

**LEARNING RESOURCE
SPA-THEATER
GRADE 10
QUARTER 2**



**THESIS PRODUCTION:
CONCEPTUALIZATION AND
PREPARATION**

LEARNING RESOURCE for Theater Arts

Thesis Production: Conceptualization and Preparation

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INTRODUCTION

THESIS PRODUCTION: CONCEPTUALIZATION AND PREPARATION

You are now nearing the completion of the SPECIAL PROGRAM OF THE ARTS Junior High as a Grade 10 student! And beginning with this second quarter, we shall now start developing a **Thesis Production** for the rest of the year, a project that crowns a four-year journey of discovering, exploring, and honing your skills in your chosen field, the colorful and vibrant world of THEATER and the DRAMA.

What is a THESIS PRODUCTION? A Thesis has normally meant (a) a statement or a theory that needs to be proven or validated through science or logic or (b) a written research work serving as a final requirement to a college degree. However, in the last decades of educational progress both here and abroad, even secondary education or high school education has assumed this practice to cap four to six years of schooling (Junior and Senior High). Thus a THESIS PRODUCTION in the SPA is going to be a thrilling project, one which stimulates you to apply all the major learnings you have assimilated in the last three years and a quarter, and to build on all other breakthroughs in theater creation. It is not only a THESIS, a written document that investigates, records, and proves new arenas of theatrical work through collaborative cultural action research, but it is also a PRODUCTION validating in performance the discipline you have chosen to master and muster, where your over-all proficiency of dramatization will be put to a test.

The three years of accumulating and absorbing various facets, areas, challenges of theater making have indeed been a mind-blowing experience, given the impact of then pandemic, both positive and negative. In your Grade 7, you discovered the power of the Language of Creative Expression and the Basic Elements of Drama and Theater; In Grade 8, you explored the myriad possibilities of drama especially through the art of Realistic Theater; in Grade 9, you deepened and expanded your acumen by exposing yourselves to the rich values of Philippine and non-Philippine Performance Practice from which you drew greater inspiration and energies to create revitalized forms of drama expression. And now as you step into your fourth year of schooling, which has just introduced you to the power of theater for social awareness and transformation, you are about to craft a major initiative together with the rest of your classmates, one that will occupy you for the rest of the year, but will continue a collective adventure of appreciating and understanding better your inner self, your family, classmates, community, and country, through the precise and pristine lens of CREATIVE THEATER within the context of the present world of the New Normal.

God Bless you in this final journey of your Junior High Education in the ARTS and DRAMA! We shall celebrate it at the end with aplomb, with greater knowledge, understanding, and empowered competencies making yourselves readier to be Masters of your Chosen Dreams. EXCELSIOR!

