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## LEARNING RESOURCE SPA-THEATER GRADE 9 QUARTER 2



# MAPPING LOCAL THEATER

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## LEARNING RESOURCE for Theater Arts

### Mapping Local Theater

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## INTRODUCTION

### MAPPING LOCAL THEATER

Hello theatre-makers!

In this Learning Resource Material, we discuss the basic methods in research and study of Philippine theater and performance styles. We describe the various themes and influences in the creation of performances. We also discuss the contributions of local theater icons to Philippine theater.

We do have rich theater practices and traditions in the country. Some of these performance traditions have existed long before the coming of the colonizers and even continue up to the present. We have also developed and adapted new theater forms practiced by the different theater groups. Our theater practices span from communities to educational institutions to a more professional setup.

You might not even be aware that some of these theater forms and practices are present in your communities. However, you will discover some of these practices through conducting basic research to map out existing local theaters in your community.

At the end of the lesson, you will be able to:

1. Identify basic methods of research,
2. Describe themes and influences in Philippine theater,
3. Discuss the contribution of local theater icons to Philippine theater, and
4. Create original monologues based on the research.

Let's journey on!

## TOPIC 1

### BASIC RESEARCH METHODS ON PHILIPPINE THEATER

In this topic, we list down the appropriate basic research techniques that are applicable in the study of Philippine theater forms.

Mapping local theater practices involve basic research. Merriam-Webster Dictionary defined research as collecting information about a particular subject. In broad terms, it refers to any activity that entails discovering new information more or less systematically. It is about acquiring knowledge and fostering comprehension, gathering facts, and interpreting them to construct a picture of the world around us and even within us.

#### **The Aim of Local Theater Research**

Theater and performance traditions are very rich in the Philippines. You might not be aware that performance practices have been going on for the last many years in your community. Theater can happen anywhere and anytime. We must start changing our mindset that an actual theater is what we see on a proscenium stage with elaborate costumes, props, and proper lighting. Theater and performances can happen in the barangay halls, basketball courts, covered courts, churches, and even on the streets.

The research on Philippine Theater aims to document the existing local theater forms and practices present in various communities across the country. Through research, you will be able to identify, classify and describe the different performance styles that contribute to the rich performance traditions of the country.

#### **Data Collection Method**

Many data collection methods are very scientific and rigorous. For our basic research work, we have identified the following basic data collection method:

- personal interviews and consultations with theater personalities
- reading printed materials
- browsing the internet for online resources

## Personal Interviews and Consultations with Theater Personalities

While most interviews are conducted face-to-face, you can also conduct them over the phone or via advanced technology such as Zoom or Facebook Messenger. The face-to-face interviews and consultations may occur in the interviewee's home or a more neutral location such as theater halls,



offices, or even barangay halls. You may use a formal or informal style, allowing the subject to speak freely or posing specific pre-determined questions, which you have determined in advance. When conducting the interview, you may keep track of responses using a checklist or a form. This is accomplished by utilizing a questionnaire. If the interviewee consents, it is good to record the interview, such as an audio or video recording. You should, of course, obtain permission before recording an interview.

*Interview with Lumadnong Magdudula sa Medina*

## Reading Printed Materials

The term "printed materials" refers to any type of publication, document, or record, including but not limited to newspapers, magazines, books, photographs, drawings, and pre-recorded magnetic audiotape. These can also include posters, pamphlets, flyers, booklets, production souvenirs, and production books in theater productions.

Printed materials are good sources of information about the production and the company that stages it. These will give you details regarding the creative works done in the area at a particular period.



*Production poster of The Xavier Stage's Singanin*

## **Browsing the Internet for Online Resources**

Online resources refer to digital material and content stored and made accessible via digital platforms and forms. These are records available electronically and can include digital databases, books, journals, newspapers, magazines, archives, theses, conference papers, government papers, research reports, scripts, monographs, photos, and videos. Websites, Facebook, Instagram are also classified as digital resources.

Many theater groups in the country have official Facebook Pages, which are good online resources. Checking these online resources gives you easy and free access to theater works done by the various groups.

## **Cultural Mapping as a Research Method**

Another easier way to research theater is using the “cultural mapping” technique. Cultural mapping is regarded as “an approach used to identify, record, and use cultural resources and activities for building communities” (Cook and Taylor, 2013).

Theater organizations (including artistic leaders) that have significant contributions to the community may be documented using the modified NCCA CMAP templates. Using the template, the data to be gathered from each cultural institution are as follows:

- Type of Organization
- Name of Institution
- Photo
- Location
- Narrative Description
- Name of Resource Persons and Informants, with basic information on their background
- Significance of the Group
- Stories and Memories
- Current State of Theater Practice

### **Activity 1: Discover Theater**

You conduct a simple research study of the existing theater group in your province or region. You can use the basic data collection methods that are previously mentioned. For this exercise, we use the modified NCCA-CMAP template to do this basic research. You can find on the next page the cultural mapping template. Please fill out the information contained in the form.

Below is the NCCA CMAP (modified), which is intended to map Cultural Institutions.



NATIONAL COMMISSION FOR CULTURE AND THE ARTS  
SUBCOMMISSION ON CULTURAL HERITAGE  
CULTURAL MAPPING PROGRAM

**Mapping of Significant Theater Group**

**NAME OF INSTITUTION:**

**I. BACKGROUND INFORMATION**

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**MUNICIPALITY/CITY:**

**PROVINCE:**

**LOCATION/ADDRESS:**

**PHOTO(S):**

*(Façade of the structure where the cultural institution holds office)*

*(Logo of the institution with description of the symbols and meanings)*

**TYPE OF CULTURAL INSTITUTION:** *(Indicate if it is a library, museum, formal education, alternative learning system, gallery and/or others)*

**II. NARRATIVE DESCRIPTION**

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*{Include the mandate of the group, history of the founding, past and present officials, theater style and specialization, contact details, and other pertinent data}*

**DESCRIPTION OF SIGNIFICANT MILESTONES:**

**III. STORIES AND NARRATIVES**

---

**IV. SIGNIFICANCE**

---

*(Indicate type of significance, e.g. historical, aesthetic, scientific, social, socioeconomic, socio-political, spiritual and then explain)*

**V. ASSESSMENT OF THE INSTITUTION**

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**A. CONDITION/ STATUS OF THE INSTITUTION**

**B. CONSTRAINTS/ THREATS/ ISSUES/ CHALLENGES:** *(Reasons for the condition/ status)*

**C. MEASURES AND DESCRIPTION OF SAFEGUARDING MEASURES TAKEN:**

**VI. REFERENCES**

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**SUPPORTING DOCUMENTATION:** *(Tick appropriate box/es)*

Print, write-ups

Audio/video recording

Photographs and sketches

Others \_\_\_\_\_

**KEY INFORMANT/S:**

**REFERENCE/S AND OTHER RESOURCES:**

**NAME OF MAPPER/S:**

**DATE PROFILED:**

## TOPIC 2

### THEMES AND INFLUENCES IN PHILIPPINE PERFORMANCE TRADITIONS

In this topic, we describe the sources, influences, changes, and worldviews of theater forms and practices in the Philippines.

