victory or defeat, and we empathize with their individual or group journeys. How is this so? What make these people so recognizable that many times over they win our hearts and minds! They figure out in our daily chatter with friends and family, amazed or disappointed as the case may be with how they cope with their problems. What is the secret to this manner of portraying life on stage or in any similar dramatic medium? That is what we will be discovering in this quarter. You will be introduced to the beauty and power of the THEATER OF REALISM.

At the end of this lesson, teachers and students alike using this learning resource should be able to: (a) Define what Theater of Realism is with focus on plays on Heritage and Environment; and (b) Mount short pieces from plays on heritage and environment demonstrating the spirit and style of Realistic Theater.

Let's journey on!

TOPIC 1

What is Realistic Theater or the Theater of Realism

In this topic section, we will define and explain the philosophy, conventions, and select best examples of Realistic Theater from both national and foreign dramatic canon of realism with special focus on heritage and environment

Realism in theater emerged as a movement in the last half of the 19th century as a reaction to theater that was predominantly melodramatic, or tied to more stylized genres such as vaudeville, spectacle plays and comic operas. Melodrama is one type of drama where characters express their feelings excessively and react to each other using a lot of emotions. This makes the portrayal of the situation less convincing or implausible in real life. Some of the realist dramatists also rejected the artificial plotting of the well-made play (aka unbelievable), removing poetic language, exaggerated gestures and replacing them with text and actions that were more akin to everyday behavior and speech. Influenced by political and technological advances, proponents of realism began to reject Romantic idealism, and instead examined the cause and effect of nature through sharp observation and analysis, and created theatrical texts and performances that were faithful in depicting real life. Realist drama also strived to reproduce ordinary surroundings as accurately as possible, which gets translated in the set, costume, sound and lighting design.

This movement began in Europe and held some of these assumptions:

- Truth resides in material objects that are perceived through all five senses, and one that is validated by science;
- It is through observation and the scientific method that problems can be solved.
- Theater needs to be relevant to the needs of the times.

Some of the realist dramatics in Western theater include Henrik Ibsen and August Strindberg from Scandinavia, and Anton Chekhov and Maxim Gorky from Russia

HENRIK IBSEN

Norwegian Ibsen (1828-1906) is considered as the father of modern realistic drama. His works became a model for many realistic writers noting that in his writings:

- Exposition in the plays was motivated
- There were causally related scenes
- Inner psychological motivation was emphasized
- The environment affected characters' behaviors; and
- All the things characters did and all things used revealed their socio-economic milieu.

These features will be discussed further in this section.

His topics were provocative and unconventional, including the role of women, syphilis, euthanasia, war and business, subjects that tackled social issues of the times and were previously avoided as themes for the theater. His famous play on the domestication of women is *A DOLL'S HOUSE*, which has stood the test of more than century, having been mounted in every conceivable language and country.

ANTON CHEKHOV

Another realist dramatist of note is Anton Chekhov (1860-1904) whose plays, including *The Seagull*, revealed complex relationships between and among his characters. At the Moscow Art Theatre, Chekhov would find successful collaboration with its founder Konstantin Stanislavski and Vladimir Danchenko who produced and directed respectively Chekhov's plays such as *Uncle Vanya* and *The Cherry Orchard*.

In the Philippines, the theater of realism was introduced through the educational system during the American colonial period, promoting the English language through the public school system and teacher-training institutions. As a result, theater in English became a convention in school-based theater. Realistic plays by dramatists such as George Bernard Shaw or Eugene O'Neill became a staple for staged productions at the University of the Philippines in the 1930-1950s under the direction of directors Jean G. Edades or Wilfredo Guerrero. As more Filipino playwrights achieved mastery in the English language, more realistic plays were written about local themes and subject matters. Among these playwrights were Vidal Tan, Jorge Bocobo, Carlos P. Romulo who incidentally all became presidents of the University of the Philippines. Although the writing of realistic plays in English became the standard convention for school-based theater, its proliferation and influence extended outside the academe. Key proponents of these after the war were Severino Montano, Wilfrido Ma. Guerrero and Alberto Florentino, Jesus Peralta, Wilfredo Nolleto, and a host of other playwrights who eventually won prizes in the *CARLOS PALANCA MEMORIAL AWARDS IN LITERATURE*, English short and full-length plays categories.

ACTIVITY 1

1. Which of the two images is a better representation of realism in theater? Encircle A or B.



A

or

B

Explain briefly why you chose your answer. What are the elements of the image that characterize realistic drama?

2. Which of the texts below is a better representation of realism in theater? Encircle A or B.

Lalaki: O sinta ko, laman ng isip at ng puso
Kailan patatahimikin yaring pagsusumamo

Babae: Huwag mainip, bagkus ay maghintay
Sa kaunti pang panahon, di naman ikamamatay

Lalaki: Ilang buwan na itong aking pinagsikapan
Wala pa bang bunga ang aking kahirapan?

Babae: Kung ngayon pa lang ay di na
mapagtiyagaan
Malamang tayo ay walang kinabukasan.

A

Lalaki: So, paano na, sasagutin mo na ba ako?

Babae: Ang kulit mo naman. Di ba sabi ko,
maghintay ka lang.

Lalaki: E tatlong buwan na nga akong naghihintay.
Sobra ka namang pakipot.

Babae: Hay naku, Kung wala kang tiyaga,
maghanap ka na lang kaya ng iba.

B

Explain briefly why you chose your answers. What are the elements of the dramatic text that characterize realistic drama?

ANALYSIS OF PLAYS IN REALISTIC THEATER

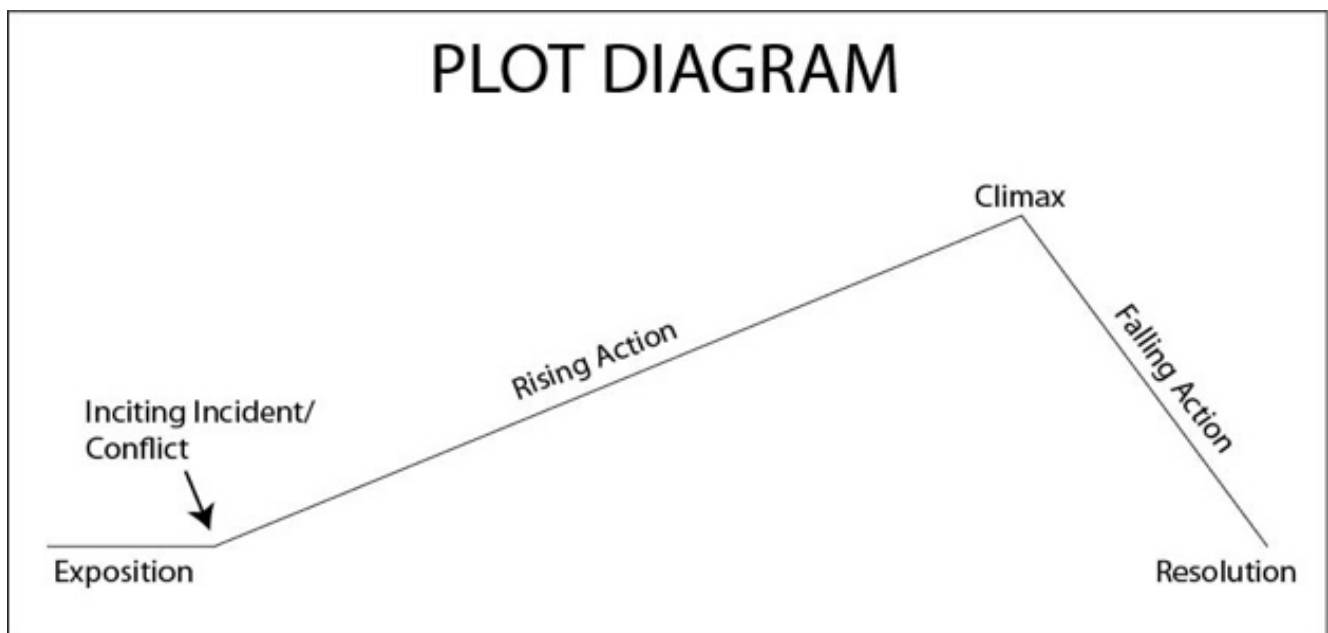
Have you watched any play or drama being performed in your barangay, municipality or city? Try to remember what did you see in their performance. Did you like it? What are the things that you liked in their performance?

In this module, we will discuss in details about these elements that make up a good play. You have to remember that a play does not happen just by itself. There is a well-structured plan, like a blueprint, that guides in the process of creating the performance. To better understand a play, we have to look at the elements of drama which the Greek philosopher Aristotle identified in his writings in *The Poetics*. These are useful tools in understanding and evaluating a play. According to him, the elements of drama are Plot, Character, Language, Music And Spectacle. In this module, we will focus on these elements and its use in realistic drama.

