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反思角色創造的過程：

從演出《意念》、《葬禮》與《另一半》談起

A Reflective Process of Characterization in the Performances:

Niyyat, The Funeral, and The Other Half

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摘要

在戲劇中，在表演一個角色的人物塑造過程中進行不斷地反思，是一個屬於特別敘事的方式。作為一名戲劇表演者，本論文探討了我在以下戲劇中扮演三個不同角色的反思過程：*Niyyat* 中的 Zulayka, *The Funeral* 中的 Rowena 和 *The Other Half* 中的 a Woman。我的角色塑造過程將以史黛拉艾德勒 (Stella Adler) 的表演技巧為導引：a.) 情境給予 b.) 調整和扮演。本論文主要在研究我如何將這些表演技巧應用在獨特戲劇中角色塑造的反思過程。

關鍵詞：角色塑造、情境給予、調整和扮演、史黛拉艾德勒、表演技巧

ABSTRACT

In theatre, characterization interconnects with the reflective process to perform a role belonging to a specific narrative. This thesis explores the reflective process of my characterization as a theatre practitioner during my performance in three distinctive roles in the following theatrical plays: as Zulayka in *Niyyat*, as Rowena in *The Funeral*, and as a woman in *The Other Half*. My characterization process will be guided by the acting techniques of Stella Adler: a.) Given Circumstances b.) Justification and action. This research aims to apply these acting techniques as guidelines in my reflective process of characterizing roles in distinctive theatrical plays.

Keywords: Characterization, Given Circumstances, Justification and Action, Stella Adler, Acting Technique

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CHAPTER I

INTRODUCTION

1.1 My Background in Acting

At the age of 16, I began to study theatre in Manila, Philippines courtesy of Guang Ming College (GMC). As the fifth Fo Guang Shan International University Consortium member, GMC integrates Buddhism and art and offers young people in the Philippines a formal learning environment largely through scholarship grants. GMC has three departments: Theatre, Dance, and Buddhist Studies. During my study, I decided to become a theatre student. It was at GMC where I was given my first opportunity to take part in a variety of plays, exercises, and techniques. And, when it comes to character development, it was Constantine Stanislavsky's acting technique that we became more familiar with since it was the most applied technique at the college. Acting was not my only focus at GMC. I also experienced being a director, stage manager, technical staff, and performed other roles as part of our subject requirements. I was able to act in Filipino stage plays, portraying main roles, ensemble roles, and even musical roles in school-based productions such as *Once On This Island* and *Ang Himala* (The Miracle).

I learned a lot in college about performing on stage. One lesson I learned is about my self-limitation-- I would often find it hard to transition into a character without taking time to understand or know the character better. It would take the actor to immerse himself in the life of the character so to speak. The actors take care of a variety of tasks, from character analysis to script analysis, which leads to a better understanding of the background of the character. To gain a better insight into the character, doing research that contributes to connecting with the props, suits, and make-up that me and the character wear on and off the stage. When our theatre professor asked

the students during my bachelor's study, for the first time I had the chance to experience and practice all of these things. Unless I first learn the background and fully understand the character's personality, I cannot act or play--this demonstrates how rigorous my acting training was. My teacher often calls my name out and refuses to let me play the part in the class if I don't know who I (my character) am, or if I haven't done research about said character. An additional example of this is when my acting teacher directed a musical play where I was cast and he told me, "Will you just stay there? and "How come you're doing nothing?" But how can I think about actions or business on stage if I was already stressed and my body won't move? Not only did I struggle with my body, but I also struggled with projecting my voice. Believe it or not, my professor was always yelling at me. Asking me to raise my voice because they couldn't hear or feel anything from me. I felt bad every time I performed because I didn't know how to project my voice and persuade. As a result, I tried to find ways to help myself--that's when I took voice classes, music classes, and joined the official choral group of our school. Those were just some of the ways I took in order to help my career as an actor. In the process, my performance has taken me a long time and a great deal to improve.

I am an actor who is more comfortable with my instincts, especially when I was portrayed in the play "Ambong-Abo" by Sir Em Mendez for our classes in the Philippines. I normally don't use certain techniques of character development; here, it was about instinct. It helped me to understand my character and imagine it. However, I still struggle with my roles despite the fact that I am aware that actors cannot perfect their craft because acting is a process. It is a process from the beginning of the rehearsals until the final performance. I have to embody the character's background. Rehearsals are the first place to develop a character's emotionality, voice, and physicality. I was trained during my bachelor's degree to do various theatre stuff and to discover my strengths and

choose what I want as an artist. That's until we get the option to select our Bachelor's thesis for directing, designing, acting, or anything else. I chose to perform and do the Acting Thesis because I love to act, and I want to improve it and learn more about it.

Now, I will share how I was able to characterize my role in the Acting Thesis performance of "Madame X". In college, I was taught that an actor's most vital responsibility is to analyse the character and the script beforehand. And to be honest, I didn't do a character and script analysis of "Madame X" because I relied on my instincts as an actor. Yes, my instincts helped me portray the character of Madame X, but I was still struggling with it, and during the process, my acting professor asked me questions like, "What is your goal in this scene?" What is your real name? What is your character's education? and others. I had no idea what to say until my director gave me specific information about the character and she described everything. And I performed as Madame X until the final show, where I mostly relied on my instinct as a stage actor. Following that thesis performance, I wanted to investigate and practice using an acting technique for my next performance to improve my acting, gain stage comfort, and overcome difficulties and bad habits in creating characters. This is why I pursued acting for a Master's degree, to learn and improve my art on the stage.

1.2 Literature Review

A. What is Characterization?

The process of creating a character by typifying its actions, words, and thoughts is known as characterization. A character is essential in a text because it represents a person's personality while also assisting the plot of the play in conveying the message to the audience (Vidhya., 2015). These thoughts, words, and actions of a character can aid in better understanding, particularly when acting techniques are used. The acting technique takes precedence over everything else. Imitating a character or even an emotion is simple, but where is the depth in that? The technique will help actors identify a character, informing them of how the text/script/written word is approached. The goal of a trained actor is to become fully realistic and rich in the context of a role. It believes that the character that the actor portrays is genuine, rather than a cliché, a caricature, or a thin external representation of someone who barely resembles a human being. It has to be genuine because the actor isn't reciting and commenting. Actors should immerse themselves in their characters. The actors should focus on the character and the way they feel in a particular situation.

The rehearsal process is another area that requires attention. This is primarily the time when the director's vision of the play must coincide with the actors'. The actor must enter the rehearsal with a creative mind-set, ready to expand both his own and his co-actor's interpretations. Without a coherent sequence of rehearsals, the actor's creativity cannot be properly encouraged. For the actors to develop their characters, rehearsals are necessary. There are as many approaches to the craft as there are actors, such as Constantine Stanislavsky, Uta Hagen, Stella Adler, Michael Chekhov, Meisner, and a slew of others (Wright, 2019). Some of them use psychology, while others rely more on the actors' imagination. Acting is about the actors' imaginations creating the inner lives of the images, not about them being personal, and these images should be applied to

the stage and shown to the audience (Chekhov, Gordon, & Powers, 1991). However, in my experience as a theatre actor, it is difficult to imagine images that create possible movements. Though these improvised movements are common gestures in everyday life, forming images of movement in the mind help create an authentic character. Thus, I have found that an actor can develop and depict the personality of a character through the creation of movements, by thought, action, dialog, and costumes.

Characterization involves more than just acting on one stage or playing a character or another. The job of an actor is to convince viewers that she or he is another person classified according to the dimensions as it revolves in a play. The majority of the plays are divided into four categories: physical, social, psychological, and spiritual. A one-dimensional character does not progress through the story in any way. They are the same at the beginning and at the end. In a typical novel or screenplay, many characters are one-dimensional. They play minor parts and reflect the transformations that the main characters go through. Every "main" character should be fleshed out more (Blake, 2021). If your characters appear to be one-dimensional to your readers, it's because they're expected to behave in the same way throughout the story. Characterization based on physical ability is guided mainly by personal and physical ability principles. These dramas are mainly guided by a series of regulations and influence the audience through their focus on emotions or amusement (Vidhya, 2015). The actors consistently represent the characters throughout the show using their talents. It is a way to analyse the development and personality of the primary character. It is a process to create a fictional image of an individual with characteristics and motivation (Putri, 2017).