Diverse dramatic forms characterize Philippine performance traditions due to the interplay between the rich cultural and historical influences that the country underwent. Every period in our history has influenced the dramatic forms in the country. Due to the diversity and breadth of the sources, the influences on Philippine theater are numerous and profound. These historical influences resulted in more engaging themes and forms. History, folklore, foreign and indigenous literature, global theater trends and styles, Philippine lifeways, and real-life events all serve as sources for drama plots and characters and presentation styles in Philippine theater. All of these are excellent sources of material for the Philippines theater.

#### Indigenous Origins

Before the arrival of the Spanish, our country named the Philippines after King Philip II of Spain had performance traditions already. However, these lacked the dramatic norms that Spanish conquerors were used to. Instead, they arrived in the country with preconceived notions about what constitutes play, its script, costumes, and stage components. However, our forefathers have previously chanted epics, performed rituals, sung songs, and danced victory dances throughout this period.

Indigenous rituals are the Philippines' earliest forms of performance. These rituals include verbal jousts or games and songs and dances performed in adoration of the gods. They derive from the community's life cycle: birth, baptism, circumcision, menstruation, courtship, marriage, illness, and death. Occasionally, these are also from the community's day-to-day activities such as hunting, fishing, rice planting and harvesting, and war. The priest (or priestess) performs the rite and enters a trance during these rites. They offered food, danced, and chanted in ceremonies performed by priests/priestesses, pleading with the gods for benefits. These ritualists are called by different names in different communities such as *mandadawak*, *catalonan*, *mambunong*, *bayok*, *babaylan*, *baylan*, *balyan*. The ritualists consume the ritual offerings, including chicken, pig, carabao, or simply simple offerings such as uncooked rice, rice wine, or betel nuts. Priests (or priestesses) acted as intermediaries between humans and spirits.

This indigenous drama - the various imitations of reality presented through ritual, dance, and even play - was actual community-based theater. There was no distinction between performer and audience because every member of the audience had been or would be a performer at some point in their lives.

There was never a need to explain any of the presentations, as these were a natural part of communal life and held significance for everyone. In context, it was a magnificent display of collective spirit. It was created by the people for the people's needs and presented with concrete goals in mind:

1. to bring about a specific benefit,
2. to educate youngsters about a particular role, and
3. to unite the community through various rites of passage.

Indigenous dramas are part of traditional Filipino lives. Rituals, dances, and customs show their beliefs, actions, and material culture. These performances have strengthened the group and bound them to strive as a community. In songs, our ancestors repeated songs while rowing their boats, at feasts, and funerals. Songs and dances were commonly included in rituals and, when performed alone, frequently incorporated elements of a mimetic performance. Additionally, there were warlike imitations of precise and repetitive movements in dances.



Source: <https://www.pinterest.ph/pin/513128951291245073/>

## Colonial Experiences

The 333 years of Spanish rule have left an important drama tradition in the Philippines. The Spaniards, when they reached our soil, introduced various types of secular and religious plays. Secular plays were staged during town fiestas, while religious plays were created during important Catholic occasions such as Christmas, Lent, and Easter.

When the Spaniards arrived in the country, the various practices of indigenous peoples' rites and performances changed. The conquest by the Spanish in the Philippines was part of the 3G of

Exploration: Gold, God, and Glory. The term “gold” relates to the pursuit of money. God refers to the task of spreading Christianity throughout the world. The word “glory” refers to the monarchy's territorial growth. The 3Gs collectively refer to the influence of politics and religion on the country during the Spanish occupation. Indigenous drama origins were dubbed paganistic ceremonies. As a result, our ancestors who converted to Christianity abandoned these customs out of fear of God's wrath.

Religion had significant influences on the development of dramatic presentations throughout this era. Theater has historically been used to indoctrinate the populace, as evidenced by the employment of drama in religious rites. Theater was also employed as a pedagogical tool for teaching Christianity, as evidenced by the presentation of drama during Lent and Christmas.

The *komedya*, which comprises two distinct kinds, was the most popular form of theater during this period. The first is the secular *komedya*, a verse play depicting the lives, loves, and wars of Moors and Christians in Medieval Europe. It has plots and characters that are influenced by medieval European romances. These are commonly referred to as *moro-moro*, *linambay*, or *arakyo*. The religious *komedya*, on the other hand, depicts the lives of patron saints. This style of drama typically lasts between three and fifteen hours. The presentations are characterized by extensive marches, lengthy choreographed war scenes, and magical tricks to rescue saints and Christians in danger.

Presently, church-based performances still continue to exist such as the *panunuluyan*, *senakulo*, *salubong (hugos)*, *via crucis* etcetera. The Spanish colonial period's *senakulo* and other religious dramatizations primarily take inspiration from the *pasyon* and the Bible. For example, the elaborate *salubong* is based on the assumed meeting of Jesus and Mary following the Resurrection. This account is not written in the gospels. Instead, the play brings to life the Biblical narratives ranging from Creation to Mary's Assumption into Heaven. Similarly, the search for the Holy Cross resulted in the creation of plays and romances starring Empress Elena, Emperor Constantino, and characters from the Old and New Testaments. This is evident in the practice of *Santacruzán* during the last day of May, which is popularly known as *Flores de Mayo*. Many of the Roman Catholic churches in various parts of the country continue to perform these religious performances.



From Left to Right: Panunuluyan and Sinakulo (Source: TUKLAS SINING, CCP)  
Hugos or Salubong in Loboc, Bohol (Source: Jerrey Aguilar)

It can be said that during the colonial period, there were appropriation, indigenization, and adaptation of theater forms and styles. For example, the Spaniards introduced to the country *komedya*, which is derived from Spanish *comedia*. In this process, the original form was adapted and indigenized to suit the realities of the time in the country during this period.



