

T A T Á G

*A SERIES OF SENIOR HIGH
THEATER ARTS THESIS OUTPUTS*

The **PHILIPPINE HIGH SCHOOL FOR THE ARTS**
presents **DULAANG SIPAT LAWIN**
in

TATÁG

*A SERIES OF SENIOR HIGH
THEATER ARTS THESIS OUTPUTS*

AN OPEN CLASS ON:

*FEBRUARY 17, 2018
CENTRO SALVADOR,
TONDO MANILA*

“GABUN: USAP-USAPAN SA LOOB NG SIMBAHAN”

*FEBRUARY 27 & 28, 2018
STO. DOMINGO CHURCH
QUEZON AVE., QUEZON CITY*

“Z”

*MARCH 1, 2018
PHSA CLUBHOUSE*

PHILIPPINE HIGH SCHOOL FOR THE ARTS

The Philippine High School for the Arts is the only government-run secondary school for the artistically gifted Filipino youth. It is a public, secular, non-profit institution mandated to implement a general high school program combined with a special curriculum oriented to the arts. Aside from academic and artistic training, the school provides the students with a monthly stipend, free tuition and accommodations.

Established in June 1977, the PHSA scholarship is open to the talented children in Music, Dance, Theater, Visual Arts and Creative Writing. Scholars are chosen from applications nationwide through yearly auditions.

This institution constantly strives to develop the potential of its young Filipino scholars towards the preservation, promotion and enhancement of the Philippine arts and culture.

MESSAGE FROM THE DIRECTOR

SALIKSINING

Hindi na bago ang saliksining.

O saliksik sa sining.

Ang pag-aaral na ang tuon ng pansin ay sa pagtatanghal ay dati nang laganap na sa buong daigdig.

Kadluan ito ng mga teoretikal at praktikal na lapit sa pagtukoy, pagbalangkas, at kahit paglutas ng mga pangunahing usapa't usapin sa naturang larang.

At, kakatwang ang kalikasan ng debate at diskusyon pagdating dito ay nagsulputang parang kabute, wika nga, sa pagkakaroon ng ganitong aralin ngayong huling dekada.

Tiyempo naman ito sa pagkakaroon ng K-12 dito sa Filipinas.

Iginiit ito, lalo na ng mga mag-aaral ng Philippine High School for the Arts (PHSA), na noon pa may kursong RITA o Research in the Arts.

Kung бага, ito ang patunay na dati nang kapural ang PHSA pagdating sa saliksining.

Doon at noon ko napatunayang nasa tamang panahon at pook ang saliksining.w

Halimbawa, ipinakita ni Chrystelle Atienza ang pakinabang ng laro sa pagtuturo. Tila narinig ko ang tugon niyang MAGALING, MATALINO, MATINO tuwing sumisigaw ako nang patanong ng PHSA AKO — lalo pa nang kaniyang pinag-aralan ang mga batang lansangan ng Bless the Children Foundation. (Gamit ang Six Hats of Critical Thinking Skills, ito ay batay sa teorya sa pagkatuto ni Fritz Perls na paborito kong sikologo matapos kong iulat ang gestalt sa klase ko noon sa kolehiyo.) Ang ikinagusto rito ay ang pakay niya na makabuo ng silabus. Ginto ito dahil ganitong gawain ang pinakahihintay ngayon. Kung hindi man, sa hinaharap. O sa susunod na salinlahi. Kasalukuyang agawbuhay ang Arts and Design Track. Hindi pa kasi lumalampas o lumalayo sa 1% ang mga kumukuha nito. Isa na naman ito sa di-matatawarang ambag ng paaralan pagdating sa edukasyong pansining. Pag-asa ang mga ganitong klase ng saliksining. Kung бага, ito na ang missing link!

