

南華大學藝術與設計學院民族音樂學系

碩士論文

Department of Ethnomusicology

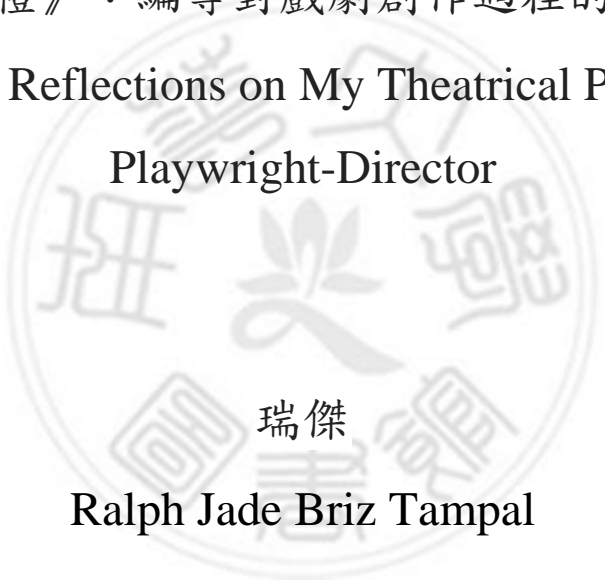
College of Arts and Design

Nanhua University

Master Thesis

《葬禮》：編導對戲劇創作過程的反思

The Funeral: Reflections on My Theatrical Processes as a
Playwright-Director



瑞傑

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中華民國 110 年 7 月

July 2021

南 華 大 學
民族音樂學系(所)
碩 士 學 位 論 文

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110年 06月 04日

ACKNOWLEDGMENT

Alhamdulillah!

The completion of this thesis would not be possible without the guidance of the most beneficent and the most merciful Allah. All of this is my expression of how thankful I am with all the blessings that Allah showered upon me. All praises are for Allah.

First I would like to thank Venerable Master Hsing Yun, founder of Fo Guang Shan and Fo Guang Shan Foundation, for giving me the opportunity to study Master of Fine Arts in Directing at Nan Hua University, Taiwan. Second, I would like to express my gratitude to Venerable Yung Guang, Head Abbess of FGS Philippines, Dr. Lee Ya-Chen, Director of the NHU Department of Ethnomusicology, Nanhua University Faculty and Staff and Guang Ming College Faculty and Staff for their unwavering support and care in the success of this research. GMC has commissioned Dr. Eugenio Sonny O. Calapit, LPT, EnP, to sift through the text, thus making this manuscript worthier of its reader's time.

I would like to express my deepest gratitude to my thesis adviser Prof. Pao Chang-Tsai who was right from the very beginning believed in the importance of doing this research. Everything that I learned in the process is invaluable because of his guidance. His motivation and patience had inspired me in many ways. It was a privilege working with him.

Also, the success of this research would not be possible without the assistance and encouragement of my ever supportive professors Lin Wen-Chung, Lin Xiao Yuan, and the rest of the designers (collaborators) as well as the artistic crew of the Chiayi Performing Arts Center. Their expertise challenged me a lot in doing my production well.

I am also thankful to my parents, siblings, relatives, and friends for giving me their love, support, care, and prayers. Likewise, my sincere gratitude to my ever supportive classmates and colleagues who willingly took part in the completion of this production. I also want to congratulate them on their individual thesis.

Finally, thank you to all those people who supported me in completing this research project in many direct or indirect ways. Sukran.

Ralph Jade B. Tampal
Playwright-Director

摘要

這篇論文紀錄了我在編導長達二十五分鐘的戲劇製作《葬禮》與對作品的反思，該劇在 2021 年四月十五日首演於嘉義縣表演藝術中心。我創作這個作品的初衷是來自於受困在一個沒有言論自由的社會之恐懼。在《葬禮》中，我使用了戲劇構作以及政治劇場作為我編導創作過程的主要概念。這本論文也同時探討了我在戲劇創作過程中的個人理由、哲學思考、選擇與掙扎。把劇場作為倡議媒介的藝術家們將受惠於這份研究。

關鍵字：戲劇構作、編劇、導演創作過程、倡議劇場、葬禮



ABSTRACT

This research paper is a reflection and documentation of my theatrical processes in writing and directing the 25-minute play *The Funeral*, premiered at the Chiayi Performing Arts Centre in Taiwan on April 15, 2021. My inspiration in writing and directing this play is my fear of being trapped in a society where freedom of expression no longer exists. In *The Funeral*, I used dramaturgy and political theatre as guide concepts in my creative process: playwriting and directing. In this thesis, I have also discussed my personal reasons, philosophy, choices, and struggles in theatre-making. This research will benefit those artists who are exploring theatre as an advocacy.

KEYWORDS: Dramaturgy, Playwriting, Directorial and Creative Process, Theatre as Advocacy, The Funeral

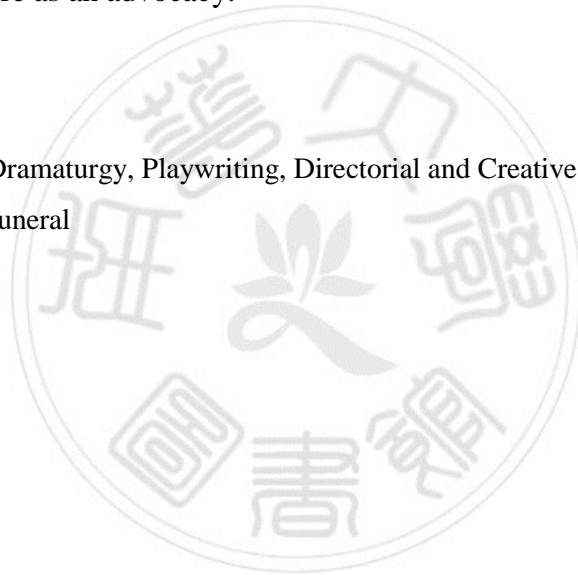


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CHAPTER 1: INTRODUCTION

Chapter 1 mainly focuses on my personal and theatre background, political and social influences, and the impetus in doing this production. This chapter also includes my objectives in doing this research and the operational framework that I used to achieve these objectives. Moreover, this chapter provides a review of related literature on key discussions that are very important in understanding the scope of this research paper.

A. The Playwright-Director and His Previous Work

As a playwright-director, I believe that theatre can empower society. It can change the way we look at things around us. It makes us contemplate on our existence and of our purpose. I am convinced that theatre is my voice to represent those who are in the outskirts – those who are victims of violence, hatred, and injustice. Theatre echoes the voices left unheard, the unspoken, and the marginalized. Theatre is my protest.

Ralph Jade Tampal (2020)

1. Biography

I was born in the Municipality of Kiamba, Province of Sarangani, Philippines on the 15th of September 1997. I was born with a Muslim father and a Catholic mother. Being raised in a Maguindanaon household, I had embodied the Maguindanaon culture and learned the teachings of Islam at an early age. When I was in my elementary and high school years, I was proactive in joining cultural activities – performed traditional dances such as *sagayan* and joined several street dancing competitions. At an early age, my family made me realize the importance of cultural preservation and emerged me on the understanding of the concept of

mutual respect among different cultural backgrounds by allowing me to join different activities in our municipality.

Luzminda Cabral, my grandmother, was a history teacher at the James L. Chiongbian National Trade School – the school where I completed high school. My grandmother has played an important role in my political beliefs and understanding. I can still recall how we used to talk about politics during our meal while watching news on the television. My grandmother had taught me how to assess the values of a good leader. She had broadly explained to me how dirty politics persist in the Philippines and why it is important to really choose a good leader.

In 2015, I enrolled and became a scholar of Guang Ming College (GMC) – a school founded by Fo Guang Shan (a Buddhist Monastic Order headquartered in Taiwan). At GMC, I received a Humanistic education which focuses on the Three Acts of Goodness, self-improvement, and life-long learning. In 2019, I was nominated and awarded as one of the Ten Outstanding Students of the National Capital Region and was selected as one of the 30 National Finalists for the 58th Search for the Ten Outstanding Students of the Philippines.

2. Theatre Background and Philosophy

I started my endeavour in theatre when I applied for a scholarship at Guang Ming College in 2015. That time, I had little to no experience in theatre. Everything was new to me and I really do not know how theatre works. My first mentor in theatre was Prof. Katherine Mae Sabate, a graduate of Master of Arts in Theatre at the University of the Philippines-Diliman. In terms of Directing, I was under the tutelage of Prof. Paul Alexander Morales, who was at that time the artistic director of the Performing Arts department of Guang Ming College. Prof. Morales, prior to his GMC stint, served as Artistic Director of Ballet Philippines. My playwriting career started when I read Arthur P. Casanova's book – a

compilation of four plays entitled *Ulos: 4 na Dula ng Pakikidigma sa Mindanao*. ‘*Nang Lumuha ang Mga Tala sa Gitna ng Lawa*’, one of the plays from his book was the first one-act play that I directed in partial fulfilment of our directing class with Prof. Morales. Hence, in 2018 I started to write ‘*Iman* – the first play that I wrote under the supervision of Prof. Mario Mendez as an output in our playwriting class with him.

Though I have little experience in theatre compared to those people who studied theatre at an early age, I know exactly what kind of theatre works I would like to pursue. My mentors in theatre had imparted me a different understanding to theatre – more than just beauty and a form of entertainment, they made me realized that theatre is a form of expression – expression of our self and a reflection of the society. This leads me to become an artist who do theatre for a cause – theatre as a form of advocacy. I am an artist who chooses to create performances guided by a personal theatre philosophy – the Three E’s. This philosophy is aptly captured in three goals: 1) Entertain, 2) Educate, and 3) Empower. In a nutshell, the superficial purpose of theatre is for entertainment but for me, theatre does not end in merely entertaining its audience. After being entertained by what the audience sees on stage, I believe that they must have learned something out of it. That is how theatre becomes a form of education. Lastly, after being entertained and educated, I would like my audience to bring what they have learned outside the theatre and start talking about it. Eventually this would empower them to make a difference.

3. ‘Iman: My Undergraduate Thesis Production

‘*Iman* (translated as faith) is my undergraduate creative production which explores how theatre can be used as a tool to address stereotypes against Muslim Filipinos through theatre. This creative production explored the possibility of addressing stereotypes among the

selected student-artists by letting them experience some of the Muslim Filipinos' tradition, beliefs, and practices. Also, the creative performance justified that theatre is an effective tool to promote equal respect among any other religions through experience-based knowledge of their religious concepts and practices. The output of this creative production had received positive feedback from both the student actors and the audience who had watched the play in several staging.

