

**LEARNING RESOURCE
SPA-THEATER
GRADE 7
QUARTER 2**



Source: <https://www.flickr.com/photos/robpinzon/35470965474>



LEARNING RESOURCE for Theater Arts

Philippine Cultural Traditions and the Arts

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INTRODUCTION

Cultural Traditions and The Arts

As Filipinos, our culture is the summary of the different elements that are common to us as a people. These elements bind us together as a group of communities and individuals as we collectively define our common and shared identity.

The material, spiritual and intellectual features of any culture are unique qualities that define a group of people, including their languages, beliefs, values, norms, symbols and art practices. Their cultural traditions are a key to understanding their particular world view, which has been shaped by common experiences, expressions, behaviors, morals and beliefs passed on from generation to generation.

The Arts are expressions of the creativity and imagination of a people and reflect the vibrancy and dynamism of any existing culture. They encompass the visual and design arts, literary arts, performing arts practices and cultural performances – dance, music, theater, spoken word. Cultural performances unravel the social, spiritual, economic, even environmental and political conditions that surround and bear upon their practice. These are inspired by a community's existing values and beliefs, but on the other hand, can also reinforce them.

Philippine cultural performances are influenced and affected by various circumstances surrounding the community during the time they are being practiced. Many of these reveal stories important to the people living in our communities, as they depict community memories that help retain lessons from the past, deeply rooted in oral narratives, folklore, or communal history.

In this quarter, we will aim *(a) to gain more knowledge of what are Philippine Cultural Traditions and their place in Culture, (b) how the arts play an important role in these traditions, and (c) in what way we can harness our creativity in understanding and revitalizing our local cultural practices in the community.*

TOPIC 1:

PHILIPPINE CULTURAL TRADITIONS and ITS ARTISTIC FORMS

Major forms or genres of PHILIPPINE CULTURAL TRADITIONS consist of: FOLKLORE, RITUALS and FESTIVALS.

FOLKLORE (*Kwentong Bayan*)

FOLKLORE (*Kwentong Bayan*) are stories created and evolved by local writers or storytellers narrating how people lived or behaved offering their tales as a guide for next generations as they contain values to guide attitudes and behavior. These stories carry messages, lessons, morals and even instructions. Types of folklore are in the form of MYTHS, EPICS, LEGENDS, FABLES, even RIDDLES, PARABLES, or JOKES.

The indigenous people of the Philippines possess an abundance of folklore, evolved from long before the colonization periods. Storytellers do not just simply narrate verbally these folkloric narratives but often even perform them using many different performance techniques such as physical dramatization through voices, prose, singing or chanting, accompanied with instrumental music, costumes, props, body movements, in various proportions.



Illustration by: Mari Hosalla

Source: <https://cnnphilippines.com/life/culture/2018/10/16/Philippine-mythological-creatures.html>

GENRES OR TYPES OF KWENTONG BAYAN or FOLKLORE

EPICS

The Philippines has a very diverse inventory of ethnic groups and each would have its own epic stories. Epics are lengthy chanted narratives that dramatically portray the magical powers of heroes that combat and conquer supernatural enemies or forces, promoting heroic deeds, exploits and values.

NATIONAL EPICS OF NOTE:

Examples:

LUZON: Lam-Ang

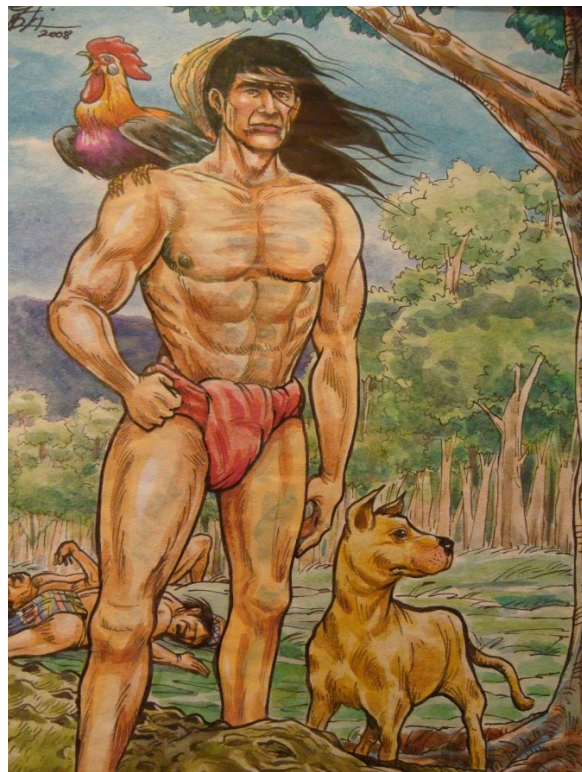


Hero Lam-ang taking a rest with his pet rooster and dog after killing the river crocodile. From Philippines' Ilocano epic poem Biag ni Lam-ang (English: "The Life of Lam-ang")

Artwork by: Godfrey Escota

VISAYAS: Labaw Donggon

MINDANAO: Agyu



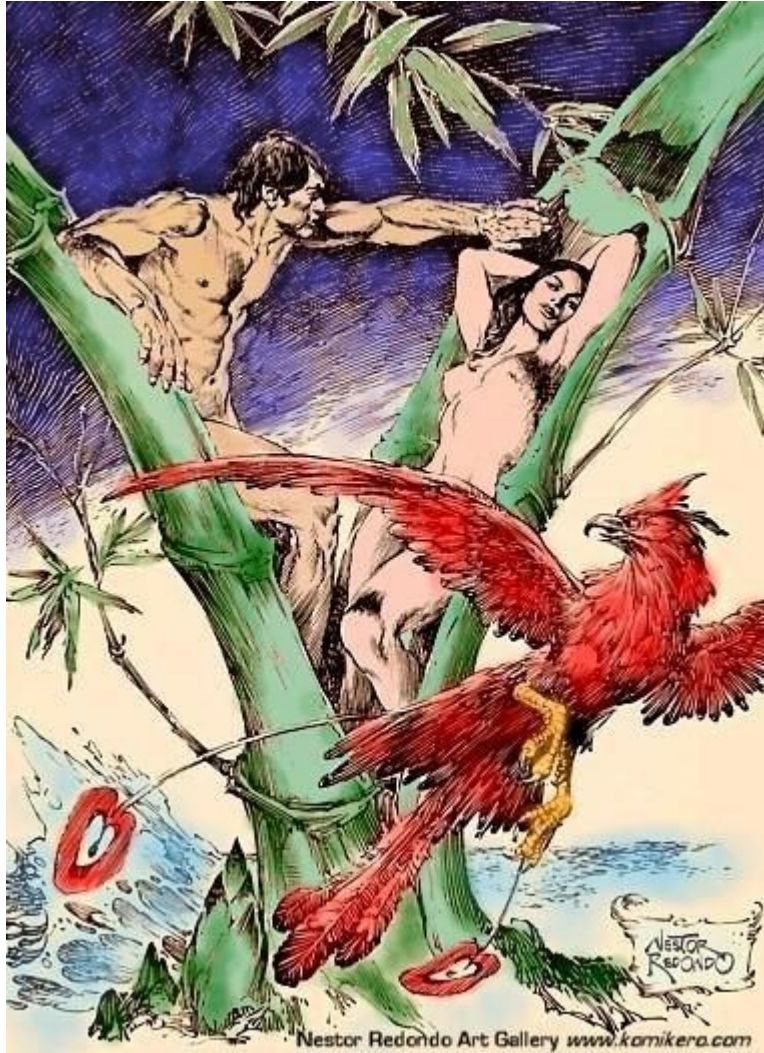
Artwork by: Renea Aranda

Source: <https://joshuaaleeya.wordpress.com/2016/12/13/biag-ni-lamang/>

MYTHS



Philippine Lower Mythology – A painting in oil that shows creatures of the night and deities of the underworld (Joel Magpayo Sr.)