Sa kabilang banda, susog na maituturing ko ang de-roling ni Chelsea Catli. Malaki ang maitutulung nito na ang metodo ay gumagalang sa meditasyon, ekspresibong pagsusulat, at ritwal pagkatapos ng rihersal. May kutob akong naimpluwensiyahan siya ng idolo niyang si Riza Lim ng Orissa Garden of Wellness na nagturo ng healing sa Makiling Inter-Cultural Arts Festival (MAKILINC). Psychodrama naman ang kaniyang drama! Hindi lamang ito pabor sa tulad niyang aktres kundi sa mga pasyenteng may trauma, depresyon, at iba pang Post- Traumatic Stress Disorders. Ang halaga nito ay ang pagbubukas ng pinto para sa mga magsisipagtapos tungo sa sining bilang terapiya na isa sa adbokasiyang malapit sa diwa at damdamin ng inyong abang lingkod. Noong Dekada '80, nang sinimulan ko ang gamit ng tula bilang gamot para sa mga may Acquired Immune Deficiency Syndrome (AIDS), walang tumanggap sa akin. Ngayon, pagkaraan ng isa o dalawang dekada, iba na ang ihip ng hangin. Sana ipagpatuloy niya ito.

Kasabihang ang lahat ay nangangarap mapanood sa telebisyon. O di kaya'y pelikula. Pinabubulaanan ito ni Joan Cabuñag na tumutok sa sulok. Kung бага, ipinaling niya ang kamera sa mga nasa likod ng kamera. Oo, sa pag-aaral na ito ginawa niyang bida ang mga abang kamay na nakatago subalit walang sawa sa paggawa ng mahika. Ito ang mundong kung tawagin ay stage management. Ang galing niya ay paghahambing at pagtutumbas niya sa tatlong notasyon: ang Labanotation, ang Benesh, at ang Aquino. Ang pagpapahalaga niya sa huli ay isang paraan ng pag-aangat niya sa antas ng anumang likhang sariling atin. Isa pa ay ang kaniyang pagpupugay sa pangalay. At ang paggalang niya sa akdang isinulat ni Eugene Evasco na pinamagatang Anina ng mga Alon na isang akto ng pagpripribilehiyo sa ating mga kapatid na Badjao na kung tutuusin ay nakalutang hindi lamang sa along literal kundi sa along virtual sa kamalayan ng sambayanan.

Bukod sa naunang paglalakbay sa pagbuo ng sarili, ang siste ni Uzziel Delamide ang paglalayag naman sa pakikipag-ugnayan sa kapuwa. Walang iniwan ito sa pagtuklas sa birtud ng pamilya. Perpekto rito ang dulang Gabun: Mga Usap-Usapan sa Loob ng Simbahan ni Tony Perez bilang bahagi ng kaniyang pag-aaral. Tungkol ito sa magkapatid na may magkaibang nanay. Uminog ito sa pagkamatay ng kanilang tatay. At mistulang ito na rin ang wakas nila bilang mga indibiduwal. Personal ang politika nito. Espesipiko ang ekonomiya. Pero ang relihiyon ay limitado sa isang aktuwal na imbakan ng isang simbahan. Penomenolohikal ang pilosopiya nito. Kaya, ang puno't dulo ay ang pagdanas. Kakaiba ang pag-aaral na ito sa lahat. Iniimbestigahan niya ang mga tandang pananong sa anyo ng karanasan. Ito rin itong paghahanap ng kahulugan. Para saan nga ba ang ating bawat kilos at galaw? Para ano pa ang pag-iral? Para kani-no ba ang isang espasyo?