Source: <https://martialartscultureandhistory.com/en/arnis-eskrima-kali-and-silat-where-do-these-different-terminologies-come-from/>

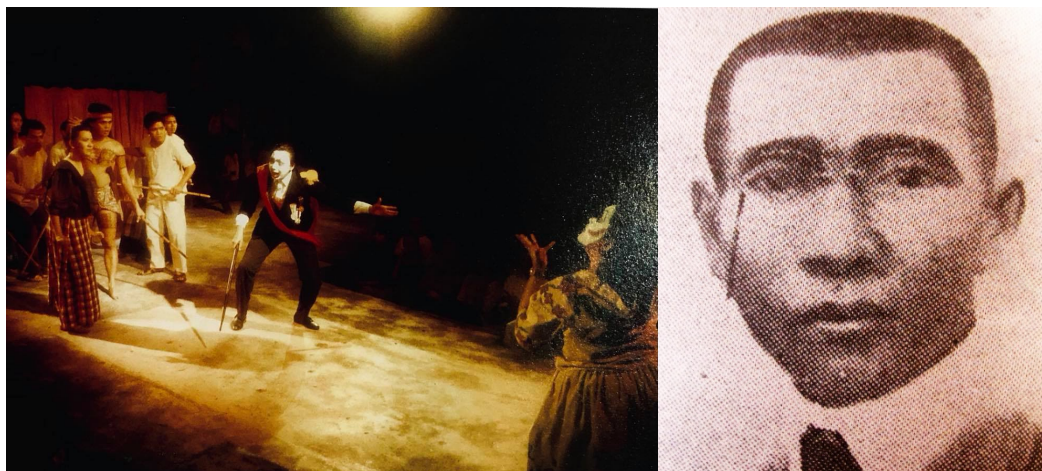
## Political Conditions

The late 19<sup>th</sup> century until the beginning of the 20<sup>th</sup> century was characterized by more political themes in drama. Theater makers during this period staged plays that had plots that were based on love situations. Still, they used characters, relationships, and problems that symbolized the social conditions during this period. These types of plays were labeled as "seditious plays" as these were believed to instill a sense of hatred against the Americans during the American occupation and incite people for armed resistance.

The political conditions during this period resulted in the creation of plays that were national in dimension, with political characters, and with solid persuasion and action. This was a period when people could not freely speak. Hence, the theater created a symbol of power and potency. Nationalist playwrights saw the opportunity to transform drama into a form of political protest against the colonizers.

Aurelio Tolentino's *Kahapon, Ngayon at Bukas* is an excellent example of this influence during the American period. This play was very controversial and was labeled as seditious play by the Americans. However, it was pro-Filipino and pro-Independence as the play's theme was centered on their fight for

freedom from the Americans. Patriotic songs were sung during the performance. Even the forbidden *Himno Nacional* was sung when the Americans were not in sight.



Source: PETA's production of *KAHAPON, NGAYON AT BUKAS*

Photo AURELIO TOLENTINO

Source: <https://martialartscultureandhistory.com/en/arnis-eskrima-kali-and-silat-where-do-these-different-terminologies-come-from>

## Real Life Stories

Real life stories revolve around the Filipino family. These stories include parents and children who are either obedient or disobedient. These can be about husbands and wives in conflict due to vices such as cockfighting, politics, and earning a living. There are also tensions between lover and beloved, landlord and tenant, master and servant, and employer and employee. Most often, these situations were frequently modified to achieve happy endings. The modern drama begins with real life—observed or heard events, accounts in newspapers and magazines, news heard on the radio or television, and political and social experience.



Source:  
[https://www.pinterest.ph/pin/5770305759870556/?amp\\_client\\_id=CLIENT\\_ID\(&mweb\\_unauth\\_id=&si mplified=true](https://www.pinterest.ph/pin/5770305759870556/?amp_client_id=CLIENT_ID(&mweb_unauth_id=&si mplified=true)

History, as the “real life” of the past, has been a rich vein of material for contemporary Philippine theater, particularly during the martial law era, when the only safe way to speak of the present was through plays about the Philippine Revolution against Spain. Additionally, connections between the past and present can be deduced from selecting characters and events from various eras. The majority of these plays draw parallels to the present and pose questions and propose solutions.

Stories about social realities, dramatized out in fictitious characters and situations, have also served as a source of material, particularly for drama during the Marcos era, when the threat of closure and arrest compelled playwrights to write scripts that could withstand military

interrogation. Corrupt practices and oppression are exemplified in their stories. Specifically, the themes in these plays include fight fixing, corruption in government offices, political dynasties, life in the slums and informal settlers, child prostitution, women's stories, and human rights.

In Francisco Rodrigo's *Sa Pula, Sa Puti*, the play pokes fun at the flaws of Filipinos who are addicted to cockfighting (*sabong*). Betting in cockfighting is very rampant among Filipinos, resulting in more household quarrels between husbands and wives. These familiar stories were often sources of themes of play development.

## Folk Literature

Folk literature is undoubtedly one of the most important sources of material for Philippine theater. Fictional stories present transformed or imagined experiences through translation into enacted fiction or drama. Folklore is an infinitely rich source of information because it encompasses myths and legends, epics, tales, folklife, and lore. It is a long-established tradition with roots in all ethnic groups and has provided an abundance of material for theater.

Folktales have inspired plots and characters for children's theater. Folklore-inspired plays have retold, embellished, and reinvented single characters, single stories, story cycles, scenes, and values. They are appealing because they draw on communal memory, tradition, and consciousness—they are not just characters and situations but also ways of being, seeing, and doing. After all, folklore is the first chapter of a people's history and the communal story.

The play *Mga Kuwentong Maranao* of the MSU Sining Kambayoka Ensemble exemplifies how folk literature can be a good source of theater material. The play revolves around Pilandok's adventures and misfortunes. Pilandok is a Maranao folk hero and a trickster. Staged using Maranao costumes, movements, and dances, the play employs regional ethnic culture, resulting in a new dramaturgy.



Source: <https://www.philstar.com/entertainment/2015/10/18/1512248/mga-kuwentong-maranao-timeless-political-satire>

## Popular Culture and Other Arts

Other arts, such as paintings, music compositions, and comic books, inspire theater themes. Popular culture—including films, music, comic books, and graphic novels—is a frequent source of plays because of the audience's strong familiarity with the material. Many contemporary plays have used popular bands and their songs in many musicals that have been staged recently.



In 2018, the Full House Theater Company staged Dingdong Novenario's *Ang Huling El Bimbo* at the Newport Performing Arts Theater. The musical featured at least 40 hit songs of the famous Eraserheads. This is an example of popular culture as a source of theater material. Using the iconic songs of the 90s, the musical is a story of friendship resonating with the important roles of friends in shaping our lives.

## Western and Eastern Theater Styles

Theater styles and trends from both East and West have been a source of inspiration for theater.

Spanish literature, both religious and secular, and theater significantly influenced the content and style of all religious dramas and dramatizations. British and American influences are visible in the concept of legitimate theater, the content, and style of modern and contemporary plays, stagecraft and acting and directing techniques, stage technology, and the theatrical trends or movements attempted, adapted, combined, and transmuted, such as realism, expressionism, and neo-realism. In contemporary theater, the realism developed in Western literature has grown in strength. Realism in the theater was brought about by American playwrights such as Arthur Miller and Tennessee Williams. These playwrights have greatly influenced Filipino writers who wrote in English and whose plays were extensively used inside classrooms to teach English. In the 1950s, the Palanca Awards for Literature was established, which inspired and recognized Filipino writers. Later on, these literary texts were funded for staging.