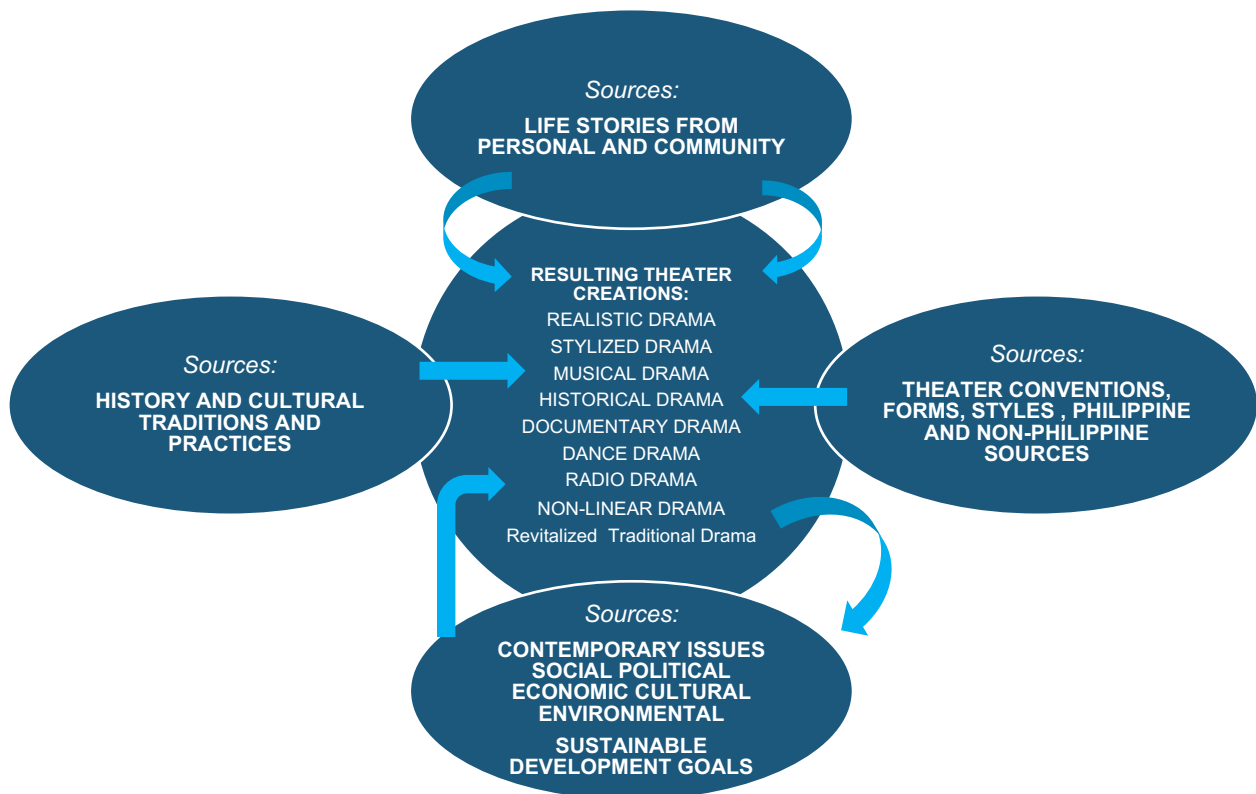
TOPIC 1

SELECTION AND CONCEPTUALIZATION

This Topic introduces you to the process of selecting the best topic for your dramatic material and guides you to define a concept for its eventual realization

SELECTION OF DRAMATIC MATERIAL

Let us review the main sources for dramatic creation we have explored and utilized in the last three years of Theater Training in the SPA, and concomitant to that, the resulting production forms and products that emanated from the fount of ideas from varied origins. Look:



ACTIVITY 1

1. Draw a table with two columns, with the first indicating SOURCES OF DRAMA PRODUCTION, and the second STYLE OF PRODUCTION.
2. List down on the first column the sources of the topics or themes you used in the last three years in the SPA for your drama production projects.
3. On the second column list down the corresponding theater form, style or treatment you and your group developed for the production.
4. Below this table, write down your learnings, insights, observations, form this three-year experience.

BASIS FOR SELECTION OF THE BEST DRAMATIC MATERIAL:

There can be different reasons for your choosing the best dramatic material, For this Thesis Production however, there could be a number of priority considerations:

1. The project can be developed in a period of two quarters, from concept development, to play development, rehearsals, production, and trial performances
2. Sources for research to develop the material are readily available
3. In case the project is being developed with the pandemic still affecting our lives, then the material is such that it can be created and performed observing required protocols and asynchronously, fusing face to face and virtual modalities
4. Since the over-all thrust of Grade 10 is to develop drama that addresses societal concerns and involving the real lives of people, the choice of material must reflect the agenda and goals of Sustainable Development for Social Transformation in a micro but dramatic manner.

Moreover, we can also use the OAO framework which we learned in the previous years as a basis for the selection of what could be the most exciting production you will be engaged in during your SPA life, perhaps your most unforgettable! Let's review and adapt the OAO Concepts:

ORIENTATION

What is the theme of the play? Who can be our intended audience? Is the message relevant to our intended community and audience? Is its message so important that it moves and inspires you to create it urgently? Will its dramatization move the audience to think more deeply about the human situation they are in? Will it raise their awareness about issues and concerns they should be involved with? Will the creation need interaction with communities or people engaged with the issue? In what ways can they be participant to the development of your work?

ARTISTIC

Is the material open to exploring your and your classmates' creativity, open up greater innovation and artistic experimentation? Will it offer an opportunity to hone your currently held skills and capacities? Will the material allow your group mates to artistically contribute their specific abilities and artistic interests? Does the dramatic material possess the possibilities of strong storytelling, interesting and compelling characters, engaging dialogue, and arresting and inventive design and music? In what ways will other aspects of theater be harnessed to create an impactful drama?

ORGANIZATION

Will the process allow you and your co-participants to work together in a spirit and atmosphere of collaboration, unity and cooperation, despite differences in personalities and interests? Will there be avenues for team building as well as for personal growth? The group should be sharing tasks and responsibilities in the execution of the project..with clear roles and functions, with continuous guidance from you drama advisers.

REVIEW OF THEATRE FOR PROMOTING THE SUSTAINABLE DEVELOPMENT AGENDA AS OVER -ALL SUBJECT OF THE THESIS PROJECT

Since the prescribed topic for theater production in your last year shall be Theater for Social Transformation, it is best to review the content of your First Quarter Learning Resource Material. Read once more the chapter and review your outputs as well as the comments of your drama adviser. This should jumpstart the process of creating your play by grounding it on the context and source of its material.

SUSTAINABLE DEVELOPMENT AS A VISION AND AGENDA

You will remember that we defined SUSTAINABLE DEVELOPMENT as that kind of societal growth or progress where the needs of a people are met without compromising the ability of future generations to address their own existence on the planet. It includes the following Global Goals:



Source: (Cfr. <https://sdgs.un.org/goals>)

In our discussions last quarter, we indicated that sustainable development involves development in all main arenas of life in the planet: ecological, economic, political, social, cultural, and spiritual. Holistic transformation must harmonize all these arenas since they are all interconnected. The over-all vision of this 17-point agenda is to create a world that is livable and sustainable for many more generations to come.

This Vision and Agenda can be the over-arching aspiration that can guide and inspire your creation process. Your play will be a modest and unique contribution to the needed social transformation in our communities and in our country.