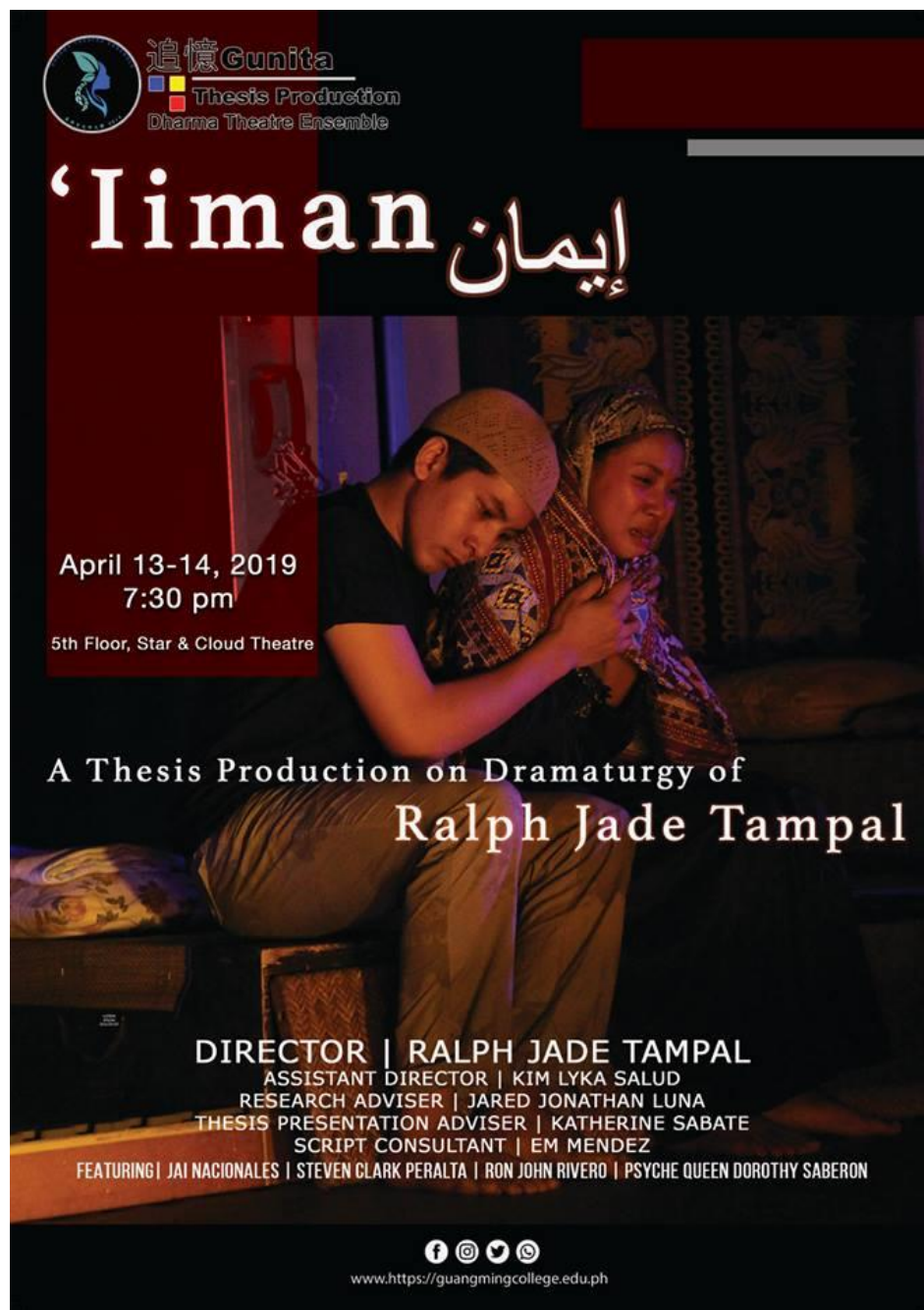


Figure 1.1: Poster for 'Iman During My Undergraduate Thesis Performance

3.1. Synopsis

Set in a remote town in Palimbang, Sultan Kudarat, *'Iman* is a play that tackles a Maguindanaon family's struggles with the idea of false belief and misconception. It resembles how the historic wars, specifically the martial law in Mindanao affected their lives and how each of the characters view their faith differently. Moreover, the play confronts various issues and interpretations of Islam and its tenets such as a husband's responsibility to provide for the family, polygamous marriage, and the Muslim's hope for independence. Akmad, an adherent of the *umpungan* (a Muslim rebel group in Mindanao) blindly believes that committing one's life in the pursuit of Jihad is tantamount to worshipping Allah unequivocally and that living for one's benefit is not acceptable. However, Nhor, his wife believes that Jihad cannot be achieved through death or violence but justified by its intention. *'Iman* is a play- a collection of untold narratives of violence as an effect of war experienced by Muslim Filipinos and deconstruction of folk Islamic belief, concepts, and practices with the intertextuality of some of the Muslim prayers, which defines them as a peaceful religion.



Figure 1.2: A Photo from the Epilogue of 'Iman

3.2. Productions and Staging

'Iiman was first featured in the 2018 Star and Cloud Play Festival in Guang Ming College where it won Best Play. It was then directed by Wincy Ramilo, one of my classmates in theatre. In December 2019, I submitted an application to the Cultural Centre of the Philippines (CCP) for it to be featured on 2019 Pasinaya: The CCP's Open-House Festival. Luckily, it was accepted and a 20-minute excerpt of 'Iiman was staged at the CCP's Bulwagang Amado Hernandez. In addition, it was restaged as part of my undergraduate thesis on April 13-14, 2021. After my undergraduate thesis production, the play 'Iiman was staged in a virtual platform of the Relive Your Passion Ph in 2020 directed by Prof. Sabate. Recently, the Official Sound Track of the play composed by Steven Clark Peralta was featured in the 2021 World Theatre Festival which is organized by the International Theatre Institute.

B. The Playwright-Directors Impetus in Doing This Production

The Philippines is one among several countries which has a very rich political history. It had been colonized by many countries such as Spain, the United States of America, and Japan. It is undeniable that the Philippines, as a country, had been introduced to many cultural and political influences that are still carried out up until the present. In fact, it is not only the long history of colonization that made a huge impact on how we view ourselves as Filipinos, but also the history of tyranny of the leaders that we have chosen in the past. This history of tyranny is something which we do not want to happen again in the future.

On the other hand, over the history, theatre had been used as a form of political expression and political propaganda. It has been known to change governance in many

countries like the Philippines during Ferdinand E. Marcos's regime. Teoh (2004) stated in her dissertation the contribution of political theatre also known as the People's Theatre in the development of gender inclusive national identity. In addition, Van Erven (1987) had shared his encounter on how theatre had been a form of political protest and how it increased the awareness of the Filipinos specially on the violent repression of Human Rights during the Military Rule. This is also discussed further in the review of related literature.

At present, as the Philippines is in the thick of fighting the Covid-19 pandemic, many circumstances continue to burden the Filipino people. Many Filipinos are dissatisfied with how the Philippine government's response to the pandemic is going. While still many remain faithful to the current administration, dissatisfaction is slowly setting in. Aside from the problems which arose during the pandemic, many human rights violations, crimes, and violence which involved the nation's security forces happened. Also, on the 3rd of July 2020, Philippine President Rodrigo Duterte signed into law the Anti-Terrorism Act of 2020 (ATA) not taking into consideration the call for him to veto it. Earlier before the passing of the Anti-Terrorism bill into a law, it received intensive opposition among different sectors such as youth organizations, religious institutions, the church, human rights advocates, and many others (Mendoza & Romano, 2020). Some of this opposition are discussed in the review of related literature.

Personally, the passing of the Anti-Terrorism Act had sparked the fear in me as a student-artist. Now that there is a rising threat directed at the political opposition highlighted by an increasing number of arrests of government critics during the pandemic. Curiously the unsatisfied members of society have chosen to be silent, perhaps out of fear of putting their lives into the forefront of prospective human rights victims. As someone who has been very vocal in expressing my thoughts on the issues happening in our country, I have been posting my disagreements on several of my social media accounts. Hence, my father would always

tell me not to get myself involved in the discussion of political issues because I might be hated, even harmed by many people. In many cases, people who express their opposition to the current administration using their social media platforms have been receiving hate comments or even bullied online by those who support the current administration.

While President Rodrigo Duterte is the first elected president that hails from Mindanao – the same group of island from which I came from, many people who live there expects that I will be very supportive of the President that they are supporting. It must be the idea of belongingness and pride that make them support all the programs and laws that the current administration implements. Hence, my stand in supporting a political ideology is based on good governance. Governance should not focus on admiring political figures but rather on upholding the criteria of good governance and leadership.

As an aspiring playwright-director, I am dedicating this project into producing an original one-act play which I believe can carry my political expression at a time when Filipinos had been silent due to the newly signed law. I have always been positive that the theatre can never be regarded as “an act of terrorism,” but rather merely a political expression that calls out action for change. Hence, my fear inspired me to write and direct the 25-minute play *The Funeral* which was staged at Chiayi Performing Arts Centre, Experimental Theatre in Minxiong Township, Taiwan last April 15, 2021.

1. Aims

This research aims for the following:

- To write and stage an original 25-minute play
- To discuss what inspired me to write and direct *The Funeral*
- To describe and reflect on my theatrical processes on writing and directing the play *The*

Funeral

- To discuss the relevance of staging *The Funeral* in the Philippine's present political condition

2. *Research Questions*

This paper which culminated with a creative performance output entitled *The Funeral* provides answer to the following questions:

- a. What inspired me to write the play *The Funeral*?
- b. How was the play developed?
- c. What are the theatrical processes that I used in writing and directing the play?
- d. What have I learned about myself as a playwright-director during the process?

3. *Scope and Delimitations*

This study mainly focuses on documenting my theatrical processes in writing and directing the play *The Funeral*. These theatrical processes include my inspiration and struggles in writing the play, creative and production plans and designs, rehearsals, dramaturgy, and the directorial process. Also, this research tackles my reflection on the struggles that I have encountered as a playwright-director along the process of theatre-making.

4. *Operational Framework*

The Funeral was a 25-minute creative production of MFA students in fulfilling the requirements of the Nan Hua University (NHU) Master of Fine Arts in Theatre course. The production was performed at Chiayi Performing Arts Centre's Experimental Theatre in Minxiong Township, Taiwan last April 15, 2021. *The Funeral* was one of three featured

works of the MFA in Directing students under the production title *We and Our Contemporary Struggles*.

In doing this research and the production, I worked in four phases:

Phase 1: During this phase, I conducted archival researches related to the Anti-Terrorism Act of 2020 and the struggles experienced by Filipinos in the implementation of ATA. Data gathered in this phase were essential in validating facts being used in writing the play. The researcher relied on data gathered from online references such as news/feature articles, newscast, videos, and transcripts. Books and previous researches were also used.

Phase 2: In this phase, the researcher wrote a play based on the data gathered from Phase 1. Checking of the play's stageability also happened on this phase. The written play was used as the material for Phase 3 of the research.

Phase 3: Phase 3 was the Creative Process which includes the directorial process, production plans and designs, and the rehearsals. The actors of this production were the students of Master of Fine Arts in Theatre of Nan Hua University themselves.

Phase 4: The researcher documented the process through securing photos, videos, and/or journals. These were the basis for the assessment and reflection of the whole process.

C. Review of Related Literature

My review of related literature focuses on three important discussions: The Anti-Terrorism Act of 2020, Political Theatre, and Dramaturgy. The discussion on the Anti-Terrorism Act of 2020 is essential since the premise of the play *The Funeral* talks about why activists and human rights advocates oppose the passing of the said law. On the other hand, I also find it necessary to discuss about the nature of political theatre in the Philippines since this is the type of theatre that I explored in this production. Lastly, the discussion on

dramaturgy is important since the creative process requires a lot of dramaturgical works and analyses which became my tool in the development of the work.

1. The Anti-Terrorism Act of 2020

Officially recognized as Republic Act No. 11478, the Anti-Terrorism Act of 2020 (ATA), was signed into law by the Philippine President Rodrigo Duterte on the 3rd of July 2020. The law was purposely created and implemented to “prevent, prohibit, and penalize terrorism (Official Gazette, 2020)” in the Philippines. On the 18th of July 2020, the ATA effectually abolished the existing Human Security Act of 2007 also known Republic Act No. 9372. The full transcript of the law is available at the Official Gazette webpage.

According to an online article published by Nikkei Asia (2020) entitled “The Philippines’ Anti-Terrorism Act of 2020: Five things to know”,

The act also criminalizes the “threat, planning, training, facilitating of” and “proposal” and “inciting” to terrorist activities by means of speeches, proclamations, writings, banners and emblems. It can also subject suspected terrorists to surveillance, warrantless arrest and detention for up to 24 days. Those found guilty face life sentences without the chance of parole. In addition, it removes compensation for the suspect in the event of acquittal and boosts the Anti-Terrorism Council, the implementer of the law, whose members are appointed by the president. (para. 5)

As of this writing, there are only little literature related on the effects of the passing of the Anti-Terrorism Act of 2020. Most articles are only focused on the content of the transcript of the law and its possible future implications. In this research, the researcher will be focusing on his own understanding of the said law and how it will possibly give rise to

future negative effects specially on civil liberties-- the practice of Human Rights and the Freedom of Speech.