B. Stella Adler Method of Acting

Adler studied at the American Laboratory Theatre in 1925 with two former members of Stanislavsky's Moscow Art Theatre. There she found Stanislavski's acting system, which urged actors to focus on their characters' inner lives rather than on outside expressions (Ayad, 2020). Stanislavsky's system was strongly influenced by Adler and other prominent artists of the time. She went to Paris and asked the teacher Stanislavsky whether there was a need for emotions to recollect to create honest performances. Stella Adler's performance ideology was different from Stanislavsky's teachings, which believed Stella's main reason for leaving the Group Theatre.

She believed that Stanislavski's system was based on past emotions. This is usually called emotional memory. This procedure uses previous experience that could have been harmful to actors, according to Stella Adler. Becoming personalized to an actor, these experiences will never belong to the character they play ("Stella Adler Technique of Acting", 2020). She doubted the use of emotional memory concepts when she was trained by Stanislavski around 1934. As a firm believer in actors, Stella Adler used her imagination. She taught actors to focus on external research for their characters ("Stella Adler Technique of Acting", 2020). They must give them everything they need for that role, their research, and their imagination. Actors will discover that when learning about Stella Adler's technique. Stella Adler focuses more on developing the actor's imagination. In this performance, the two basic Adler methods, Given Circumstances and Justifications and actions are given below.

C. The two Acting Techniques of Stella Adler

The approach of Adler is founded on the ability of an actor to imagine a character's world. Adler thought the range of an actor was limited by an over-dependence on emotional, personal memories (Ates, 2021). Her technique encourages performers to widen their grasp of the world in order to generate interesting portrayals. Adler has taught her players to pay attention to everyday texture, aesthetics, and sound so that detailed and realistic images can be evoked on stage. The actor gives a real performance when such mental pictures are nuanced and the actor can authentically express this image to the audience (Ates, 2021). So, according to her theory, actors should rely on imagination and the use of actions to produce a realistic, truthful response.

1. Given Circumstances

The given circumstances are the facts you have about the character and the play as a whole when you begin (Ates, 2021). When the performers examine the script, they must concentrate on the character's specific circumstances and utilize their imagination to relate to the situations of a different character. Actors must read the script thoroughly and with a broad imagination. Rather than pulling painful memories and experiences from the actor's own experience, as Stanislavsky does, Stella Adler believed the actors needed to rely on their imagination and do an external study about the play or the role (Ayad, 2020). When acting on stage, an actor must appear larger, as if he or she is a giant. This means that after learning the circumstances of the role, the actors must be more creative in delivering their lines or text. Knowing the character's backstory and memorizing the script makes it easier for the actors to infuse phase and dynamics into their performances. This approach avoids being monotonous with their acting, which is a very boring approach for theatrical actors. Actors employ a variety of tools to create a character, including the mind, sentiments,

expressions, and emotions, as well as the capacity to interpret the character in a larger context and with a comprehensive grasp of the play (Eugene, 2012).

2. Justification and Actions

Everything that happens to the characters and on stage has a justification. Every time they move in a certain space, an actor must justify himself (herself), and most importantly, they must know why they are moving (Ayad, 2020). Because the actors' actions are inextricably linked to the character's situation, Adler focuses on the performers' behaviours as justifications for what their characters want. Action is a verb that performers use to direct their attention to another character on stage, and it must have a specific goal for the audience to better grasp the play or situation. Adler believes that actors must improve their abilities, but that they must first become familiar with verbs or acts to establish a character (Ates, 2021). It also aids in maintaining a connection with the other performers rather than focusing just on oneself (Ayad, 2020). By completing an action, actors must find a way to deliver the play and the character's situation. For the actor's observation of life, these actions must be realistic and true.

1.3 Production Situation

A. MFA Theatre Production

I played three plays in this MFA production:

- In Heidi Emelo's *Niyyat* which means “intention,” I play the character of **Zulayka** who is a happy and playful best friend of a Muslim girl named Fatima. Zulayka always consoles Fatima when she is discouraged and defends her from those who are racist or who have prejudice against Fatima for being a Muslim.

- **Rowena** is the character of a Filipino student activist in Ralph Jade Tampal's play *The Funeral*, which was set in the Philippines and was written and directed by him. Rowena is the group's leader. She also studied theatre arts, and the group has been protesting for change in government and speaking out about it through art. The police officer raped Rowena and then manipulated the narrative of her to death.
- And as a **Woman** in Wincy Ramilo's non-text-based play *The Other Half*, which she wrote and directed. This character "woman" lives in a society where beauty is judged differently. Physically, this obese woman battles with her husband, who wants her to lose weight. Eventually, her husband decides to have surgery to change her face and forces her to wear extremely unattractive hair (wig).

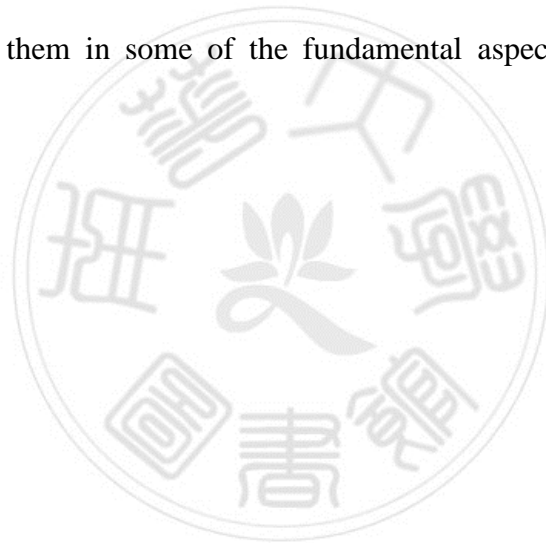
B. Problem

In this performance, my instincts did not help much either because I performed three roles with different personalities, backgrounds, and physical characteristics. And never before did I play the roles of being a best friend of a Muslim girl, an activist, or took part in a non-text play on stage. The time has come for me to really need the support of an acting professor. As I looked for the appropriate technique to help my acting, I revisited Stella Adler's work. Stella Adler became my choice because I had the opportunity to study her techniques in college. Her techniques were covered in class, but not in-depth manner. I had never been able to use them before in my performances. And in this performance however, Stella Adler was chosen because, first and foremost, she forbids actors from using their personal histories to portray characters because she believes that not all characters are related to the actors. Second, she challenges and encourages actors to be more creative by utilizing the script and doing additional research, something which I

may have failed to do in college. This time, therefore, I wish to focus on researching the character and analysing the script-driven role, and explore various methods of acting for this MFA performance. I explored how the Adler approach helped me learn more about acting and go through my three different roles in this MFA acting performance.

C. Aim

After this performance, I don't expect to be able to play the role perfectly, but I expect progress in the development of these characters and learn something from the method of Stella Adler. This research continues to be relevant to young actors who are struggling to portray a role or character. It can help them in some of the fundamental aspects or requirements of their performance.



CHAPTER II

CASE STUDY

It took a lot of effort, training, and focus as well as a thorough understanding of each character to achieve my director's goal of portraying three distinct roles in one day. I researched numerous acting techniques to discover which approach was suitable for my characterization process in order to distinguish one character from other characters. I used Stella Adler's acting method to portray the three main characters, Zulayka, Rowena, and a woman. I believe it is essential to give a quick overview of each role I have played in these plays.

Table:1 Brief Introduction of the Characters

Title of the Piece	Character	The Personality Descriptions of the Characters
<i>Niyyat</i>	Zulayka	She is known for being a jolly person who does not really care about what other people say about her. She is an outgoing person with a strong attachment to her friends, which is probably the reason why so many people admire her.
<i>The Funeral</i>	Rowena Macaraeg	Rowena, as an activist, is known for her strong personality. Whenever she has something in mind, she will say it as long as she knows that what she is saying is right. She possesses a natural leadership ability as evidenced by the fact that when she speaks about something people listen, trust, and believe her.

<i>The Other Half</i>	The Woman	The woman is a slave of society who struggles for the acceptance of her lover. In order to please other people, she would bow down and follow what she was told to do. She would rather listen to what others have to say about her and influence them than speak up for herself or make her own decisions.
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In a nutshell, I understand that the personalities of each of the characters are vastly different. For instance, Fatima in *Niyyat* and Rowena in *The Funeral* both portray a strong personality who enjoys freedom and tolerates comments from other people. On the other hand, the woman in *'The Other Half'* is submissive and inferior to other people's whims and commands, -- she lacks the freedom and privilege to decide for herself and speak her mind based on the script.