SUSTAINABLE DEVELOPMENT AS CONTENT AND CONTEXT

If you remember, the 17 Goals can be further clustered into themes or major areas of concern



These clusters will provide you with a beginning topic which you can build on to articulate a theme or a story or a premise which your plot, characters, and dialogue will eventually put life into. For example, you might want to focus on the issue of PLANET, and delve with the concerns of environmental and ecological issues in your community or province, or on PEOPLE, and tackle concerns on the impact of the pandemic on the livelihoods, security, health and safety of your communities. You might wish to plunge into the crises of political and social divides in your sites and stimulate audiences to create paths towards PEACE, or to investigate the economic divides in specific situations showing how these divides impact on the dreams for inclusive and equitable PROSPERITY. Or lastly, there might be a need to shape bridges of PARTNERSHIP, of understanding, compassion, and interpersonal relationships between various sectors, like the LGBTQ groups with other sectors in your environment. There is a limitless trove of thematic possibilities, but the most important questions you need to ask yourselves would be:

- Which theme or topic can unravel various stories that are potentially arresting on stage?
- Which theme will lead to the understanding of the problems of development in your community leading to a discovery of possible root problem or problems, and their solutions?
- Which theme excites you the most?

SUSTAINABLE DEVELOPMENT OR SUSTAINABILITY AS A PROCESS

In many theater and cultural groups abroad, members of these institutions are not only involved in dramatizing or portraying themes in their environments, but also devote themselves to practicing the values of sustainable living in their creative work. This has led many of these groups to embed sustainability into their policies, processes, investments, management practice, thus reducing carbon use and driving moral and green leadership within their ranks.

Sustainability as a necessary element in our creative process may be seen in our:

- Environmental care and waste management in our spaces and venues of creation and production
- Use of eco-friendly materials for our production
- Participatory process in group creation regardless of gender, race, age, social background, and religion
- Observing health and safety protocols during a pandemic period most especially
- Equitability in work and benefits from work
- And many more

Indeed, the rest of the year summons all of us to be CHAMPIONS OF SUSTAINABLE DEVELOPMENT as we create drama works reflecting concerns on sustainability and live out or apply ethics of sustainable development in our daily activities as theater persons. We shall exert efforts to ensure that our theater class is governed by eco-friendly praxis.

*Source: (Cfr. https://www.iauhesd.net/sites/default/files/documents/salzburgglobal_report_561_online_.pdf,
<https://www.americantheatre.org/2020/02/18/green-theatre-a-reference-guide/>,
<https://www.youtube.com/watch?v=Zwy021aMfGY>, <https://www.youtube.com/watch?v=xTfAIDANMR0>,
<https://www.youtube.com/watch?v=2Ut6eLHEyF8>, <https://www.youtube.com/watch?v=1N41d7BjShY>,
<https://www.youtube.com/watch?v=-cEzeB2lf1g>)*

ACTIVITY 2:

1. Choose your dramatic material. What is its possible Theater Form or Style?
2. What is its possible theme? Remember that the theme resonates with the Sustainable Development issues.
3. Write a possible scenario or synopsis.
4. Spell out the Values of OAO that will compel its staging and realization:
ORIENTATION
ARTISTIC
ORGANIZATION
5. Demonstrate how the planned project will try to:
 - a. Use Sustainable Development topic as a jumping board a theme
 - b. Practice behavioral norms during the development process that will ensure sustainable living
6. Develop a POWERPOINT Presentation and pitch your Project to your class.
7. Submit the Powerpoint to your teacher.

CONCEPTUALIZATION FOR A DRAMA PROJECT:***Towards An Exciting Production Concept***

You may be surprised why even after the selection of a dramatic material we still need to do a conceptualization phase? What do we mean by CONCEPTUALIZATION? What do we mean by PRODUCTION CONCEPT?

CONCEPTUALIZATION is the process of translating the dramatic material, theme, and plot, into a viable staging concept or idea that is strong, clear, focused, and anchored on a substantive and artistically compelling interpretation of life. The concept includes a specific INTERPRETATION that permeates through the playwriting, directing, designing, acting and technical processes providing each kind of artist opportunities to apply his/her art to the principal interpretation.

A PRODUCTION CONCEPT is a unifying vision for the various strands of artistic areas and contributions from your fellow artists classmates. Theater is the most collaborative of all the arts. Your classmates may be actors, writers, designers, composers, singers, dancers, filmmakers, choreographers, stage managers, and the challenge is how to pool all these varied abilities and skills into one organic and unified process of creating a theater piece. And that is where the presence of a PRODUCTION CONCEPT is most necessary. The group must also necessarily contribute to selecting and defining the production concept, but most of the time, in a drama process, either the director or writer starts to evolve an appropriate production concept which all must try to animate. A PRODUCTION CONCEPT is a staging idea or treatment that will be the basis of all artistic interpretations of the material. The following may help elucidate this:

A. PLAYS WITH GIVEN SCRIPTS BUT WITH STRONG PRODUCTION CONCEPTS

Source: (Cfr. <https://theculturetrip.com/europe/united-kingdom/articles/the-10-greatest-productions-of-romeo-and-juliet-of-all-time/>https://www.youtube.com/watch?v=FWUT0_w3hHE)



TANGHALANG ATENEO' RICKY ABAD'S ROMEO AND JULIET, entitled SINTANG DALISAY is adapted to the cultural landscape of Muslim Mindanao, with the production concept centering on contrasting cultures and feuding indigenous communities



PETA's ARBOL DE FUEGO sets Chekov's classic play on crisis of the aristocracy against the advent of industrialization into the Filipino Negros haciendas landscape of the 60's in the landowners' struggle to keep their estate



KASING SINING's TEATRO PORVENIR interprets this modern classic on the Philippine Revolution as a scenario played out in a three tiered cockpit of Bohol, portraying social divides and levels of reality and fantasy

B. PLAYS DRAWING FROM THE LIFE STORIES DURING THE PANDEMIC CRISIS



KASING SINING'S
ADVOCACY PLAY



YATTA'S BALING
MINGAWA



USALT/ MASKARA

QUALITIES OF A GOOD THEATER / DRAMA PRODUCTION CONCEPT

Given the circumstances of production work during the pandemic or New Normal period, these might be appropriate guidelines the selection of a production concept for your work.