Ita ba ay para sa mga pari? Tulad ni Hadrian Vaydal? O ng kaniyang pagtatangka na himayin ang prosesong nagsalang sa itinuturing na Generation Z ng PHSA. Ngangayun ang kaniyang kliyente gayong pang-kahapon ang kaniyang negosyo. Etnograpiya kasi ang kaniyang lenteng pansipat para henerasyon sa kasalukuyan. O sa kasalukuyang henerasyon? Devising din ang kaniyang disenyo. Pagsunod ito sa Siyam na Utos ng obserbasyong deskriptibo ni James Spradley. Hindi pa siya nagkasya kaya sumangguni rin siya kay Anne Bogart ukol sa semiotika, estrukturalismo, at penomenolohiya. Ang siste, ang lahat ng ito, sa ganang-kaniya, ay panteatro! Ito ang ikinaganda ng ganitong saliksining. Kapansin-pansin ang lalim ng kaniyang pagtingin. Kapuna-puna ang lawak ng kaniyang pagdalumat. Tuloy, hindi ko maiwasang tanungin ang sarili: "Ganito ba ako kagaling noong ka-edad ko sila?" Ano't ano man, hindi ko pa rin magawang sagutin ang pinakamahirap na tanong sa buhay ko. Bakit? Sapagkat ang sagot ko rito ay naghuhumiyaw na hindi.

Nang umupo ako sa panel ng pagdedepensa ng mga proposal ng mga taga-Teatro, lalo akong pinahanga ng mga batang ito dati-rati ay napapanood ko lamang sa tanghalan.

Muli, niyakap nila ang sentro ng entablado subalit hindi bilang mga aktor kundi bilang mga mananaliksik.

Ngayon, hindi lamang ito teritoryo ng mga nasa Malikhaing Pagsulat o Sining Biswal.

Patotoo ang mga ito kung gaano ka-prolipiko ang mga iskolar ng bayan para sa saliksining.

Panahon na para magkaroon ng Ibarang Journal!

- Vim Nadera



DULAANG SIPAT LAWIN

Dulaang Sipat Lawin is the resident theater arts company of PHSA for 35 years. The company was established to provide young theater scholars training in Acting, Directing, Improvisation, Stage Management, Production Management and Theater Theories on their Junior High years, and are to further their studies and specialize on either Acting or Directing by undergoing introductory courses on Musical Theater, Performance Studies, Dramaturgy, Playwriting, and Work Immersion on their Senior High years. The name depicts the freely roaming hawks of Mt. Makiling whose broad range of sight reflects the company's scope of aesthetics, awareness, development and social involvement that leads to a fuller sense of artistic creativity, freedom and responsibility.

For the school year 2017-2018, the company currently has 23 members consisting of six Grade 7, four Grade 8, four Grade 9, three Grade 10, one Grade 11 and five Grade 12 students who regularly participate in annual performances at the National Arts Center's Tanghalang Maria Makiling and the Cultural Center of the Philippines. The company has also participated in several theater arts festivals such as the PASINAYA, Philippine Educational Theater Association (PETA)'s National Children's Arts Festival (2000), Anak-Anak Asia: Children's Arts Festival (2001), The Fifth Asian Arts Festival in China (2002), and IDEA Congress in Hong Kong.

The company's repertoire includes original Filipino works, adaptations of classics, and devised performances. Some of the company's recent productions of note are BANTAYOG: Bata, Banta, Bantay, Tayo, Tayog; Mga Lukaret ng Intramuros; Ang Unang Aswang; Rashomon; Three Sisters: Isang Noh; Paloob Palabas; Ang Reyna at ang Mga Rebelde; Paghihintay kay Godot; Makikitawag Lang Ako; and Ang Pinakamakisisg sa mga Nalunod sa Buong Daigdig among others.

THEATER ARTS FACULTY

Class Adviser:

CHRISTINA JOY MENDOZA-CARDENAS
Theater Theories

Visiting Faculty:

Junior High

JOSEPH KEITH ANICOCHÉ
Directing I and II

NINYA BEDRUZ
Technical Theater

BONG CABRERA
Suzuki

ED LACSON, JR.
Directing I and II

MA. TERESA JAMIAS
Basic and Advance Acting

ALISON SEGARRA
Stage Management

IAN SEGARRA
Improvisation

Senior High

JOSEPH KEITH ANICOCHÉ
Advance Directing II

SARAH SALAZAR-ARONSON
CHRISTOPHER ARONSON
Arts and Technology
Arts, Culture and Entrepreneurship
Leadership Management in the Arts
Thesis Output