Numerous plays written during the martial law era employ social realism to situate the individual within society, rendering him real. Among these are the influences of Brechtian theater and Boal's Theater of the Oppressed.

In closing, these themes and influences in theater have resulted in a concept of theater grounded on culture and the community, and a theater that reflects layers of influences from diverse sources. Historical developments enrich these practices and styles. Numerous other influences enter in varying degrees and forms, particularly now that contemporary artists are on the global stage due to increased

opportunities. The sources of inspiration for Philippine theater continue to be predominantly local, as they should be, given that Philippine drama reflects Philippine life. Current and historical events, current issues, folklore, literature, and other arts have contributed to themes, motifs, characters, situations, values, and entire dramas. Philippine theater is uniquely Filipino due to the unique fusion of Philippine life, Hispanic influences, and American theater forged by history and circumstance.

### **Activity 2: Analyze Theater**

Think of the recent play or performance you have witnessed in your region or specifically in your locality. It can be a live performance or an online performance that you saw on social media.

In one paragraph, write your analysis of the play by answering the following questions:

1. What is the central theme of the play?
2. What are the sources or inspirations of the performance styles?

After this, you create a simple blog with photos of the play (or maybe screenshots of the online performance). Then, finally, upload your blog on the internet.

## TOPIC 3

### CONTRIBUTION OF LOCAL THEATER ICONS TO PHILIPPINE THEATER

In this topic, we describe contemporary theater practices and creative works from the various regions in the country. We also describe their specific contributions to Philippine theater.

The Philippines, being an archipelago, has diverse theater forms and practices which are different from region to region. These theater practices are unique and have their distinct forms reflective of the culture of the regions. Various regional theater practices get their influences from their engagements with national and international theater institutions.

Our unique theater practices result in unique experiences of the different theater sectors in the country. We have a professional theater sector that continues to produce original productions, translations, and adaptations. We have community-based theaters that continue to thrive in the various communities. More recently, we have seen a proliferation of school-based theater groups in secondary schools, colleges, and universities across the country.

To appreciate the rich artistic practices of various companies, we describe select key theater icons from the different regions who have made significant contributions to the development of theater forms and contents.

#### **Professional Theaters in the National Capital Region**

Most professional theater companies operate in the National Capital Region. The prolific nature of theater practices has contributed to Metro Manila's dynamism among theater practitioners. The professional theater sector produces productions on a regular season. Each professional theater company has built an audience that has supported their shows through their regular attendance at performances. A professional theater company earns money through ticket sales, grants, and sponsorships and can pay actors professional fees.

These companies saw the need to support each other to elevate their artistic practices and strengthen the sector. Hence, Philstage, or the Philippine Legitimate Stage Artists Group Inc., was founded in 1997. It is the umbrella organization for the country's leading professional theater and dance companies. Philstage also represents the producer sector of the performing arts industry, as its member groups produce shows. Philstage is open to any professional theater or dance company that has been in existence for three years or has produced three stage productions. This requirement ensures that members are committed to the industry for the long term, as Philstage's mission is to develop a vibrant

professional performing arts industry in the Philippines. Additionally, it seeks to establish excellence and professionalism among practitioners and foster camaraderie among artists.

The members of Philstage are the following:

- 9 Works Theatrical
- The Sandbox Collective
- Actor's Actors, Inc.
- The Necessary Theatre
- Ballet Manila
- Black Box Productions
- Culturtain Musicat Productions, Inc.
- Full House Theater Company (Resorts World Manila)
- Gantimpala Theater Foundation
- Philippine Educational Theater Association (PETA)
- Philippine Opera Company
- Red Turnip Theater
- Repertory Philippines
- Stages Productions Specialists
- Egg Theater Company
- Twin Bill Theater
- Tanghalang Pilipino
- Trumpets
- Upstart Productions

Professional theater companies have also struggled to maintain their operations but have succeeded in sustaining their programs over the years. We study two professional theater companies with regular season offerings: Philippine Educational Theater Association (PETA) and Tanghalang Pilipino (TP).

### ***Philippine Educational Theater Association***

The Philippine Educational Theater Association (PETA) is a Metro Manila-based organization of theater artists-teachers-trainers. Cecile Guidote-Alvarez formed it in 1967 to concretize her "Blueprint for the Formation of a National Theater Movement." Its policy was to offer plays portraying Filipino culture and foreign plays in Filipino translation and to use theater as a vehicle for self-development. PETA first played its shows in Paco Park before transforming a part of the Fort Santiago military into *Dulaang Raha Sulayman*, a theater among the ruins. Through the original Pilipino play *Bayaning Huwad* (Straw Patriot), 1967, PETA blazed the road in the 1960s when adaptations of foreign plays and productions of English plays were the norm.

PETA's plays and training programs have influenced the development of Philippine theater, being one of the country's largest and oldest organizations. Many awards have recognized its contributions, including the Citizens Award for Television Best Dramatic Anthology award for Balintataw, 1968-1972; the National Book Award for Juan Tambo, 1984; the Award for Best Design in Children's Theater from Czechoslovakia's Prague Quadrinale, 1984; and the National Book Award for Pilipinas circa 1907 and

The Politics of Culture: The Philippine Experience. The Gawad CCP Para sa Alternatibong Pelikula for Greatest Video, 1991, honored three TV episodes of Handog ng PETA as its top honorees, as well as the drama anthology as one of the year's best TV programs. PETA was also the recipient of the Gawad CCP Para sa Sining for theater in 1991. In 1992-1993, Petabision won Best Television Drama Anthology at the Star Awards for Television. Mga Kuwentong Asyano was awarded Outstanding Performance in Theater by the National Commission for Culture and the Arts in 2001 (Asian Stories). PETA received the Japan Foundation Special Award for Arts and Culture in 2005. Numerous honors were bestowed upon PETA in 2007, including the Benigno S. Aquino Jr Award for Social Artistry, the Lifetime Achievement Award from Aliw Awards Foundation Inc, and the Gawad Tanglaw ng Lahi from Ateneo de Manila University. On its 73rd anniversary, Quezon City awarded PETA the Gawad Parangal—Most Outstanding Organization for 2012.



PETA's nationalistic tenets lead to selecting and producing plays based on a study of Philippine history, Philippine art and culture, and exposure to disadvantaged and marginalized members of society whose issues are to be reflected in the plays, with and for whom PETA works. It also developed the orientation-artistry-organization (OAO) framework for planning and evaluating cultural workers' work as artists, trainers, and organizers (which we discussed in Grade 8).

*PETA's phenomenal Rak of Aegis*

PETA created many noteworthy productions that reflect its nationalistic and pro-people values. Its most recent award-winning theater productions include *William*, *Caredivas*, *D'Wonder Twins of Boac*, *Rak of Aegis*, *3 Stars and a Sun*, *'night Mother*, and *Arbol de Fuego*, to name a few. In addition, *Rak of Aegis* recently received the 1<sup>st</sup> NCCA Sudi Awards in recognition as the longest-running original Filipino musical with 447 shows in 7 seasons.