PLOT

Plot is the spine of the play. It refers to the overall organization of the essential actions of the characters in the play; which includes all the important series of events, entrances of characters, and confrontation between the protagonist (the central character or *bida*) and antagonist (the villain or *kontrabida*).

Usually, a plot can be in a *linear and causal fashion*, which means that events are revealed in sequence based on the effects of the actions resulting to next event. The Event 1 leads to Event 2 to Event 3 and so on and so forth. The story progresses into the next event which is caused by prior event.



Let us now review the concept of BME (beginning, middle and end) in a plot. The progression of the story starts with the beginning of the major conflict in the story (*inciting incident*). This point sets the mood of the play. This is the point also where characters start to have clashing objectives. From there, the conflict continues until the situation slowly becomes complicated (*rising action*). This is the middle part, where most of the story happens. This is also the point where the situation gets worst until it reaches the highest point of the conflict (*climax or turning point*). The story will then fall down until it reaches the final resolution of the problem or the end. This is the point where the character accepts what happened in the situation and learns a lesson. In a play, conflict happens when a certain character faces obstacle to accomplish an objective.

CONFLICT IN A PLOT

Conflict is vital in the play, because there can be no drama without conflict. It is divided into two types: internal and external. Internal conflict happens within the person. In a play, it can be characters who have troubled personalities or inner turmoil. Thus, it is referred to as *man versus himself*. External conflict refers to those that are not beyond the control of the person. This can include *man versus man* (conflict between persons), *man versus society* (conflict with society and its laws), and *man versus circumstances* (conflict with fate, nature, technology).

In man versus man, the development of the events is caused by the conflict between characters in the story. Conflict arises when the *bida* and *kontrabida* or more characters have the same wants in life, like wealth, power and love. There will be conflict since all of them want the same, and no one wants to give way. Conflict can also happen if the characters want different things. This means that they disagree with each other. It can be disagreement on personal issues, socio-political or environmental issues. Conflict results to the intensified series of events leading to the climax of the story.

ACTIVITY 2

To better understand how conflict works, let us do a basic improvisation exercise. Ask any of your family members to do this activity with you. You will act as the protagonist (*bida*) and your siblings (or any family member) as the antagonist/s (*kontrabida*). Using the table of beginning lines below, make a text improvisation by completing the sentences and follow where the discussion will bring you.

I WANT!	
Exercise 1: Protagonist: I want to sleep on the sofa...	Antagonist: I also want to sleep on the sofa...
Exercise 2: Protagonist: I want this shirt ...	Antagonist: I also want this shirt...
<p>Exercise 1.</p> <p><i>Instruction: The protagonist will deliver the line first by completing the sentence and develop a story. The antagonists will reply that they also want the same thing. Let the debate grow by keeping each other's stand or position on the situation. Below is an example:</i></p> <p>Person 1: Haaay, nakakapagod maglinis ng buong bahay. Masakit sa likod. Gusto ko maidlip muna. I want to sleep on the sofa. OK?</p> <p>Person: Ikaw lang ba ang pagod. I am also tired. Ang dami kaya ng nilabhan kong damit. Sobrang sakit ng buong katawan. Kaya, I want to sleep on the sofa. OK?</p> <p>Person 1: Hindi. Ako ang mas matanda sa atin, kaya ako dapat ang hihiga sa sofa.</p> <p>Person 2: At sino sa atin ang may sakit? Ako dapat.</p> <p><i>The debate can go on until they come to a resolution.</i></p>	
<p>Exercise 2.</p> <p><i>Instruction: The protagonist will deliver the line first by completing the sentence and develops a story. The antagonist will reply opposing what the protagonist has offered. Below is an example:</i></p> <p>Person 1: Gising. Samahan mo ako. I want to go to the market to buy ice cream.</p> <p>Person: Ayoko. I don't like to go to the market. Ang baho doon. Isa pa, pagod ako.</p> <p>Person 1: Sige ka, hindi kita bibigyan pag makabili na ako. Sige na, samahan moa ko.</p> <p>Person 2: Ayoko ko. Sumasakit ulo ko.</p> <p><i>The debate can go on until they come to a resolution.</i></p>	
GUIDE	
Exercise 1: Protagonist I want to eat banana ...	Antagonist I don't want to eat banana ...
Exercise 2: Protagonist I want to watch ABS-CBN ...	Antagonist I don't want to watch ABS-CBN ...

SYNTHESIS: *Journal Writing*

On your journal book, write your reflection or realization of the I Want activity. Can you elaborate what additional knowledge you gain after doing the task?

Research on the internet the works and contributions to Realistic Theater of : a. Western playwrights like Clifford Odets or Eugene O' Neill or Arthur Miller; and b. Filipino playwrights like Jesus Peralta, Nestor Torre, Alberto Florentino, and Estrella Alfon. Try to read any one of their works. Do they observe the concepts we have discussed on Realistic Theater, like plot and conflict, and its development towards resolution?

Use journal writing to record your impressions, memories, questions, observations on these synthesizing activities.

CHARACTER

Character refers to the fictional person that we see in a play. It is our entry point to understand the world of the play. Thus, characters must capture our attention so that we can follow what happen to them in the story. Every character in the play must be convincing because of their will and strong determination. They have motivations which can be translated as the character's objectives in the story. Remember:

A motivation is the reason behind the character's behavior. It is what drives a character to achieve certain things in the story, or the reason why a character wants something. The want of the character is the objective of the character. We always ask what is the main I WANT of every character. These objectives drive the actions of the character all throughout their presence in the play. For example, a mother's desire to provide good education and life for her children drives her to sell illegal drugs.

ACTIVITY 3

Read this monologue from *GABUN* by contemporary playwright **Tony Perez**. This deals with the unspoken conflicts of two stepbrothers paying tribute to the remains of their common father inside a funeral parlor. This play was also adapted for a movie with the same title directed by the late Movie director **Maryo J. de los Reyes**. Both Perez and de los Reyes are known for theater and movie works exhibiting the art of realism.

MONOLOGUE:

Write down the possible motivations why _____ is slowly unearthing his feelings to his stepbrother. What is his want or wants? What are the lifelong reasons for this need? What urges him now to reveal his innermost feelings to a person who he does not really know so much? This layer of conflicting thoughts and emotions provide the portraiture of the character depth and credibility, making him more truly human.

ACTIVITY 4

Let us use *FPJ's Ang Probinsyano* to understand deeply characters. On a separate piece of paper, describe the motivation and objective of the following characters:

1. Cardo Dalisay
2. President Oscar
3. Kapitana Alyana
4. Diana Olegario

Submit these to your teacher as part of your portfolio.

THREE DIMENSIONS OF A CHARACTER IN A REALISTIC DRAMA

A human character has various aspects that make him what he is and there are various reasons for these features of his personality. The more a theater artist is aware of these aspects and the factors that help build the character to what he or she is, the more can he understand and faithfully render living characters on stage.

In order to create more convincing characters, we have to explore what is called various DIMENSIONS of a character. More credible characterization takes into consideration the 3-DIMENSIONAL ASPECTS OF CHARACTERS: **Physiological, Sociological, Psychological**. These three (3) dimensions or aspects makes our understanding of human character deeper, more rounded, and nearer to truth. Otherwise, the characters will tend to be what is called FLAT, or one-dimensional. The difference between one-dimensional or flat characters and tri—dimensional or also called multi-dimensional can be likened to two styles of painting: two-dimensional painting and three-dimensional painting. In the former, the subjects of the painting are only depicted in terms of length and width, while in the latter, the subjects are presented in the dimensions of length, width, and **DEPTH**, and can be appreciated from all angles and sides. Moreover, in 3-dimensional art, human figures are created with their ANATOMY being considered. The same is true in characters in Realistic Drama. You will find in the table below the descriptions and guide questions of each dimension.

Three Dimensions of Character		
Physiological	Sociological	Psychological
Physiological dimension refers to the physical description of the character. Physical appearance may affect the character's attitude towards others in the story.	Sociological dimension refers to the social conditions of character's environment. Sociological background affects how the character sees the world and character's decision making.	Psychological dimension refers to the internal characteristics of the character in the story. Psychological life keeps the motivation of the character for the action of the play.
<p>Guide Questions:</p> <ul style="list-style-type: none"> • How does the character look like? • What is the general appearance of the character? • What is the body shape, skin and hair color of the character? • How does he walk or move in the space? 	<p>Guide Questions:</p> <ul style="list-style-type: none"> • What is the social life of the character? • Where does the character live? • What is the character's job or occupation? • What is the educational status of the character? • What is the social status of the character? 	<p>Guide Questions:</p> <ul style="list-style-type: none"> • What is character's behavior and emotion? • How does the character think? • How does the character relate with others in the story? • What are the problems that the character is facing?