PHOEBE BITOON
Music Theory

LAYETA BUCOY
Playwriting

BONG CABRERA
MAYEN ESTAÑERO
Musical Theater

JEREMY DELA CRUZ
Introduction to Performance Studies
Current Theater Practices in the
Philippines

HENRY FREJAS
Physical and Personal Development in
the Arts

MA. TERESA JAMIAS
Introduction to Dramaturgy
Thesis Proposal

IAN SEGARRA
Internship

ARJAY VIRAY
Music Theory



GRADE 11



ANG MGA MAGSISIPAGTAPOS



CHRYSTELLE ANNE N. ATIENZA

A young theatre educator and versatile actor, Chrystelle strives to empower people through her craft. As a member of the Dulaang Sipat Lawin, she has been part of numerous productions as an actor, a director, and a stage manager. Her remarkable works include playing the lead roles of PaloobPalabas, Ang Mga Lukaret ng Intramuros, and spearheading the stage management team of the production Ang Reyna at mga Rebelde directed by Tess Jamias. Currently a graduating student of PHSA, Chrystelle is working towards her passion: Arts Therapy. Aside from her theatre affiliations, she is also an accredited member of World Youth Alliance (WYA), a youth organization that aims to promote and uphold human dignity and values. Chrystelle envisions a better society of people with open hearts to share, listen, and dream together.

Work Synopsis

My study aims to use theatre games as a tool to teach the Six Hats of Critical Thinking Skills by the De Bono Group (data gathering, positive problem solving, creative critical thinking, cautious critical thinking, emotions and feelings) to community children aged 9-15 years old in Tondo, Manila under Bless the Children Foundation. The 7 – Session workshop aims to develop their communicative strategies through utilizing fun-filled activities for the kids to enjoy, and at the same time, learn something new. This child to child / peer to peer learning experience provides the participants a platform to share their ideas and emotions in the hopes of understanding theatre—or art in general—as a powerful educational tool.

Pasasalamat

It's been six years and I couldn't thank all of you enough who has been part of my journey.

I would like to send my sincerest gratitude to the following people:

First, I would like to thank the Almighty God for always guiding and protecting me with whatever life throws at me.

Second, I couldn't thank my family enough for always supporting me in whatever path I choose to take in life.

Third, to my friends for being there for me 24/7.

Fourth, to our GE and Arts teachers who pushed us to be better versions of ourselves by nurturing us with lessons inside and outside the classroom.

Fifth, to Maria Makiling who sheltered me in her womb full of love.

Sixth, to Felizaro for all the memories that I will cherish forever. Let's all move forward and bloom into beautiful human beings. To the 21 who stayed, I couldn't be more proud of what we have become and what else we may become.

Seventh, to DSL for being an inspiration to create and move towards our passion – Theater. Soar high, Lawins!

Eighth, to Felita's, I couldn't be more thankful for bearing all the ups and downs for six years with such great people. Thank you for being the siblings I never had. I am excited for what awaits for us in the future. I love you all so much. Until our next prod together! See you in Felita's Group of Companies? ;)

Ninth, to you who brought out the best in me and taught me so much about life. I'd always love you from a distance.

Lastly, to all the lessons learned and memories to keep forever.

Wuv, Telle



JOAN C. CABUNAG

Joan—hailing from Damarinas City, Cavite—is a middle child among seven siblings. She is an actor, a teacher, and a student leader. Being a senior member of PHSA's Dulaang Sipat Lawin, she has been on numerous productions. Some of which are Ang Pinakamakisig na Nalunod sa Buong Daigdig as Haliparot, Teatro Porvenir as Macario Sacay, Babae sa Panitik as Maria Clara, Ang Mga Lukaret sa Intramuros as President, and Ang Unang Aswang as Aso. Teaching and sharing theatre to children is also her passion. Last April, she travelled all the way to Sagay City, Negros Occidental for an annual summer workshop event. Aside from this, she has also taught under Museo Pambata's Children Teaching Children program. Her abilities as a leader have also been credited and validated as she has served as the PHSA's Supreme Student Government's Sergeant-at-arms for three consecutive years. Now, she serves as a Batch Representative. She has also travelled to Kolkata, India as an official Student Delegate for an exchange program with Ashok Hall Group of Schools.