## Tanghalang Pilipino

Tanghalang Pilipino is the Cultural Center of the Philippines' resident theater company. It was founded in 1987 to showcase the works of Filipino theater artists as well translations of the best world theater pieces in Filipino. The vision of TP is to bring Philippine theater to reach new heights in terms of professionalism and artistic excellence. This will be accomplished by training and developing theater artists, honing playwrights, bringing the best of Philippine and global theater to the experience of artists and audiences, educating and awakening the Filipino audience's cultural consciousness, and establishing the nucleus of a future national theater.

Its Actors Company (AC) is an in-house training of a pool of actors. The AC's scholars, apprentices, and members receive ongoing training in various disciplines, including voice development, mime, body movement, and script analysis. TP's activities include development programs for the Actors Company, a yearly season of plays, educational, marketing, and other programs to grow a theater audience, collaborative work with playwrights, and connections and introductions to other theater artists and companies throughout the country. Additionally, TP offers acting seminars for children and adults during the summer.

From 1987 to 2000, Felix "Nonon" Padilla served as TP's founding artistic director, directing the majority of the company's productions. Herbert Go followed him from 2001 to 2006; Dennis Marasigan succeeded him from 2006 to 2008, and Fernando "Nanding" Josef took over in 2008 until the present. Go, and Josef were both former Actors Company members.

TP productions include traditional and classic Filipino theater forms (e.g., *sarswela*), original musicals created by Filipino composers and playwrights, heroes from history, original straight plays, translations

of and adaptations from Filipino works such as novels, films, or Filipino plays in English; translations and or adaptations of foreign materials. Some of its recent notable productions include *Der Kaufmann: Ang Negosyante ng Venetia*, *Isang Araw sa Karnabal*, *Mga Buhay na Apoy*, *Eurydice*, *Pangarap sa Isang Gabi ng Gitnang Tag-araw*, *Ang Pag-uusig*, *Manila Notes*, *Coriolano*, and *Batang Mujahideen*. *Tanghalang Pilipino's Mabining Mandirigma*



### Activity 3: Online Theater Research

Using the identified list of professional theater companies, you will conduct online research of one Philippine professional theater company. You list down the following details:

1. Name and address of the theater company
2. Who are the founders?
3. What is the company's vision?
4. What are their notable productions?
5. Who are the prominent members of the company?
6. What are their unique contributions to Philippine theater?

When you have the details, you create a one-page infographic about the company using the details of your research. Please include production photos of the company.

## Community-Based Theaters in the Region

Community-Based Theater is a term that refers to theatrical performances that are connected to specific communities; it encompasses theater created by, with, and for a community. It is a form of interactive and collaborative devised theatre that depends entirely on the participation of a surrounding community, with no outside assistance, or on collaboration between community members and professional theater artists. This type of theater comes in various sizes, from small groups led by single individuals performing in borrowed spaces to large permanent companies with their well-equipped facilities. Community-Based Theater is understood to contribute to a community's social capital as it cultivates the skills, community spirit, and artistic sensibilities of those involved, whether as producers or audience members. A community-based theatre production tells community stories and serves as a vehicle for social development by promoting concepts such as gender equality, human rights, the environment, and democracy. Each production weaves together the stories and values of a community.

In the Philippines, community-based theaters have played vital roles in raising the community's consciousness of social issues. The performances become mouthpieces that help awaken the consciousness of the people. In Luzon, the Barasoaian Kalinangan Foundation Inc. continues to stage theater productions highlighting heroes' lives that function as educational material for students to appreciate history. In the Visayas, the Kasing Sining Teatro Bol-anon regularly highlights local history and heritage, and community experiences. In the 1990s in Mindanao, Kaliwat Theater Collective brought to stage the plight of the *lumads* (natives) as they claimed for their ancestral rights and self-determination through their productions.

Let us look at the rich experiences of one community-based theater on how they sustain their creative works.

### **ARTIST Inc.**

Sectoral organizations and community-based organizations in Southern Tagalog desired to establish their cultural arms in 1987 to advance their causes and promote their programs. Additionally, established cultural organizations and networks recognized the need for increased arts education and cultural research to serve as the foundation for their new productions. As a result, Leo Rimando, Edmundo Nolasco, Edward Perez, Rica Saturay-Palis, Josephine Aggabao, and Bonifacio Ilagan founded the Arts Research and Training Institute in Southern Tagalog (ARTIST Inc) in Los Baños, Laguna, in April 1987. Thus, its early years were dedicated to arts research and training in the Southern Tagalog region.

Through its Korido Theater Ensemble, ARTIST Inc. has created original, heritage-based, and contemporary works that address historical, environmental, and human rights issues. It inaugurated its season of performances in 1994 through "*Paragos*" (Sledge). Since then, Korido has come up with notable theater productions: *Suntok sa Buwan* (A Shot at the Moon), 1994, vignettes of performances that depicted environmental problems; *Sa Liyab ng Libong Sulo* (In the Blaze of a Thousand Torches), 1996, which showcased the role of women in the 1896 Philippine Revolution; *Igway sa Ulan* (Song from the Mountain), 2000, which tackled the impact of development aggression among the *Iraya Mangyan* and their indigenous culture; *Teatro Porvenir* (Theater of Tomorrow), 2002, which highlighted



Bonifacio as a playwright and a director of komedya plays; *Sina Marya at si Kiling* (Mary and Kiling), 2004, a musical children's play that portrayed the friendship of two children who belong to two different cultures; *Maryang Kalabasa* (Mary the Squash), 2007, a musical play based on the story of Mary the Squash perceived to be Laguna's Cinderella; *Ang Guro* (The Teacher), 2008, a comedy play that revealed the teachers' plight; *Nang Bata Pa si Pepe* (When Pepe Was a

Child), 2010, which portrayed the life of Jose Rizal as a child; *Friendster* (Friendster), 2006, a fusion of four literary works—namely, *Ibong Adarna* (Adarna Bird), *Florante at Laura* (Florante and Laura), *Noli Me Tangere* (Touch Me Not), and *El Filibusterismo* (Subversion); *Pepe's Wall* (The Social Media), 2011, a piece of magic realism that depicted the life of Jose Rizal in the time of contemporary social media; and *Barracks ni Tenyente Fuego* (Military Camp of Lieutenant Fuego), 2012, a satirical play that shed light on the rights of homosexuals.

As a community-based theater organization, it performs various roles in education development training through Sanaysining Arts School; in publication and materials development through producing manuals on arts and culture; and in initiating major arts festivals.

ARTIST Inc has established itself as a leader in theater and related arts in the Luzon region through its productions and programs.