ACTIVITY 4

Let us now practice in developing the 3-dimensional aspects of a character. For the purpose of this activity, we will again use *FPJ's Ang Probinsyano*. You choose one protagonist and one antagonist in the *teleserye*. Fill up the form below by describing physiological, sociological and psychological dimensions of the character.

Name of the protagonist:		
Physiological	Sociological	Psychological
Name of the antagonist:		
Physiological	Sociological	Psychological

(Note: Submit this sheet as part of your portfolio.)

LANGUAGE

Language refers to the choice of words by the playwright (someone who writes the script) for specific character. It defines each of the character in the story. The language that the playwright uses for every character will tell you about the intelligence or personality of the character. You will know the social status of the character through the dialogues that the character speaks. Does the character use simple words or more poetic words? Does the character use more negative words than positive words? What kind of language does he utter: refined, coarse, long winded, curt, etc.?

Does the character curse a lot? Does he speak softly? In contemporary theater performances, the dialogues that will be spoken by the individual characters need to have the same appeal like the everyday speech of the people, so that it can sound like human beings. There will be patterns on the use of the language, rhythm of the words, as well as solo or long speeches by characters such as *monologue* (the long and extended speech of one character). For example, the central character in the scene will have a long line as others listen.

ACTIVITY 5

We will use again *FPJ's Ang Probinsyano* to understand deeply language as an element of drama. Choose the protagonist and one antagonist. Try to recall a scene, then describe the language used by these characters.

Character's name	Description of language used
Name of protagonist:	
Name of antagonist:	

TOPIC 2

ACTING IN REALISTIC DRAMA

This topic will help define and describe basic principles in realistic acting. You will mount virtually a 10 minute scene, either a monologue, or a 2-3 character scene applying basic tenets of realistic theater

Acting is defined by Merriam Webster as , “the art or practice of representing a character on a stage or before cameras”.

Throughout the history of theater, acting styles have evolved in many different ways, shaped by the intention of the performance, the location, the audience, the social expectations and mores, and the skills of the actors, among others.

KONSTANTIN STANISLAVSKY

With the advent of realism in modern theater, one name has emerged in the field of acting, **Konstantin Stanislavsky**. Stanislavsky, arguably, is considered to be the founder of the theory and practice of realism in acting. When he founded the Moscow Art Theatre in 1897, acting for stage was not concerned with the realistic creation of character on stage. Note that styles in theater change according to its function and the context of performance, and as such, there are styles of theatre where acting was needed to be exaggerated and may be regarded by some as one-dimensional, even robotic or devoid of emotional truth. As a reaction to this, the desire for acting that was closer to real human feelings and that was more passionate and organized drove Stanislavsky’s investigation into the mysteries of acting.

Stanislavsky’s work was focused not on creating a formula, as he constantly experimented and tried to understand truth in theatre. For him, it was important as an actor to continually finds ways to seek authenticity and truth.

From the work of Stanislavsky, actors are urged to look at two main areas that need to be addressed simultaneously:

- **Psychological elements of character**
- **Physical elements of the creation of character.**

EMOTION MEMORY

Emotion Memory is a tool developed by Stanislavsky to provide the actor with a way of having a genuine emotional experience as the character in a given moment in a play. The actor is urged to recall a past event that she has experienced to recreate those feelings in the present, harnessing them to play the emotion in a given scene.

The logic of this system is that sufficient time during rehearsals and training using emotion memory will allow the actor to tap into the emotion when it is needed onstage, that is can be a conditioned reflex.

In the last five years of his work and life though, Stanislavsky radically shifted his thinking about the craft of acting. He came to feel that the technique of emotional memory just places a big toll on the actors, exhausting them and leading them to become nervous, hysterical messes. Emotions he recognized, were draining to genuinely reproduce onstage. So he began to look for other solutions.

Stanislavsky arrived at the notion that the body itself held the answer to recreating truthful emotional experience onstage. He began to see that the body was a more reliable theatrical tool than the intellect or the emotions; that it was far easier for the actor to replicate an experience using the body than her emotional life which can vary more quickly.

METHOD OF PHYSICAL ACTIONS

Stanislavsky came to see the relationship between the actor's psyche and his or her physical life very clearly. This led him to the following notion: the actor did not need to delve deeply into a past emotional experience to recreate the appearance of an emotion on stage. Rather, emotion could be stimulated on stage through a series of physical actions.

Stanislavsky postulated that performing a set order of physical actions would summon up and bring to the surface emotional memories that were stored within the body. Pavlov's pioneering work with dogs and the ability to condition their behaviors greatly impressed Stanislavsky.

Sonia Moore said: "Stanislavsky discovered that human behavior is a psycho-physical process, and scientists have since confirmed that paths of nerves unbreakably connect by a thousand threads the physical and psychological in a human being. For instance, if I raise a glass, which is a physical act, I do it for some inner psychological reason: I may be thirsty, or I may want to see what is in it. Every inner experience is expressed through a physical action.

Pavlov's teachings about conditioned reflexes became important during the same period as Stanislavsky's own teachings did. Stanislavsky was searching for a conscious means to control the inner mechanism responsible for our emotional reactions. Pavlov and Sechenov confirmed the correctness of Stanislavsky's thesis that the whole complex inner life of moods, desires, reactions, and feelings is expressed through a simple physical action. " (2007)

Performing set physical actions would create the appearance of a genuine emotion without the actor needing to consciously delve deep within his psyche to recreate a memory. Stanislavsky cautioned that his method of physical actions was a simple tool, and not a recipe for the creation of theatre. It would only be successful if actors used it as a launching point for their own creativity. He felt that the method of physical actions was a bit like studying the grammar of a language. Simply knowing the grammar for a language does not mean that the speaker will express beautiful thoughts in that language; it only means that the speaker understands the language's rules. Similarly, his "grammar" could only be made in truthful moments on stage by the actor's imagination.

ACTION-BASED ACTING

For Stanislavsky, the text was an identifiable series of actions and their consequences. Texts needed to be analyzed and understood inside-out by the actor. Stanislavsky favored lengthy table-work sessions with his actors where they dissected the script to uncover its actions and meaning.

Six fundamental questions form the basis of Stanislavsky's approach to a text that we refer to now as given circumstances:

1. Who
2. Where
3. When
4. Why
5. For what reason
6. How

WHO

Who, specifically is my character? What are the details of my life and background, and how does that shape my thinking and approach to the world?

WHERE

Whether the where pertains to the country where you are at, or a specific space in a room, the actor determines how the "where" of the scene affects her character and her behavior.

WHEN

Whether the when pertains to the year or point in history, or the time of the day, the actor shall determine how the when affects her, from the social mores of the time period to the atmosphere and ambience created by different times of the day or night.

WHY

Why is this all happening now? What events have transpired that make what is going on now necessary? What are you here? This is a question that could have different answers depending on the actor's individual point of view.

FOR WHAT REASON

The question begs a clarification of what it is that you, the character, want. Similar to why but it requires the actor to go even deeper psychologically.

HOW

This refers to how you will try to get what it is that you want.

THE MAGIC IF

In the magic if, the actor puts himself in the position of the character: "If this same thing were happening to me, how would I react? Putting oneself in the position of imagining "If I were this character, what would I do?" paved the way to a series of replicable physical choices by the actor that would appear truthful and genuine to the audience without the actor needing to experience and live those emotions.

The beauty of the magic if is that it creates a safe wall of distance between the actor and the character. The actor does not pretend to be the character.

BASIC PRINCIPLES OF UNDERSTANDING A TEXT

Stanislavsky developed a way of breaking down and mapping out the text so that the actor could navigate its moment-to-moment journey through a progression of beats of units.

- A unit is a portion of a scene that contains one objective for an actor
- An objective is the thing that the actor/character wants to get or accomplish. It is the character's goal—the thing that the character desperately needs. This objective or goal changes each time a shift occurs in the scene (unit change or beat shift).
- The character's objective is sought through an actions (as expressed through the use of an active verb; for example, to berate, to empower, to placate). This action changes throughout the beat as the character tries various ways to obtain what he wants from another character on stage. The action (expressed as a verb) could be expressed and implemented physically.

To help us see the play as a whole entity, rather than a series of strung-together events, Stanislavsky developed the idea of a super-objective – meaning the main thing that the character wants or needs over the entire course of the play. All individual beats, with their accompanying objectives and actions, when put together form the character's super-objective, that overarching desire or need. In addition to the objective of the individual scene (what the character wants and needs most in that moment), there is always the overarching objective (the thing that the character wants most over the course of the play).