Work Synopsis

The study of theater is usually more on the “glamorous,” or the more visible aspects of theater; namely: plays, playwrights, acting techniques, and design. Stage Management is new in the history of theater, as there are few studies about it. Most of them are on the process of handling or mounting a play, or how the Stage Manager works. My frustrations from not knowing how to remount movement pieces led me to study and understand these dance notations: Labanotation, Benesh notation and Aquino’s notation. The aim of my study, then, is to devise a new notation system that can be used by the students of the Philippine High School for the Arts; specifically, the theater majors and/or other stage managers who have no background in the more western style of notating a dance piece. The notation will be tested on my batchmate, Michaella B. Carreon’s thesis choreography.

Pasasalamat

Papa God - mula sa araw-araw na biyayang lakas, talino, at tiyaga na matapos na may kasamang pagmamahal ang mga responsibilidad bilang isang skolar, kapatid at kaibigan. Sa aking pamilya na nakabantay upang magbigay liwanag sa aking paglalakbay, Mama, Papa at mga kapatid.

Sa mga taong naging magandang ehemplo sa aking paglalakbay at nagpabaon ng makabuluhang karanasan sa teatro at nagbigay ng mga panibagong ideya patungkol sa buhay, Ma’am Sarah, Sir Chris, Ma’am Tess, Sir Jk, Ma’am Teena, Sir Bong, Ma’am Mayen, Sir Ed, Sir Ian, Tita Ninya at ate Debbie. Maraming Salamat po

Sa mga nagpatnubay upang mabigyang laman ang aking thesis at mabuo ang konseptong aking ninais, Sir Victor Flor, Kuya Al Garcia, Zahreen at Kuya Jared Luna.

Sa buong PHSA Community na nagpapalakas ng loob naming Ibarang tuwing kami ay lugmok sa mga sabay-sabay na gawain sa GE at Arts .

Sa aking maiiwanang mga kapatid na Lawins ipagpatuloy ang pagiging masigasig sa gawain at patuloy na lumipad sa himpapawid.

Sa dalawampung matatapang na taong nakilala ko sa loob ng anim na taon, ang mga nakasama kong humalakhak sa pagsubok ni Aling Maria, batchmates, mahal ko kayo.

At sa paborito kong diwata na palaging nakapatnubay mula noong unang tapak ko sa bundok hanggang sa kung saan pa ako padparin ng aking yapak. Aling Maria, Maraming Salamat po! sa inyong lahat!



CHELSEA ANNELLE N. CATLI

Chelsea is an actor, mover, dramaturg, and a workshop facilitator. Being a part of Dulaang Sipat Lawin, she had the chance to participate on numerous productions such as Ninja Love and Happiness is a Pearl in cooperation with Artist Playground, Ang Unang Aswang, Ang Mga Lukaret ng Intramuros, Buwan at Baril sa Eb Major, Pragres, Dumb Waiter, etc. She is DSL's first student dramaturg. Even though she focuses on Acting, she widens the spectrum of her talents by studying the different aspects of theatre. She is also a good leader, as she has been part of the Supreme Student Government as their auditor. Through PHSA, she also discovered her fondness for conducting workshops to children. Last year, she flew to Kolkata, India to conduct a series of workshops for the Ashok Hall Group of Schools, and taught Theatre for Children—along with her batchmates—to the street kids of Manila in partnership with Museo Pambata.