Table:2 Scene Breakdown of the Plays

I started to dissect the script as early as I received a short overview of the three plays. I split up the scripts of *Niyyat*, *The Funeral* and *The Other Half* in a set of scenes as part of my research. Six scenes are separated from *Niyyat*. Five scenes of *The funeral* and six scenes of *The Other Half*. The scenes are the particular sections of the main characters in the following plays.

Niyyat

Written and Directed by: Heidi Emelo

First scene	Fatima and Zulayka were playing the Filipino game "Langit Lupa" with a group of children when they decided to stop because Zulayka had been scheduled to travel to Manila without Fatima's knowledge.
Second scene	The first meeting between Zulayka and Fatima took place in Manila after several years of separation. Zulayka explains to Fatima about the different opportunities in Manila, later, Fatima would ask for Zulayka's assistance in finding a job.
Third scene	With the help of Zulayka, Fatima was able to get a job and Zulayka introduced Fatima to the office staff.
Fourth scene	Zulayka and Fatima went to a party in a disco bar in which Zulayka knew that it was Fatima's first exposure to this kind of setting. Aside from that, Zulayka has also known Fatima since childhood, so Zulayka protects Fatima from Nancy, who despises Muslims.
Fifth scene	Fatima blames Zulayka for her not being welcomed by their officemates.
Sixth scene	Zulayka approaches Fatima after their argument. Zulayka tells Fatima to stop 'altering' herself to please other people or even try to get others' acceptance. At this point, the argument got exceedingly bad because Fatima closed her ears to Zulayka's friendly advice, until Zulayka lost her patience and stormed out.

The Funeral

Written and Directed by: Ralph Jade Tampal

First scene	Rowena ghost strolls to her funeral as her mother arrives from overseas. Suddenly, a reporter interrupted and inquired about Rowena's death.
Second scene	Because of Rowena's alliance with the activist group, she was arrested and they demanded her personal information.
Third scene	Rowena and other activists are protesting the government in an effort to put an end to police brutality. The group is fighting for human rights.
Fourth scene	Rowena was convicted for the second time. Rowena pulls out her gun and prepares to shoot the police officer.
Fifth scene	The story behind Rowena's death was manipulated by people who were against their movement and advocacy. They kidnapped and murdered Rowena in order to silence her and instil fear in the minds of other activists. This circumstance, however, sparked other activists to demand justice for Rowena's death. Yet, if the old and corrupt government system still dominates society, then justice will only be for those who can buy it.

<p><i>The Other Half</i></p> <p>Written and Directed by: Wincy Ramilo</p>	
First scene	When a woman is showing her red dress to her husband, he notices that she is not wearing any shoes.
Second scene	A woman is forced to wear unsuitable footwear.
Third scene	The woman's toes were severed by her husband so the shoe can fit.
Fourth scene	A woman and her husband visit a restaurant where she was body-shamed and compelled to workout in order to lose weight.
Fifth scene	A woman is compelled to wear an unpleasant wig.
Fifth scene	Until she gives birth to her first child.
Sixth scene	The woman was forced to undergo cosmetic surgery in order to change her appearance.
Epilogue	A woman who accepts herself as she is expected to be by society.

Table 3: Character Analysis

It is crucial that I create an analysis of character before using the "Given Circumstances" approach in order to understand the three characters because they enable me to determine the roles of every play. It describes an event or a person relevant to the characteristics, personality,

education, purpose, and physicality of that character. I followed Adler's suggestion that actors should instead focus on the script. The script is the basis of this character analysis in the description of Zulayka, Rowena, and the woman.

I wrote questions to learn more about the characters in *Niyyat*, *The Funeral*, and *The Other Half*. I established my own questions to determine the true story and conflict in each play because Stella Adler didn't have these elements during her time. Some actors will undoubtedly receive more questions about their roles in a play than others; however, my performance drew particular questions.

<p>Character: As Zulayka</p> <p>Play: <i>Niyyat</i></p>	
Who is Zulayka?	She is an outgoing and cheerful best friend of Fatima, a Muslim girl.
How old is Zulayka?	Ten years of age (Game scene). 25 years of age (The first Reunion scene)
What is Zulayka's educational attainment?	She is a graduate of Information Technology

<p>What is Zulayka's goal in the script?</p>	<p>As the best friend of a Muslim girl, she wants to remind the audience that Muslims aren't all bad.</p>
<p>Where does Zulayka currently live?</p>	<p>She currently resides in Manila, the capital of the Philippines. It is where you can see heavy traffic, high skyscrapers, hear various car sounds, and see a large number of people walking down the street selling various stuffs (i.e. food).</p>
<p>What is Zulayka's Language?</p>	<p>English and Filipino</p>
<p>What situation does Zulayka have at the age of 10 and 25?</p>	<p>1. 10 years' old Fatima and Zulayka used to play a Filipino game together. She used to tease her about being the "IT" in their game. But everything changed when her family decided to move to Manila.</p> <p>2. 25 years' old Following the war in Mindanao, she advised Fatima to relocate to Manila because it was no longer safe there. She offered her a</p>

	vacant apartment in the city. Fatima also requested assistance in landing a job, and luckily, the office where she works accepted her.
What is the mood or atmosphere of the play itself?	The play is full of stereotypes and prejudices which make it chaotic and complicated for the protagonist who struggles for acceptance and peace.

<p>Character: As Rowena</p> <p>Play: <i>The Funeral</i></p>	
Who is Rowena?	She is a student activist, a leader, and a strong woman who is protesting for a change in the government. This led to her assault and death after being labelled as a terrorist.
How old is Rowena?	22 years old
What is Rowena's educational attainment?	She studied theatre arts at the University of the Philippines-Diliman.
What is Rowena's goal in the script?	To use her voice and speak out on behalf of all the silenced people. She advocates human rights and stop Police violence.

<p>Where does Rowena currently live?</p>	<p>She lives in Quezon City, Philippine, The University of the Philippines-Diliman is one of the most prestigious universities in the Philippines, The University of the Philippines has a long history of social activism owing to its liberal education patterned after the American education system.</p>
<p>What is Rowena's Language?</p>	<p>English, Filipino</p>
<p>What time is Rowena's situation?</p>	<p>Today, or in the present time when people are witnessing so-called police brutality (Tokhang/War On Drugs/End of Communist Armed Conflict) Calls for defending human rights have been snowballing.</p>
<p>What is the mood or atmosphere of the play itself?</p>	<p>The play is chaotic--where activists are fighting for human rights against police brutality which is perceived to be rampant in society. The play is also tragic --where injustice is a typical occurrence and can be bought, manipulated and influenced by money and power.</p>

Character: As a Woman

Play: *The Other Half*

Who is The Woman?	She's a fat woman who pours her heart and soul into the man she loves
How old is the Woman?	25 years old
What is the Woman's educational attainment?	She was not able to finish school so she chose to be a housewife.
What is the Woman's goal in the script?	To leave her own mind, likes and wants
Where does the Woman currently live?	Non-realistic space
What is the Woman's Language?	She communicates with sounds and gestures.
What situation is the Woman dealing with in the play?	Society wishes to alter her physical appearance.

What is the mood or atmosphere of the play itself?	The mood of the play revolves around the society where beauty is purified to a higher level that creates insecurity and inferiority of women in order to meet these standards.
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I was able to take the overall idea of the play and the character by showing my sentiments and desires for the subject. It also involved translating the author's ideas into my words and claiming them as my own in order to comprehend the scenario and adapt it to my performance. This approach allowed me to feel more at ease on stage because I was able to absorb the play on my own. These scenarios guided me while I acted on stage. I was able to follow the character's concrete feelings and sensations in every scene. By utilizing Stella Adler's method of Given Circumstances and Justification and Action, I was able to create a clear picture of how I would depict each character.

2.1 "Given Circumstances" Method to Characterize the Three Distinct Characters

According to Adler's concept of Given Circumstances, "If an actor recognizes the basic elements of the play's context and setting, then the actor will decide how her character fits into the given circumstances of the play" (Ayad, 2020). This is to underscore the significance of conducting a prior study and interpreting the play in its context in order to comprehend the character's goal in the script. However, the source of inspiration is not purely psychological, or past experience (as at Strasberg), but the imaginary actor's in the circumstances of the play. Stella Adler recognizes the importance of drawing on oneself in a particular role (Hodge, 2000).