1.1. Why Do Human Rights Advocates Oppose Anti-Terrorism Act?

According to Banloi (2020) in his article “New Philippine Anti-Terrorism Law: Fighting Terror to Protect Human Rights”, the Anti-Terrorism Act of 2020 or ATA is only against terrorism but not against human rights. In fact, ATA exists because of the need to protect human rights. He had also mentioned that ATA fights terrorism with justice. The ATA is specially against terrorism and violent extremism but not against activism, unionism, and other peaceful ‘isms.’ In other words, the ATA is designed to protect human rights against violence and terror. Hence, human rights advocates, cause-oriented organization, academic institutions, or anyone can still continue voicing out their concerns and apprehensions to ensure that ATA is executed accordingly.

In opposition, Amnesty International (2020) cited Amnesty International’s Asia-Pacific Regional Director, Nicholas Bequelin’s response to the passing of ATA into law. Bequelin (2020) in Amnesty International (2020) said,

Under Duterte’s presidency, even the mildest government critics can be labelled terrorists. This administration has effectively crafted a new weapon to brand and hound any perceived enemies of the state. In the prevailing climate of impunity, a law so vague on the definition of ‘terrorism’ can only worsen attacks against human rights defenders. (paras. 2-3)

In addition, he expressed that the passing of ATA shows the necessity for the United Nations to “launch a formal investigation into ongoing widespread and systematic violations in the country (Bequelin, 2020: para. 5).”

According to Julie McCarthy (2020), human rights groups fear that Duterte administration could use the Anti-Terrorism Act to prosecute political opponents. McCarthy (2020) had also presented some key takeaways for debate around the Philippines’ ATA. This includes that the law had broadly expands the definition of terrorism. The ATA may also cause red-tagging, illegal detention, and unwarranted arrest. Human rights advocates around the world also argues that suspects to terrorism detained for a long time without warrant of arrest may experience physical abuse or even tortures (McCarthy, 2020).

Meanwhile, the Philippines Commission on Human Rights also opposed the passing of the said law because of the reason that it broadly defines the term ‘terrorism’ and it may lead to possible abuse in the future. Hence, CHR foresees this law ‘a human disaster in the making’. The CHR also expressed that the Anti-Terrorism Act limits freedom of speech and expression and authorities could easily tag someone’s view and opinion as an expression of support or inciting to terrorism (Nikkei Asia, 2020 and Human Rights Watch, 2020).

2. Political Theatre

Margot Morgan (2013) emphasized on her book entitled *Politics and Theatre in Twentieth-Century Europe: Critical Political Theory and Radical Practice* that for thousands of years, there has been an intimate connection between the study of social life and politics. She mentioned that morality, history, politics, religion, and art are interconnected as they are constituted by each other. Aside from that, she also stressed that nowadays, the interconnection between politics and art is taken for granted. Most academic scholars would

simply say that art is art and politics is politics; that these two domains have no connection to each other (Morgan, 2013).

On the other hand, according to Michael Kirby (1975), many people claim that all theatre are political which may be due to the misunderstanding of the definition of the word 'political'. Giving definition to the word 'political' may help in understanding the nature of political theatre, hence they are not applicable to all theatrical activities. Kirby (1975) expressed that theatre exists in a definite socio-economic situation but not necessarily political. For him, theatre always involves the spectators but it does not essentially concern with government or take sides in politics. Most likely, these plays do not have any political statement. Meaning to say, theatre can be considered as political theatre if and only if it has the intention to be of concern to government and/or consciously takes side in politics. Moreover, Kirby (1975) noted that governments can impose all theatre to be political through censorship. Governments may pass laws about theatre and exploit theatre-making in relation to how they want it to be.

Kirby (1975) and Morgan (2013) had emphasized on their writings that there is a clear relationship between politics and theatre. However, not all theatre is political unless intentionally created to deliver a political argument. Hence, the political meaning is being read and understood by the spectators and eventually reflect upon it. These papers had paved the way for me to understand that theatre can only be political if it concerns the government (which by definition is by the people, of the people, and for the people). This means that political theatre can be used to voice out our hopes on how we want to be governed.

2.1. Bertolt Brecht's Epic Theatre

In this thesis, I was inspired by and drew idea from Bertolt Brecht practice of political theatre. Brecht was the German theatre practitioner who theorized the theatre movement

‘Epic Theatre’ which later on he preferred to call ‘Dialectical Theatre’. This type of theatre suggest that plays should not make the audience fall emotionally on the characters or the action they see onstage but instead signal them to rationally and critically reflect on it. He does not want his audience to be complacent hence, actively response and have a critical perspective in recognizing social injustice which eventually inspire them to make action to change the world outside the theatre (Squiers, 2015). With this, Brecht made use of different techniques to remind the audience that what they see onstage is just a representation of the reality. One important principle and/or technique in Epic Theatre is the *Verfremdungseffekt*, also known as the ‘Estrangement Effect’. Some of the ways of achieving this effect are actors playing different characters, breaking the fourth wall, use of a narrator, and many others.

In a dissertation written by Anthony Squiers (2012) entitled *The Social and Political Philosophy of Bertolt Brecht*, he cited several performances in 1969 that used Brecht’s original estrangement effect techniques. He further explained that the techniques being used may no longer work because the audience were already familiarized to these techniques. He suggested that creating new techniques may produce the desired effects for the performance (Squiers, 2012). He also used Brecht’s production of *Mother Courage* in 1949 as an example from which Brecht believed that his techniques were ineffective hence, Brecht developed new techniques for the next productions (Squiers, 2012).

“Technically speaking something is only an estrangement effect if it works— that is to say, if it estranges. Otherwise, it is simply some other type of literary or theatrical technique. Brecht clearly saw that some effects may work, while others do not (Squiers, 2012: p. 205).” From that statement, it can be drawn that Epic Theatre can be an experimental work where the use of different techniques in achieving estrangement effect may or may not actually work. In this discussion, it can be concluded that Brecht did not developed estrangement effect techniques that will work to all attempts in a production of the same

style. Hence, the estrangement effect technique guides theatre practitioner to develop their own techniques but at the same time achieving Brecht's philosophy that art could be used to change the way we look at the world around us and to eventually inspire the audience to make a change.

2.2. *Political Theatre in The Philippines During the Marcos Regime*

In a dissertation entitled *Gender and National Identity: The People's Theatre in the Philippines (1967-2000)*, Remedios Teoh (2004: p. 1) had investigated "the history of the Philippines People's Theatre, its culture, aesthetic and pedagogical aims and specifically, its contribution to the changing status and role of the Filipino women." In her dissertation, she had defined what People's Theatre mean, identified its origin, and demonstrated how this kind of theatre had bridged in the development of gender inclusive national identity in the Philippines (Teoh 2004). However, her research merely focused on how People's Theatre affected the radical nationalism especially on gender roles and the development of the feminist movement.

In a journal article entitled "Philippine Political Theatre and the Fall of Ferdinand Marcos" written by Eugene van Erven in 1987, Van Erven had shared his encounter on how theatre had been used as a form of political protest and demonstration. He illustrated how the people's theatre workshops in the archipelagic Philippines had increased the political awareness of Filipinos in the violent repression of basic human rights since the proclamation of military rule or martial law by the late dictator Ferdinand Marcos. He expressed how theatre had been brought to local communities at which extent after the theatre workshop, theatre performances were presented. Thus, at the end of its performance, the audience feedback was gathered and sharing of ideas and insights or problems were held to spark dialogue, reflection, and hopefully translate into actions later on. This journal article provides

a proof that political or people's theatre had been present in the Philippine archipelago since the 1960's and continuously spreads throughout the country.

Since Teoh and Van Erven's works had focused on People's Theatre from year 1967 to 2000, my research aims to study the situation of People's Theatre in the present (2020) Philippines. Hence, my research does not focus on gender or history of Political or People's Theatre in the Philippines but rather on the possible effects of the passing of the Anti-Terrorism Act of 2020 in the practice of freedom of speech and of basic human rights. The passing of the Anti-Terrorism Act of the Philippines in 2020 has inspired artists to call for another political theatre revolution in the country.

3. *Dramaturgy*

In its earliest description, dramaturgy means a broad theory of "play making." The etymology of the word dramaturgy came from a compound Greek word, *dramatourgos*, which means 'playmaker, play composer, or a playwright'. According to Aristotle in Romanska (2014), the root word "drama" is an Attic verb that means "action" and the morpheme "tourgos," came from the Greek word "ergo" meaning "working together." Initially, *dramatourgos* means an individual who has the ability to organize many dramatic actions in evocative and complete order. Hence, dramaturgy involves the critical skill of discerning and analysing all elements of dramatic work (Romanska, 2014).

According to Romanska (2014), the coining of the notion of dramaturgy started from Gotthold Ephraim Lessing with his collection of essays entitled *Hamburgische Dramaturgie* in 1769. He introduced the figure of an "in-house critic," whose task was to assist theatre in the creative process. Romanska (2014) cited that Lessing perceived dramaturgy as "the technique (or poetics) of dramatic art, which seeks to establish principles of play

construction.” Stimulating public tastes and upholding the utmost aesthetic ideals was part of his dramaturgical undertaking.

After World War II, Bertolt Brecht presented the new concept of production dramaturgy. The job of the dramaturg widened to studying and analysing the “political and historical as well as the aesthetic and formal aspects of a play (Romanska, 2014).” The dramaturg is expected to attend rehearsals and to share his study to other fellows in the production before and throughout the creative process. Following Brecht was Heiner Müller. He recognized the practice of dramaturgical training as a vital element of playwriting (Romanska, 2014).

According to a German writer, dramatist, and art critic, considered as the “Father of Dramaturgy”, Gotthold Ephraim Lessing (1729-1781), "Dramaturgy is the concern with composition, structure, staging, and audience from literary analysis and historiography (Lessing, n.d. in James, 2016: para. 1)". For Frisch, dramaturgy is about ‘joining form and content in a work or at least bringing them toward one another into the same magnetic field’ (Frisch, 1994 in Behrndt and Turner, 2008). Largely, dramaturgy is the art of dramatic work and the representation of the main elements of drama on the stage. Thus, dramaturgy is the principle of dramatic composition of plays, which gives the performance a structure (Azunwo, 2013).

3.1. The Role of Dramaturgy/Dramaturg in the Creative Process

The dramaturgs are always the resident and skilled consultants, who consider the physical, social, political, and economic milieu of the play, the emotional basis of the characters, the range of allegorical cum metaphoric expressions in the play of thematic concerns. They are also concern with the methodological feature of the play as a piece of writing: organization, beat, movement, and even specific word choices (Azunwo, 2013). Bill

Aitchison (2012) mentioned in a dialogue that a dramaturg functions as an ‘outside eye’. He further said that, an ‘outside eye’ is someone whose task is to give knowledgeable and fresh feedback throughout the creative process. This articulate feedback is constructed based on how they see and understand the intents of the work and not merely echoing the idea of the core group about the work.

The dramaturg searches play that are most likely significant to present interests and subjects. Among the dramaturg’s duties is to expose the secret behind the play, era and the playwright’s thought. They prepare the script for translation and edit or modify them to fit the contemporary context. A dramaturg also assists the director in decision making through raising necessary queries to clarify the objectives of the creation. To study the writer’s life and works is also a task of the dramaturg in order to recognize the concerns that constitute the play. Lastly, the dramaturg should ensure that the final script conveys the playwright’s goals and that those goals are expressed. Generally, dramaturg functions as the person who clarifies all of the contextual and historical study of the play (Azunwo, 2013).

Lenora Inez Brown (2012: p. 114) writes, “The dramaturg’s responsibility and art lie in discovering ways to enliven the dramatic action by posing questions and judiciously employing theories and other research ideas to aid their artistic collaborators: directors, actors, designers, and playwrights”. Hammonds (2015) said that the dramaturg answers some of the difficulties experienced by postmodern theatres and artist in the twenty-first century like the “passive/engaged audience” paradox, the experiential theatre as susceptible to audience liability law suits, and as well as copyright infringement.