1. The concept is hinged on a theme or idea which resonates strongly with both the theater group and your community. Will it stir their emotions and mind into critical thinking?
2. The concept is STAGEABLE, meaning it can be mounted and created with the resources and time and space available to the class or to you. Are resources whether human, financial, logistical available for your use?
3. The concept has a powerful staging potential, a unifying strategy which can be a metaphor, an image, a premise, that coheres all artistic elements.
4. The concept is open to CREATIVITY, INNOVATION and EXPERIMENTATION, within given artistic boundaries agreed by the artistic leadership
5. The concept is UNIQUE and ORIGINAL, and not a poor copy or adaptation of production concepts from other theater productions.

Some examples:

1. A new setting of Shakespeare's MIDSUMMER NIGHT'S DREAM



focused on the various levels of life, real, historical, supernatural, and imaginary, transmuted to the levels of life in pre-Hispanic worldviews of ancient Bisayans, with the concepts of upper world, middle world and the underworld of pre-colonial Filipinos as staging landscapes. This was further realized in fusing various levels of language, music, and movement., as well as the collaboration of different cultural groups from Western and Central Visayas. (Dagway Sigmahanon 2007)

2. RAK OF AEGIS.



PETA's new interpretation of the music of the pop band AEGIS transmuted into the concept of a JUKE BOX MUSICAL with a selection of songs spread across a dramatic, funny, thought-provoking narrative set in the environmentally-challenged riverbank city of Marikina, where domestic stories of love, family, power struggle, and climate change intersected and intertwined. (PETA 2015 till present)

3. The pre-Hispanic Manobo epic of ULAHINGAN produced by the SILLIMAN UNIVERSITY's Office of Cultural Affairs was adapted into a theatrical, experimental and dramatic journey of a singer actor involved in mounting this ancient story of the struggles of a mythic hero as the tribal music and dance intermingles with the modern conflicts of cultural identity, appropriation, and empowerment. (SILLIMAN UNIVERISTY's HEAVEN AS THE SEA, 2016) (Photo Credits: Ulrich Calumpang)



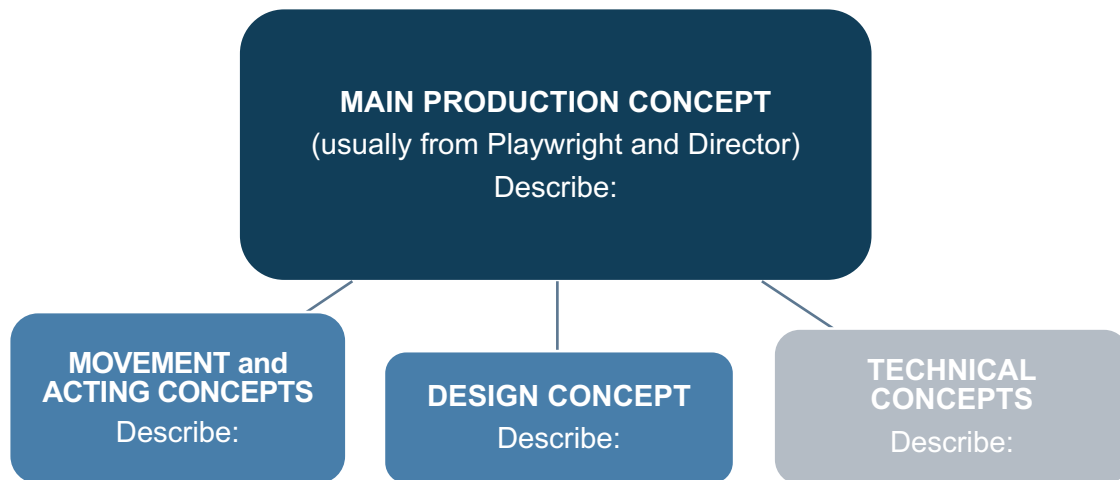
These productions stemmed from a basic idea or theme and from sources of materials, but they produced different artistic results and processes because of a well-defined production concept anchored on the need to convey truths in present day Philippine society as well as a passion to create something unique and creatively arresting and stimulating to modern day audiences.