#### **Activity 4: Theater Photo Collage**

Theaters in the community can come in various forms. It can be performances in barangay halls during fiestas or inside churches during special religious events. Performances can also happen in basketball courts during community celebrations. Some performances may happen during weddings or even community rituals.

You gather photos of any of these community performances from your place or region. Make a photo collage. Give a simple description of the community performance indicating the following information:

- Popular name/term of the community performance
- Date of the performance
- Venue of the performance
- Name of the group or organizers

## **School-Based Theaters in the Philippines**

School-based theater groups are established in academic institutions to support education. Most of these groups are created to complement the arts programs of the schools. Some are created to serve as extra-curricular activities for the students. Some are established to professionalize theater practice in the area.

In the last two decades, the country has seen a proliferation of school-based theater groups in the secondary and tertiary levels. The Department of Education's Special Program in the Arts has led to the formation of many theater groups in secondary schools across the country. SPA-based theater groups are the creative spaces for the SPA Theater Arts major to do acting, directing, playwriting, and design exercises. In addition, they do annual recital productions as the final major requirement of the class.

Below are some of the SPA-based theater groups from the different regions:

### **Luzon**

- Tanghalang Bulihan of Bulihan Integrated National High School
- INHS Thespians' Circle - Infanta National High school
- Teatro Arellano of Bataan National High School
- Teatro SINAGTALA of Batangas City High School for the Arts
- Teatro Tabaqueno of Tabacco National High School
- Teatrong Tatak Palay of Baguio City National High School
- Pampanga High School Theater Arts Guild
- Tanghalang Martires of Trece Martires City National High School

### **Visayas**

- Teatro Kaanyag of Alangalang National High School
- Teatro Tubigon of Antique National School
- Teatro Kabutungan of Cuartero National High School

### **Mindanao**

- Young Thespians Guild of Zamboanga del Sur National High School
- Diplahan National High School
- Dayak Arts Guild of Aurora National High School
- Anak ng Teatro of Zamboanga City High School
- Teatro Pasalida Matalam High School
- Teatro Heneral of General Santos City National High School
- Sining Sayon Dawet of Davao City National High School
- Lingay'n Arts Guild of Diplahan National High School

The establishment of culture and arts offices in private and state colleges and universities also results in the creation of school-based theater companies. These support the three-fold functions of the academic institution: Instruction, Research, and Extension.

In support of **Instruction**, these theater groups have a regular season of performances in support of academic programs and activities of the college or university. Many of these productions serve as supplemental educational activities, especially in Language and Arts-related courses. In support of **Research**, many major theater groups highlight people's stories in their production, particularly indigenous stories and materials, especially as products of their research. Research outputs can be shared with the general academic community through performances. Finally, in support of **Extension**, theater groups bring their plays as advocacy campaigns on specific issues. These performances serve as a mechanism to connect the academe to the real life situations in the communities.

Listed below are some of the college/university-based theater groups:

### **National Capital Region**

- RTU Dulaang Rizalia of Rizal Technological University
- BACSTAGE of Pamantasan ng Lungsod ng Valenzuela
- Batlaya Theater Guild of Pamantasan ng Lungsod ng Marikina
- Teatro Arellano of Arellano University
- Teatro Rizal of José Rizal University
- Mapúa Tekno Teatro of Mapúa University
- MINTeatro of Meridian International College - MINT College
- Collective Arts of Students and Thespians of University of Makati

### **Luzon**

- Sining Pandayan ni Hermano Puli of Southern Luzon State University
- BulSU Entablado of Bulacan State University
- Dulaang UP Baguio and Tanghalang Bayan ng mga Kabataan sa Baguio (TABAK) of UP Baguio
- Tanghalang SLU of Saint Louis University
- Dramatic Arts Club of Benguet State University

### **Visayas**

- Maskara Theater Ensemble of University of Saint La Salle
- USA Little Theater of University of San Agustin
- Kanlaon Theater Guild of Colegio San Agustin
- Sirang Theater Ensemble of Leyte Normal University
- Artista Sillimaniana of Siliman University

### **Mindanao**

- Sining Kambayoka Ensemble of Mindanao State University
- Integrated Performing Arts Guild of MSU Iligan Institute of Technology
- Kabpapagariya Ensemble of Mindanao State University General Santos
- Sining Kandidilimudan Ensemble of Mindanao State University Maguindanan
- Teatro Guindagan of La Salle University
- The Xavier Stage of Xavier University
- University Theater Guild of Western Mindanao State University
- Teyatro Dasuliman of Jose Rizal Memorial State University
- Teatro Humanidades of Ateneo de Davao University
- Teatro Pawan of Central Mindanao Colleges

In Mindanao, for example, theater productions employ indigenous music and dance coupled with indigenous costumes. Sources of play materials include folklores and stories from the community. However, new groups also experiment with new forms and performances inspired by Western and Eastern cannons.

### ***Sining Kambayoka Ensemble***

Sining Kambayoka Ensemble is the resident theater company of Mindanao State University in Marawi City (MSU). It is primarily a folk theater ensemble that draws inspiration for its theatrical presentations from Mindanao's thriving indigenous cultures, particularly the Maranao. Kambayoka is derived from the term *bayok*, a traditional Maranao theater form in which two singers portray all the characters in a song. By reimagining tradition, the group developed a new theater style in which *bayok* singers were transformed into two choruses, incorporated with other elements of local and foreign theater elements. It is called as the **Kambayoka Theater Form**.



Sining Kambayoka has established a name for itself in the MSU campus and the national theater scene since 1974. The group performed in numerous locations throughout the country, taught theater workshops throughout the south and influenced the formation of other theater groups. Frank Rivera served as artistic director from 1974 to 1980, followed by Edgarito Riconalla from 1980 to 1986, Sunnie Noel from 1987 to 2011, and Pepito Sumayan from 2011 to the present.

#### *Sining Kambayoka's Mga Kuwentong Maranao*

The Sining Kambayoka has produced over 100 original works since its inception. The group's first significant work was 1974's *Mga Kuwentong Maranao* (Maranao Tales), which incorporated 13 Maranao folktales with the story of Pilandok, a trickster tale. The production was mounted at the Rajah Sulayman Theater in Intramuros, Manila, with the support of PETA and the National Parks Development Committee. Since then, the play has been performed more than 2,000 times both within and outside the country.

Some of its notable productions include *Mga Kuwentong Maranao*, *Ambon*, *Ulan*, *Baha*, *Halik sa Kampilan*, *Di-i Maguni-gunia a Papanok*, *Usa Ka Kasalan*, *Agamaniyog*, *Sulambi*, *Binhi sa Abo*, *Arkat a Lawanen*, *Radia Indarapatra*, *Paramata Bantugen*, *Sa Ilalum sa mga Nag-ulang Tingga*, and *Si Pilandok sa Bagong Normal*.