Brown (2011) mentioned, in her book *The Art of Active Dramaturgy*, that there is confusion on the definition of dramaturgy due to two reasons: 1) each dramaturg proposes their own definition of the word; and 2) several dramaturgs define dramaturgy by enumerating a fixed list of its tasks. She further added that dramaturgs might translate or

interpret scripts, gather actors, write program notes, critique or evaluate plays, and etc.; however, these are just the undertakings of dramaturgy, yet, not an explanation of what dramaturgical art is. “What active dramaturgs do is pose questions that activate the play’s story and performance; dramaturgs facilitate the creative process (Brown, 2011).”

Behrndt & Turner (2008) stated that the study of dramaturgy requires delivery of a work’s structure. Norman Frisch (2002), a dramaturg and curator, in Behrndt & Turner (2008), specified that dramaturgy and curation are similar in a sense of describing it as the method of discovering an ‘appropriate’ presentational structure for the matter under investigation. He is referring to the “dialogic relationship between *what* is being presented and *how* it is presented”. To paraphrase Frisch (2002) in Behrndt & Turner (2008), dramaturgy’s focus is the connection between “subject matter and its framing”.

Norman Frisch’s ideas on “Dramaturgical Analysis” leads this paper to use Eugenio Barba’s “Three Levels of Organization in a Performance” or “The Three Levels of Dramaturgy” theory. Barba (2010) said that dramaturgy was not just a line of a narrative structure or a horizontal order of the several stages in the progression of the theme. His dramaturgy started by observing and centering on the ‘*layered nature of the performance*’. His dramaturgy covers the various connection between the several portions of the work. It is also concerned with “the relationships between the various components in a *vertical dimension* (Barba, 2010).” Eugenio Barba’s “The Three Levels of Dramaturgy” are the following: 1) Organic or Dynamic Dramaturgy; 2) Narrative Dramaturgy; and 3) Evocative Dramaturgy.

CHAPTER 2: THE FUNERAL

This chapter discusses my inspiration in writing the play *The Funeral* and the relevance of staging this play using the current Philippine political condition. This chapter also includes a synopsis and the structure of the play. Moreover, the discussion accounts for the casting and rehearsal methods and the concept and/or theme central to the play.

A. Inspiration in Writing ‘The Funeral’

My first inspiration in writing the play *The Funeral* was actually a TikTok trend that started around end of December 2020 following an incident where a mother and his son was shot to death by a police officer in Tarlac City, Philippines. The trend uses a song entitled “May Pulis sa Ilalim ng Tulay” which literally means “There is a Policeman Under the Bridge”. The song caught my attention because of its meaningful lyrics which reflects the current political situation in the Philippines. Aside from that, I also drew inspiration in writing the play ‘*The Funeral*’ from my fear of being trapped in a society whose citizens may no longer have the freedom to express themselves. With the passing of the ATA, someone as openly vocal as I am in criticizing the current political administration would tend to shut-up out of fear of being labelled as someone who is inciting violence or aiding and propagating terrorist activities. In writing this play, I also drew inspiration from those student activists, mostly from the premiere state university ---the University of the Philippines, who were wrongly labelled as members of CPP-NPA, an organization labelled by the U.S. as a terror organization. This issue of red-tagging had been very common among student activists in the Philippines up until the present.

B. The Relevance of Staging This Play

I personally think that staging *'The Funeral'* is relevant most specially in the current political situation in the Philippines because it raises the question, 'If the oppressors are those we expect to protect us, to whom will we cry for help?'. This play uses the increasing number of police brutality in the Philippines as an example of oppression of our basic human rights. Though the storyline of the play is fictional, this situation may and could happen in real life. Staging this play aims to let the audience become aware of the possibilities of violence when the ATA law will be implemented unchecked and unrestricted by our so-called government or state security forces. We cannot risk people's lives just because they were wrongfully accused of inciting to terrorist activities while they were merely exercising their Constitution rights under a democracy.

C. Synopsis

The Funeral is a 25-minute play with a plot that revolves around the manipulation of the death of Rowena, founder of Dulaan ng Makabayang Kabataan (Patriotic Youth Theatre Guild) and a student activist who was caught by police officers after a protest. Based on a police report, she shot the police officer who was left to interrogate her and managed to escape. But, one police officer ran after her and Rowena was later shot dead. People believed that Rowena and her group are members of the terrorist group CPP-NPA which her mom also believed after receiving the police report. But the question would fall back to, "who knows the truth behind her death?" Do everything that people know about her death really true?

D. The Funeral's Structure

The play's structure is divided into 7 parts: a prologue, 5 scenes, and an epilogue.

Prologue - The prologue starts with a statement from Rowena's mom: 'my daughter died as a terrorist. The prologue serves as an overview of what will happen in the later part of the play.



Figure 2.1: The Mother's Statement

Scene 1 (The Funeral) - This scene focuses on the struggles of Rowena's mother when a reporter interviewed her about the death of her daughter.



Figure 2.2: A Prayer for the Deceased

Scene 2 (The First Interrogation) - This scene is Rowena's first interrogation where she used a different identity to deceive or 'fool' the police officer. Her 'fake' or assumed identity was effective when the police officer decided to let her go at the end of the scene.



Figure 2.3: The First Encounter between Rowena and the Police Officer

Scene 3 (The Patriotic Youth Theatre Guild) - This is a short scene used as a transition between the first and second interrogation of Rowena. In this short scene, it will be revealed that Rowena used a 'fake' identity. This also established what Rowena and her group is fighting for.



Figure 2.4: Student Activist's Demonstration

Scene 4 (The Second Interrogation) - The second interrogation is the most important scene of the play. This scene shows how Rowena and her group were accused as members of the rebel group CPP-NPA. This scene is also an overlapping scene of different realities, one is the interrogation and the other is the police report to Rowena's mom. Hence, the manipulation of Rowena's death happened on this scene.



Figure 2.5: Rowena Being Interrogated by Two Police Officers

Scene 5 (A Mother's Eulogy) - This scene is the mother's eulogy. Rowena's mom expresses her disbelief on the death of her daughter. Along with the eulogy, a contrasting movement happens- showing what really happened to Rowena. It is revealed in this scene that she was assaulted.



Figure 2.6: The Mother Delivering a Eulogy for Her Daughter

Epilogue - The epilogue is an ending statement. Juxtaposing Rowena’s burial procession and some incidents of police brutalities in the Philippines, the actors will express their call for action on what is happening. “Will you still be proud to be a Filipino when you choose not to fight for justice?” The play will end with Rowena singing a famous TikTok song entitled “May Pulis Sa Ilalim ng Tulay” (There is A Policeman Under the Bridge).



Figure 2.7: The Actors Narrating Accounts of Police Brutality in the Philippines



Figure 2.8: Rowena Singing ‘May Pulis Sa Ilalim Ng Tulay in the Epilogue

E. Casting and Specific Rehearsal Method

The cast of this production are students of the Master of Fine Arts in Theatre of Nanhua University. Six people were casted in the production. Casting was challenging for the three directors since we also needed to consider the schedule of the students that we would like to cast in our production. Initially we planned to cast our classmates from the Dance department but due to their hectic schedules, we have decided to be an actor in each other's production. In *'The Funeral'*, Mia Rafol, a student of MFA in Theatre Performance played the lead role Rowena. While I and Wincy Ramilo were the two police officers. Some of my actors played multiple characters.

We scheduled our rehearsals based on the actors' availability. Sometimes, we were also doing parallel rehearsals with other productions. Rehearsal space had also been a challenge for us since there were five (5) productions that were happening all at the same time. So, we only had limited time to use the dance studio. As a director, my personal rehearsal process was to work and polish one scene before proceeding to another scene. This process provided me the opportunity to revise scripts as well as to polish the blocking. I planned to do the rehearsal that way so that other directors may also have the chance to rehearse with the actors that I do not need for a specific scene. Rehearsals were extra challenging for me because unlike the other two directors, I was also an actor in my own production while also editing the script at the same time. No one could also play the music for me, thus I struggle in focusing on the directing part. This experience lengthened my patience, I learned to be flexible while working under pressure. Luckily, we also had scheduled classes with Professor Tsai, our thesis production adviser, which gave me the opportunity to rehearse with my actors under his supervision. While he is on board, we were able to polish scenes where I have had difficulty directing, specially scenes that are not clear

enough to the audience. Specific notes coming from Prof. Tsai were very useful.

F. Theme or Concept Central to the Play

During our production meetings with Prof. Tsai, he had always reminded us to be clear of our core message. He constantly reminds us to stick with what we want to show our audience. The core message that I worked on for this play was “*Truths can be manipulated. Not everything that we know are true.*” In this production, I explored on the theme or concept of manipulation especially on how easy it is to manipulate people based on what they see, hear, or feel. I wanted to achieve or create a situation where the audience felt being fooled or deceived for what they see, hear, or feel from the things they are watching onstage.

It was very challenging to work with the concept of manipulation. Most of the time, I felt like it is impossible to achieve a certain level of manipulation in the play since theatre is a direct way of storytelling. One of the solution that I actually did was to work on the different planes of reality, time, and perspective that is present on the play. For example, in Scene 4, there were many instances from which the narration and the time changes. In this play, I tried to work on the weights of the arguments of the characters. I did not focus much on their personal stories. The reason behind this is that I want to develop a political theatre play that does not focus much on the emotional struggles of the characters (as I believe that emotions should be naturally developed along the process) but rather creating intellectual characters that present different arguments to the audience. This idea is based on how Kirby (1975) defined political theatre as intellectual theatre. “It deals with political ideas and concepts, usually in an attempt to attack or support a particular political position (Kirby, 1975: p.130).”

CHAPTER 3: PLAYWRITING AND DIRECTORIAL PROCESS

This chapter mainly discusses how Eugenio Barba's Three Levels of Dramaturgy and Bertolt Brecht's Political Theatre had been used as guide concepts in my playwriting and directorial processes. My decision in using Barba's Three Level of Dramaturgy and Brecht's Estrangement Effect was a conscious choice. Barba's dramaturgy fits best to the kind of dramaturgy that I want to explore – non-linear and encompassing the playwriting and directing processes. Barba's dramaturgy best fits the multidimensional aspects of creating a performance. On the other hand, my understanding on Brecht's Estrangement Effect comes from how Squiers (2012) describes Brecht's work as a product of developing techniques that may work or may not work in a production. Meaning to say, Brecht's work allows theatre practitioners to explore and experiment on their own theatrical devices.

A. Eugenio Barba's Three Levels of Dramaturgy

1. Organic or Dynamic Dramaturgy

Organic dramaturgy concerns the composing and interweaving of the dynamism and the rhythm of the physical and vocal action of the actors in order to induce the sensorial stimulus to the spectators (Barba, 2010).

Working with my actors' physical and vocal action had been very challenging. Since the play was written in English, the actors were challenged to speak in at least neutral English. We spent a lot of time in fixing the actors' enunciation and diction. During our class with Prof. Tsai, we often go through with finding the key words and emphasis in each line of the actors. This process had been very useful specially in delivering the message of each

chunk of lines that the characters have. The play is set in Filipino socio-cultural background, so I personally found it not necessary to change my actors' natural Filipino accent. Their natural Filipino accent in pronouncing English words may constantly remind the audience that the play is set in the Philippines.

On the other hand, the physical action is equally challenging as with the vocal actions. Physical actions had been very useful specially in scene changes. For example, I used repetitions of running in squares or circles as a signal to scene changes. Physical actions had also contributed in the manipulation and revelation. In Scene 4, I used shifting of the body's direction as an indication of changing the time. In Scene 5, I used blocking and movement to overlap two different planes of reality and telling two different narrations revealing the truth of the death of the main character.



Figure 3.1: Blocking Sample: Rowena Pointing the Gun at the Police Officer while Recognizing the Presence of Her Mother (This Indicates the Change in Time)

2. Narrative Dramaturgy

Narrative Dramaturgy concerns the intertwining of events which orientates the spectators about the various meanings of the performance such as the characters, stories, texts, events, and iconographic references (Barba, 2010).