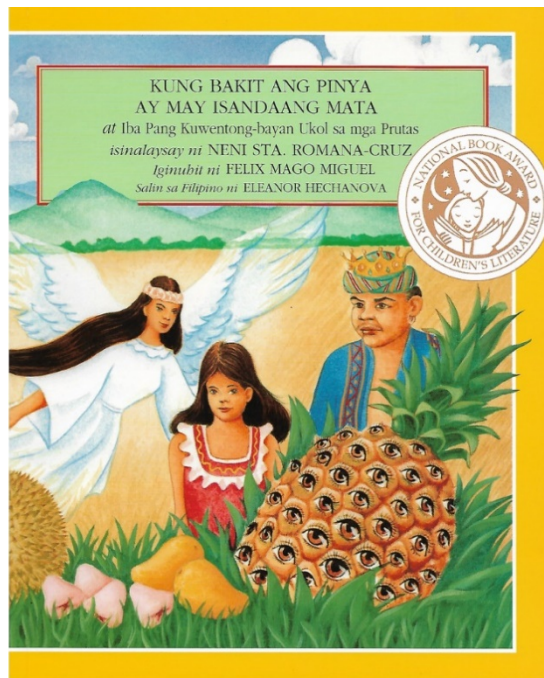
Malakas at Maganda Artwork by Nestor Redondo

LEGENDS

Stories that share the origins of different things especially belonging to natural heritage resources of the community such as mountains, fruits, trees, rivers, etc. Some legends present the origins of the names of places and objects.

POPULAR EXAMPLES:

Alamat ng Pinya



Artwork by Felix Mago Miguel

Source: <https://inkbooknook.com/product/kung-bakit-ang-pinya-ay-may-isandaang-mata-at-iba-pang-kwentong-bayan-ukol-sa-mga-prutas/>

Alamat ng Bundok Apo

FOLK STORIES

Are simple tales popular in a traditional community passed from various generations usually carrying wit and folk wisdom. Like Juan Tamad, Maria Cacao, Dona Geronima, Pilandok.



Tres Marias: Maria Sinukuan, Maria Makiling and Maria Cacao.
Maria Sinukuan(left) the diwata of Mt. Arayat in Pampanga.
Maria Makiling(middle) the diwata guarding Mount Makiling in Laguna.
Maria Cacao (right) the diwata from Mount Lantoy in Argao, Cebu.

Source: <https://azylart.carrd.co/>

RITUALS

is a sequence of ceremonial actions or activities done as part of a religious or spiritual enactment, celebration, or commemoration. Oftentimes sacred and done with respect and solemnity, they represent the ideals and beliefs of a particular faith and may also be shared or transferred by earlier generations.

Not all RITUALS are religious. They can be symbolic rites establishing Rites of Passage of a person or a community.

Moreover, it can also just be your own family's way of celebrating a birthday, or your family's special way of honoring graduates. These rituals have special elements that have special meaning to the family. Rituals are more than just simple daily routines. Routines are executed just to be able to accomplish the day's tasks. Rituals have more important MEANINGS to those practicing it. It may be to wish for "good fortune" or to draw away evil and bad vibes, or just to recreate the feeling of an important life event.

Many community rituals are representation of its values and beliefs, or reenactments of significant episodes or stages of its people's lives from their history, whether oral or scientifically written. These assert the identity of those practicing the rituals, thereby affirming their history, memories and visions.

EXAMPLES:

Cordillera



A group Mumbaki (Ifugao religious specialists) performing a ritual.

Source: https://www.researchgate.net/figure/A-group-Mumbaki-Ifugao-religious-specialists-performing-a-ritual_fig2_268389801

Catholic Ritual



Source: <https://chona336647314.wordpress.com/about/>

Muslim Ritual



Source: <https://dawahinislam.wordpress.com/2015/07/22/in-pictures-aid-fitr-2015-from-around-the-world/aid-in-the-philippines/#main>

Tambalan Ritual



Mananambal (healer) Cosing Akay a practitioner of bolo-bolo (bulo-bulo). Manang Akay blows the bad spirits out of her patients head.

Source: https://my_sarisari_store.typepad.com/my_sarisari_store/2008/04/mananambal-heal.html

Birthday/ Courtship/ Wedding/ Healing/ Death Rituals

FESTIVALS

Are periods of joyful celebration for Filipinos and are present in almost all major religions existing in the country. Almost all towns would have their own sets of festivals/fiestas that normally include street parades, community performances, hearty food feasts, competitions and others. Although these fiestas are rooted in pre-colonial practices, these have been appropriated by the colonizers to promote their colonial rule through religion. Most festivals are revolving around religious icons, marking their special day in the religious (Catholic, Christian, Islam, Indigenous) calendar. The Philippines has become famous for these year-long celebrations which have become tourist attractions. Every month there would be a special festival celebration happening somewhere in the archipelago.