Work Synopsis

My study investigates the methods for an actor to disengage with a character. I have always believed that the process that's been taught to me for the past five years always lacked something. Actors are taught to open a box of personal emotions to be able to utilize it and translate these emotions as the character's. It is a risk that actors take multiple times especially on-stage, but actors have not been taught to "close the box," or to draw the line to distinguish which of these emotions are the actor's and the character's. I will be acting in a play entitled Gabun: Usap-Usapan sa loob ng Simbahan by Tony Perez where I will use the methods I am investigating after each rehearsal process.

Pasasalamat

First, I would like to thank the Creator, the source of life and talent. I am eternally grateful for the gift and guidance.

My family, Mommy and Papa, my siblings, Mama Hyne, Nani, Papa Jho, Papa Yhet, Papa Den, and Papa Eman—for the continuous support, unwavering love, and wisdom.

To the Titas and titos – Tita Elaine, Tita Miggie, T. Agathe, Tita Deolinda, Tita Lydia, Tita Thea, Tito Ernie, and Tito Raul: Thank you for treating me as your own.

GE teachers—thank you for your patience and putting up with me.

Our Arts teachers and mentors—I am humbled by the time and effort you've given us. I have learned much more than art. Thank you for the wisdom and patience. The knowledge that I have acquired from all of you will be highly valued and utilized. I am eternally grateful.

My batchmates. We got through six years of high school, and so far, we are still sane! I thank you for making all these years much more bearable.

DSL—what we do is beyond us. I've always admired the actor's bravery to be vulnerable on stage. Here is to courage and passion, fly high Lawins

Non-teaching staff—mga ate, kuya, nanay, at tatay. Maraming, maraming Salamat po sa pag sa sakripisyo ng mga buhay niyo upang siguruhin na komportable kami.

To my ever constant FeliTAs—you guys, truly, are the loves and lights of my life. I simply cannot fathom how we could've finished high school without each other. There is so much more to conquer. I'm excited for FeliTAs Group of Companies!

To the could've been, you don't know what you've missed.

I am humbled by all your sacrifices, love, and efforts. I assure you all; you haven't seen the brightest of me. MARAMING SALAMAT PO!



UZZIEL FAITH B. DELAMIDE

Uzziel is a versatile and resilient actor that bursts of energy on and off stage. As early as 4 years old, she already competes in declamation and impersonation contests with her mom as her trainer (who creates the pieces as well) and usually wins. Becoming a theatre scholar at PHSA started her career as a young actress and now she's devoted to enhancing her craft.

As part of the Dulaang Sipat Lawin she has been on their production of Ondine, Ang Pinakamakisig sa mga Nalunod sa Buong Daigdig, Teatro Porvenir, Kabanata X, Three Sisters, Ang mga Lukaret ng Intramuros, Ang Unang Aswang, My Friend Has Come, Himala the Musicale excerpt.

She also had the chance to be with the theatre sector of Artist Playground on their production of Ninja Love and Happiness is a Pearl.

Her Film experiences started back in 2016. She was featured in films such as Mercury is Mine directed by Jason Paul Laxamana in Cinemalaya 2016.

Work Synopsis

My study seeks to examine the relationship of the actor, the play *Gabun: Usap-usapan sa Loob ng Simbahan* by Tony Perez and the space inspired from the specifications of the playwright as the setting of the play. Applying the framework of Phenomenology into the process will function as an experiential moment (now). Phenomenology is not only about seeing with the eyes but about understanding the possibilities of the presence of everything. My study investigates and attempts to bring up questions about experiences, meanings, actions and existence in a space-specific performance.

Pasasalamat

My deepest gratitude to the One up above for His unfailing love and faithfulness to guide me each day and help me live out my faith in the span of 6 years living away from my family. To Aling Maria, for letting me stay on your peaceful home. To my very own family from Visayas, I will forever be grateful for letting me do things on my own. I thank you from the bottom of my heart for your unwavering support and guidance.