To visualize

SOURCE OF IDEAS	PRODUCTION CONCEPT	ARTISTIC PROCESS	DESIRED OUTCOME
Shakespeare's Midsummer Night's Dream	Adaptation to Panay and Western Visayan culture to convey themes of cultural diversity and the need to unite to address development	Use of different forms of Visayan cultural expressions from design, music, and movement, as well as worldviews	Increased awareness of local culture and need for collaboration and partnership
Songs of the Women Pop Band AEGIS	A musical drama weaving songs and action in the mold of a Juke Box musical to highlight crisis on climate change exacerbated by corruption, local political strife, individualism, etc. with human stories of love, bayanihan, and resilience weaving into the thread	Design of flooding waters of urban poor environs physically designed as animated and immersive, multi-level stage, where various human stories of community are played out	Mindsets and emotions provoked into critical thinking on the social, political, economic issues of community environmental catastrophes, but with sensitivities warmed and stirred by Pinoy music
<i>JOURNEY TOWARDS MEANING MAKING</i>			
Manobo Epic ULAHINGAN	A musical, dance, ritual performance of memory and identity on the struggle of a tribal community juxtaposed with the inner conflicts of an artist searching for meaning and direction	A virtuoso display of ethnic creativity in design, music, poetry, and dance interspersed with contemporary methods of storytelling and staging	Enhanced appreciation of the culture of our indigenous communities and their connection to contemporary social and human crises of development

ACTIVITY 3

1. Take your output from Activity 2 and add PRODUCTION CONCEPT
2. Describe your production concept as a director and other elements following from that main concept, thus:



TOPIC 2

REALIZING PRODUCTION CONCEPT THROUGH DRAMATURGY AND PLAYWRITING

This section guides you in the development of your chosen dramatic material and production concept through the application of basic dramaturgical and playwriting approaches leading to a **FIRST WRITTEN DRAFT** of the script of your **ORIGINAL PLAY ON SUSTAINABLE DEVELOPMENT**

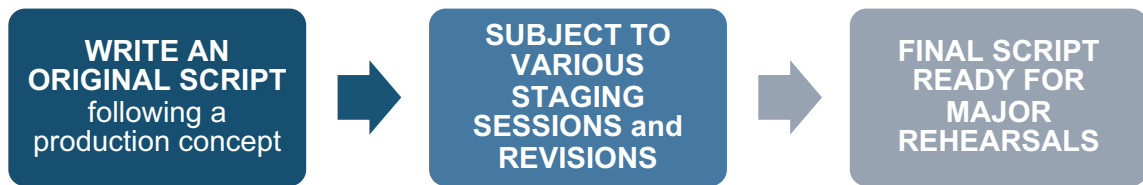
At this point of our production development, you can choose to do one of these two possible paths:

- A. DEVELOPING A PRODUCTION BASED ON A **GIVEN OR ALREADY READY SCRIPT** WITH A THEME ANCHORED ON SUSTAINABLE DEVELOPMENT, TO BE PRODUCED WITH AN ORIGINAL PRODUCTION CONCEPT FOR STAGING

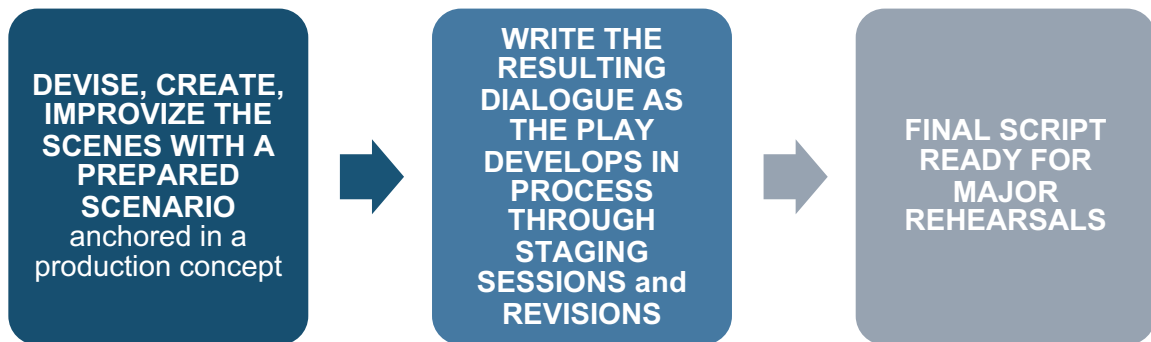


- B. DEVELOPING A PRODUCTION **FROM SCRATCH**, EVOLVING A SCRIPT THROUGH A COLLABORATIVE PROCESS WITH A THEME ANCHORED ON SUSTAINABLE DEVELOPMENT WHICH CAN STILL LEAD TO TWO DIFFERENT PROCESSES:

1. WRITE AN **ORIGINAL SCRIPT**, following a scenario with a production concept to be followed by sessions of readings and improvisations, going through revisions, until a final version is reached