"Actors get the script, the idea, the conflict, the character, and so on, from the playwright," states by Adler, cited by Hodge (2000) concerning acting instruction. Through the proper

application of skill, the actor will be able to see the gaps between himself and the character. These disparities will be exploited by the actor's craft in order to achieve the character. This method emphasizes the actor's connection to the outside world as well as the character's societal obligation. This also makes it easier for actors to understand and relate to their characters. It is the capacity for actors to put themselves in the shoes of another person and feel what they're going through from their own perspective.

Although the play provides these circumstances, an actor still has to imagine every detail that suits the scene and the demands of the play to have a feeling in line with the character and certain situations. This means that an actor must accept and comply with the circumstances outlined by the writer. In addition, actors act as if they are in a situation where Given Circumstances are defined. The actor must therefore concentrate his imagination (Hodge, 2000).

In this process, I will start with the particular circumstance of the character and will discuss, in those circumstances as are my challenges during the performance. How can I use my imagination as per the script in relation to Adler's stellar definition?

A. As Zulayka in *Niyyat*



Figures 1: Niyyat technical dress rehearsal. Photo courtesy of Nanhua University, Ethnomusicology Department, April 2021.

My first character has an upbeat personality. I must present myself as friendly and happy, with a constant smile and optimism. This attitude, however, varies depending on Zulayka's age, as my attitude as a 10-year-old kid differs from my attitude as a 25-year-old grown up. During this time, simply analysing what is in the script is not enough. The script does not include everything an actor needs to create a genuine performance. Furthermore, Adler believed that extensive research was required by the actor in order to understand the characters' experiences in different values and cultures. For example, if a character is a boxer, the actor has to research boxing. So, I began searching videos of Filipino children playing a game in order to at least observe how these children played. By watching videos, I was able to observe and imagine a ten-year-old Zulayka and it also helps me to differentiate the age gap between 10-year-old and the 25-year-old Zulayka. In this circumstance, how does a child act, and how does she demonstrate her attitude while playing a game? Zulayka, as a 10-year-old in my performance, may be seen as a naughty and mischievous child merely having fun with Fatima. While Zulayka, an adult, could be seen as a wisecracking

woman who is sensible and open-minded. My body must move dynamically according to the scene's demand and definition. For example, if I were acting like a 10-year-old Zulayka, my body would move more freely-- like an innocent child. On the other hand, if I were acting like a 25-year-old Zulayka, my actions would be more mature but also easy-going. It gave me an idea that as an adult, Zulayka is unconcerned about what people perceive of her. Even if people around her label her as an extroverted person due to societal and cultural influence, the act can be perceived as genuine.

Stella Adler demonstrates respect for the playwright's ideas. More so, she has developed a technique in which analysing the script aids an actor in understanding the circumstances of the characters in the play. Actors must then utilize their imagination to place themselves in those circumstances (Ayad, 2020). When envisioning the circumstances of a certain situation, for example in this play *Niyyat*, it is not enough to say that Zulayka and Fatima are having a party with friends. To get a better understanding of the scene and the setting, I need to ask questions such as why are they having a party? What does the place look like or smell like? What is the general appearance of the location? How do the objects appear? How do people usually dress when they visit this kind of environment? In my process, we are having a party inside the bar to get more connected, though this was a very noisy place where I had to shout to be heard by others. I noticed a lot of beer bottles and food, as well as people dressed in very flowery outfits and appearing to be enjoying themselves. This is what Stella Adler says, "The more detail you can feed your imagination with, the more you will be able to 'de-fictionalize the fiction'." That is, to be associated with the real world (Ayad, 2020).

Before I performed on stage, I needed to understand Zulayka's main goal in the script. That goal is to persuade others that Muslims are not bad people or terrorists or even extremists. Why

do I want to fit Fatima's character in this scene? Knowing this, made me feel better about Fatima. Sort of a good reminder to Fatima that being a Muslim is not a big issue and there was nothing wrong with it. I concentrated on these problems and considered multiple approaches in order to achieve Zulayka's goal, especially whenever I approached Fatima. What gestures could you make to Fatima? This was the most difficult part because it appeared during the process that I was just saying the lines without showing comfort to my scene partner. My director was telling me that my line deliberation was great. But I was asked to do gestures, which proved to be difficult for me to think about. My director asked me, "What do you usually do when you console a friend?" To comfort Fatima, I held her hand and hugged her, convincing her not to change herself to please others. This worked, but it took a lot of practice to feel comfortable performing it on stage. However, it made me realize that even a long-time friendship could be shattered due to misunderstanding and societal stereotypes. Because of the various communities we belong to, society has a significant impact on our relationships with one another. Fatima and Zulayka may have lived in the same setting, but because of different perceptions and treatment, their friendship has been threatened. They both experience a society that decides who belongs and doesn't belong to the community in accordance with the set standard that affects people's mind-set.

This play is rife with prejudices in terms of religion or culture. I came to understand the circumstances of the cultural aspect of these two characters (Zulayka and Fatima) who practice two religions: Catholicism and Islam. Zulayka lives in a God-believing community, whereas Fatima worships Allah as her God. Looking at it another way, these two characters have opposing religious beliefs. However, it had no effect on my relationship with Fatima because I respect her culture and religion. But what is the reason for this? Given that my character used to live in an Islamic community where I witnessed the respect and equality of treatment of this religion.

Zulayka and Fatima's friendship in the play was formed as a result of this. Fatima is someone I'm very familiar with. As a result, it is evident in the play how I protected her from those who are hostile to Islam per our script. According to the text, Muslims were typecast as killers and evil people. In Zulayka's opinion this is totally false. She is a character who has the courage to shield her best friend from those hurtful words.

Overall, knowing the character's societal and cultural situation in the script made Zulayka's character to be depicted as strong-willed, ready to protect, and respectful in the play. She is not a racist in any situation involving others. As a result, before I go on stage, I need to research these factors and consider how they can affect my character. After analysing this first character, I applied the same analysis on my second character, Rowena in *The Funeral*, where I faced quite different challenges. I would say that this character was quite different from my real character. Let me explain therefore the why and how "Given Circumstances" of analysing the script was able to assist me in portraying this specific role.

B. As Rowena in *The Funeral*



Figures 2: The Funeral technical dress rehearsal. Photo courtesy of Nanhua University, Ethnomusicology Department, April 2021.

This study made me understand that Rowena, who has been subjected to police brutality and who believes in the right to protest against the government, is a character who is a far cry from my actual being. I cannot imagine or see my true self protesting against the government, the exact opposite of the character of Rowena. Say for an instance that the situation is actually real; I would prefer to remain silent and neutral. On the other hand, because I have never participated in any public demonstration or social activism in the Philippines, portraying Rowena's persona required extensive research. I looked into activism since I couldn't understand the sensation by just analysing and picturing the play. Then, through newspapers, magazines, and the internet, I was able to read and learn about Filipino activists battling for justice in the face of violence. This allowed me to be better stimulated and develop more intense emotions, indignation, and hatred, similar to what a typical Filipino activist fighting for social justice in the Philippines would have felt. This activist character of Rowena inspired me to perform and speak out about what had just

happened in the Philippines according to the script. Permitting me to speak against the horrible situation where thousands of people are being killed by police in its brutal 'war on drugs.' Aside from the fact that this violates human rights, one thing that enraged me was the fact that some innocent people were killed and the families of those who were murdered were unable to obtain justice. Seeing this in my own country as a Filipino was very disturbing. The most heinous aspect is that people have difficulty obtaining justice when they like the political connection, power and money as exactly depicted from the realities that actually happened in the country.

Based on the script, my character is not just an activist but also a theatre actress who needs to be scrutinized and evaluated in said performance accordingly. Of course, I formulated essential questions to help me understand Rowena. First, how does a theatre student activist act like in the Philippines? How does she speak? And why would a theatre actress like Rowena protest against the government? The answers are not in the script but are in my observation and obligation in order to fulfil the character. As an actor, it is indeed important to research the setting of the character so I may be able to form better images in mind. The University of the Philippines- Diliman is quite a famous university back home. It is where the majority of the students are said to be very independent, strong-willed, passionate about social causes, true lovers and believers of freedom and rights, intelligent, and upright. Rowena's character is also clever in the sense that she has more experience than I do. Now that I knew the personality side of my character as a student activist, it was time to figure out how to act like a Rowena. How would I be able to embody the character and show it? For me, Rowena's character is very political who embodies integrity, justice, a clear sense of right and wrong, and a tough woman. I must therefore articulate my position. I must symbolize a powerful individual who does not sit in a slouched posture, but rather with a decent

and straightforward posture. It demonstrates her conviction that what she was saying was correct, and that she was willing to fight for it, even if it meant putting her life at risk.