2.1. The Characters and Characterization

Building a strong character is not an easy task for playwrights. In the process of building a character, I had always been asking myself the question, “how does each character differ from each other?” When we started rehearsing the play, I felt that the characters are a bit incomplete – in a sense that they lack motivation and objectives. So, what we did is to build the characters while we are developing the story. In the rehearsals, I often ask my actors, “what do you think our characters will do in this kind of situation?”. My actors’ insights somehow also gave me ideas on what lines are needed, removed or added. Initially, Scene 3 was not in the first structure that I have. Adding Scene 3 helped a lot specially in building the character of Rowena.

In the early development of the characters, one of the notes that was repetitively given to me by Prof. Tsai during our rehearsals with him was that, the characters do not talk like humans (sometimes they sound preachy and merely stating facts) and their background stories are not well-established. He suggested that we edit the repetitive text and shorten lengthy dialogues. In this play, I somehow want to achieve for the characters that they will be intellectual rather than emotional. In this play, maybe I gave too much importance to the struggles of the characters in their socio-political situation rather than their personal stories because of the reason that I want to focus on directly stating the problem due to time constraint. Perhaps, this can be taken into consideration if this play will be developed further in the future.

2.2. *Stories*

There are several stories that I used in the play. All of these stories are just few of the real life stories of police brutality in the Philippines. Some of these stories became my inspiration and reference on the circumstances of Rowena. For example, Rowena was described to be a beautiful young lady who is critical to the government. This situation actually happened in the Philippines where beauty queens and female actresses were red-tagged by the military because of the fact that they were very vocal about their opinions about the government. I also used some stories of police brutality as a final statement toward the end of the performance.

2.3. *Texts*

Working with English text in a Filipino socio-cultural context is very challenging. I am a playwright who prefers to use mother-tongue (native dialect) in writing plays. But this project was an exemption since I will be presenting the performance to a diverse audience. Initially, I planned to work using the vernacular text but the problem is many in the audience will not understand it. So, I decided to write in English. But, I find it very difficult specifically arriving at the intended meaning. Some words in Filipino do not have a corresponding English translation. So, what I did to somehow bring the text closer to its context is by code-switching. For example, bad words (curse or swear) were written in Filipino so that it would sound less vulgar.

My main struggle in writing *The Funeral* is the language. Since I will be staging this play in Taiwan where most audience uses Chinese and Taiwanese languages. My task is to make the play visually rich and to write it in a manner that it will be easy to understand. With the aid of translation, we hope that the language will not be a barrier in delivering the message of the play. Moreover, as an aspiring playwright, the biggest challenge for me is the

editing of the text. I think text editing requires a lot of time and guidance from someone who is an expert in playwriting. I struggle a lot in terms of finding the right tone or in balancing the characters' perspectives in the subject matter being brought up by the text.

2.4. *Events*

The arrangement of the events that happened on the play were not written linearly. Scenes after Scene 1 (The Funeral) appeared as flashback stories of Rowena – from her first interrogation, the rally with the student activists, and to the scene of her second interrogation. But the second interrogation showed how the truth was manipulated –then her death was eventually revealed in the eulogy of Rowena's mother. As a playwright-director, I crafted *The Funeral* as a performance that plays with the different planes of reality as told in the narrative of different characters. The challenging part of playing with the different events in the performance was actually how to make it understandable by the audience. Blocking, costume change, character change, and lights design had been very useful tools in the transition or the shifting of one event into another.

2.5. *Iconographic References*

In directing the play, I looked for some visual images as references. For example, I took inspiration from the painting *The Spoliarium* by the Filipino painter Juan Luna in directing the transition from Scene 5 to Epilogue from which the policeman is seen dragging Rowena (but was changed to carrying her body in the actual performance). Another visual image that was used as a reference was photos of alleged drug pushers who were killed by cops during their operation on the war on drugs in the Philippines. Cardboards with phrases like "I am a Drug Pusher" were placed on top of the corps of these alleged drug pushers. This becomes the inspiration of the "I am a Terrorist" placard on Rowena's chest toward the end

of the play. Basically on this part, I used photos available on the internet as references in presenting real life events in the play such as the rallies and the funeral itself.



Figure 3.2: Sample Iconographic Reference: Juan Luna's The Spoliarium at the Exposition Nacional de Bellas Artes, Madrid (1884)



Figure 3.3: Sample Iconographic Reference: Activists Protesting Against the Passing of the Anti-Terrorism Bill (Photo Credit to Ezra Acayan, 2020 / Getty Images)

3. Evocative Dramaturgy

Evocative dramaturgy captures the performance's unintentional and concealed meaning, specific for each spectator. It is a level we all have experienced, but which cannot be consciously programmed. Simply, it is the goal of the performance (Barba, 2010).

My initial goal in doing this performance is to educate people on the current trends and political situation in the Philippines. In the planning of this production, I had asked myself, where do I stand as an artist? This is where my idea of theatre as a dialogue between the oppressor and the oppressed came from. I want my craft to become a form of education which may spark dialogue between the spectator and the society they are living in.

Achieving this goal was not as easy as I initially thought it would be due to several factors: language, audience, and artistic differences. These factors are all essential in the meaning-making. Language had been very important in delivering the message of the play. Most of my audience cannot understand English but we tried to solve this by providing them with a Chinese translation. On the other hand, the kind of audience that I have may also cannot directly relate on the situation that are being presented onstage. Hence as a director, it is my responsibility to create the performance in a such a way that it is universally understood and transcends the barrier between the performance's socio-cultural context and its audience. Taiwanese society may be very different to Filipino society. As a director, I perceived that the play was not presented to the right audience who are supposed to be my fellow Filipinos. Lastly, I have thought that Taiwanese aesthetic might be very different to that of Filipinos. Usually, Filipino plays tend to be more focused on zooming in on the problem rather than providing an obvious solution to the problem.

B. Drawing Inspiration from Bertolt Brecht's 'Estrangement Effect'

In this play, I attempted to use Bertolt Brecht's Epic Theatre specifically the "Estrangement Effect" as a guide concept in the creative process. There are several theatrical devices that I used to achieve the "Estrangement Effect"; and these do not necessarily follow or copies but were inspired by Brecht's theatrical devices as describe in many references. Since I am new in using this approach in directing a play, I found out that some of these theatrical devices that I used were effectively used in the play. However, some still needs to be explored further. These theatrical devices that I used in an attempt at achieving "Estrangement Effect" include the following:

1. Creating Intellectual Characters

As the playwright, it was a conscious choice for me to create characters who are intellectual rather than emotional. I tried to do this by focusing less on the idea that characters are driven by their personal stories and emotion which for me are naturally being developed along the process of creating the personal background of the characters. In this attempt, I tried to work more on the arguments that are being presented by the characters and making them appear equally reasonable. Some audience felt that they were as if not watching a play but rather an accusation, court trial, and/or merely reflecting a fact. This attempt actually came from my perception that indeed facts are already present in many references, however problems in society-- if you want to talk about them in theatre, needs reiteration and emphasis but directors should not forget about the performance's creative value and/or aesthetic. In this case, I would say that I somehow achieved this attempt at creating equally intellectual characters, that would remind the audience that what they are watching is not just a play but a

mirror of the problems that are present in their society. But still, this theatrical device needs to be explored further.

2. Inclusion of Reference to Real Events/People/Places

Though the story of Rowena is a work of fiction, I used real life events, people, and places to set-up the socio-cultural background of the play. As I mentioned earlier, some of these stories came from lives of real people which were used in delivering the message of the play. The plot in itself took inspiration from different events of police brutality in the Philippines which I think has helped the audience in relating with the dilemma of the character. I think the inclusion of real events, people, and places had somehow created a perception and consciousness to the audience of their previous knowledge on some issues of police brutality in the Philippines. Hence, having real accounts of police brutality as an ending statement somehow reiterated the need to amplify the problem and remind the audience that if these accounts will remain as facts written in the newspaper or recorded on videotapes, then this will just become part of history that will be soon be forgotten.

3. The Inclusion of a Figure of Authority

The figure of authority in the play was represented by the police officers. In this play, I made use of the characters of police officers as the representation of the government and Rowena and the student activists, as the representation of the oppressed members of society. In this play, I tried not to be biased on my opinion by creating characters that will represent both sides of the political issue. The police officer may seem to be superior compared to the student activist due to the fact that he represents power and government. On the other hand, Rowena as an intellectual character, does not succumbed to the idea that her argument is less

powerful than that of the police officer. So in this theatrical devise, I ventured on presenting two important arguments coming from two powerful characters. Hence, I find this devise as something that needs to be explored more in the future.



Figure 3.4: Rowena and The Police Officer

4. Use of Song and/or Music

There are only few sound tracks and music that I used in the play. The sound and music that I used may sound very repetitive to the audience as I had to use them multiple times throughout the show. For example, the police siren and intense music that I used are all the same in all of the chasing scenes. One important music that I did use in the show is the TikTok music “May Pulis sa Ilalim ng Tulay” (There is a Policeman Under the Bridge). This song appeared in the first scene as the coffin is being processioned onstage and on the epilogue which was sang by Rowena. The lyrics of this song, if I may describe, has a dark meaning that mirrors the situation of the characters in the play.

I consciously tried to choose music or sound tracks that do not explicitly heighten the mood of the play. But, the problem was that I had the tendency to select music/sound tracks that straightforwardly brings out the emotion of the scenes that somehow make the audience

fall into emphatic emotion towards the characters. I really had a hard time choosing music and sound tracks that will perfectly fit into the play's mood. There were many times that I changed music and sound tracks even up until the final run-through. As a director, I think it is really necessary to have someone who will design the music and sound for the play; not only due to the fact that you need to have a music or sound that perfectly fits the mood of the play but actually to save time in fixing this issue.

5. Minimal Set and Props, Costumes, and Lighting

5.1. Set and Props

In my stage design, I only had two tables facing the audience (with one stool chair on each table) and four stool chairs on the background facing the coffin (two on each side). In the background, there was a coffin resting at the center with two funeral lights (one on each side of the coffin). I also use an extra-long funeral curtain on the background occupying the sides and top of the cyclorama. A cross was positioned slightly higher than the center of the cyclorama. Another important props onstage are the four square frames which were being used as the obstacles of Rowena during the chasing scenes.

I envisioned the stage design to be somehow minimal but at the same time hyper-realistic – taking the audience into a position from which they can directly or indirectly relate to the situation. For example, the funeral set-up may establish the setting into a real life Filipino funeral but because of the extra-long funeral curtains and the unusual position of the cross, these give the impression of hyper-realism. Another example is the use of a realistic coffin on stage. The precession and the presence of the coffin at the background enhanced the illusion of fear into the audience. This might feel very unusual to Taiwanese audience due to the fact that most of them do not use coffin during their burial rites. The use of the square frames as a creative representation of Rowena's obstacles during the chasing scenes also

helped in establishing the setting of the scene. In addition, aside from realistic props and set onstage, I also made use of physical actions and blocking as an indication of hyper-realistic setting. This was evident on scene 4 (The Second Interrogation) from which Rowena and the other characters moved from one table and chair to another but as if the scene is happening only at the same interrogation room. I think the use of the space and the set and props onstage are worth exploring more.



Figure 3.5: Photos that Shows How the Position of the Coffin Indicates the Change in Setting

5.2. *Costume*

Costume helps a lot especially in instances when my actors are changing into their characters. Most of my actors played different roles in the play so, making sure that they would look different from their other characters is necessary. For the ensemble, I tried to

establish funeral mourners costume (white long sleeve and back pants) as their neutral costume design so that whenever they change their characters, they will just add up something on top of it. For example, the mother wore a shawl on top of her funeral mourner's costume to establish that she is the mother. Some of my actors also played multiple characters - from funeral mourners to student activists by adding a color jacket, they also played the roles of reporters simply by adding a coat.