Apart from mounting productions for its regular seasons, the group has presented improvisational plays in various barrios and municipalities since its inception. While on tour, the group organized and facilitated theater seminar workshops, which resulted in establishing community and school-based

theater groups throughout the Visayas and Mindanao. It began a three-week-long arts festival in 1978, featuring seminars, workshops, lectures, concerts, plays, photo exhibits, and performances. It founded Kambayoka Activating the Community Towards Intercultural Orchestration Now, or Kambayoka ACTION, in 1980, which evolved into Accelerated Cultural Transformation, or ACT. This program included community immersion, the staging of plays, and the conduct of seminar workshops. Finally, it organized the MINSUPALA Suroyan Project Road Circuit Tour in 1981, intending to promote peace in Mindanao, Sulu, and Palawan through various plays, showcases, and musical productions.

The group was recognized for its unique contribution to Philippine theater with many awards. These are the Aliw Award for Most Promising Cultural Group, Kalinangan Award for Best Cultural Troupe, Gawad Balagtas for Drama, Gawad CCP Para sa Sining Pantanghalan, Aliw Awards Foundation Lifetime Achievement Award for Theater, Aliw Awards for Best Non-Musical Play, and Gador Award given by the CCP-Kaisa sa Sining Regional Arts Center Mindanao.

### ***USA Little Theater***

The USA Little Theater (USALT) is the resident theater company of the University of San Agustin in Iloilo City. The group's origins date back to 1964 when Wilfrido Ma. Guerrero hosted a seminar in the United States for theater enthusiasts. This activity resulted in the establishment of the USALT in 1965, thanks to the efforts of Fr Eduardo Perez, OSA, then USA's rector. In 1970, the group's supervision was transferred to a new director, Rolando Agnas. Eddie Hacildo, Radigunda Montero, Dennis Batacandolo, Emilio Sudaria, and Edward Divinagracia all held the position of artistic director in subsequent years. Eric Divinagracia has served as artistic director since 2010.

During its first five years, the group produced 34 plays directed by 19 directors, most of whom were faculty members in the USA. The group presented nine plays in its inaugural year. USALT made 24 plays in the 1970s, ten in the 1980s, and sixteen in the 1990s. Despite the decrease in productions, there was a significant shift in the type of plays mounted by the group. Since the 1980s, there has been a steady increase in the number of plays written by Filipinos and performed in the Filipino and West Visayan languages.



The group offers theater workshops in acting, directing, playwriting, stage and production management, technical theater, leadership, team building, and strategic planning. Since 2003, it has presented the annual Eksena (Scene), featuring new plays and a laboratory for homegrown creative pieces.

From a theater group that primarily performed Western plays, USALT expanded its repertoire to include Philippine culture and realities; Philippine theater and literary forms and motifs; and Philippine languages such as Filipino, Hiligaynon, and Karay-a, thereby increasing the Filipino audience's awareness of the richness of Philippine theater and culture.

*USALT's Imagine(a)nation*

### **Activity 5: Shoot An Act**

In the previous sections, you were asked to research existing theater groups in your locality. Go back to the result of your research, and look for a topic that inspires you. Then, devise a solo performance as inspired by your previous research. It can be a story of the production. It can be a single character in the production. First, design a costume for the character. Then, devise a monologue or a series of lines of the character. Study and memorize the lines or dialogues. Rehearse it. Then, record your piece using your phone or any video recording device.

## TOPIC 4

### RESEARCH OUTPUT AND CREATIVE PRESENTATION

In this topic, we discuss how to create solo performance showcase based from the research output.

In the final lesson of this module, you conduct a primary research study. Once you have gathered data, you create a final creative presentation based on the research. This task is a simple research-to-stage project.

#### **Conducting Research**

Research output is a specific method of disseminating, publishing, presenting, or communicating research to others. This involves identifying lessons and insights gathered in the study. It is a document that details the important findings of the study.

In the preparation of the written output of the study, you use the simplified IMRAD Format. In this format, you highlight four main sections:

- Introduction
- Methodology
- Results
- Discussion

#### ***Introduction (Make a case for your research)***

The introduction describes why this research is important. Begin by stating the situation that interests you in studying this particular theater icon, practice, or organization. In this section, you will do the following:

- describe the topic (e.g., theater icon, practice, organization) briefly that you are studying,
- write any known information on the subject (which may be available online),
- explain the significance of your study, and
- write the research question on the specific area that you want to study.

### **Activity 6: Writing Introduction**

In your city or municipality, look for one theater icon. It can be a theater person, a theater practice, or a theater group. What is in this theater icon that interests you? What do you know about this theater icon? For example, you are interested to know what type of production the theater group is producing.

In your journal notebook, you write two paragraphs as an Introduction. In the first paragraph, you write a brief description of the theater icon. You also write what interests you to know about the subject. In the second paragraph, you write information that you know about this group. You can include information that you get from the internet and books. Lastly, you also explain why the study is important.

### **Methodology (What did you do?)**

The methodology section describes how do you do your research. It tells what methods you use and how you collect information. It also includes the equipment that you use in gathering information. This section uses past tense. In this section, you will do the following:

- state the sources of information (e.g., interviews or printed materials)
- if you interview artists, state how many people you interview
- if you collect information from printed materials, state what type of materials

### **Activity 7: Writing Methodology**

Using the topic that you have identified in Activity 6, you describe the method of collecting information. Then, you answer the following questions:

- How will you gather the information related to the topic?
- Will you interview people?
- Will you research on the internet?
- Will you check books in the library?

As a follow up to the same example stated in Activity 6, you may collect posters of past productions of the theater group. You may also interview the group's director or the regular audience (if you can identify who regularly watches the group's performances).

### **Results (What did you find?)**

The results section is the main section of your research paper. It contains the findings of your study and should not include any explanation or comments on the results. In this section, you do the following:

- describe what you discover from your research
- show tables and quotes from your study (if necessary)
- if including photos or tables, give title or label

### **Activity 8: Writing Results**

From the same topic that you have identified in Activity 6, you write the main findings of your study. Then, you describe what you found out in your research. For example, you express your observations based on the collected materials if you use printed materials such as posters and brochures of past productions. For example, you may discover that the group produces realistic plays with a theme focused on environmental issues. Or, you may find that the group makes plays that the actors themselves devise.

In your journal notebook, you write at least two paragraphs to support your main findings. In the first paragraph, you may explain what you found out in your research. In the second paragraph, you add details to the results. In this section, you can put photos of past productions or production brochures or posters.

### ***Discussion (What does it mean?)***

Discussion is the conclusion of your research paper. It summarizes and highlights the main findings of your study. In this section, you do the following:

- describe the importance of your findings
- state recommendations (if applicable)

### **Activity 9: Writing Discussion**

Using the same example, you write the conclusion of your study by describing and making comments on the findings. You may explain the importance of your results concerning the group and their presence in the community.

In your journal notebook, you write one paragraph only summarizing the study's main findings and explaining the importance of the research to the community. Be brief, concise, and direct to the point in writing your discussion.