Source: <https://guidetothephilippines.ph/articles/history-culture/sinulog-festival-cebu-guide>



Tribesmen carry a pig during the celebration of Imbayah Festival in Banaue town, Ifugao province, the Philippines, April 27, 2015.

Source: <https://www.prokerala.com/news/photos/philippines-ifugao-imbayah-festival-69821.html>

ACTIVITY 1: Identifying Local Folklore

Talk to the adults in the family and community and list as many local folklores you can gather. These stories can be from different periods of your history. It can be legends, epics, local jokes, stories of heroism, war stories, etc. Choose one of these folklores and examine it further by answering the following questions.

1. Write down the whole story from beginning till end.
2. Who are the different characters in the story and what do they represent?
3. Define the key message/lessons/moral presented by the story?
4. Why is the story still relevant to the audience today?
5. What art form has been predominantly used in the storytelling?

ACTIVITY 2: Identifying Community Rituals

Ask around the family and your community about the different rituals being practiced by the people starting from birth until death. Your elders maybe able to tell you the different rituals they practice when somebody is born, when babies become children, when children become youth, when youth become adults, when they become parents and so on. Accomplish the grid below:

RITUALS				
Name and description of ritual	Origins/Purpose/Process	Participation of the people	Requirements: space, materials, clothes, etc.	Artistic expression used in the rituals
Example: teen male Circumcision				
A Catholic liturgical celebration				

ACTIVITY 3: Identifying Local Festivals

Recall the events in your community for the entire year. List down the different festivals that are celebrated starting from January until December. Complete the grid below:

FESTIVALS				
Month	Description of the Festival	Origins and Circumstances of establishment	Value to the people	What art forms were utilized in the festival
January				
February				
March				
April				
May				
June				
July				
August				
September				
October				
November				
December				

SYNTHESIS

As a synthesis to these different activities, examine the types of artistic expressions or media that your community used in the “performance” of these traditions. Try to analyze what was the purpose of these ways of actuating the tradition: what added values do the artistic media provide? As a member of the audience or even a participant, what impressions did these make on you? How did they enhance the cultural traditions? Did they entertain more, add color, increase more interest ?You can fill in the table below:

CULTURAL TRADITION	ARTISTIC FORMS USED	WHAT VALUES OR BENEFITS
FOLKLORE		
RITUALS		
FESTIVALS		

SUPPLEMENTARY MATERIAL FOR LEARNING

To heighten your knowledge and interest in this topic, please access a presentation on PHILIPPINE CULTURAL TRADITIONS AND ARTISTIC EXPRESSIONS on _____.

TOPIC 2:

THE LANGUAGE OF THE ARTS and FILIPINO VALUES In CULTURAL TRADITIONS

Cultural Traditions demonstrate a range of artistic elements which make the practice colorful, animated, and inviting for audiences and participants to join in their practice and enactment. In our previous chapters, we defined what these **ELEMENTS OF ARTISTIC EXPRESSION** were and understood how these elements were further enhanced by using **PRINCIPLES OF ARTISTIC ORGANIZATION**. How both these elements and principles or organization are in full play in the observation of Filipino cultural traditions is the first subject in section.

Moreover, we observe and practice our local community traditions for very specific reasons which are genuine expressions of our Filipino values, whether personal or social. This section will help us elaborate how our cultural traditions can be more fully appreciated if we know their origins in our culture and history, how they function, and how they reflect deep-seated worldviews and beliefs.

THE ELEMENTS OF ARTISTIC EXPRESSIONS IN PERFORMATIVE CULTURAL TRADITIONS

Theater in the Philippines can be historically traced to the indigenous storytelling, ritual practices and celebrations which most often was to praise the spirits and the divine. Those cultural performances had mythical stories and characters, recreate and mimic nature and also displayed visual spectacles like fire, water and even blood.