After Stanislavsky, several of his students pursued their own schools and system of acting while others developed other methods for acting. Below is a comparative glance of these systems. (Taken from the Weblink: <https://www.backstage.com/magazine/article/important-acting-techniques-gifs-10278/>) Actors will invariably subscribe to different styles or methods in their work. But the following qualities are certainly helpful for a good performance.

1. Relaxation *“Inhale, exhale...”*

Even if the actor is tense waiting for her cue to go onstage, it is necessary for her to know how to relax. And this can only happen if she has the discipline for this through breathing and stretching. Her performance should appear effortless, as she delivers her lines or as her character unfolds on stage.

2. Sincerity and Conviction *“Work towards the truth...”*

The actor must be convinced of her role and sincere in the portrayal of the role. She can do this if she has internalized the character, meaning she has probed deeper into understanding her character in relation to the other characters.

3. Concentration *“Focus...”*

An actor who is concentrated in her performance hardly loses her cue and her character. Concentration requires a lot of discipline because it means avoiding distractions and zeroing in on studying and portraying the role.

4. Sensitivity and Teamwork *“Give and take...”*

One does not work alone in theater; there is more than one person in the creation of a form – the designer, props person, the lights designer, the co-actors, musicians – they all work as a team. And for the team to bring out the best production, all members need to be sensitive to each other. Onstage, a fine performance quality results if team members are sensitive to the needs of each other.

5. Precision and Mastery *“The work is in the details...”*

Precision in a performance refers to the right timing, or the characteristic rhythm of the play; to the contribution of each member of the team to achieve this end. Mastery is achieved when everyone prepares and does his work well.

SOME ACTING EXERCISES:

ACTIVITY 1:

Relaxation:

The base of actor's preparation is relaxation. This allows for the actor to enter into different emotional states, develop a calm mind, and also extricate themselves from intense scenes that could be exhausting. This exercise should be done in an environment conducive to relaxation, and on a clean surface. Wear comfortable clothes, and remove accessories from your body that may be distracting. Pre-record these instructions with a steady calm voice, paced moderately. Then listen to the audio recording.

Lie flat on your back, with your legs straightened without locking your knees. Keep your arms on your side. Close your eyes, and begin to focus on your breathing. I will count to ten, and for each count, you will find yourself in a deeper state of relaxation. One, two, three, four, five, six, seven, eight, nine, ten. Breathe in, and just notice what happens to your body. And breathe out, releasing tensions that are stored in your body. Breathe in calmly, one, two, three. And breathe out, once more releasing tensions and deepening your relaxation. Breathe in, one, two three. And breathe out, one, two, three. Further deepening your calmness, and relaxing even more completely. Just let go of all your worries.

Imagine your body as a pebble that is settling quietly into the bottom of a calm pond. You are not completely relaxed. Shift your focus now on your forehead, and imagine a soothing light that begins to shine on your forehead. Your forehead begins to feel the gentle light and relaxes even more deeply. The soothing light begins to flow into your nose, allow you to breathe even more freely. The light spreads to your cheeks, and your cheeks relax even more. The light spreads to your ears, and your ears feel the light's calming effect. And the light moves towards the back of your head, and the head feels releases any remaining worries and tension. The soothing light spreads to the mouth, and then to your tongue, and throat. They all relax. The light now moves slowly into the chin and neck. Your entire face and head are now totally relaxed. Continue to focus on your breathing.-

The soothing light spreads to your shoulders, and all the burdens of your shoulder are washed away, feeling very relaxed. The soothing light begins to flow onto both arms, into your elbows, your wrists, your palms and onto each finger, and both your arms now feel very relaxed. The soothing light spread now onto your chest, your lungs and stomach, and reaches the entire back, and your entire torso feels very relaxed. Continue to focus on your breathing. The soothing lights moved to your hips, and groin, into your buttocks, and your pelvic area feels very relaxed. The soothing light spreads gently through both of your legs, gradually flowing through your thighs, your knees, your shins, and ankles, your heels and through each toe. And both your legs feel deeply relaxed. The soothing light is now flowing throughout your body, allowing you to feel very calm and deeply relaxed.”

ACTIVITY 2: EMOTION MEMORY

Begin with the Relaxation Exercise above, and you may lead the actor to specific memories the require them to invoke particular feelings. For example:

“Bring your mind into a place where you have felt very sad. Where is this place? What do you see in this place? What are the colors that you see? Do you hear anything? What are the sounds in this place? Who are in this place? What are they doing? How do you feel about them? What are they saying? What are you doing in this place? Do you want to say anything to any of them?”

After exploring a particular setting and emotion, allow the actor to remember the scene and the details in it and how they felt. But make sure to bring back the actor to a relaxed state, focusing back on the breathing.

ACTIVITY 3: Doing vs Being

If you are in a group, divide the class into two groups (Group A and B), each group forming a line facing the other group. Group A shall do the following actions in order while Group B observes. Allow one minute for each command.

1. Stand up in front of the group.
2. Be dignified.
3. Look sexy.
4. Relax.
5. Count the number of people with long hair you see.
6. Count the number of people with short hair faster than you counted the ones with long hair. First one to do so will win a prize.

After all the commands are done, Group B will take their turn while Group A observes. After this round, each group shares their observations of the other group during the tasks listed. Actors cannot just “look” a certain way without being self-conscious. The only way to avoid self-consciousness and to truly relax is to do something, a task or a stage business that is relevant to the scene.

Self-consciousness is your focus on yourself; projection is the ability to escape the prison of yourself (self-doubt, self-indulgence, selfishness) and to focus on others.

Do the following tasks. Afterward, define the goal, define the obstacle.

1. Find the 37th word on page 10 of one of the textbooks.
2. Move two people from one corner of the classroom to another.

Summary: Actors always plays toward a goal and against an obstacle. Focus on achieving the goal reduces the actor’s self-consciousness.

MANUEL I didn't swallow the ice. (Puts glass back on the tray.) You can fill it with water again. She'll never know.

SOLING She'll know. Look at that! You left your fingerprints on the glass. (Sets tray down on the balustrade, takes a rag from her own pocket and wipes the glass.) And I was just telling you we should not give her a reason to be angry!

MANUEL Why are we so afraid of that witch?

SOLING Ssshhh. You must be crazy. You want her to send you away again?

MANUEL Let her. She'll just have me called back the next day, like that last time. Who's going to carry her up and down these steps, just you and Corito?

SOLING Where is that silly girl? I told her to be sure and get back before her aunt takes her bath! You two have a way of getting me into trouble!

MANUEL She's just by the convent, helping with the carosas.

SOLING It's all the same! Nyora Ines forbids us to go there!

MANUEL Why does she hate Father Ben so much?

SOLING She hasn't met Father Ben at all. It's the church. I don't know. When Padre Paulo was parish priest she was in and out of church and convent as though she lived there. Then she went away, to Spain, and when she came back there was the fire, then she went away again and returned with Corito—I'm worried, Manuel. Maybe you should go and tell that girl to come home at once. No, Nyora Ines will think you've been out together and—

MANUEL Nyora Ines this! Nyora Ines that! Mama, let's leave this house.

SOLING Have you been drinking?

MANUEL We'll take Corito with us. Away from here.

SOLING It's the heat. I think it has touched you in the head!

MANUEL Mama.

SOLING Don't even think of it. (Thinks.) Where would we go?

MANUEL Our house.

SOLING That pile of charcoal beside the convent? You know we haven't had a house of our own since that fire—

MANUEL We still have that land. We can build again—

SOLING With what?

MANUEL (Pause.) Let's sell the land and leave Bayawan!

SOLING Ay, Manuel. Such dreams— MANUEL We can't stay in this town forever! We're nothing here but servants to Nyora Ines until we die!

SOLING This has been our home for almost twenty years!

MANUEL You call this hell a home?

SOLING I call it paying a debt.

MANUEL Twenty years now and we're still paying. What do we owe her, our lives?

SOLING Something like that. When we lost the house and your father together in that fire, it was only Nyora Ines who remembered we would be in need. Salvador's friends were poor. I had none. Except Lucia. At least I thought she was a friend—

MANUEL I remember Lucia. She used to come down the back stairs of the convent to give me cakes and fruit. She was beautiful—

SOLING A painted woman. Used to bring Padre Paulo's laundry down to me. Nyora Ines would get so angry about the way Lucia seemed to run the convent as though she owned it—

MANUEL She would lean over the fence and I could smell her perfume—

SOLING Just another whore. Padre Paulo's mistress, Nyora Ines said. MANUEL She was beautiful. I wonder where she is now?