Initially, we struggled in terms of costume change in our previous staging (thrust stage) because there is no way for my actors to change their costumes behind the curtains. As a solution, we tried to have an onstage costume change which means they were supposed to change characters on the sides of the stage but still visible to the audience. Personally, I do not think that this is the best option. But, I decided to change to proscenium staging so that they have ample time to change their costumes offstage. In terms of color choices, I picked neutral colors such as black, white, grey, and brown. Hence, I assigned red to be the color for Rowena's costume. This is actually because red is a taboo color in a Filipino funeral due to the fact that it is a color of joy but I assigned red in this case as the color of bravery.



Figure 3.6: The Student Activists Holding Placards



Figure 3.7: The Ensemble Holding Square Frames

5.3. *Lights Design*

The lighting design became very useful in terms of scene changes and also in the perspectives or narration changes. Light designs were used to manipulate the perspectives from which the story is being told. Take for example, during the second interrogation from which the police officer manipulates the story through changing his focus from Rowena to the mother and vice versa, there were on cue light changes that aided to highlight this. Another example where the light change became an effective element was during the eulogy of the mother—there where two contrasting narratives and scenes that are happening at the same time. The light design here became a tool to show two contrasting sides of the story at the same time. There are a lot of events in the play that the narration changes from the mother's perspective, to that of Rowena's perspective, and later to the police officer's perspective. This is where the lighting design proved to be very useful.

Working with professional lighting designer is a challenge too. Having a professional lighting designer is a great opportunity for me to learn about how lighting design actually works in the professional set-up. During my undergraduate productions, I usually do my own lighting design. So, this time communicating my ideas were a bit taxing. In my mind, I have this idea but I cannot explain it well because aside from the language barrier, I was used to working with lights design on my own. Eventually, the process taught me to be precise in what I really wanted – from the color, to the mood, or the length of the fade ins and fade outs.



Figure 3.8: A Photo Showing Two Contrasting Scenes Happening at the Same Time

CHAPTER 4: CONCLUSION AND RECOMMENDATION

A. Conclusion

In concluding this paper, I deemed it necessary to talk about what have I learned in performing different roles in this production – as a playwright, a dramaturg, a director, and an artist.

As the playwright, writing this play had become my way of expressing the frustrations and fears that I have when the Anti-Terrorism Act was passed. Especially since the theatre is one of the forms of art from which I as an artist, exercise my freedom of speech and of expression. Writing this play had helped me assess my standpoint in the issue being brought up by the play – not just as a playwright but also as a Filipino youth. My biggest challenge in writing this play is that I wrote it solely based on my perspective and on how I interpret the information and facts that are easily available and accessible especially in social media. In that case, I might have been biased about my opinion about the subject matter of the play.

As a dramaturg, my job is to look at every detail of the play – from checking the validity of the facts being used in writing the play up until making sure that the play stick to its purpose. Though it is very risky, being a dramaturg of my own play had challenged me to be flexible in terms of setting aside my personal biases. It challenged me to do extra effort in terms of researching the context of the play, especially when making choices in writing and directing the play. Hence, I would not advise aspiring directors to be a dramaturg of their own plays. I think having a dramaturg who critics, curates, and gives feedback on your work is necessary in the process of improving and assessing your work.

As the director, I felt the pressure of being hands-on in the development of the play. Sometimes, I feel the necessity of making on-the-spot decisions to provide better solutions in

every problem that arose during the process. Directing requires a lot of patience particularly in the process of communicating with the actors and collaborators. One of the biggest challenge that I think I should overcome as an aspiring director is the feeling of being inferior to your collaborator. Inferior in a sense that I feel like I do not have the right to comment on their works e.g. lights design or poster design because of the fact that my collaborators are more experienced than I am. But, things in theatre do not work that way. Directors, actors, and the collaborators should meet somewhere in the middle and discuss their individual artistic preferences. They should work for the benefit of making the performance better rather than focusing on their personal choices and aesthetics.

As an artist, I had often asked myself why I am doing art. I can still recall during my interview on the search for the Ten Outstanding Students of the Philippines (National Capital Region) last July 2019, a panellist asked me a simple question, “Why art?”. This is where my idea of theatre as an advocacy came to being. Perhaps, I am doing theatre to raise awareness about the social or political issues that are present in our society. Theatre as a medium of expression has the power to change the way people look at the world that they are living in. Theatre art made me realize my standpoint and where I stand my ground as a human being. Your view might be different from the views of other people, but what is important is how you think about expressing humanity in your craft. Apparently, I see this project not as a perfection but an exploration of what kind of an artist I want to really become in the future.

In conclusion, I had always believed that theatre is an alternative space of reiterating humanity to the audience. It is an alternative space to educate and to spark change. Theatre is where we challenge not just the mind of the actors, the collaborators, and the creator but also the audience. Some plays may not have a direct solution to a problem being discussed but reminding the audience that the problem exist is already a good start. Theatre should not

make their audience passive but rather active members of their societies because as the curtains fall, I believe that the theatre reflects the society from which we live.

B. Recommendation

This study had explored the possibility of using theatre as a form of political protest. It provided a venue where I was able to express my points of view about the passing of the ATA into law. Since, this study is an exploration of my personal choices, I fathomed the need to improve more on the processes that had been used in this project. There are still many spaces for improvement of this process. So, in writing this recommendation, I would like to write about the things that need improvement on a personal level as well as for other artist who might find this project as a good basis or a reference in exploring similar projects in the future.

On a personal note, I think that this project does not end here. I feel the need to develop the play even more in the future. Due to time limit, especially that this project is designed for a 25-minute performance, I am certain that the theatrical processes that were used in developing this play can still be explored further. As a director, I also realized the need for it to be restaged to its Filipino audience since this performance is closer to their socio-economic condition at present. Since I am just someone who is new in exploring this type of theatre, I think it is very important to have someone who is an expert on one's side at all times. Someone who can further guide researchers in the dramaturgical process. For example, in writing the play, I wrote the script based on my understanding of the law. But the fact is, a lawyer-consultant could have guided me better in my understanding of the law. So, seeking advice from someone who is an expert in law is deemed necessary.

For the future artists who are interested in exploring similar themes and theatrical processes, this project might help them establish their foundation. As the creator of this project, I could say that there are many things to improve. Nonetheless, this provides a framework that theatre can be used as a more creative way of showing our protest towards the laws that we do not agree with. For our lawmakers, I also wish that this may become an avenue for them to assess whether or not the Anti-Terrorism Act of 2020 impinges on the Constitutionally guaranteed rights of freedom of speech and of expression and of human rights.



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APPENDIX

A. Script

THE FUNERAL

Tampal, Ralph Jade B.

PROLOGUE

Pre-set lights on stage.

Auditorium lights fading out.

Rowena's mom enters.

Spotlight in.

Rowena's Mom: My daughter died as a terrorist. My daughter, Rowena died as a terrorist.
我的女兒死於恐怖分子的罪名。我的女兒，羅威娜（Rowena）以恐怖分子的罪名身亡。

(Dim) Lights in.

Rowena will be seen running in square direction continuously.

A police officer constantly whistles while walking in reverse direction to Rowena.

Two student activists holding signages enter.

Student Activists: Makibaka! Huwag Matakot!
不要害怕！加入我們的行列！

The sound will become louder.

Ensemble walks in no definite direction.

Rowena's Mom: Tama na!
停下來！

Spotlight to Rowena's Mom

Rowena's Mom: Rowena!
羅威娜!

Blackout.

SCENE 1

SFX: A famous TikTok song 'May Pulis Sa Ilalim ng Tulay'.

The police officer and a woman enter carrying a coffin in a square direction.

The funeral mourners enter and will set-up a Filipino-style funeral.

Funeral lights in.

Rowena, the dead student activist enters. She is slowly walking.

The mother of Rowena who just went home from another country enters.

As Rowena's mom is about to sit, a reporter will approach her – trying to get her statement on her daughter's death

Reporter 1: Madame, do you believe that your daughter is a member of the terrorist group CPP-NPA?
這位女士，請問您是否相信您女兒是恐怖組織CPP-NPA的成員？

Rowena's Mom: No, she is not a member of the CPP-NPA.
不，她不是CPP-NPA的成員。

Reporter 1: But the police report says that she was.
但是警方調查報告指出她是恐怖分子。

Rowena's Mom: My daughter is not a terrorist.
我的女兒不是恐怖分子。

Not finished yet with the interview, the bestfriend of Rowena's mom will approach the reporter and ask the reporter to leave the grieving mother alone.

Silence.

The prayer leader holding a bible and a rosary breaks the silence.

Prayer Leader:

A moment of silence as we offer a prayer for the departed Rowena Macaraeg.

沉默片刻，我們為已故的羅威娜·馬卡萊格（Rowena Macaraeg）祈禱。

Lord, open our lips and inflame our hearts and cleanse them of useless and evil thoughts. Enlighten our minds that we may seriously meditate on your suffer and death, and the pains endured by Your mother. Hear and receive us before your great majesty, for you live and reign forever and ever. Amen.

(On the beads of the rosary for the Our Father, say the following) Oh Most Merciful Jesus, look down with eyes of pity on the faithful souls for whom You suffered and died on the Cross.

(On the beads of the Hail Mary, say the following)

1. My Jesus, through Your Holy Body nailed on the Cross

R. Have mercy on the soul of Rowena.

V. Eternal rest grant unto her O Lord

R. And let perpetual light shine upon her

V. May she rest in peace

R. Amen

As the prayer is about to end, a police officer whistles causing a commotion in the group of mourners.

Lights change.

Music fading in.

A chaotic scene of Rowena's arrest will be staged. This will be a devised scene. This will show how the police officers caught Rowena.

Music fading out.

SCENE 2

Lights change. Interrogation lights in.

Interrogator: You are under arrest. Under the Constitution of the Republic of the Philippines, you have the right to remain silent, the right not to sign any document, the right to legal counsel. You have the right to one phone call.

妳逮捕了。根據菲律賓共和國憲法，妳有權保持沉默，不簽署任何文件的權利，諮詢法律顧問的權利。並有權打一通電話。

Student: (Frightened) Can I call now sir?

警察先生，我現在可以打那通電話嗎？

Interrogator: Just relax. Let's get to know each other first. What's your name?

放輕鬆。讓我們先認識彼此。妳叫什麼名字？

The student will not answer.

Interrogator: Age?

幾歲？

The student will still not answer.

Interrogator: Your address?

妳住哪？

Still silent.

Interrogator: Answer my questions. Punyeta!

回答我的問題，混蛋！

Student: "I have the right to remain silent..."

“我有保持沉默的權利...”

Interrogator: (Put his gun on the table)

Student: Rhea Marasigan, 18 years old. No. 75 Kalayaan Avenue, Diliman, Quezon City.

芮雅·馬拉西甘，18歲。卡拉雅安大道75號，帝力滿鎮，克總市。

Interrogator: Who are your parents?

誰是妳的父母？

Student: My mother's name is Teresita Abueva and my father's name is Raul Marasigan.

我母親的名字叫泰瑞希塔·阿布維拉。父親的名字叫饒爾·馬拉西甘。

Interrogator: Working?

在哪工作？

Student: Not yet. Still a student.

還沒。還是學生。

Interrogator: Punyeta! Such a pity that a beautiful young woman like you will be involved in this shit.

媽的，真可惜，像妳這麼漂亮的女生竟然淌進這渾水。

Student: Sir, can I call home? I have the right to one phone call isn't it?

警察先生，我可以打回家裡嗎？我有權打一通電話，不是嗎？

Interrogator: No need... Just answer my question properly and I will release you.

不需要...只要正確地回答我的問題，我就會放妳走。

Student: Really?

真的嗎？

Interrogator: Yes. So, why were you in the protest?

是的。首先，妳為什麼要抗議？

Student: I am not part of the protest sir. I was just passing by when the commotion happened.

我跟那些抗議的人沒有關係，警察先生。我只是碰巧路過這場騷動。

Interrogator: So, why did you run?