Theater performances and rituals employ many similar elements like speeches and texts, action and movement, sound and music, properties, costumes, masks and makeup, and stage and set pieces. These elements help to enhance the appeal and value of the ritual. Theater and rituals also have their specific narrative structures. The structure of the ritual also has meaning. How it starts, how the actions unfold, and how the whole ritual ends have meaning as well.

Let us look at a few examples of traditional expressions and cultural performances from the different regions in the Philippines and discuss the varied origins, functions and its symbols and meanings.

HUDHUD CHANTS OF THE IFUGAOS

This oral tradition involves chanting long narratives of the epic stories of Ifugao often done during harvesting of rice, weeding of rice, funeral wakes and bone washing rituals. It showcases local heroes, traditions and beliefs, indigenous laws and practices. The Hudhud has about 200 different chants which holds about 40 episodes each making the complete oration last several days. Due to its incredible artistic qualities and community significance for centuries in the Cordillera as well as due to its universal values, the UNESCO inscribed the HUDHUD Chants on the Representative List of the Intangible Cultural Heritage of Humanity in 2008.



© 2008 by J. Uñalivia

<https://ich.unesco.org/en/RL/hudhud-chants-of-the-ifugao-00015>

KOMEDYA

This is one of several types of Philippine Traditional Theater which bear many influences drawn from our period of colonization under Spain including worldviews and beliefs related to the Catholic religion. It emerged in the early 19th century and reached the highest level of popularization during the pre-war years before the Japanese Occupation. After World War II, the MORO MORO, another term for Komedya in Luzon, or LINAMBAY in the Visayas, was still alive in many a community theater in the country.

“The Christians were usually kings, queens, prince and princesses, dukes and others (dressed soberly in dark blue, less spangled with epaulets designating rank, wearing plumed hats) while the Moros were caliphs, viziers, generals, prince and princesses (dressed with bright colors, in red or maroon capes, topped by headdresses). They strode to the tune of marches or “pasa-dobles” flourishing capes and brandishing swords in a rigodon of battles or romantic conflicts. Moro prince with Christian princess and vice versa, with conflict resolved finally with the conversion of the Muslim, or death, or through miraculous resurrection through the intercession of the Blessed Vigin Mary or a Saint.” (PINAGMULAN / Domain 2 / Page 44: Edited by Jesus Peralta)



The colorful costumes of the Baler Komedya (Photo: Courtesy of Aurea B. Lopez)

Source: <https://tanghal-kultura.org/2019/08/10/throwback-komedya-fiesta-2008-at-the-university-of-the-philippines-diliman/>

PASYON

A re-enactment or chanted retelling the story of the passion, death and resurrection of Jesus Christ in many different variations. This is a popular form or performance brought about by the Christianization of the Philippine Islands.

“All the passion plays were usually performed in the local churchyard with the Spanish friars approval. The production was often financially supported by the local elite. There are collateral segments in the passion, the main feature of which is the passion and death of Jesus Christ that constitute the aral (lesson) which preaches the duties of Christians; the subservience to the will of God in anticipation of heavenly rewards. But the lesson portions have actually little connection to the flow of the story of Christ. They are commentaries introduced by the religious functionaries and censors to push evangelization.” (PINAGMULAN / Domain 2 / Page 47 : Edited by Jesus Peralta).



Source: <https://nomerdzki.tumblr.com/post/172369501760/first-time-ko-mag-pabasa-ng-pasyon-currently-with>

MORIONES

Performed particularly in the Island of Marinduque during the Lenten Season. Actors wearing masks of Roman soldiers, parade through the streets then re-enacts the beheading of the Roman soldier Longinus.

“From Holy Wednesday to Easter Sunday, male penitents from towns of Gasan, Mogpog, Boac and Sta Cruz march the streets wearing personal variations of the Roman soldier dress. A distinct feature of the dress is the morion (mask), which is a painted wooden head cover consisting of a frowning face and a Roman helmet. On Good Friday, the masked penitents (moriones) dramatize the kalbariohan – portion of the story of the Passion of Christ. It is a street play similar to the cenakulo or sinakulo and starts at high noon. On Easter Sunday, the moriones stage the pugutan – the beheading of the Roman centurion, Longinus – who suffered this fate at the hands of the Roman soldiers because of his conversion to Christianity.” (PINAGMULAN / Domain 2 / Page 49 : Edited by Jesus Peralta)



Source: <https://www.beholdphilippines.com/the-island-heart-of-the-philippines-marinduque-island/>

KURATSA

A popular Waray traditional dance popular in Eastern Visayas. Its dance movements that resemble or seem to imitate flirtations of roosters and hens during mating season. Some are of the opinion that it originated from the *la cucaracha* dance brought to us by galleons through Mexico.