SOLING We never knew where she was from. Lived in a rented room at the Morados. We were her family in Bayawan, she would say. Taught me to cook Spanish dishes, what Padre Paulo liked. After the fire she just left, didn't even bother about us, huddled in the church like beggars. But Nyora Ines—even as she suffered in the hospital, her legs broken, and those terrible burns—she had money sent to us so we could bury your father, and buy food while I looked after this house—

MANUEL You worked for that money—

SOLING We have not been without food and beds since then.

MANUEL I know.

SOLING Do you know what we can repay that kindness with?

MANUEL You don't need to ask. You know very well there's been nothing in our pockets for almost twenty years except rags.

SOLING In our pockets, Manuel. Not on our backs.

MANUEL Mama, I don't want to see you die a servant!

ACTOR'S CHARACTER ANALYSIS (TEMPLATE)

Your Name: _____

Character's Name: _____

1. What are your goals and aspirations in life?
2. What are the obstacles to the successful achievement of these goals?
3. What events or conditions prior to the play's beginning are important for understanding your motives and objectives in the play?
4. How do you react to these obstacles?
5. List the following items that will help you create the personality of your character:
 - a. What characteristics of your character influence the movement of the story or plot?
 - b. What does your character do?
 - c. How does your character speak? What kind of dialogue does he/she use?
 - d. What do other characters say about you?

THE INFLUENCE OF STANISLAVSKY ON THE ART OF ACTING AND PERFORMANCE

Ever since Stanislavsky wrote several books on theater and acting, subsequent theorists in drama built upon his foundations and adapted his principles in their work. His influence spread out across the Western world even up to the late 20th century, inspiring actors, playwrights and directors working in the various genres of drama, be it on stage or on Television or in the movies. Subsequently, his influence also resonated in contemporary and modern theater even in the developing world, including the Philippines.

They utilized and adapted for their own advantage various aspects of the Russian theater teacher's work, fitting it onto their own context of time, culture, and historical period. But they owe this great master's legacy one sure thing: **The Search for the Truth in Theater.**

The following are some of the main innovators in the theory and praxis of acting and theater:

LEE STRASBERG is considered as the father of method acting in America. He was one of the founders of the Group Theatre, and later served as director of the prestigious acting school Actor's Studio in New York, and later set up the Lee Strasberg Theatre and Film Institute where he taught his interpretation of the system of Stanislavski

STELLA ADLER was an actress and acting teacher who founded the Stella Adler Studio of Acting. She studied intensively with Stanislavski at a time when the latter had revised his theories. Adler had worked with Lee Strasberg but eventually broke away from Strasberg.

SANFORD MEISNER was an American actor and acting teacher who developed an approach to acting instruction that is now known as the Meisner technique. He was selected to participate in the Group Theatre but eventually completely abandoned the use of affective memory, a distinct characteristic of method acting. Meisner's emphasis was on "the reality of doing" and repetition, which was the foundation of his approach.

MICHAEL CHEKOV was a Russian-American actor, director, author and theatre practitioner who also studied under Stanislavski. His uncle is renowned playwright Anton Chekhov. He moved to Germany where he developed and taught a physical and imagination-based system of actor training.

UTA HAGEN was a multi-awarded German-American actress and theatre artist. She was a highly renowned acting teacher at New York's Herbert Berghof Studio and authored best-selling acting book *Respect for Acting*.

VIOLA SPOLIN was an American theatre academic, educator and acting coach. She is considered as the mother of improvisational theater. Her book *Improvisation for the Theater* is regarded as the bible of improvisational theater.

Stanislavski's System	Lee Strasberg's Method	Stella Adler	Meisner Technique
One of the world's most frequently taught acting system, Stanislavski inspired scores of future teachers including Stella Adler, Sanford Meisner, and Lee Strasberg. Key concepts he promoted included emotional memory recall, spiritual realism, and self-analysis.	Lee Strasberg's actors intensify their connections to the work by relating their characters' experiences within the context of their own lives, and reaching deeper connections and understanding of their characters' emotional worlds.	Stella Adler's approach was also inspired by Stanislavski, but her emphasis is on imagination rather than emotional recall; in her words, "You have to get beyond your own previous inner experiences."	Known fundamentally for his "repetition" exercise, Meisner teaches actors to "live truthfully under given imaginary circumstances." The work emphasizes openness, honesty, and listening above all.
Michael Chekhov	Uta Hagen	Viola Spolin	
Michael Chekhov developed the "psycho-physical" technique which draws on physical actions and mind-body connection to create a sensual approach to the character.	It's all about realism for Uta Hagen. Students are taught to "substitute" or "transfer" their own memories into the experiences of their characters, building deep connections based on their own personal truths.	Viola Spolin's "theater games" approach inspires students to respond spontaneously and be in the moment. Her technique focuses on self-direction and improvisation, and she's considered a driving force of improvisation in the United States	

TOPIC 3:

PRODUCTION OF REALISTIC PLAYS ON ENVIRONMENT AND HERITAGE:

A. The Theater Director

This topic section defines the Fundamentals of Directing as it applies to Realistic Theater, as well as describe the qualities and functions of a theater director. You will direct scenes from selected plays.

Now that we have some basic foundations on the principles, concepts, and practice of the Theater of Realism, where we discovered the aspects involved in Play Analysis and the Art of Acting, let us explore and study other facets in the production of Realistic Plays. And one of these aside from that of the playwriting and acting, is the beautifully challenging role of the THEATER DIRECTOR.

WHAT IS A THEATER DIRECTOR

A theater director or stage director is a theater practitioner who oversees and orchestrates the mounting of a theatre production (a play, a musical, a devised piece of work or other theater forms) by unifying various endeavors and aspects of production. The director's function is to ensure the quality and completeness of theatre production and to lead the members of the creative team into realizing their artistic vision for it.

The director therefore collaborates with a team of creative individuals and other staff, coordinating research, stagecraft, costume design, props, lighting design, acting, set design, stage combat, and sound design for the production. If the production he or she is mounting is a new piece of writing or a (new) translation of a play, the director may also work with the playwright or translator. In contemporary theatre, after the playwright, the director is generally the primary visionary, making decisions on the artistic concept and interpretation of the play and its staging.

Different directors occupy different places of authority and responsibility, depending on the structure and philosophy of individual theatre companies. Directors utilize a wide variety of techniques, philosophies, and levels of collaboration.

According to Francis Hodge, play directing consists of three major areas of work:

1. Analysis
2. Communication
3. Style

THE FUNCTIONS OF THE DIRECTOR

The three areas of work invariably intersect in the following typical functions of a director:

- Selecting and approving the play.
- Interpreting the play.
- Approving and coordinating the designs.
- Casting and coaching actors.
- Staging (blocking, coaching, etc.).
- Planning and coordinating the production.
- Scheduling and conducting the rehearsals.
- Serving as liaison among all members of the production team.
-

CONSIDERATIONS IN PLAY SELECTION

- Selecting a script is the first and one of the most important tasks of the director. Reading the script well is very important in order to be able to assess it well and determine the needs of the play and figure out whether the company can meet the needs.
- The considerations in choosing a play can be categorized into three: **practical, commercial and personal** considerations as enumerated below.
 1. Number of actors in the play or number of available actors in the company.
 2. Level of talent and experience of actors.
 3. Number of settings, costumes, lighting, music and special effects.
 4. Level of difficulty of each element.
 5. Budget.
 6. Audience.
 7. Director.

ANALYSIS OF THE PLAY

Analysis of the Play is one of the most important roles of the Director. Depending on the author, there are several ways of undertaking analysis and interpretation of a text. According to Francis Hodge, there are seven major areas of play analysis:

1. Given circumstances
2. Dialogue
3. Dramatic action
4. Characters
5. Idea
6. Tempos
7. Moods

Please see appendix for the Play Analysis Worksheet that a director may use for a given script.

We cannot underscore the value of play analysis and interpretation, as it aids not only the directors, but the actors and the creative team, as directorial concepts and vision is articulated more easily when the director has done this task.

PLAY PRODUCTION PROCESS

Although there is no one way of doing things, a production may go through the following 6 stages of preparation before the play's premiere performance:

1. Reading Rehearsals: with the purpose of coming to a clear understanding and interpretation of the play
2. Blocking rehearsals: where the action, movement and stage business are worked out
3. Character and line rehearsals: where performers develop and build their characters and try to discover the most effective method of delivering their speeches
4. Finishing rehearsals: in which all the elements of acting are developed and unified
5. Technical rehearsals: devoted to coordinating the visual and sound elements with the total production
6. Dress rehearsals: in which the play ideally is given just as it will be in performance

BLOCKING

- One purpose of movement and stage business is to keep the play from appearing static and to give it life and activity. Stage business refers to incidental and often small actions that the character may be doing to make a scene more realistic. Another purpose of blocking, however, is to present an aesthetically pleasing picture in both the placement and movement of the actors. The director has to keep in mind that the stage picture is constantly changing and is perceived

differently from each section of the audience. She needs to consider sightlines and which stage areas are the stronger for emphasis. Body position, focus and levels all are used to emphasize specific characters, speeches, and scenes.