那麼，妳為什麼跑？

Student: It's because you were chasing after me sir. So, I ran. Who would not be frightened if someone with a gun is running after you? And I did not know you are a policeman.

因為妳追著我跑啊，警察先生。所以我才跑的。有人拿著槍追著妳，誰不會怕？浬且，我不知道妳是警察。

Interrogator: Quite reasonable. So, Rhea... (Will act as if trying to molest Rhea)

相當合理。所以，瑞雅...

Student: (Frightened) Sir... Please... Don't...

警察先生...拜託...不要...

Interrogator: (Stops) There is no case that we can file against you... You are dismissed now. You can go!

我們無法對妳提起訴訟.....妳可以離開了。走吧！

Student: Really sir?

真的嗎？

Interrogator: Why? Do you want to stay here?

不然咧？妳想留在這裡嗎？

Student: No, sir.

沒有，警察先生。

Music fading in.

Interrogator: Then go before I change my mind!

趁我改變主意之前快走！

Rhea runs.

Lights change.

SCENE 3

Student 1 H: Where is Rowena? I hope she's okay.

羅威娜在哪裡？希望她沒事。

Rowena enters as if nothing happened.

Rowena is here.

羅威娜來了！

Music fading out.

Student 1 H: Rowena... Finally, you are here. Are you okay? We are so worried about you.

羅威娜...妳終於來了。妳還好嗎？我們都很擔心妳。

Student 2 D: Yeah! Are you not hurt? What did you tell to the police?

對啊！妳有沒有受傷。妳是怎麼跟警察說的？

Rowena laughs.

Rowena: Don't worry guys, I am okay. I told him, I am Rhea Marasigan. 18 years old. No. 75 Kalayaan Avenue, Diliman, Quezon City. (Stop Laughing) See, always remember, that if ever one of us will be caught and placed under interrogation, never give your personal information and the organizations information. And stay calm.

大家不要擔心，我沒事。我跟他說，芮雅·馬拉西甘，18歲。卡拉雅安大道75號，帝力滿鎮，克總市。

聽好，永遠記住，如果我們當中的任何一個人被抓住並受到訊問，千萬不要提供妳的個人和組織資訊，然後保持冷靜。

Student 3: Yes, Rowena. We already know that.
是的，羅威娜。這些我們都知道。

Rowena: So, have you guys prepared all the materials needed for the protest?
所以，大家準備好抗議所需的所有資料了嗎？

Student 3 A: Yes, we already did.
當然，我們已經準備好了。

Student 2 D: We did exactly as you instructed.
我們完全按照妳的指示進行。

Rowena: Sounds great. So, let's gather in front of Quezon City Memorial Circle at 3PM.
很好。那我們就約下午3點在克總市紀念圓環集合。

Lights change.

Scene 3.1 Student Activist Demonstration.

All Students: Makibaka! Huwag Matakot! (3x)
不要害怕！加入我們的行列！

Student H&A: Activist! Not Terrorist!
社運份子！不是恐怖分子！

Student W&D: Fight for National Democracy!
為國家民主而戰！

All Students: Makibaka! Huwag Matakot! (3x)
不要害怕！加入我們的行列！

Police Officer whistles.

All Students: Makibaka! Huwag Matakot! (2x)

不要害怕！加入我們的行列！

Rowena: Stop Police Brutality! Defend Human Rights!

制止警察的野蠻行徑！捍衛人權！

All Students: Makibaka! Huwag Matakot! (2x)

不要害怕！加入我們的行列！

Police Officer whistles followed by a gunshot.

Lights change.

Music fading in.

A chaotic scene of Rowena's arrest will be staged. This will be a devised scene. This scene shows how the police officers caught Rowena for the second time.

Music fading out.

SCENE 4

Lights change. Interrogation lights in.

Interrogator: Rhea. Oh Rhea... Or should I call you Rowena? It's good to see you again! I didn't know I would see you in such a short time. It seems to me that I could have an early promotion because of you.

瑞雅啊瑞雅...

還是我應該叫羅威娜？很高興我們又碰面了！沒想到我會在這麼短的時間內見到妳。看來，因為妳的緣故，我搞不好可以提前升遷。

Now, I would like to repeat to you for the second and last time... hopefully.

現在，我希望這是第二次，也是最後一次重複我要說的話.....。

You are under arrest. Under the Constitution of the Republic of the Philippines, you have the right to remain silent, the right not to sign any document, the right to legal counsel. You have the right to one phone call.
妳被逮捕了。根據菲律賓共和國憲法，您有權保持沉默，不簽署任何文件的權利，諮詢法律顧問的權利，並有權打一通電話。

Interrogator 2: Take note only one phone call. Not two. So, if I am you, call now!
聽好，只能打一通電話。不是兩通。如果我是妳的話，我會現在馬上打。

Rowena: What is this? On the spot warrant of arrest? What if the person I will call won't answer?
這算什麼？當場逮捕令嗎？如果我打電話沒有人接怎麼辦？

Interrogator: Then, boom! You're done. See you inside the jail. Easy!
那就歪歪啦！妳就GG了。監獄見，就這麼簡單！

Rowena: What! I don't have any charges yet!
到底是怎樣，我都還沒有被正式起訴的！

Interrogator 2: Take it easy! We will get into that. For now, you can have your one, phone call!
Do it, punyeta!

別著急！我們等會兒就會討論這件事。現在，妳可以打那通電話！快打，混蛋。

Rowena: Punyeta ka rin!
妳才混蛋哩！

Interrogator: Don't be too arrogant! Use this phone.
別太囂張！用這支手機。

Interrogator 1 gets her bag.

Rowena: Hey! Don't touch that! That's my bag!
嘿！不要碰我的包包！

Interrogator: Don't worry I will just borrow this. I will return this to you later.
不用擔心，我只是借用一下。等一下就會還給妳。

Silence

Rowena: Hoy, how can I call my attorney when it's 2AM?
拜託，凌晨2點我是要怎麼聯繫我的律師？

Interrogator 2: I know. And I don't care if no one will answer your call!
對啊好早喔，但有沒有要接妳電話關我屁事！

Rowena: (Dials a number on the phone)
Hello... Hello... Is this Mr. Gregorio Romero? What?... I said.... Is this Attorney Romero? Yes, Romero Not Romeo... Please, can I talk to him? I need his help... Hello... Hello... Hello... (Hangs up the call)
你好...你好...這是奎格·羅魅歐先生嗎？什麼...。請問你是羅魅歐律師嗎？是的，羅魅歐，不是羅密歐...拜託，可以請他接電話嗎？我需要他的幫忙...喂...喂？喂？

Interrogator 2: Did your attorney answered?
是妳的律師嗎？

Rowena: No... It wasn't my attorney... I don't know who that asshole was.
不.....不是我的律師.....我根本不知道那個混蛋是誰。

Interrogator 2: How unfortunate! (Gets the phone)
真衰啊！

Rowena: I haven't talked to my lawyer yet... Hey! Hey! Can I talk to someone else?
我還沒和我的律師通到話.....嘿！嘿！我可以打給別人嗎？

Interrogator 2: To whom? To your friends... I mean, terrorist friends? Unfortunately, you only have the right to one phone call. Not two.
給誰？妳的朋友嗎.....是說，恐怖分子的朋友？很不幸地，妳只能打一通電話。不是兩通。

Rowena: Fuck! Is that the case? But, I have the right to legal counsel.
他媽的！這樣真的可以嗎？我至少有權尋求法律顧問。

Interrogator 2: It's 2 AM girl. Your attorney is sleeping.
小姐，現在是凌晨2點啊。妳的律師正在睡覺。

Interrogator: So, what are these? Drugs.... A pamphlet... And a gun....
所以，這些是什麼？毒品...。小冊子.....還有槍.....。

Rowena: Those are props for our protest play... Police Diablos... It's about Police Officers who killed innocent minors during their operations on the war on drugs.
這些是我們演出行動劇「邪惡警察」的道具.....這是關於在反毒品戰爭中殺死無辜未成年人的警察的故事。

Interrogator: Maybe we can try it with you. (Points the gun prop to Rowena's head). You know Rowena... You are smart... You are beautiful... But you are a drug addict... bang... bang...
或許我們可以試著演這齣戲。羅威娜...妳很聰明...妳很漂亮...但是妳是一個毒蟲...砰...砰

Interrogator 2: So, here is what we know about you. You are Rowena Macaraeg. 23 years old. From Tondo, Manila... That's why you have a criminal mindset... Studied Political Science at the University of the Philippines – Diliman. Smart girl huh! (gives the folder to his assistant)

這是我們目前對妳的了解。妳是羅威娜·馬卡拉諷。
23歲。來自馬尼拉的通多，嗯，這就解釋了為何妳有犯罪心態...就讀帝力滿的菲律賓大學，主修政治學，很聰明嘛！

(Reads) Founder of Dulaan Ng Mga Makabayang Kabataan (Patriotic Youth Theatre Guild). So, tell us what's with the theatre guild? Why aren't you answering the question? It's obvious that it is just a cover to your terrorist activities.

成立了愛國青年劇場協會。說，這個劇場協會是在搞什麼鬼？為什麼不回答？很明顯，這個協會只是妳進行恐怖份子活動的幌子。

Scene Within a Scene #1

Student activists enters holding rally materials.

Rowena: No. Dulaan Ng Mga Makabayang Kabataan (Patriotic Youth Theatre Guild) is known to be critical of the current administration. Had staged several protest plays that satirically portrays the government and the police as the problem of the country.

不是這樣的！大家都知道愛國青年劇場協會對執政的政府持批評態度。曾上演過幾場抗議行動劇，用諷刺的方式把政府和警察形容成這個國家的問題。

Interrogator: And their leader is you – Rowena.... Rowena T. T as in Tukmol... Macaraeg.

而他們的領導者就是妳—羅威娜.... 羅威納 T.

這個T就是妳中間名字的縮寫。

Rowena: Yes... I am the founder of Dulaan Ng Mga Makabayang Kabataan. And we had been protesting for a change in governance.

是的...我是愛國青年劇場協會的創始人。我們透過抗議，希望促使政府進行改革。

Interrogator: And you are an active member of CPP-NPA.

然後妳還是CPP-NPA的活躍成員。

Rowena: (Reacts to the allegation) No Sir. That's not true. We are activists. There is nothing wrong about activism... There is nothing wrong in demanding for change.
沒有，警察先生。真的沒有。我們是社運份子。行動主義本身沒有錯... 要求改革也沒有錯啊。

Interrogator: Of course, there is nothing wrong about that. But, what is wrong is your involvement with the CPP-NPA.

當然沒有錯。但是，錯的是妳參與了CPP-NPA。

Rowena: To correct you Sir, 'alleged' involvement meaning not proven yet that we are linked to CPP-NPA... And to clear our reputation, we are an independent organization.

容我糾正您的說法，警察先生，
“涉嫌”參與意思是說尚未證明我們跟CPP-NPA的關係.....然後再次澄清我們的聲譽：我們是一個獨立的組織。

Interrogator 2: Independent... which means you are another, somewhat like CPP-NPA in the making, isn't it?

獨立...意思就是說妳們是另一個像CPP-NPA，正在茁壯的組織，不是嗎？

Rowena: Ay bobo! No, Sir. Again, we are activist group... Not communist nor terrorist...

妳是有多蠢！不，警察先生。我再聲明一次，我們是社運組織.....不是共產黨員也不是恐怖分子.....

Scene Within a Scene #2

Reporter: Madame, is it true that your daughter is a member of the rebel group CPP-NPA?

女士，請問您的女兒真的是叛亂組織CPP-NPA的成員嗎？

Rowena's Mom: I raised my daughter well. She is not a rebel. She is not a member of the CPP-NPA.

我把女兒帶得很好。她不是抗議份子，但她不是CPP-NPA的成員。

Reporter: Personally, madame... what do you think is the reason why your daughter would join the CPP-NPA?

女士，請問您個人認為，為何您的女兒要加入CPP-NPA呢？

Rowena's Mom: The police investigation is still on going. So, can you please stop accusing my daughter!