*“ Traditional **kuratsa** is not performed on a stage, but on level ground with the audience surrounding the dancing space, whether indoor or outdoor. The dancers are called out by the “parag-adu”. The pair approach each other in the “paseo”. The dance begins with the simple “siki-siki” or “tinikud-tikud” which are rapid walking steps with the feet kept close to each other. The man and woman wave their arms sideways or a little overhead, arms together and in alternation.... During weddings, the Kuratsa serves as a “bakayaw” or wedding ritual dance performed by the bride and groom. Throughout the region, the ninongs and ninangs dance the kuratsa in all elegance. While dancing they would gracefully throw money like confetti in the air or subtly drop them. Relatives and friends follow suit – dropping bills and coins onto a scarf on the ground.” (PINAGMULAN / Domain 2 / Page 49 : Edited by Jesus Peralta)*



Photo by Renato S. Rastrollo
PINAGMULAN

SINGKIL

A royal dance by the Maranaos of Lanao del Sur Province. Dancers skillfully step in and out of crisscrossed and clapping bamboos poles.

“The name singkil also means hurdling. It is also what they call the heavy brass leglets and bells worn by the dancers. There is usually only one dancer, or two at the most. Originally, handkerchiefs were used but now fans are common. There are variations in the number of bamboos poles used: two in parallel arrangement, four- crisscrossed, or six – star like. The dancers step in and out of the clapping poles while wielding the fans, occasionally stamping her feet. In the early versions, the princess is ushered in by a male relative with an umbrella, but he does not dance. Tradition does not allow men and women to dance together; even the bamboo clappers are women.” (PINAGMULAN / Domain 2 / Page 49 : Edited by Jesus Peralta)



MindaNews photo by Richel V. Umel

Source: <https://www.mindanews.com/photo-of-the-day/2014/06/singkil-dance/>

The HUDHUD, KOMEDYA, MORIONES, KURATSA, and SINGKIL represent the wide range of cultural traditions of our country incorporating elements of folklore, ritual, and festivals. Would you have similar traditions in your place?

In a preceding chapter, we studied that the language of the arts includes the **Elements of Artistic Expression** that instill in the resulting expression its intensity and beauty: **Space, Shape, Line, Movement, Texture, Silhouette, Color and Form**. We also encountered that the skillful manipulation of the **Principles of Artistic Organization** such as **Composition, Contrast, Variations, Development** lends the work greater power, dynamism, and life.

Can you retrace the traditions enumerated above and discover which elements and principles are in play that give these traditions so much vitality? What art forms interplay that provide dynamism, vibrancy, and power of communicating messages to audiences and participants.

ACTIVITY 1: VISUAL DESIGN

1. Choose a familiar festival that is regularly practiced in your community. Let us try to explore the different sections of the performance. You can ask other family and community members to be able to gather pertinent information about the practice of the festival. It would be better if you can get in touch with those who are actually involved in the festival, especially the performers, designers, directors and producers. Look into the costumes, props, and even set design used by the performers of the festival. Observe the colors and lines used, and the choice of materials particularly the textures. From readings of interviews with artists in your locality, ask possible reasons for these choices and also the meaning assigned to these elements. Jot down notes.

2. As additional information to guide your study, read about the Intricate costumes used by Filipino Singkil folk dancers. (<http://nationalclothing.org/asia/34-philippines/214-intricate-costumes-used-by-filipino-singkil-folk-dancers.html>) The Maranao Prince outfit consists of a colorful long silk shirt adorned with metallic golden threads, matching long pants with similar decorations, an enormous metal necklace, and a knotted cap decorated with exquisite gold embroidery. The prince props include a shield made from wood, covered with thin brass plates and decorated with Maranao ornamentation and a traditional Maranao sword called "kris". The real kris is a beautiful and lethal weapon.