My character is an educated person which requires me to be convincing. So, my problem now is to think about how an educated person speaks? During my process, my character, Rowena, focused on certain behaviours and gestures, such as standing or sitting with her spine straight but relaxed, keeping her chin up, and speaking loudly enough to be heard. However, there are still others. I have to disguise myself as someone who is a leader and theatre student activist who speaks and stands in a firm, authoritative and convincing manner that exudes power and command. For example, in a protest scene, I can't just say my lines in a normal voice because this is not how a leader speaks; as a leader of the protesters, I need to say my lines with a fuller and deeper voice--emanating from the diaphragm to depict courage and a position of power having been in command of my group. They should and have to listen to me as I raise my fist while saying "*Makibaka*" which means "join (united in) the fight" in activist lingo. Furthermore, even in the interrogation scene with the two police officers, I fight for what activism is all about. I speak sarcastically and raise my voice because I know better than they do. This also caused my character to laugh and not pay attention to the police officers during the process, as they appeared to be just repeating what they were saying and had no idea about activism. Rowena is a brilliant activist, as evidenced by the fact that people follow and believe her --and this was carried out simply through the manner in which she speaks.

Let me give you another example in which my character is shown as being a defiant warrior, even during an interrogation scene. During the rehearsal, all I did was sit, and every time a police officer grabbed my hair, I did nothing. And my acting professor, Pao, told me that; this is not how a tough Rowena presents herself. Do you want to let this police officer do something like

this on a strong (and defiant) activist? In short, that approach was ineffective. And I changed my approach where I fought every time the policeman touched me and attempted to strike him in all possible ways. This on-stage gesture was inspired by my character's personality, as I discussed previously. Due to the establishment of a strong character, I would never allow a police officer to touch me because if I did, it would give me a different personality for it would show my character's vulnerability.

In conclusion, I focused more on the circumstances of my character's educational attainment, political and societal situation, which had a greater impact on my physicality, voice, and gestures on stage. This caused me to become more engaged in the role. I did not play a regular person, but rather a role with a large responsibility of describing how an activist would change the perceived political brutality of society.

It was quite easy for me to analyse these two text-based characters (as Zulayka and Rowena), but what if the play is not text-based? And the character simply expresses herself and performs on stage using her body. As a result, my method was considerably different from the one described below.

C. As a Woman in *The Other Half*



Figures 3: *The Other Half* technical dress rehearsal. Photo courtesy of Nanhua University, Ethnomusicology Department, April 2021.

After analysing this character, I was able to determine that the woman's persona conveys inferiority. This goes against my beliefs as a woman in today's society where women empowerment is practiced in many settings. More so, when it comes to playing the character of the Woman, it required additional aid from the director due to the non-text-based nature of the play. It also requires in-depth research about beauty standards, which are in high demand in today's society. To understand how women, struggle and spend resources just to meet these beauty standards set by men and the mainstream society in general, I combed through magazines and YouTube videos about simple things, for instance, make -up tutorials for women. It helps me cull some insights on how society typically perceives the Woman of today. These components provided my motivation and inspiration to understand the woman's purpose when I was portraying her. By doing research, I was able to visualize the standard of being a woman in society. It is defined as a socially constructed notion that physical attractiveness is one of women's most

valuable assets and something that all women should strive for and maintain. This also includes female body shape, which varies by culture. A culture that expects you to be flawlessly magnificent.

The playwright describes this woman as someone overweight and who is having difficulties moving around properly. If the character's physicality is described like this, how would she be able to move her body? Is it slower and heavier? I deduced this woman's weight from her big stomach and big boobs, which explains why I move slowly and heavily during the process. Additionally, I was able to know that my role must exude love and care upon analysing the script, but how to represent and act on this kind of characteristic? During the process, I expressed it through the movements of gently dancing in my dress and hugging my husband in the first scene of the play. Because this is a non-text-based play, the process focused more on creating movements to establish the traits of my character.

With the help of "Given Circumstances" of analysing the script, during my process of portraying the character, this woman is a weak person who always obeys her husband's orders. That is why, whenever she is hurt by her husband, she has no choice but to cry, flee, and beg. This woman was unable to fight back because doing so would have resulted in severe consequences for her. For example, when she refuses to do what her husband wants, he cuts her toes and forces her to wear an unflattering wig. Later, was even coerced into undergoing a surgery. These depict how a man in society exerts power over a woman. A society where men have the ability to command a person. It is difficult for a woman to live in a society that has a high standard of beauty, even if she does not possess it. Still, she has no choice but to obey it because of her love for her husband.

After using Stella Adler acting techniques to depict these three characters, I was able to differentiate between these three distinct characters' personalities, physicality, voices, and gestures or movements by using the given circumstances in the scripts. Knowing this makes me realize that as an actor, I still have a great opportunity to explore and develop my characters on stage. I must not limit myself to just summarizing the script and analysing the characters; I must also conduct research on the characters in order to fully apply the circumstances to my performance and notice the disparities. Given that my traits differ from these three characters of the stage plays, I believe that deciding on acting in the role should be based on the script, which allows me to concentrate solely on the characters and not on my own beliefs and personality as an actor. I was then able to use my full potential to carry the story and perform as Zulayka, Rowena, and the Woman, rather than Mia, which in this case is not suitable to apply.

Stella Adler's next strategy for doing actions on stage inspired me after analysing the characters. I chose *The Other Half* from the three plays because it required me to use my entire body to do actions without using any language. It has become easier for me to excuse my conduct as a result of this. First, I'd like to address one of my flaws as a stage actress. This flaw is my proclivity for moving around when I'm not sure why I'm going. Often it has no relevance to my scene partner's actions. For example, in the scene of wearing the shoes, my action was to escape. Then, my director asked me, why did I want to escape? To whom do you intend to escape? Those questions threw me into a loop, possibly because I didn't fully comprehend the goal of my actions. However, I believe Stella Adler "assisted" me in overcoming this bad habit of mine: justifying the actions beforehand.

2.2 “Justification and Actions” in a Non-Text Based Play

According to Stella Adler, at any time that an actor enters a specific space, they must justify themselves (Ayad, 2020). Since the actors' actions are intimately connected to the character's circumstances, Adler focuses on actions as a method for actors to find reason based on what their characters want, something which is identifiable with justification and actions. Action is a verb that actors use to direct their attention to another character on stage; and it must have a specific goal such that the audience can better understand the play's circumstances. According to Adler, "an actor constructs a character based on the things he does," and as a result, the actor must be aware of actions because performance does not only consist of words but actions that are defined as "more critical than words. It's only possible to see it as action." (Darvas, 2010). Stella Adler emphasizes that an actor does things to make you feel the way you need to feel, but not the other way around. Feelings are a by-product of doing, but they should never be the focus of an actor's attention. Rather than focusing on themselves, an actor might stay connected to other actors by focusing on their actions (Ayad, 2020).

A. The Created Action of a Woman Character

The table below depicts the scene I chose as well as the actions I took and my justifications during the performance. These concepts on the other hand, come from the process of building the woman's character by the performers and directors. When contemplating the Woman as the main character, examine this scene from *The Other Half*—each scene demands a specific action.

Table 4: Character’s Actions

Scene Description	Actions	Justification	
		Woman	Husband (scene-partner)
Giving the shoes	To grab To jump	The woman adores the shoes and wishes to own them	But the husband chasing her with the shoes
Wearing the shoes	To escape To run	The woman does not want to wear shoes that are no longer suitable for her	But the husband forced her to wear it
Cutting the feet	To scream To push	The woman wants to stop her husband's brutal treatment.	And the husband cut her feet.
Doing Surgery	To kick To moan	The woman intends to opt out of the surgical procedure.	And her husband forces her to stand still.