It is with humility and sincerity to say thank you to Buhia Family for ‘adopting’ me since I was in grade 8 after the incident of Typhoon Yolanda that it became a grace for me until now. I appreciate the way you have treated me, for letting me into your lives and making me feel like one of your family. “Go lang nang go ah, you can never tell if something better is in store for you.” To Tita Daisy, Tita Elaine, Tita Chryslina, Tita Agatona, Tita Lydia, Tito Raul and Tita Miggie a million thanks for sharing to me your goodness. To PHSA staff, GE and Arts Teachers – words cannot express my gratitude for developing and sharpening my talent, and even to the unending patience and discipline that compels me to strive harder. To the Batch FeliZaro, 21 remains, but despite all our sacrifices and struggles to reach the pinnacle of our success here in Mt. Makiling, we never surrender. Lastly, to FeliTAs, the Queens of the Lawins, thank you for everything we’ve shared together. We’ve already taken many steps and we never really know where the road will lead us on this journey, but always move forward!

To those I didn’t get to mention, thank you for the prayers that nourish and strengthen my soul to remain in God’s presence.



HADRIAN ARIEL C. VAYDAL

More lovingly known to most as Hady, Hadrian was born in the quaint town of Tanauan, Batangas. He auditioned for a spot at the coveted PHSA at the mere age of 11 and has since grown as an artist ready to challenge, confront and question. Hady plans to soar high and wide, which he aims to achieve by bursting a soul fiery for change and thirsty for knowledge.

As a member of DSL, Hadrian has acted in productions such as Mga Lukaret ng Intramuros, Ang Unang Aswang, Three Sisters, Teatro Porvenir and Kabanata X. But as Hady delved deeper into theatre, he discovered an interest and love for composing time and space onstage. Hadrian is the only graduating theatre student who has chosen directing as his specialty in senior high. He has directed a wide range of performances from excerpts to one act plays to devised performances such as Dumb Waiter, My Friend Has Come, The Happy Prince and "Z".

Work Synopsis

Highly influenced with Jonathan Dorf's *Dear Chuck*, the project I decided to work with is a devised performance that attempts to map out and define the generation I am in, the Post-Millennials. I chose to specifically focus on my peers at school. In the context of research-based performances, the work finds its soul as it seeks to further understand the specific community through performance and the process of devising. Furthermore, it is also a process of trying to understand the capacity of theatre and performance to analyze and envision a community, or in this case, a generation. The work plays as an extension and further exploration as I specialize with performance directing.

Pasasalamat

Though I know that words are never enough, I wish to send my deepest gratitude to those who've been part of my stay in the mountain:

God, the highest, for the life and the blessing to continue living; Maria Makiling, for everything; my family, my safest space; my teachers—both G.E. and Arts—for making this failure a little bit not; the whole Ibarang community and the generations I have been included, for giving me the chance to experience a truly different coming-of-age; the company that started it all, Dulaang Sipat Lawin, for being the safe haven for experimentation and play of future storytellers; my batchmates, for friendships and crammed homeworks; to the collective I am working with, for giving my project its best chance; to my closest friends, for listening and sharing; my majormates: Uzzy, our curly-haired friend with the best will to face the world straight, Chelsea, my over-a-decade friend, Joan, the best and only Ate I had, Chrystelle, for tender sweet gaga moments and the endless support, Amina, my distant friend but forever partner and directing major-mate – for eternal friendships; the other people I cannot mention anymore because of our agreed word count (I invite you to look at my acknowledgments of my previous recital program because I believe gratitude will never be erased in one's life); and lastly, to yubby, for saving the hell out of me.

Indeed, high school is a wild ride, but also maybe because we choose to really experience and learn from it. And I can't imagine another version of me stuck on another place like how I was wonderfully stuck in this mystical mountain. It has truly humbled me in a way I never would have expected.

MESSAGE FROM THE COORDINATOR



Isang karangalan ang maging bahagi ng buhay ng mga batang ito... ang FeliTAs.