The Maranao Princess costume is made from silk or cotton. The garments are ornate, decorated with metallic threads embroidery, sequins, pearls, and long beads. Her headdress is a work of art. It is made of silk and brass, decorated with tassels and dangling beads. She is wearing colorful Arab pointed shoes. The lead dancer uses fans as accessories – made from bamboo and decorated with beautiful appliques. Also, the essence of a singkil dance are the bells worn by the Princess – they are called "singkil".



Almost all of the dance groups performing singkil wear a "sarimanok" headdress (it's a mythical bird from the epic Darangen of the Maranao, specifically a rooster). BUT it's a disrespect for a princess to wear that kind of headgear.

3. Using dolls and found scrap materials in the house (textile, recyclables, etc.), create the costumes and props used in the festival.

ACTIVITY 2: MUSIC

1. Study and explore the sound and music used in the festival. Identify the different instruments used and differentiate the sound and rhythm that each instrument is making. Ask why these instruments and music were chosen for the festival. What kind of emotion is it communicating to the audience of the festival. Now using found objects in your house, recreate the music of the festival and record an audio clip of the music.

2. Read more about Traditional Forms of Music:

(<http://gwhsstg02.i.gov.ph/~s2govnccaph/subcommissions/subcommission-on-the-arts-sca/music/traditional-forms-of-music/>)

Instrumental music in the countryside is usually performed by the brass band or its replication in bamboo instruments, the *rondalla* (plucked string ensemble), and various smaller combinations of string and wind instruments. The repertoire consists of hymns, marches, *pasodoble*, medleys of popular folk tunes, as well as longer compositions such as overtures and one-movement concertant pieces. The latter are usually played during band competitions called *serenata*. The town band is quite indispensable in religious activities such as processions and funerals, and it also assists local theatrical productions like the *komedya* and *senakulo*. The smaller ensembles are often utilized to accompany the singing in churches

ACTIVITY 3: DRAMA AND NARRATIVE

1. Read about the Moriones (<http://mogpog.gov.ph/moriones/>)

Longinus was a Roman soldier whose one eye was blind. Before the body of Jesus was taken down from the cross, Longinus thrust a spear on His side and came forth blood and water. A drop of blood spurted in the blind eye of Longinus, miraculously curing him of his blindness.

Longinus headed a group of soldiers detailed to guard the Holy Sepulcher where the body of Christ was buried. He witnessed the Resurrection of Christ on the the third day. He rushed to tell the news to the scribes and pharisses and shouted around the town what he witnessed. He refused to keep it a secret, so a manhunt was ordered by the Chief Priest and scribes to kill him. The centurion voluntarily surrendered but before he was beheaded, he told his captors that the blood of Jesus cured his blind eye and bravely swore of Jesus' Resurrection.

2. Look into the story of the festival performance. Consider the different characters depicted in the performance and how these characters interact as friends, relatives or enemies. Examine how the story begins, how it unfolds and how it is concluded in the end. Now using any visual art materials (crayons, paint, scrap materials) make a storybook that will show the important characters and the essential scenes depicted in the festival performance.

ACTIVITY 4: THEATER

1. Watch a video of **a. BALAGTASAN**; **b. SALUBONG**; and the **c. DINAGYANG** festival
2. Describe the interesting artistic elements in the performances – colors, rhythm, design, movement, lyrics, etc.?
3. How are the Principles of Artistic Organization used in these cultural traditions?
4. How do all the different major art forms interact in the performance of these practices?
What are the unique functions of these forms: Visual Arts; Dance; Drama; Music; Literature.
5. Do the forms integrate with each other? How do they give an impression of wholeness and unity?

TOPIC 3

ANIMATING AND REVITALIZING CULTURAL TRADITIONS

Cultural Performances are not just plays, concerts and dances which are often related to the artistic practices; but they also include prayers, rituals, readings, rites and festivals which most often are classified under religion and rituals. It is also a take-off point enlivening folk literature since in most indigenous practices, folk literature is generally performed. Cultural performance aim at communicating to the community messages and stories of peoples.