- Movement has to be motivated by the script, or at least appear to be. The director cannot simply move actors to balance the stage without a seemingly logical reason for them to move; the blocking has to fit the situation and the type of play. In a funeral scene, for instance, the movement would be slower and more stately than in a party scene. Different types of characters move differently and their movements provide variety and contrast.

MUSIC

Music is an important support to a realistic drama. Historically, the use of music in theater changes the mood of the scene because it creates suspense, excitement, happiness. It is used to heighten the emotion of the scene. It is also used to create and set the mood of the scene or even the entire play.

However, in more contemporary theater practice, there are many plays that use natural sounds or no musical scores at all. Recent theater makers would say that even silence is a music. The use of silence can as well heighten the intensity of the scene. Try to remember the last play or stage drama that you have witnessed. Remember how music was used and how it affected you at that time. Remember the feelings that you experienced when you hear that musical accompaniment during the performance of the play.

SPECTACLE

Spectacle refers to the overall visual element of the play that provides sensory experience. This can include stage scenery, costumes and props, stage lighting and special effects, acting styles employed by the actors, and stage blockings or movement of actors in the performance space. Visual element can convey meanings, mood of the scene as well as excitement for the audience.

ACTIVITY 1: Play Analysis

1. You have read an excerpt of Fiesta from the prism of an actor. This time as a director, read the entire script
2. Fill out the Worksheet for Play Analysis and Directorial Plan :

NAME OF DIRECTOR:

TITLE OF PLAY:

I. GIVEN CIRCUMSTANCES

A. Environmental Facts. Discuss under the following numbered headings:

1. Geographical location, including climate
2. Date: year, season, time of day
3. Economic environment
4. Political environment
5. Social environment
6. Religious environment
7. Previous action

B. Polar attitudes of the principal characters, both in the beginning and at the ending

CHARACTERS	BEGINNING ATTITUDE (at the beginning of the play)	ENDING ATTITUDE (at the end of the play)

II. DIALOGUE

- A. Describe Choice of words/ phrases and sentence structures
- B. Describe Choice of images
- C. Describe Choice of peculiar characteristics, e.g. dialect, slang
- D. Describe the sound of the dialogue
- E. Describe the Structure of lines and speeches

III. THEMES/ IDEAS

- A. Meaning of the title
- B. MAIN IDEA of the play or THEME
- C. Philosophical / Main value/ world-views statements in the play.
Cite actual quotation.

ACTIVITY 1: Play Analysis (cont.)**NAME OF DIRECTOR:****TITLE OF PLAY:****IV. DRAMATIC ACTION**

Divide the play into acts. Divide the acts into scenes (prescribed by the playwright and indicated by major entrances and exits of characters). Breakdown the scene into units. Each unit is delineated by change of topic or idea in the dialogue of the play. Give a title phrase to the unit. Summarize the dramatic action by describing the decisions or simple objectives of the characters in the scene.

SCENE No	Unit Title	Dramatic Action

V. CHARACTERS

Describe each character using the following aspects or dimensions: (Tri-Dimensional Characteristics)

CHARACTER:	
PHYSICAL aspects	<i>(Age, height, weight, skin tone, gait, silhouette, over-all physical look, mannerisms, kind of wear, decorum, etc.)</i>
SOCIOLOGICAL aspects	<i>(Family and educational background, socio-economic status, livelihood, institutional ties, religion, ethno-linguistic origin, social relationships and positions, result of social upbringing on the character's life)</i>
PSYCHOLOGICAL aspects	<i>Desires, Ambitions, Wishes Personality traits Moral Stance Level of will power World View</i>
Character OBJECTIVE What is the character's aim in the play?	
Initial character-mood intensity at the scene opening	

ACTIVITY 2: Understanding the Director's Vision

1. Still using the script FIESTA, this time as a director, read the entire script
2. Fill out the Worksheet for Directorial Plan and Main Production Aspects/ Values

NAME OF DIRECTOR:

TITLE OF PLAY:

I. DIRECTORIAL PLAN:

- A. Director's Vision of the Play (World View, Main Purpose)
- B. Over-all Directorial Treatment (Style, Approach, Mode of Artistic Production and Performance, Main Stylistic Features)
- C. Dramatic Metaphor or Main Imagery
- D. General Idea of Theater Space (ground plan, stage design)
- E. Approach to the Acting (realistic, stylized, musical)
- F. Specific Treatment on Production Values: Music, Design, Sound, Movement, Choreography, Lights.

II. TEMPOS AND MOODS

- A. After the number of each unit, designate the rate of speed for that unit by using a rate word. E.g. fast, medium slow, largo, molto. Also make a horizontal graph of the tempo relationships by inserting connecting perpendicular lines to the horizontal line in order to show the peaks and valleys of tempo changes.
- B. After the number of each unit express the mood for that unit using any of the two categories:
 - A list of mood adjectives with one for each of the senses

Sample:

Touch: rough, smooth, hard, soft, sandy, cool, host

Taste: tart, sweet, cool, hot, smooth, rubbery,

Smell: pungent, perfume, stinky, sweet, sharp

Hearing: loud, soft, raucous, blaring, piercing

Seeing: all words of color, of size and shape, varying words of lightness and darkness

A mood image

Sample: The mood in this unit is like:

A moth fluttering around a lamp (nervous, fluttering, indecisive, trembling)

Soiled unwashed damp cloth (penetrating, makes you sick to the stomach, choking)

UNIT	TEMPO	MOOD (adjective or mood image)
1		
2		

TOPIC 4

PRODUCTION OF REALISTIC PLAYS ON ENVIRONMENT AND HERITAGE

B. Production Design

This topic section defines Basic Principles in Production Design, focusing on Sets/Props/ Costumes designing as they relate to Realistic Theater. As application, you will design scenery, costume and makeup for a selected play, as well as build a scale model for a selected play.

DESIGNING THE PLAY

We shall begin by considering the role of the director as the principal designer of a production. As the grand orchestrator of the production's vision, he is responsible for both what is seen and what is heard. Thus it is through his eyes and ears that an audience actually experiences a staged play.

Design is the visualization of a poetic idea. Therefore as the principal designer, a director must take the responsibility for the individualized statement.

Ground Plan

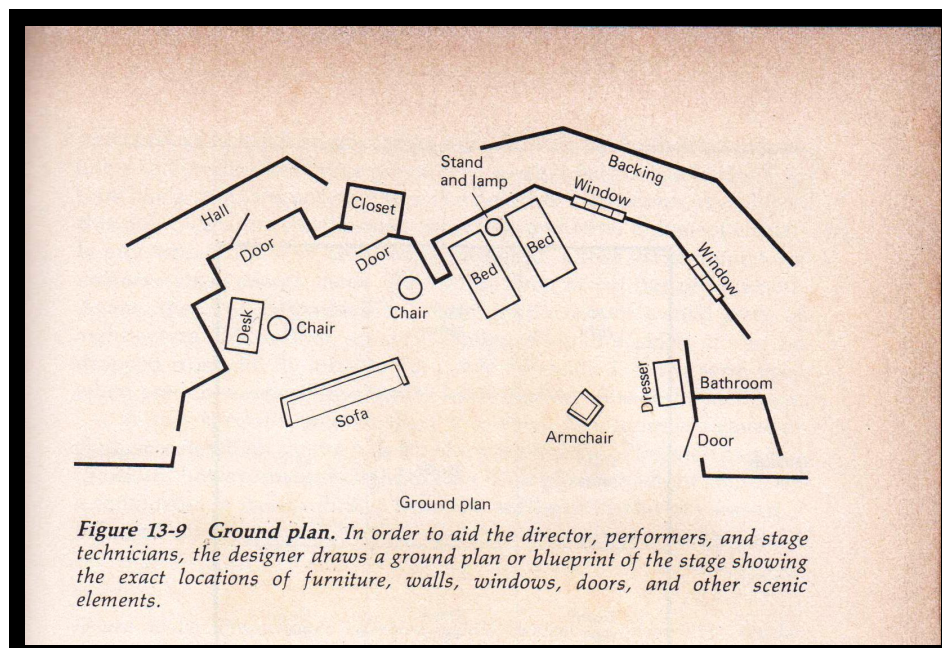
The ground plan is the blueprint, or floor plan, outlining the various levels on the stage and indicating the placement of all doors, windows, furniture, scenery and other elements.