From the start of rehearsal, working on the actions with my scene partner was extremely difficult due to our bodies feeling tense, unnatural, or strange whenever we took an action to show what the characters wanted. But I was able to overcome it by becoming accustomed to it and understanding the motivation behind my actions. To begin the process of making it more actual, we guided actions that were closely related to a character's situation in order to achieve

justification. To give one example, the husband teases the woman by showing her the shoe box but not giving it to her. The actions seen in this scene are to grab and jump. To begin with, I must justify how I move in space and more importantly for what reason. Why do I carry out these actions? To justify these on-stage actions, the woman adores the shoes and wishes to own them. These actions show how desperate and excited my character is about getting the shoes. As far as I can tell, my character is doing these actions because she has an objective and my character will not be able to achieve it unless she performs the actions. Because the specifics of a place are always linked to its circumstances, the decisions I make about how to move in space are informed by the play's given circumstances. Everything will have a reason if I allow the circumstances of space to dictate what the character does.

Wearing shoes is another example. In this case, the husband forces the woman to wear unsuitable footwear. What should I do if the woman doesn't want to wear it and refuses to do so? In this performance, I demonstrated the actions to escape and to run. These actions describe how my character refuses to accept her husband's cruel treatment and suffers as a result. Another instance is the scene in which the husband cuts the woman's toes. In this, a woman has no idea that her toes will be cut, and when it happens, she screams so loudly yet she can't stop her husband by pushing him away from her bloody toes. She can't because the man (husband) is so strong that she gives up. As a result, she is unable to walk properly. Throughout the scene, my reaction was based on my scene partner, indicating that we were both significant in carrying out actions and clearly seeing the justification or reasons for which I took this action.

Therefore, by employing this technique, I truly understood the motivation behind every action I created. This guided me in understanding that everything that happens on stage serves a

functional purpose. I must thoroughly think and understand the needed actions in a specific scene and how these actions are supposed to be executed. I must behave in a specific purpose as well, which can be expressed through well-executed actions. Justifying the actions allowed me to become more familiar with verbs that elicited my emotions and feelings about the action.



CHAPTER III

CONCLUSION

Being an actor is not a job to fulfil one's imagination, but it's the actor's responsibility to portray, tell stories, and educate spectators about the social issues that occur in our society through the creation of a play. In studying Theatre Arts for almost six years, I came to realize that acting is first and foremost a passion. It is where creativity, imagination, movement, voice, text, and all the elements meet as important factors in activating the awareness and consciousness of our audiences. As an actor, I realized that imitation is an unsatisfactory level of acting where characters are understood in a shallow manner. However, recognizing the real meaning of acting which is fulfilling a character; requires personality, behaviour, and life, in which characterization is best used for. I admit that characterization is not an easy process for actors to follow especially when portraying three distinct characters in different productions/plays. I must say that I encountered challenges and distractions that caused my loss of focus on each character. This is because I was used to playing a single role in plays during my bachelor's degree. Similarly, I have anxiety when portraying a character because their personality is so different from mine. Still, I am aware of my obligation as an actor-- which is to portray another person's story on stage, something that I must do accurately. This is where the acting technique is to be used in perfect fashion. When done right, it helps to improve the actors' acting choices in a performance. This further aids in understanding the character in a deeper sense. In these specific performances that I played, I truly did my best to build each character by utilizing the acting technique formulated by one of the well-known acting teachers--Stella Adler, a person whose works I have become fascinated in exploring.

Throughout my process, I realized that my previous acting training was insufficient. Yet I was persuaded that Stella Adler's acting method and principles helped me build my character. Stella Adler teachings aided me in expanding my imagination regarding the world of the character. As an actor, the more questions I ask about every situation that my character faces, the easier it will be to bring the character to life. Because everything that happens on stage must have a relationship to the script and the character's situations, actors must concentrate and be particular about what they observe in the environment and background of their character.

After assuming three different personas, I still have a few hurdles to overcome in my scheduled performance. In order to develop a character on stage in a variety of ways, I need to improve my senses in imagining a character's world. Even during rehearsals, I have to make sure that I've done my research on my character's back story and the script. I also don't have to wait for my director to interpret or study the script. Because practicing lines only at rehearsals takes a long time unless the director changes the lines. I need to urge my scene partner to rehearse them before portraying them on stage. I suppose I just have a few minutes to switch characters owing to scheduling constraints. It has an effect on my body and psyche as an actor. I recognized that having minutes wasn't enough time for me to identify these three parts, so I recognize that in my future performances I'll need to consider my ability to perform on stage. These are the chores that some actors overlook when portraying a character, as well as a way for actors to practice self-discipline in order to become more fully-rounded performers.

In conclusion, acting techniques are undeniably beneficial when it comes to rehearsals and characterization. However, rather than simply adapting what is written in the texts, everyone must seek out appropriate techniques and continue experimenting or exploring them until they provide satisfactory development for the stage actor.

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APPENDIX

Photos in *Niyyat*



Niyyat confrontation's scene (Rehearsal). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



Niyyat confrontation's scene (Rehearsal). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



Niyyat confrontation's scene (Rehearsal). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



Niyyat confrontation's scene (Rehearsal). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



Niyyat office scene (Finale show). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



Niyyat farewell scene (Finale show). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



Niyyat bar scene (Finale show). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



Niyyat (Finale show). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.

Photos in *The Funeral*



The Funeral, the raped scene (Rehearsal). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



The Funeral, the death scene (Rehearsal). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



The Funeral, the rally scene (Finale show). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



The Funeral, the Interrogation scene (Finale show). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021



The Funeral, the Interrogation scene (Finale show). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021



The Funeral, Rally scene (Finale show). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021



The Funeral, (TDR). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



The Funeral, (TDR). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021

Photos in *The Other Half*



The Other Half, the surgery scene. Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



The Other Half, the giving birth scene. Photo courtesy of Nanhua University, Ethnomusicology Department, 2021



The Other Half, the Finale scene. Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



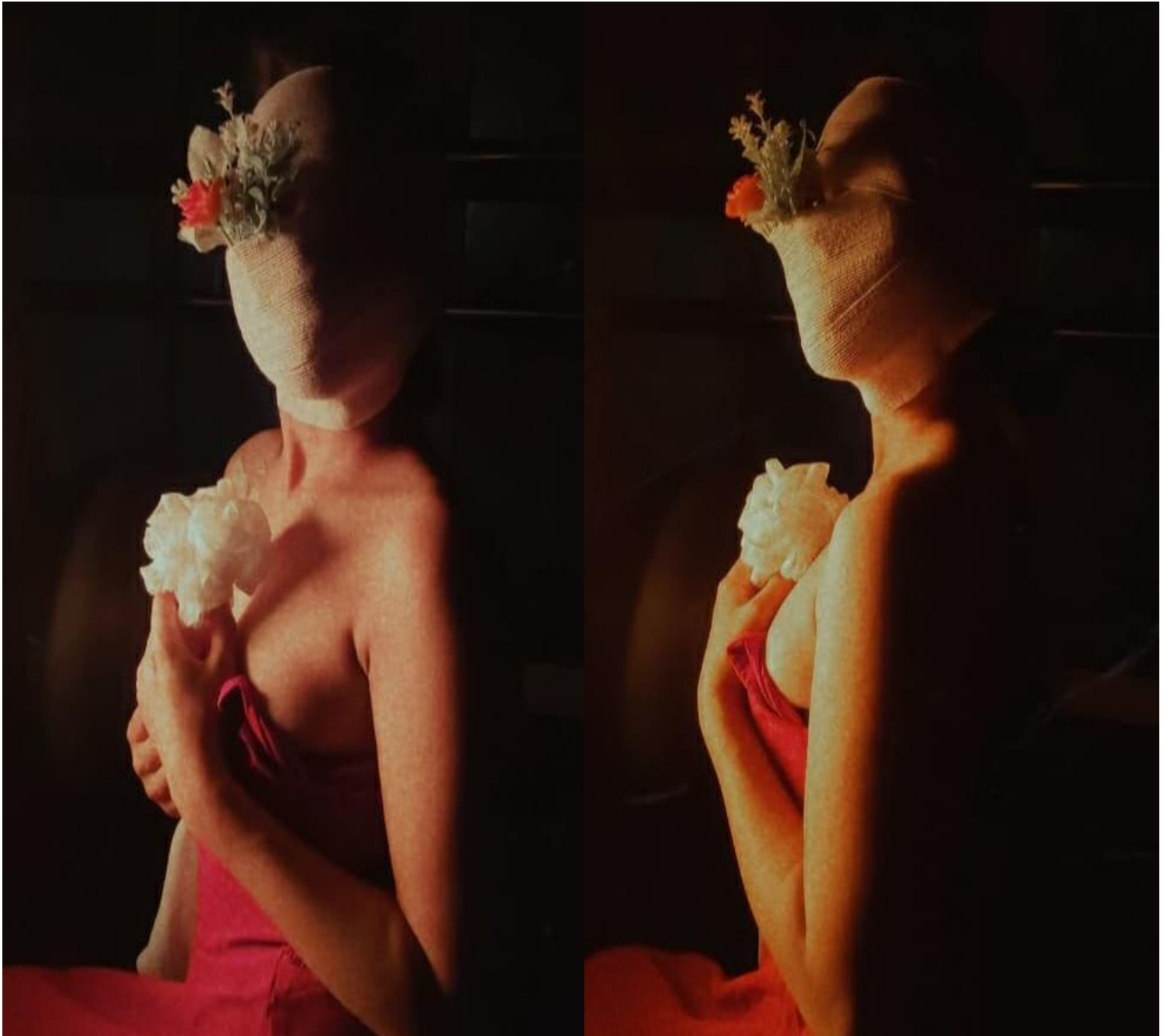
The Other Half, the Finale scene. Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