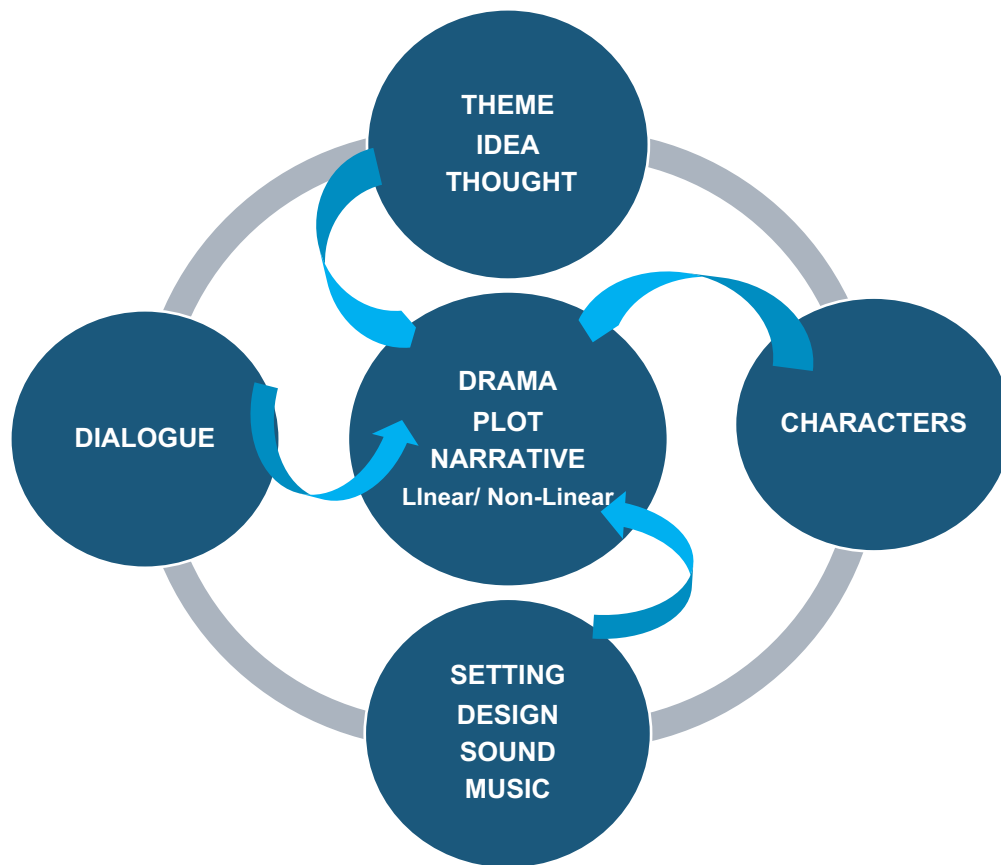


2. Start a **DEVISING PROCESS**, following a **SCENARIO WITH A PRODUCTION CONCEPT**, as the script develops from improvisations and various methods of drama devising towards a final version



REVIEW OF PLAYWRITING TOOLS

Since Grade 7 through Grade 9, you have been toiled in the process of playwriting on each grade level, plowing through concepts and exercises for you to be able to chisel a well-crafted piece of drama. And now that we have established the ground for selection of dramatic material, generated a scenario that will guide our story development into a play, and finally have made our process more enlightening by elucidating on Production Concept, we are ready to flesh out our scenario with actual dialogues, characters, and details on setting, movement, and other production values. Just as a review, whether your Production Concept and its Style or Treatment is envisioned to result into a realistic or non-realistic mode of dramatization, whether it takes the form of radio drama, or dance drama, or musical drama, or any hybrid form, the following are elements we will always contend with:



These items are no longer foreign to you. In fact, each year you get to encounter them since these are the basic and essential components of drama making. But for our last year of studies at the SPA, we need to hone and expand our understanding of these tools and to elevate them higher so that we can truly shape more maturely written, comprehensively conceived, and meticulously thought-out dramas that can impact on our environment, heritage, and communities.

LET'S REVIEW!

THEME/ IDEA/ THOUGHT:

Sometimes called Premise, this is the over-riding statement that your play will have to validate and prove through the plot progression and how the characters roll-out their encounters in life. For example:

	Theme in Brecht's GALILEO GALILEI	<ul style="list-style-type: none"> • The Role of Science is to make a better world , and a scientist that betrays his calling to tell and create the truth forced by the circumstances of his time, betrays humanity
	Theme in PETA's RAK OF AEGIS	<ul style="list-style-type: none"> • A community imperiled by environmental catastrophes such as flood waters is made up of different human beings with different needs and agenda, but when it rises from the bootstraps of tragedy and disaster through conflicts that consume and unify them, social transformation occurs.
	Theme in Nick Joaquin's LARAWAN	<ul style="list-style-type: none"> • Heritage values and identity are compromised with the advent of an age of commercialist and consumerist ethics, but a family that loves and struggles to protect the positive and humanizing aspects of a n endangered heritage shall stand out indomitable and proud.

CHARACTER:

Do you remember how we stressed the importance of how important the physical, sociological, economic psychological, and cultural background of your characters, which influence the way they speak, move, interact, and build their inner agenda to a hilt. This tri- or even multi- dimensionality of your characters inform them with credibility, genuineness, and truth.



The pictures above are from the PETA Production of JUAN TAMBAN by Malou Leviste Jacob. The main character is an upper class social work student whose thesis is a case study on urban poverty. She meets the family of JUAN who has been living off scavenging and performing carnival antics such as eating rats to survive. She undergoes a series of encounters that changes her personality and vision of life and society. The play takes us to various situations where she finds herself tossed between keeping the values of a richer class or choosing to fight for the less advantaged from whom she has learned the truth of Philippine society. This character change in the play is a quintessential example of a clear, logical, arresting dramatic progression in her growth as she buffets the conflicts she had to face. From ignorance to consciousness.