In the Philippines, cultural performances have been practiced and continue to be practiced in many different ways by different people in different places making the country known as a “Fiesta Archipelago”. Each province and town would pride itself with its own special cultural performance celebrating key cultural icons related to the identity of its people. You will be surprised to see similarities in the practice of cultural performances among different areas but you would also be more amazed to discover very distinct differences in the details of practice. These differences make it very special for the people practicing the cultural performance. All of the cultural communities of the Cordillera could be connected with the use of G-string (***bahag***) but each group of people has a special way of making and using their G-string, let alone the color, length, design, patterns, producing processes of the weave.

Cultural performances are theatrical experiences enacted by performers who represents characters and exhibit artistic skills and are applauded by an audience which is also part of the whole theatrical experience. The merging of the presentation of stories and skills, together with the audience reaction completes the whole multi-sensory, multi-dimensional experience. These practices make creative use of local instruments, movements, design materials, and stories that abound in the local area.

Cultural Performances are continuously evolving and adapting. to circumstances or changes surrounding their realization. The language used is influenced by the language of current generations. Dialogues in traditional plays like in the ***Senakulo*** or the Passion Play have integrated colloquial ways of speaking to be more understood by contemporary audiences. Advancement in structural construction and design materials also alter the visual design elements. Unfortunately, the increased use of plastic and other non-biodegradable materials are proliferating due to rising costs, as well as the need for durability and mobility. Changes in people’s daily routines also have affected the venues and time of cultural performances. Many years ago, a ***Senakulo*** performance would run for at least a week, stretching from early afternoon up to dawn the following day. But now, as audience especially in more urbanized areas find it hard to stay for long shows, performances have been shortened. The elements of spectacle in cultural performances have also utilized more advanced and accessible technology like lighting, sound system, special effects and even multi-media or social media platforms. But even with these many changes, cultural traditional performances will persist as long as the people practicing and admiring them continue to patronize its sustained production because they deem it significant to their lives.

One of the major ways of safeguarding and ensuring the continued practice of traditional community performances has been to enrich their production by enhancing the various artistic elements and organizational principles, as well as the art forms found in them. We will attempt harnessing the elements and the art forms in ways that can hold the audience interest longer, convey the messages more strongly, and ensure more inclusive participation of the community stakeholders.



<https://philnews.ph/2019/04/17/senakulo-passion-play-philippines-origin-history/>

ACTIVITY 1

1. Since we cannot experience the festivals live due to the pandemic, our alternative is to go to Social media, like You Tube, and watch a couple of cultural performances from any region in the Philippines. By this time, you would already be familiar at how to observe and analyze various cultural performances. Observe once more the different artistic elements present in the festival. Check out one of the following festivals:

- LUZON: Panagbenga, Pahiyas, Bangus, Giant Lantern Festival
- VISAYAS: Dinagyang, Sinulog, Sandugo, Ati-at-han, Pintados Festivals
- MINDANAO: Kaamulan, Kadayawan Festival

2. Write down your impressions and analysis inside the following template:

Select cultural performance	Sample: PANAGBENGA FESTIVAL		
Artistic Element	Description (color, shape, rhythm, movement, etc.)	Motivation and Meaning of the elements	Variations and Evolution
Sample: Costume Design			
Music			
Movement			
Dialogue			
Narrative/ Story/ Drama			

ACTIVITY 2

As theater students, it is best to DIRECTLY experience the cultural performance for you to fully understand the process of mounting and appreciate its various meanings and values.

If at all possible, try to join in any cultural performance in your community as a volunteer staff or better, as a one of the performers. But if this will not be allowed due to the pandemic restrictions, you will at best try to re-enact one cultural performance which you are very familiar with.

1. Following an audio-visual guide from the internet, or requesting a community performer to coach you, LEARN the following basic elements of the practice:

- a. Dance steps and movements
- b. Music and songs
- c. Dialogues
- d. Fabricate any one costume or a set piece or prop.

These are simple instructions but needs time and dedication. Learning these practices must be done with much respect because these are works perfected by many generations. As theater students, we must practice respect and diligence. Pay extra attention to the details of the performance.

2. As a final output, produce a 10-minute re-enactment of one scene of the performance or tradition. Record it on your gadget. Ask feedback from your audience of friends, relatives, or community members.

SYNTHESIS