- Closely associated with the director in the entire planning process are the scene, costume, and lighting designers. Immediately after each has read the play, some directors discuss with their designers before working out their own details of interpretation, script analysis, ground plan, and scheme of production, preferring to discuss the larger issues of concept, images and metaphors with the designers before making their final decisions.
- Questions are resolved on color, textures, locales, architecture, flow of scenic elements, significant uses of hand and set props, sightline problems and others. Out of this conference the designers then go to work on their plans and preliminary sketches for the next such conference. In this approach, the scene designer will then draft the ground plans and formulate the overall scheme of production based on the conferences.

- In the preliminary conferences with the costume designer, the director must make sure to check emphasis and color coordination for the principal and secondary characters, discussing fabric and weight for movement, and accessories for character business. With the lighting designer, the specific moods and atmosphere of each scene, the major acting areas for special emphasis in light and color, and motivation of light sources must be determined.

Interesting Ground Plan And Setting

- Essential to good dramatization is an interesting and practicable ground plan and setting. As in creating business, a director should first plan out the setting with complete freedom of the imagination, disregarding the directions of the author. Later the author's ideas about the setting added to those of the director should make possible a richer and more interesting one than if the director had simply followed what had been suggested. The final selection, rearrangement, and control come from a consideration of the characters living there, the kind of play, the locale, the atmosphere, and other factors.
- The director should be particular about the exact layout of the stage setting and the offstage surrounding, for the development of business is dependent both upon the set up on stage and upon where the characters come from and where they go. From the study of climactic movements and general patters of important scenes, the director decides where the windows, doors and furniture can be placed most advantageously. In this respect the arrangement of these elements should be created for stage movement of the characters.



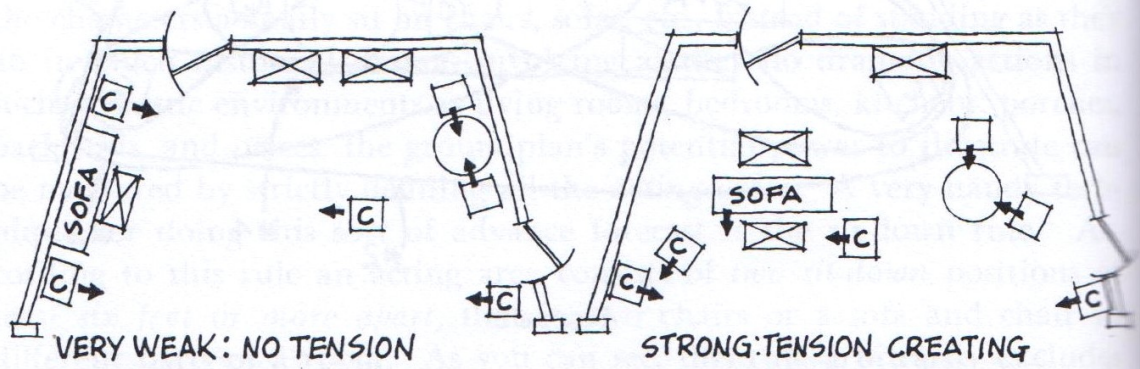


FIGURE 3

The director as we have indicated, works with a team of designers, including one that focuses on the scene design, which gives the visual substance to the performance.

SCENE DESIGN

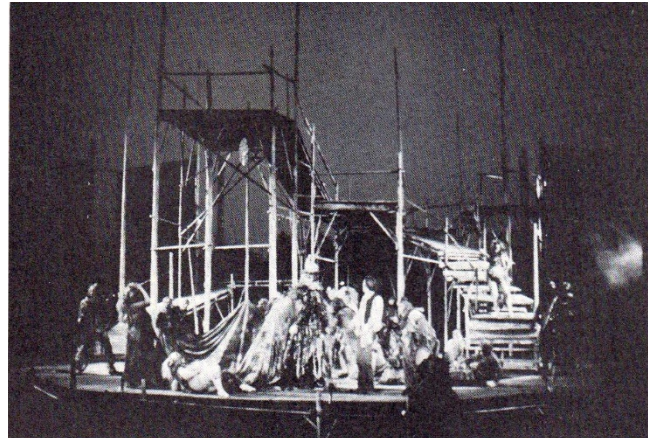
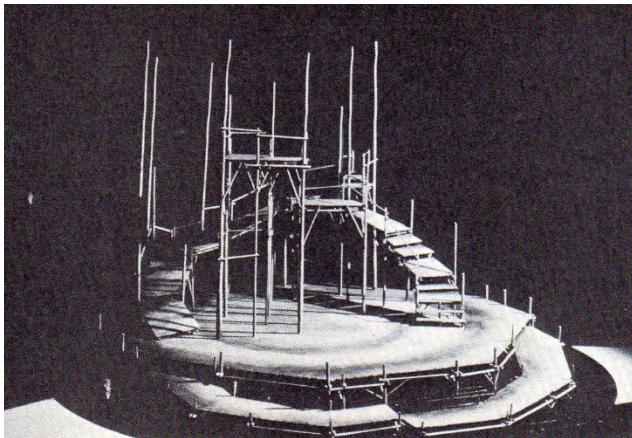
Scene design in contemporary theatre aims to provide the total visual effect of a dramatic production. It is the sum of all the elements that are seen and enables the audience to make a visual impression. It could be said that the scenic background is the largest visual element that complements the spoken word of the play. The design of a setting encompasses creating the color and shape of framed pieces of scenery, the selection and style of the furniture and set-dressing, and ensuring that the actors' costumes blend or contrast with the background. And because a dramatic production is not a static form, design should also allow easy movement for the actors.

As a collaborating artist who is part of the larger artistic team, the scene designer's task is to offer a significant visual contribution to the dramatic form. Through a careful study of the script and of the playwright's goals, and well as the director's vision, the designer is able to find the author's image and interpret it visually onto the stage.

Scale Model

A scale model, sometimes referred to as a maquette, is a 3-dimensional replica of the set design. The model is useful for the designers, the director, and the rest of the artistic team to visualize the space, match the requirements of the staging with the design, and plan out necessary adjustments and alterations before the set design is constructed. Below are some useful pointers in creating your own scale model.

1. Read and analyze the script, and discuss with the director about their vision and directorial concept. Sketch initial designs on paper that aligns with the over-all vision.
2. Determine and measure the space you are using for the performance, and its relationship to the audience. Draw a floorplan of the venue and its exact dimensions (length, width, and height). Work on a scale such as 1:24, which means that for every 1 foot high or wide the stage is, the corresponding length on the scale model will be 1/2 inch.
3. Construct a preliminary but sturdy model of your performance space, using foam board or corrugated board (used for carton boxes). This rigid material will help support the model. For a proscenium stage, add other areas including the apron, walls and proscenium arch, wings, walls if they exist. Include as well other accessible areas of your stage, backstage, sings, entrances and exits. Add as well renditions of the space's curtains and tabs, if they are part of the performance space.
4. Paint the theater model box blacks, preferably applying a matte black paint.
5. Make small models of major scenic properties. Consult the script of the play and make a note of any properties, such as tables, chairs or other items of furniture referred to. Place these models in your scale stage, but do not glue them in place. Use cloth or other types of paper, approximating the color palette, textures and surfaces in your design. Fix these smaller properties using masking tape.
6. Show the preliminary model to the director and production team. Listen to their feedback, and input about stage arrangement, lighting, movement, and other elements.
7. Create a final model, incorporating the ideas of the production team. Paint the stage and other set pieces. Because the final model will be used for lighting design, it's important to mimic the real colors you'll be using as closely as possible.



Sample scale model above and the finished set below.

ACTIVITY 1:

Read the setting written by playwright Glen Sevilla Mas for his play, *Children of the Sea*. Based on what he wrote, sketch a ground plan, a set design, and construct a scale model following the procedure described in the content part.

“The stage’s walls are made of katsa (sack or muslin cloth). To the right is Manding Soling’s Bedroom. Here, an old bamboo bed occupies most of the space. Near it is an old table with a lighted candle. To the left is a small kitchen with its requisite table and chairs. In one corner is a bamboo cupboard. Near it is the sink with an earthen jar filled with potable water. On the other side of the kitchen is an old cabinet filled with old clothes. Suspended above the stage is a huge fishing net that is dangerously threatening to collapse.”