DIALOGUE

The words, lines, speeches, monologues, verbal altercations and interactions using the right texture, diction, length, silences, rhythm, reflect the outer and inner nature of the characters as well as move the plot or narrative into a most arresting narrative of series of actions onstage. Dialogue usually unlocks or conceals real conflicts, issues, in the play.

Read how these characters use dialogue to reveal their emotions, inner thoughts, conflicts, dreams, and character traits:

From LAYETA BUCOY's DOC RESURRECION GAGAMUTIN ANG BAYAN:

BOY POGI:

Masama rin? (iinom) Lahat 'ata ditto, tingin mo masama. 'Tangna, du'n sa manaka-naka mong uwi nu'ng nagdoktor ka, lagi kang, " Marumi ang tubig dito, makakasama sa tiyan, masamang tumae sa dagat, makakarumi sa tubig baka magdala ng sakit, palitan na ang poso negro't nakakasama lang sa kalusugan ng mga tao. Ingatan ang mga isda, tahong, at talaba't masama ang mga tao rito, mga magnanakaw. " Ilang kandado 'yung pinaglilagay mo sa bahay nyo rati dahil kang manakawan?

JESS:

Boy, yan na nga ang mga gusto kong baguhin. Gusto kong magkaroon ng malinis na patubig ditto upang hindi na kayo nagkakasakit. Gusto kong bigyan ng matinong trabaho ang mga taga-rito upang hindi na kayo nagnanakaw. Kung maayos ang pamumuhay, magiging maayos din ang pagpapakatao. Nagbalik ako upang makatulong.

BOY POGI:

Magdadalawang taon ka nang nakakabalik, 'tangna, hindi ka naman ditto tumira. Ngayon ka nga lang nadalaw dito, e. Andu'n ka, du'n sa subdibisyon malapit sa hayskul. Malaki ang bahay, magara, parang palasyo.

JESS:

Malapit 'yun sa clinic ko, e. Malapit sa mga iskwelahan kung saan nag-memedical mission ako nang libre. Libre, Boy, libreng-libre dahil gusto kong makatulong. Malapit din yon sa ospital kung saan nagtatrabaho si Margaret. At malapit sa pinapasukan ng mga anak namin.

BOY POGI:

Malapit sa lahat pero malayo rito. Malayo sa amin. Kinahihiya mo kami. 'Tangna ka. (Itatapon ang bote ng gin sa dagat.)

PLOT and DRAMATIC ACTION

From out of the sequence of decisions and actions, movements and scenes that one sees and experiences from a performance, is the unfolding of a STORY, a NARRATIVE, that slowly reveals a statement on life and people.

Following Aristotle's Unities of Time, Place, and Action, in his POETICS, the narrative can take the shape of a linear progression, with the story and characters building from establishing, exposition, development, climax, and falling action.

In KASING SINING's DAGON SA HOYOHOY, a through-sung musical on the life and times of the Boholano patriot Francisco Dagohoy, the plot progresses in a linear fashion, detailing the events that led the once subservient Dagohoy to the burning rebel that waged the longest revolt against Spanish colonial rule, climaxing with his control over the province with armed groups destroying churches and burning villages to assert sovereignty against foreign dominion, but ending in a tragic cul-de-sac against an invasive force in the depths of the forests of Central Bohol.



However, in modern and contemporary theater, plot or dramatic action need not be linear. They may be non-linear, made up of segregated episodes or scenes, sometimes with contrasting ideas or content and atmospheres, but when taken together, mean something. Somewhere in the presentation, characters from different episodes may meet and interact and build up sub-themes or plots.



In another KASING SINING production, this time on the QUINCENTENNIAL celebrating the First Circumnavigation of the Globe, the production QUINCENTENNIAL VOICES arrayed eight different characters from 1521 Cebu and Bohol, in the likes of Spanish Conquistador Ferdinand Magellan, lead, Queen Isabella of Spain from 1492, Enrique de Malacca the Malayan translator, Lapulapu the Cebuano victor, Kariyapa the Babaylan or shaman, and the Spanish sailor Juan Serrano. They delivered monodramas painting a picture of the tragic situation that befell the fleet of Magellan, evoking their personal interpretations of the historical situation, in a series of episodic monologues. The entire historic and human canvass becomes clearer towards the end as they produce a historic statement on Victory and Humanity