The Other Half, Fitting shoes scene (TDR and Finale show). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



The Other Half, (TDR and Finale show). Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.



Wincy Ramilo's picture for The Other Half. Photo courtesy of Nanhua University, Ethnomusicology Department, 2021.

Comments from professor during rehearsals and show

I wrote these comments from my director and acting professor to work on after rehearsal and performance

1. First scene office
2. "putting sugar on the honey"

THE FUNERAL

1. Blocking
2. I told him I'm rowena
3. Okay we will meet each other at 3 pm at the quezon city memorial circle
4. stop police brutality and fight for our rights
5. Under the chair, the bag
6. Two times saying punyeta ka-fix
7. Calling..do it again
8. Dulaan ng mga makabayang kabataan..fix
9. singing part..intentions
10. song

THE OTHER HALF

1. practice with cloth
2. Motivation
3. Bride image
4. First scene- mia first
5. Bundage
6. Taking off the bundage
7. Dance part
8. Dont take off the mask at the end
9. Blocking with dang and mother
- 10.

WINCY

- Message of the story
- Ring of Telephone
- Make sounds like breathing,
- Being destroyed .and controlled by man

JAN. 27, 2021 (Comments)

HEIDI

- Singing part
- Introducing Fatima
- Indications of names
- Impulse
- LINES of Zulayka
- Develop character through text
- Consistency

RALPH

- Text of Interrogation
- Using text is not enough to have a clear message of the scene
- Main problem is message

FEBRUARY 4, 2021

RALPH

- Acting should be clear
- intention is really significant on stage
- Phase and dynamics
- Avoid actors relax on stage
- focus on stage
- Body reaction or movement

HEIDI

- the reason why you move
- Acting again

WINCY

- Character's journey

FEBRUARY 24, 2021

- Physically , sometimes I feel awkward to move my body and to move uncomfortable
-

MARCH 2021

- Rehearsal
- it's hard if your co actor is not giving something
- lack of practice and discipline
- struggle to memorize the script

RUN THROUGH MARCH 25, 2021

NIYYAT

1. sound volume
 2. Fade in/out
 3. Reunion (hug first)
 4. And yeahh I think they will like you
 5. There are just some people who are narrow minded
- There is nothing wrong being a muslim

comments from pao (Jan. 21)

MAIN PROB. - Relationship with co actors

WINCY

-precautions

Focus

clear intention

emotional flow the necessity of text

oppression

inner feelings

struggle for the actors or characters

consistency

each phone ring , my reactions

HEIDI

-Edge of the stage

song

water or sand

Dreams

speed (goodbye)

is that you?

RALPH

memorize the script
attitude delivering the monologue
picture for the character

JAN 12, 2021

WINCY

- Blocking
-clear motivation
physical theatre
meaning with movement
actors can invent

HEIDI

take time to say promise?
relationship to the character

JAN. 25, 2021

RALPH

- Acting objective
- achieve your goal for the actors
- reactions
- fighting spirit in interrogation
- Dynamic in every actions on stage

HEIDI

- Character
- Conflict and tension
- Reaction of the co workers
- suggestion not a muslim anymore

Taking notes from my directors and professors during rehearsals and technical dress rehearsals helped me recognize my obstacles in each play, from *Niyyat* to *The Funeral* to *The Other Half*.

Writing Journal

<p>OCTOBER 20, 2020 <i>Monday</i></p> <p>7 MORNING: HEIDI * ACT I * SCRIPT READING * HANNAH * DICKING</p> <p>7 AFTERNOON * REARRANGE THE SCRIPT * THINK HOW TO CREATE THE CHARACTER AND TO BE MORE AUTHENTIC.</p>	<p>OCTOBER 21, 2020 <i>Tuesday</i></p> <p>7 AFTERNOON: RAHM * SCRIPT READING * CHARACTER ANALYSIS * ACTING APPROACH</p> <p>NOTE: CONDOSMAN IS HARD TO PORTRAY/ACT. IT IS OUR MAIN CHALLENGE FOR THIS WEEK.</p>	<p>OCTOBER 22, 2020 <i>wednesday</i></p> <p>7 MORNING: HEIDI * ACT 2 * SCRIPT READING * BLOCKING</p> <p>7 AFTERNOON: RAHM * SCRIPT READING * MADISON TO CONGRESSMAN</p>	<p>OCTOBER 23, 2020 <i>Thursday</i></p> <p>7 SECOND PREVIEW * THREE PLAYS - HEIDI - RUMOR - RAHM</p>	<p><i>Friday</i></p> <p>7 MORNING: WINY * SCENE WORK * BLOCKING * ADDITIONAL SCENE</p>	<p><i>weekend</i></p> <p>7 REMEMBER THE SCRIPT AND REARRANGE ANALYZE IT.</p>
<p><i>notes</i></p> <p>EMOTION CONFIDENCE (CONFORTABLE) GOAL AUTHENTICITY BODY AND TALE EMOTION & EXPRESSIONS</p>	<p><i>list</i> ♥</p> <p>FOR HEIDI PART, I DID NOT FIND A REALLY HARD PART ESPECIALLY AFTER SCRIPT AND CHARACTER ANALYSIS. IT REALLY HELP ME TO BE MORE CONFIDENT IN PORTRAYING HER FOR NOW. FOR WINY, I DON'T ENJOY THE SCENE, THERE NO TRUST FOR HER. BUT I FEEL THAT THE ROLE IS NOT REALLY BEN TO PERFORM.</p>	<p><i>to do</i></p> <p>FOR RAHM, DOING REPRODUCTION & REALLY HARD EXERCISE YOUR IMAGINATION I WENT AT THE SAME TIME, IT NEED TO BE MORE VIVID.</p>			