Costume

When you are in a public place, look at how people dress up. What types of information are you able to get just by looking at what people wear? This is the same for costuming on stage, they provide information about the character: social status, age, occupation, personality, feelings among others. An actor playing a government official in a formal gathering will wear something very different from a teenager who is dancing for a local festival. A character who is perceived to have a bright disposition beaming with optimism will most likely wear something different than a person who has dark thoughts and tends to be anti-social.

Costuming for theater allows the audience to see these information and provides the clues about the character and her situation. If you are designing costumes, it is important for you to consult the director about her directorial vision, and align the costumes to this vision. Research on the era, on the characters’ social status, on the location of the play including the season and time of the day are also necessary for costuming, especially in realistic play. Costumes also need to support the actors in their stage movement and character portrayal.

Makeup

Costuming and make up are similar in that they both help actors in their character portrayal while also providing information to the audience. If you have been assigned to do the make-up design, you will also need to do your part in analyzing the play especially the characters. It would be helpful if you do your research as well on the theory of color and their symbolisms, and how make up interacts with lights.

Generally, there are two classifications of make up: straight and character.

1. Straight Makeup enhances or projects an actor's natural features. Under theatrical lighting a person's face tends to "wash out," so straight makeup brings out the actors' features more clearly.
2. Character Makeup will include alterations in the actor's age, creation of scars or facial distortions (such as longer or more pudgy noses), facial hair. There are also plays that require more elaborate make up designs, such as genres of magic realism, musical theater, allegorical plays and non-realistic plays.

ACTIVITY 2:

Read the character descriptions for the play **MAPAGBIRONG HAPLOS** written by playwright **Kevin Tabora**. Choose one of the two characters to portray, and find the appropriate costumes and make up for the character. Dress up and make yourself up as the character and take a photo of yourself in three different character poses.

MGA TAUHAN	
Jeanette	33- taong gulang na Sociology Professor sa UP Diliman. Isa rin siyang komedyante at writer sa telebisyon at pelikula. Naka-maong na jacket, thick black sweaters, jeans, at sneakers. Buhaghag ang kaniyang mahabang itim na buhok terno ng kaniyang thick black rimmed glasses.
Jimmy	54-taong gulang na ama ni Jeanette. Siya ang naka-old white polo na nakataas ang kuwelyo, maong pants at lumang rubber shoes. Ang kaniyang mahabang buhok ay nakahawi patalikod gamit ang baby oil. Mukha siyang retiradong goon mula sa isang 90s na pelikula.

TOPIC 5

PRODUCTION OF REALISTIC PLAYS ON ENVIRONMENT AND HERITAGE

Staging A SHORT Realistic Play from National and Foreign Dramatic Literature

This section analyzes and adapts for a virtual performance a monologue or 2-4 character scene of maximum 15 minutes. You will mount selected monologue or a chamber scene applying principles of acting, directing, and design for realistic theater

WHAT IS ADAPTATION IN THEATER

Adaptations in theater refer to the use of existing literary sources and materials from other artistic media to suit the conventions and requirements of theater. The playwright or a director has to make the artistic choices on what elements from the original material would be included and excluded, taking into consideration their own motivations, context, and intended audience. One example of a theatrical adaptation is the use of the plot and characters of Shakespeare's Romeo and Juliet into the settings of gang wars in New York City in the musical theatre production of West Side Story.

In this module, we will look at the adaption of Glen Sevilla Mas of John Synge's Riders to the Sea into Children of the Sea, transposing the setting of the original story in the Aran Islands in western Ireland, to the Philippine setting of the island municipality of Caluya in the province of Antique. Please go to this weblink for the script: <http://playscripts.blogspot.com/2006/05/children-of-sea.html>

ACTIVITY 1

Read the summary of the original play and then the script of Glen Sevilla Mas. WRITE DOWN:

- what elements were included and excluded from the original story,
- and what are some devices used by Glen Sevilla Mas in his writing of Children of the Sea.

ACTIVITY 2

Do a SOLO Dramatic Reading of CHILDREN OF THE SEA, recording it on your camera gadget. Pay attention to the following:

- Voice Changes for each Character
- Emotional Nuances inspired by the Tri-dimensional Dimensions of Character
- Neutral Costuming which would reflect the general ambience of the play
- Simple Background in your room that connotes the Visual Elements and metaphors of the play

SUMMARY OF “RIDERS TO THE SEA”

Written by Irish John Millington Synge, the play takes place in the kitchen of a cottage located in the Aran Islands to the west of Ireland. As the play opens, Cathleen, a girl of around twenty, is attending to household chores. Her younger sister Nora enters carrying a cloth bundle. Affirming that Maurya, their elderly mother, is in the other room lying down, Nora presents the bundle, which contains clothing that may belong to their brother Michael who has not returned from a voyage on the sea. The two girls worry about the storm brewing outside, since their last surviving brother Bartley intends to go on the sea that day. They decide not to open the bundle in case Maurya comes in, since they are worried about her reaction to evidence of Michael’s death.

Cathleen hides the bundle just before Maurya enters, and Maurya asks about Bartley’s whereabouts. Maurya declares that Bartley will not go to sea today due to the storm, but Bartley soon comes in to prepare for his voyage and his mother’s attempts to dissuade him from leaving yields no effect. Bartley begins to instruct Cathleen on how to do additional chores, such as taking care of the sheep, now that their brother Michael is gone and Bartley, the only man left, will be out on the sea for several days.

ADAPTATION includes the concept of CONTEXTUALIZATION:

CONTEXTUALIZE: to consider something or to help other people consider something in its context (= the situation within which it exists or happens), which can help explain it:

(<https://dictionary.cambridge.org/us/dictionary/english/contextualize>)

NOTES TO THE USER

1. It is assumed that the students are comfortable in Improvisation which is central in the Grade 7 learning process. It would be good to continue to undertake improvisation exercises to heighten spontaneity and openness of the actor. Without their readiness to dig and unravel their emotions and further their acting practice, there could be emotional blocks that could hamper the actor's capacity to work on emotional truths.
2. Care should be given to handling exercises around emotional memories.

REFERENCES

Topics 1 and 2

- **What Is Realistic Theater or The Theater Of Realism**
 - **Acting In Realistic Drama**

VIDEO:

- How Stanislavski Reinvented the Craft of Acting <https://youtu.be/iB1fPZX5Zgk>

READING RESOURCES:

Wayth, L. (2014). *A Field Guide to Actor Training*. Milwaukee, WI: Applause Theatre and Cinema Books

Johnson, M. (2007). *The Drama Teacher's survival Guide: A Complete Tool kit for theatre arts*. Denver, Colorado: Meriwether Publishing

Viola Spolin, *Improvisation for the Theater*, Illinois: Northwestern University Press

Michael Mc Callion, *The Voice Book*, New York: Theater Arts Books/Routledge, 1988

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Toby Coles and Lee Strasberg, *Acting: A Handbook of the Stanislavski Method*,

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Jessica Swale, *Drama Games for Devising*, Nick Her Book, London, 2012
Connecticut, Martino Publishing, 2014

Augusto Boal, *Games for Actors and Non-Actors*, London and New York: Routledge, 1992

TOPIC 3

▪ The Theater Director

READING RESOURCES:

Francis Hodge, *Play Directing (Analysis, Communication and Style)*, New Jersey: Prentice Hall, Inc, 1971

Stuart Vaughan, *Directing Plays: A Working Professional's Method*, New York: Longman, 1993

Alexander Dean and Lawrence Carra, *Fundamentals of Play Directing (5th Edition)*, Chicago: Holt, Rinehart and Winston, 1989

Marsh Cassidy, *Theatre: An Introduction*, Illinois, NTC Publishing Group, 1997

TOPIC 4

▪ Production Design

READING RESOURCES:

Parker, O and Wolf C., *Scenic Design and Stage Lighting*. (1996), Philadelphia, Harcourt Brace College Publishers

Marsh Cassidy, *Theatre: An Introduction*, Illinois, NTC Publishing Group, 1997

TOPIC 5

▪ Staging A SHORT Realistic Play from National and Foreign Dramatic Literature

Mas, Glenn Sevilla (2007) *Children of the Sea & in the Land of the Giants: Plays*. UST Publishing House, Manila. ISBN 978-971-506-432-3

Interview with Glenn Sevilla Mas, Nov. 20, 2020.

Marsh Cassidy, *Theatre: An Introduction*, Illinois, NTC Publishing Group, 1997

<http://playscripts.blogspot.com/2006/05/children-of-sea.html>

OTHER PLAYS FOR STUDY:

Henrik Ibsen—Enemy of the People

Philippine: Tagbalantay (Ilonggo version), Karaang Balay (Alfred Valenzona) Tagalog version
, Freddie Redulla

RUBRICS:

PLAY ANALYSIS

ACTING

DIRECTING