警方目前仍舊在調查當中，所以請不要再指控我女兒了！

Rowena: We speak for change through art. Yes, we are doing street performances... but we don't intend to create commotions.

我們透過藝術，為了改革而發聲。對，我們有在街頭表演...但我們並沒有企圖引起騷動。

Interrogator: But, you are recruiting people to join your group, isn't it?

可是，妳有在招募人員加入妳的小組，不是嗎？

Interrogator 2: How many members do you have now? Are they all from the University of the Philippines?

現在有幾位成員？他們都來自菲律賓大學嗎？

Interrogator: The government sends you to school. You were named 'Iskolar ng Bayan', the scholar of the Filipino people... The smartest among the smartest... But how ungrateful, you little devils are?

政府有派人去妳的學校。妳被稱為「菲律賓人民的學者」...頂尖聰明...但是，妳這個忘恩負義的小惡魔到底想幹嘛？

I wonder what your mom would say if she will know all of this.

真不曉得妳媽媽知道妳的所作所為會說什麼。

Rowena's Mom: Rowena, why do you need to join the protest?! You should focus on your studies.

羅威娜，為什麼妳一定要加入抗議遊行？！妳應該要好好讀書。

Interrogator 2: Speak up! How many are you in your organization?

說啊！妳的組織裡有多少成員？

Pause

Interrogator 2: Why aren't you answering the question? Are you deaf?

妳為什麼不回答？妳是聾還是怎樣？

Rowena: No, you dumb... Anything that I will say may be used against me.

並沒有，傻逼.....我現在說什麼都可能對我不利。

Interrogator 2: Smart ass huh! Do you want me to put bullets in your head?

自以為聰明嘛！妳想要我在妳頭上開一槍嗎？

(Long silence)

Rowena's Mom and Interrogator 1's Conversation.

Interrogator: Mrs. Macaraeg, two bullets were found in the head of the police officer who was left to interrogate Rowena, she also managed to escape. But, I managed to run after her. Rowena became very violent and tried to shoot me. So, I was left with no choice but to shoot back at her. It wasn't my intention to shoot her dead.

馬卡瑞誼太太，我們在偵訊羅威娜的警員頭上，發現了兩發子彈。羅威娜設法逃脫後，我試著追捕她，但她變得非常暴力，並試圖開槍射擊我。我別無他法，只能開槍。我並不是故意開槍打死她的。

Rowena's Mom: I don't believe she can do such a crime. It's impossible.
我不相信她會犯這種罪。不可能。

Interrogator: I'm sorry Mrs. Macaraeg but that's what happened.
很抱歉，馬卡瑞諛夫人，但事情就是這樣。

(Back to the interrogation)

Interrogator 2: So, back to the question... You are an independent organization... which recruits new members... critical of the government... and had been protesting... and allegedly linked to the CPP-NPA.
所以，回到剛剛的問題.....妳參與了一個獨立組織.....並招募新成員...
...然後批評政府.....還不斷抗議.....並涉嫌與叛亂組織CPP-NPA有聯繫。

Rowena: That's not true.
這都不是事實。

Rowena's mom freezes and interrogator 1 walks toward Rowena.

Interrogator: Here is the possible criminal charges we can file against you and your organization, Dulaan Ng Mga Makabayang Kabataan (Patriotic Youth Theatre Guild), under the Anti-Terrorism Act of 2020, you and your group is engaging in 'threats, planning, training, facilitating of' and proposal and inciting to terrorist activities by means of speeches, proclamations, writings, banners and emblems. And you had been using theatre to recruit members for your future evil plans.

根據2020年反恐怖主義法，我們可以對妳和妳的組織愛國青年劇場協會提起刑事指訴訟，妳和妳的團隊透過演講，聲明，文字，橫幅廣告和標誌，來

“脅迫，計劃，培訓，並煽動恐怖活動。而且妳不斷透過劇場招募成員，以達成妳的邪惡計劃。

Rowena: But...
但是--

Interrogation 2: Let me continue! Which means you will be detained for up to 24 days, placed under surveillance for 60 days or more and will be called a terrorist. Worst, if found guilty, you and your group will be imprisoned for the rest of your lives without any chance of parole as ordered by our dearest president. 我還沒講完！也就是說，妳會被拘留長達24天，受到60天的監視，甚至更長的時間，並將被扣上恐怖份子之名。最慘的是，如果被判有罪，妳和妳的團隊成員將被判終身監禁。在我們最親愛的總統任內，完全沒有任何假釋的機會。

Rowena: That's crazy you fool! How many times do I have to tell you? We are not a terrorist group!
這太瘋狂了你們這群傻蛋！我到底要講多少次？我們不是恐怖份子！

Interrogator: You're getting too arrogant again! Sit down!
妳不要又給我囂張起來！

Rowena's Mom and Interrogator 1's Conversation continues.

Interrogator: In fact, during the interrogation, Rowena was too arrogant. She had proudly admitted that she and her group are members of the CPP-NPA. She mentioned that they were recruited in the university to join the CPP-NPA. And, based on her drug test, your daughter was also positive for marijuana.

實際上，在審訊期間，羅威娜的態度欠佳。她驕傲地承認她和她的小組是CPP-NPA的成員。她說他們是在大學被招募而加入CPP-NPA的。而且，根據藥物測試的結果，您的女兒對大麻是呈現陽性反應。

Rowena's Mom: Poor Rowena... I didn't raise her to become a rebel. The university should be investigated regarding the recruitment of students in the CPP-NPA. They should be held liable on this.

可憐的羅威娜...我沒有教她要做一個叛亂的人.....應該要對大學進行調查啊?關於如何招募孩子加入CPP-NPA的。學校應該要對此負責。

Interrogator: Here are some photos in the crime scene madame. (Gives the folder with photos)

這是犯罪現場的一些照片，女士。

Rowena: I'm saying the truth. You police officers are dummies – clowns of the government. Haven't you realized that we are governed by a rotten system? 我說的都是實話。你們警察是笨蛋!政府的小丑! 你們難道沒有意識到我們的政府腐敗的制度嗎?

Interrogator 2: Do not preach to us. We know what we are doing. We are serving the people. Just like our motto: 'We Serve and Protect'.

不要對我們說教。我們知道自己在做什麼。我們為人民服務。就像我們的座右銘說的「我們服務，並保護」。

Rowena: Then, you should not be selective of who you protect. Your principles as policemen is sugar-coated with lies and this fucking government protects you so much that you feel so entitled to power. You are all clowns, heartless monsters of the society!

如果是這樣，妳們不應選擇性的保護。身為警察的原則全部被糖衣包裝，就是這個該死的政府無限制挺你們，讓你們以為自己可以為所欲為。你們都是社會上的小丑，沒有良心的怪物!

Rowena pulls the police officer's (interrogator 2) gun.

Rowena's Mom: Rowena! (As if trying to stop her child from shooting the interrogator 2)

Rowena shoots interrogator 2.

Lights change.

Music fading in.

Rowena runs.

While Rowena is running. The ensemble will set up Rowena's tomb.

SCENE 5

Funeral lights in.

Rowena's mom delivers a short eulogy for her child.

Spotlight to Rowena's Mom.

Rowena's Mom: Rowena was a good child. No one will ever have thought that she will die this way. She was smart. She was selfless. One day she told me, 'Mom, you know what, when I reach 45 I want to run as president of the Philippines. And, when that time comes, I will try my best to be of service to the Filipinos especially to those who are underprivileged.' From that, I know that my daughter would grow as a good person. I can't believe that my daughter would become a terrorist. I can't believe that she committed crimes. I raised my child well. I believe that my daughter joined that organization not of her own free will. She might have been brainwashed with the communist ideology. So whoever is behind this recruitment of school youth to join the CPP-NPA should be responsible for the death of my daughter. Hence, I want my daughter's life to be a lesson to the youth and a warning. And, if that's the truth of her death, then we should accept it and pray for her eternal peace and salvation.

羅威娜是個好孩子。沒有人想得到，她竟然會用這樣的方式離開我們。她很聰明、無私。有一天她告訴我，‘媽媽，你知道嗎，當我45歲時，我想競選菲律賓總統。而當天到來時，我將竭盡全力為菲律賓人，特別是為那些處境不利的人服務。’從那天啓，我就知道我的女兒會是一個好人。我不敢相信我的女兒會成為恐怖分子。我不敢相信她會犯罪。我好好地撫養她。我相信她不是自願加入那個組織的。她可能被共產主義思想洗腦了。所以，那些招募學生加入CPP-NPA並提供支持的人應該要為我女兒的死亡負責。總之，我希望我女兒

的故事能夠成為年輕人的教訓。如果這真的是她死亡的真實原因，我們也只能接受它，並為她永生的和平與救贖祈禱。

Lights fading in downstage.

A silent portrayal of the truth behind Rowena's death will be shown on-stage.

It will be revealed that the Police Officer assaulted/raped Rowena.

Lights fading out downstage. Music fading out.

EPILOGUE

Lights change.

The Police Officer will be seen dragging Rowena's body while a procession is happening on the opposite side.

Funeral mourners will carry the coffin in reverse square onstage.

Ensemble A: Sonya Gregorio, 52 and Frank Gregorio, 25. Mother and son shot in the head after a police officer loses his temper in an argument.

索尼雅·奎格里歐，52歲，法蘭克·奎格里歐，25歲。一名警察跟這對母子起了爭執後，情緒失控開槍射死他們。

Ensemble D: Fabel Pineda, 15 years old, killed after filing sexual assault case vs. two Ilocos Sur (this is a province in the Philippines) police officers.

法貝·畢聶達，15歲，對兩名南伊羅戈省的警察提出性侵犯訴訟後，被槍殺身亡。

Ensemble H: Kian Delos Santos, 17 years old, murdered by cops after being accused as a drug runner. These are just few of the many stories of police brutality in the Philippines.

齊安·桑多斯，17歲，因被指控為毒販而被警察謀殺。這些只是菲律賓警察暴行的眾多故事中的幾個。

Ensemble W: Makibaka! Huwag Matakot! To whom will you ask for help if the police are the ones who committed the crime?

不要害怕，加入我們的行列！如果警察自己是犯罪者，妳會向誰尋求幫助？

Ensemble D: Will you remain silent and blind while many have died?

在這麼多人死後，妳還會保持沉默，裝作看不見嗎？

Ensemble A: Will you still be proud to be a Filipino when you choose not to fight for justice?

當你選擇不為正義而戰時，你還為身為菲律賓人感到自豪嗎？

All: Justice is only for those who can buy it!

那些有錢的人才買得到正義！

Rowena's mom will place a flower on top of Rowena's puncheon. Rowena enters.

Rowena starts singing 'May Pulis sa Ilalim ng Tulay' She will remove the signage hanging on her neck. She will pick up the flowers her mother put on top of her tomb.

Lights change.

Rowena sits on her tomb.

Rowena:

May Pulis, May Pulis sa ilalim ng tulay

Binabaon sa lupa ang hustisyang pinatay

Habang walang nakakakita

Bulok na ang Sistema

Serbisyo niya'y hindi sa'yo

Kung wala kang pera (2x)

May Pulis, May Pulis sa ilalim ng tulay

警察，橋的下方有一名警察

將他所謀殺的正義掩埋

沒有人看見警政系統的腐敗

他所謂的為民服務只有有錢人才買得起

有警察...有警察。

BLACKOUT.



B. Poster

04.15.21 Thu. 19:30

南華大學民族
音樂學系(所)

WE AND *our* CONTEMPOR*ary* STRUGGLE


戲劇組
碩士班
畢業公演

嘉義縣
表演藝術中心
實驗劇場


Theatre
Graduation Production
of Nanhua University
Department of
Ethnomusicology

Chiayi
Performing Arts Center
Experimental Theatre


我們與當代的
→困←獸之鬥



《另一半》
The Other Half
導演
Wincy B. Ramilo



《意念》
Niyyat
導演
Heicli S. Emelo



《葬禮》
The Funeral
導演
Ralph Jade B. Tampal