<p>OCTOBER 19, 2020 <i>Monday</i></p> <p>7 HEIDI REHEARSAL * SCRIPT ANALYSIS * CHARACTER ANALYSIS * SUBTEXT * DIALOGUE/IMM * IMAGINATION</p> <p>AFTERNOON * HEIDI REHEARSAL * ACTING APPROACH * SCRIPT READING * WITH CHARACTER * EFFECT OF * IMAGINATION (PEP)</p>	<p><i>Tuesday</i></p> <p>7 RESEARCH METHODOLOGY DAILY EVERY MORNING</p> <p>WE HAVE CLINICAL!</p>	<p>OCTOBER 21, 2020 <i>wednesday</i></p> <p>7 HEIDI * CHARACTER ANALYSIS * SUBTEXT * BUILDING THE CHARACTER * TALK & IMAGINATION</p> <p>AFTERNOON 7 RAHM REHEARSAL * READING</p>	<p>OCTOBER 22 <i>Thursday</i></p> <p>7 FIRST PREVIEW WITH WENZHONG WU * HEIDI * HEIDI * RAHM</p> <p>7 FIRST DRAFT</p>	<p>OCTOBER 23, <i>Friday</i></p> <p>7 WINY (MORNING) * ADD SOME SCENE * POLICE VOICE</p> <p>[AFTERNOON] EVENING HEIDI * SCRIPT READING * SCRIPT ANALYSIS * CHARACTER</p>	<p>OCTOBER 24, 2020 <i>weekend</i></p> <p>7 ZOOM MEETING WITH FOR SCENE LAUGH * UPDATE ABOUT THE THING PROCESS</p>
<p><i>notes</i></p> <p>HOPE THERE ARE: FIRST READING (REPEAT) LIST ANALYSIS REHEARSAL TEXT FOR EVERY LINE OFF/ONLINE (MOST ESPECIALLY ENGLISH SCRIPT)</p>	<p><i>list</i> ♥</p> <p>DURING MY FIRST PREVIEW: I FEEL RELAXED. I JUST ENJOYED THE PERFORMANCE THOUGH THE STORIES AND CHARACTERS ARE CLEAR TO ME ALREADY. THIS IS THE FIRST THING FOR ME TO BUILD THE CHARACTER. I EXPLORED (KALAH) AND IT FEELS DIFFERENT WHEN YOU EXPLORED YOUR CHARACTER & BODY TO THE OTHER PEOPLE. I BELIEVED THAT I'M DOING ON STAGE FOR THE CHARACTER TO</p>	<p><i>to do</i></p> <p>BUILD UP AND TO REALLY BE MORE AUTHENTIC ACTING THE [CHARACTER] TO THE AUDIENCE. AND THEN AUDIENCE BELIEVE TO IT. IT NEEDS PHYSICALITY, EMOTIONALITY, IMAGINATION, IMAG & ETC FOR THE ACTORS TO ENJOY THEMSELVES THE CHARACTER. BUT STILL, I'M STILL STRUGGLING TO BUILD THE CHARACTER PLUS, THERE ARE HARD ENGLISH LANGUAGE.</p>			

<p>NOVEMBER 2, 2020 <i>monday</i></p> <ul style="list-style-type: none"> 7 YES! WE HAD A MEMORIAL WITH AN EXCITED AUDIENCE! 8 WE HAD TO CHOOSE OUR STYLISH TO THOSE WHO WERE DIRECTOR. 9 SO, THERE'S MEMORIAL WE HAVE TO GO ON THEIR OWN. 10 I FEEL GOOD TO BE HONEST. 	<p>NOVEMBER 3, 2020 <i>tuesday</i></p> <ul style="list-style-type: none"> 7 MORNING'S REMEMORIAL WITH HEAD! 8 ROKE ON EXPLOSION 9 REMOVED OF ACING A PLAY. 	<p>NOVEMBER 4, 2020 <i>wednesday</i></p> <ul style="list-style-type: none"> 7 REMEMORIAL WITH KATH 8 MEMORIALIZATION 9 THEN IT TO DID 10 COMMENT / SUGGESTION FROM DIRECTOR AND SOMETHING FROM THE ACTOR. 11 WHAT HAPPEN 	<p>NOVEMBER 5, 2020 <i>thursday</i></p> <p>MADWOMAN</p> <ul style="list-style-type: none"> 7 I MAY BE A MADWOMAN. ITS NOT WHA AT ALL BECAUSE IS VERY DIFFERENT COMPARED TO WHO I AM. 	<p>NOVEMBER 6, 2020 <i>friday</i></p>	<p>NOVEMBER 7-8, 2020 <i>weekend</i></p>
<p><i>notes</i></p> <p>I STARTED TO FEEL GOOD ON BEING CHARACTER. IT IS LIKE NO EXCITEMENT EITHER (IS THIS MY OWN PROBLEM). MOST REPEATED MORE TRAINING FINDING MULTIPLE CHARACTERS ARE PHYSICAL, EMOTIONAL, AND IN VOICAL. HAPPY STRUBBER</p>		<p><i>list</i></p> <p>THE MORE THE ACTORS DEVELOP THE ABILITY TO SHAPING THE MORE HE COMES TO THE CONCLUSION THAT THERE IS SOMETHING IN THE RESEMBLES THE PROCESS OF LOGICAL THINKING.</p> <p>WHAT HAPPENED IS WE HAVE DIFFERENT FEELINGS ABOUT THE WHA SHE THOUGHT TO HERSELF - HER SPINACH IS ACHING. KATH TOLD ME WHA ABOUT THE FEELING OF THIS SCENE AND THAT I FEEL</p>		<p><i>to do</i></p> <p>THAN MY ACTING IS BAD BUT TO BE HONEST I HAVEN'T STUDIED THAT LONG AND MEMORIZED THAT WAS IT BEING A JURY REMIND FOR ME.</p> <p>FOR PART OF KATH, I DOUBT THAT IN MEMORIAL I FEEL A BIT AWKWARD BUT DURING PERFORMANCE I AM NOT I FEEL MORE COMFORTABLE MAYBE FOR ME IN MEMORIAL WE DON'T INFLUENCE BUT THE</p>	

<p>NOVEMBER 9, 2020 <i>monday</i></p> <ul style="list-style-type: none"> 7 REMEMORIAL WITH RE-CASTING NEW IDEA OF THE PLAY 8 SO, HE DID NOT DO ANYTHING EXCEPT BACKSTORY AND ELEMENT. 9 KATH'S PITCHING AS IN: IT SEEMS THAT WE WERE TALKED ALREADY ABOUT IT. 	<p><i>tuesday</i></p> <ul style="list-style-type: none"> 7 REMEMORIAL WITH RE-CASTING NEW IDEA OF THE PLAY 8 SO, HE DID NOT DO ANYTHING EXCEPT BACKSTORY AND ELEMENT. 9 KATH'S PITCHING AS IN: IT SEEMS THAT WE WERE TALKED ALREADY ABOUT IT. 	<p><i>wednesday</i></p> <ul style="list-style-type: none"> 7 FOR THE WHOLE REMEMORIAL, DAWN I'M FEELING TIRED AND DOWNHEAVEN. 8 THE NEW I WAS MONDOUSE IS MON-TOUSOUS HEART. 	<p>NOVEMBER 11, 2020 <i>thursday</i></p>	<p><i>friday</i></p>	<p><i>weekend</i></p>
<p><i>notes</i></p> <p>REPEATEDLY. BEFORE WE START THE REMEMORIAL I FEEL EXCITED. IT IS A MY MONDAY AND I FEEL BENEVOLENT COMPARED TO THE FIRST THAT WE DID BECAUSE THE ONE I WORK ON HOWEVER DIRECTOR THAT REALLY GAVE ME FEELING HAD TO WORK A LOT.</p> <p>THE PLAY WAS REMINDING THE WHA I FEEL GOOD. I WANT</p>		<p><i>list</i></p> <p>SOMETHING THAT REALLY MATERS MY BODY TIRED AND MORE.</p> <p>BEFORE WE START THE REMORIAL WITH HEAD I TO EXERCISE BODY EXERCISE. TOUGHNESS, THANKS GOD! WE WERE ABLE TO FINISH THE WHA I. BUT FOR ME, WE REALLY HAVE TO WORK ON THE TRANSITIONS.</p> <p>MEMORIAL - KRYST</p>		<p><i>to do</i></p>	

Poster of the Performance

04.15.21 Thu. 19:30 嘉義縣表演藝術中心 實驗劇場
 Chiayi Performing Arts Center Experimental Theatre

本次演出為 英文發音, 中文字幕。
 This program is performed in English with Chinese subtitles.

WE AND our
 CONTEMPORary
 STRUGGLE

指導老師》蔡柏璋

南華大學 民族音樂學系(所) 戲劇組碩士班畢業公演
 Theatre Graduation Production of Nanhua University Department of Ethnomusicology

索票請洽→ 南華大學民族音樂學系 052721001轉 2271

演員》
 Mia L. Rafol,
 Danica A. Somosa,
 Heidi S. Emelo,
 Ralph Jade B. Tampal,
 Wincy B. Ramilo,
 April Mae P. Delgado

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 Heidi S. Emelo

《葬禮》
 The Funeral 導演 Ralph Jade B. Tampal

舞台設計指導→王君雅 舞台監督→陳品俊 技術統籌→林哲宇 舞台設計→April Panaguigon Delgado
 燈光設計→宋永鴻、汪立堂 服裝設計→張美宏 平面攝影/影像設計→余社之 劇照攝影→廖志晏 平面設計→鍾明達

主辦單位→南華大學 承辦單位→民族音樂學系(所)
 協辦單位→嘉義縣表演藝術中心、菲律賓光明大學