As a final research paper, you will now combine into one document what you have written in your journal notebook. You will write following this template:

- Introduction
- Methodology
- Result
- Discussion

You keep this for the next activity.

## Devising A Solo Performance Creative Output

Devising means to form a plan or to invent from existing ideas. In drama, devising requires originality, understanding of the rules governing the structure of a piece of theatre, and a willingness to collaborate with others. Devising a play can start by selecting any stimulus such as an image, a text, an object, or a piece of music. Then, you develop creative ways of using voice, body movements, and space using these stimuli.

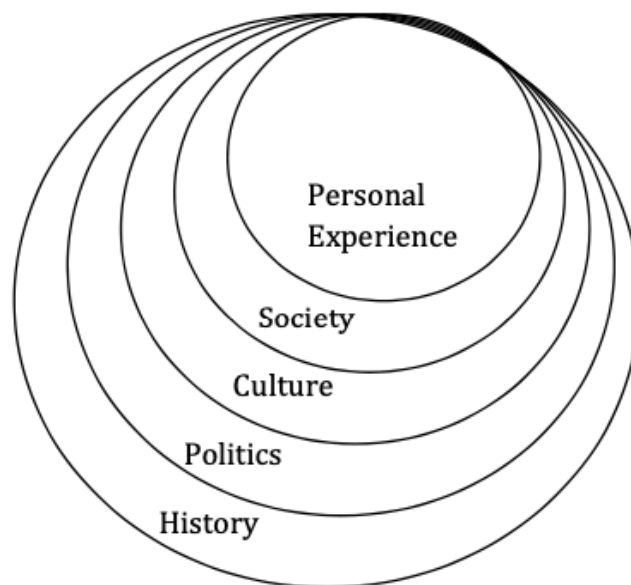
### ***Choosing Stimulus***

Dictionary.com defines stimulus as “something that incites to action or exertion or quickens action, feeling, thought, etc.” Thus, it is the cause for the individual response of the person to an object or situation.

In devising drama, we need stimulus as a starting point of exploration. The stimulus can be in the following forms:

- text (for example, a script, a novel, poem, story, or a letter)
- visual (for example, a picture, a painting, a sculpture, or a film)
- aural (for example, a sound, a piece of music, or a soundscape)
- abstract (for example, a word, a mood, or a theme)

Your choice of stimulus is entirely up to you. The stimulus that you chose must capture your interest throughout the devised project. It is recommended that you begin by searching for stimuli within your personal experience.



*Figure 1. Sources of stimuli*

Here are possible sources of stimuli:

- *Personal experience:*
  1. Your best experience during summer
  2. Your worst experience with your classmate
  3. An important object in your grandmother's house
  
- *Society*
  1. News that you hear on the radio
  2. Stories that you read on Facebook
  3. Stories that you hear from your neighbors
  4. Stories that you read from the local newspapers
  5. Places that make you feel scared
  6. News you watch on television
  
- *Culture*
  1. Paintings that you see
  2. Local music that you hear (e.g., kulintang, bamboo, ukulele)
  3. Old photographs inside your house
  4. Children's storybooks
  
- *Politics*
  1. Political figures in your town
  2. Important political events of your town
  3. Important projects implemented by the government in your town
  
- *History*
  1. Significant historical events of your town
  2. Memorable family event

### ***Researching Stimulus***

Researching stimulus is a process of enriching the devising topic by making connections with the actual situations. In this manner, you take ownership of the material that you are devising. Moreover, your ideas become solid through this research, resulting in more possibilities in the creative process.

You can enhance your stimulus by researching the following sources:

- internet / online materials
- library / printed materials
- theater experts or personalities in the community
- news (print, television, internet)
- theater programs, brochures, pamphlets

The research process does not have to be complex. You simply take the words and concepts identified during their initial response to the stimulus and connect them. Each connection is valid and written down.

### ***Practical Exploration***

Practical exploration refers to practical experiments with research materials. This exploration aims to find out the value of the research material to the devising topic. Below are some of the possible areas of investigation where you can test your gathered information:

- *Improvisation*  
Improvisation is the act of executing or arranging anything without previous preparation. For example, in devising drama, you test your research information to see if it works according to your plan. Then, you can repeat again and again to find out and select what you think works well.
- *Tableaux*  
Tableaux is the grouping of images in still poses. For example, in devising drama, you can see the structure and shape of the character or the scene. From this exercise, you can select the one that you feel works well on the plan.
- *Movement and physical sequences*  
Movement and physical sequences refer to creating physical actions that you can repeat all over to check whether it helps portray the character. Creating these movement sequences builds the character's pace, size, and nature in the devised play.
- *Developing a role and characterization*  
Developing a role and characterization is a process of building the character based on the given situations. You are now creating your character based on your story. The following questions can help in making your characters:
  1. Who am I?
  2. Where am I?
  3. When is it?
  4. Where have I just come from?
  5. What do I want? (Objectives)
  6. How will I get what I want?

## ***Rehearsing the Performance***

Rehearsing the Performance means that you practice your play based on the established situations. You note down areas that you need to focus on in mastering the play. Below are the important areas that you should pay attention to when rehearsing:

- *Clarity.* The content and characterization are clear.
- *Energy.* The energy is fully engaged every practice.
- *Pace.* The play is not dragging but keeping the right speed in the performance.

### **Activity 10: Devising a Solo Performance**

The final activity for this module is a five-minute devised solo performance based on the research output. Please follow the following steps:

1. Go back and re-read your research output. The research output may be about a theater person, a theater practice, or a theater organization. (Activity 9)
2. Using the result of your research, you develop a character based on your research.
3. Create a possible situation/scenario that is still related to your research output.
4. Choose the stimulus that affects the character. (*Refer to the discussion on choosing stimulus.*)
5. When you have decided on your stimulus, you do your research to enrich your understanding of it. (*Refer to the discussion on researching stimulus.*)
6. You experiment with various practical explorations to help build the character. Improvise the scene, and then write the script. You can test several times until you have found the important features of the character. Look for costumes that are fit for the character that you choose.
7. Using the script you have written, rehearse the solo performance several times until you are confident that your piece is already ready.
8. Finally, shoot a solo performance using your camera or mobile phone.

In closing, you have been introduced in this module to the basic approaches in conducting research as possible beginnings of developing material for a theater production. Various themes of Philippine creative works and their sources of influence have been presented to help deeply understand the diverse theater traditions in the country. You also study the important contributions of region-based theater organizations that help shape the landscape of what Philippine theater is.

We need to map out the various rich theater and performance traditions in the Philippines. In so doing, we can highly appreciate the diversity of performance forms and styles that are products of hundreds of years of historical experiences. Studying these styles will help shape our future creative works. We can genuinely say that our performance traditions have been enriched by history, heritage, and unique culture.

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