DEVISING PERFORMANCE AS AN APPROACH TO PLAYWRITING OR FLESHING OUT SCENES

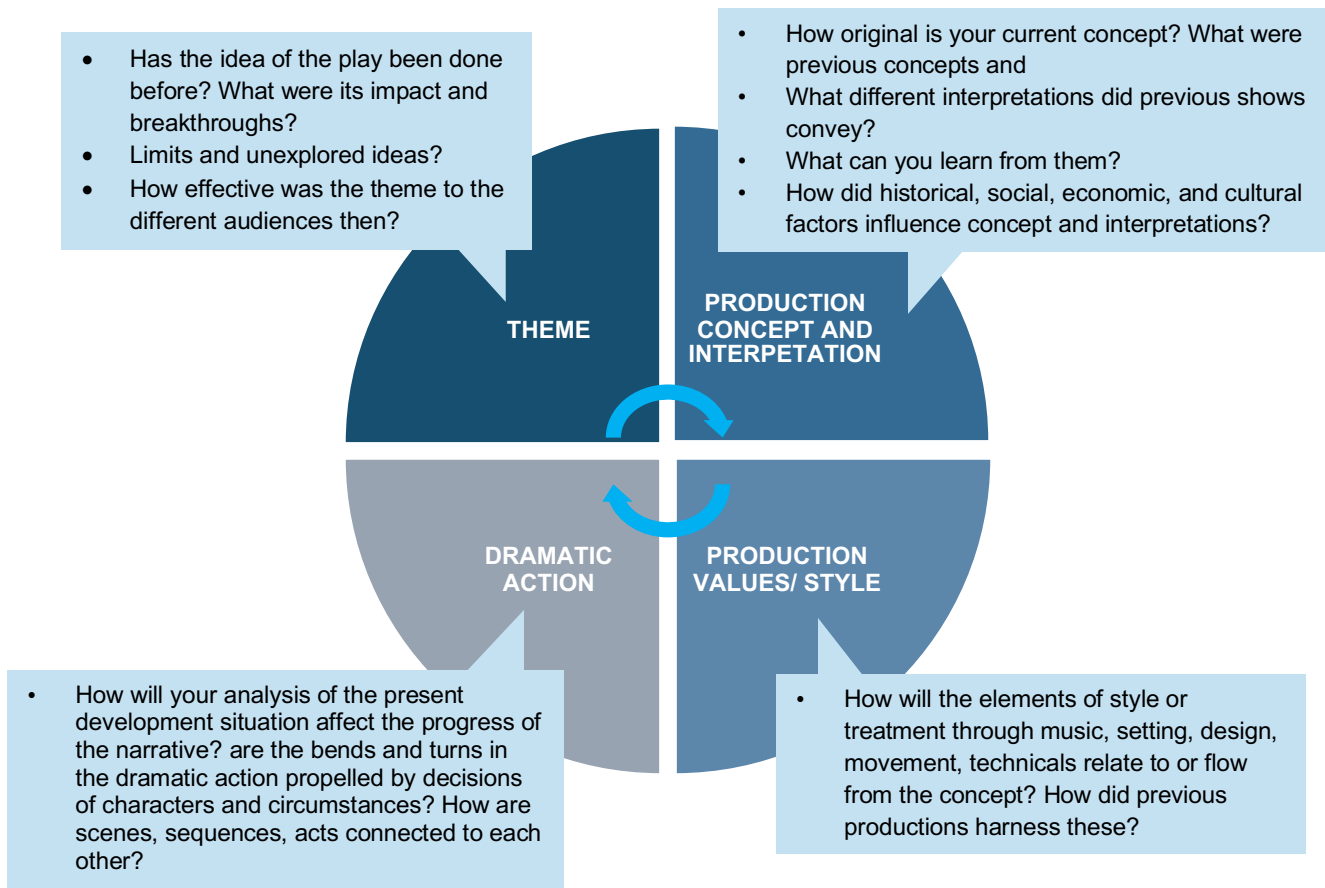
By now, you must already be so steeped in the art of improvisation which is a more generic term for a more focused term, **DEVISING**. There are two ways in doing performance as we all know: one which is text-based, and another devised performance. At this point we will focus on devised performance but for the sheer purpose of helping build and develop what ultimately would be a written script, a text-based performance. Thus devising in aid of playwriting since we have started with a scenario guide.

We learned that devising requires a number of stimuli, all of which we can use and adapt for fleshing out the scenes we have planned out for scripting, like:

DRAMATURGY AS AN ESSENTIAL ELEMENT OF THE PLAYWRITING AND STAGING PROCESS

One major element that will enhance the playwriting and staging process is the practice and application of **Dramaturgy**.

Dramaturgy is a comprehensive study and analysis of the context that surrounds a play. We need to understand the physical, social, political, economic, and cultural environment in which the story and its unfolding action is set, including the psychological nature of the characters, the various images and metaphors or symbology underpinning staging, as well as playwriting and staging its technical aspects. Dramaturgy is concerned with exploring and analyzing past interpretations of the work or its theme and narrative, and how the current work-in-progress connects to the “*ZEITGEIST*” or defining spirit of an era or period based on its ideas and beliefs, and how it will resonate with the intended audience. In other words, the practice of dramaturgy will help inform more precisely, more creatively, and more coherently the process of staging and writing a work in progress so as the final product creates the much-needed impact and power to move or startle minds, hearts and sensibilities of our drama watchers.



ACTIVITY 4

1. Review your written scenario with production concept.
2. If you have decided to produce an already written play, mount the scenes with your group and guide the acting treatment suitable to the material, Explore all the other stylistic elements and production values.
3. If you have chosen to devise or create the scenes with a scenario as guide, then, develop the dialogues as the actors improvise, write the lines down, or record them. Use this as the rehearsal script for the next sessions, and so on.
4. For either way, develop a production journal, which contains minutes of each creative session, the script output of the session, and notes to interpretation.
5. Discuss with your co-actors and drama adviser as you develop this work-in-progress.
6. From time to time check your work against our notes in this topic and evaluate it accordingly.
7. Integrate into your journal how you have applied the approaches in dramaturgy described above.