Taong Hunyo 2012, nagsimula akong magturo sa PHSA kasabay ng pagpasok nina Chrystelle, Joan, Chelsea, Uzziel, at Hadrian bilang mga bagong iskolar ng bayan. Grade 7 pa lamang ay kinakitaan nang kakaibang kaalaman at kagila-gilalas na talento sa sining. May napakalaking pagkakataon na hubugin pa nang husto ang mga potensyal na ito.

Hindi lumaon, nasubaybayan ng lahat ang kanilang pagpupursige sa paglikha kaagapay ng tiwala sa sarili. Unti-unting lumago at naging mahuhusay sa pagganap at pagdidirehe, gayun din sa mga proyektong palihan (workshop) na kanilang isinagawa at ibinahagi sa iba't-ibang komunidad. Tumalas ang pag-iisip sa mga isyung kinahaharap at nangyayari sa ating lipunan, natutong magkaroon ng prinsipyo kung ano ang wasto at nararapat, at tumanaw ng utang na loob sa mga guro, taxpayers, at sa iba pang humubog sa kani-kanilang pagkatao. Gayun din ang pagsuporta ng kanilang mga magulang.

Ngayong papalapit nang matapos ang semestre, tunghayan natin sa huling pagkakataon ang mga likhang sining ng FELITAs, na kabilang sa mga unang batch ng Senior High sa Mataas na Paaralan ng Pilipinas para sa Sining. Tanda ng anim na taong pag-aaral, pag-aalay, at pagmamahal sa paaralang kanilang naging pangalawang tahanan.

Bagama't hindi ko mapipigilan ang oras at panahon, nais kong batiin na kayo Chrystelle, Joan, Chelsea, Uzziel at Hadrian ng Maligayang Pagtatapos!

Salamat sa lahat ng samahan, kwentuhan, kulitan, tawanan, at pagpapahalaga sa akin at sa buong miyembro ng Dulaang Sipat Lawin. Sigurado ako mamimiss ko kayong lahat..nawa'y huwag kayong makakalimot kailanman.

Hanggang sa muli,

Ma'am Teena

MESSAGE FROM THE ADVISERS

Mahal naming Chelsea, Chrystelle, Hadi,
Joan, Yoli,

Ayan, malapit na.

It has been a holy experience crafting, directing, managing and en-acting our Research in the Arts class together with you, and it has been deeply meaningful sharing the same space and time, in whatever chosen classroom we're in, to allow the creative living presence to flow through each of us.

What a joy to have witnessed five very distinct and daring works develop and come to fruition!



A re-designing of the actor's process, incorporating various methods of psychodrama to support the psychological wellbeing of the roleplayer;

A space-specific exploration, looking into the potentials of performing and performance in a found site, instead of a conventional theater space;

A devised method using different notation systems of dance as influence and entry point to innovate the craft of the stage manager;

A cross-field collaboration, presenting multiple voices to more aptly represent the multiplicity of experiences, perspectives and imaginations of a young generation; and

A new experiential learning module using theater games as a means to teach creativity and critical thinking to community children.

We are proud of these creations that come from your own burning curiosities. We are proud of how you have shaped your artistic processes to be generous, caring, kind, holistic, critical, responsible, sustainable, and necessary. We are proud of and are astounded by the profound trust, respect and love you have for each other, for humanity, and for the planet.

Matatag ang inyong mga likha.

Matatag kayong mga indibidwal. Napakatatag ninyo bilang grupo.

At dahil sa inyo, naging mas matatag kaming mga artista't tao.

Maraming salamat. And congratulations for embarking on this journey!

Kasama niyo sa pagpapatuloy,

Chris, Sarah (Lennon at Akasha)

MENTORS



TESS JAMIAS

TESS is an actor, director-dramaturg, acting teacher/coach, filmmaker, voice talent, contemporary dancer-choreographer, hair cutter and machinator. She has been teaching and mentoring the student artists of the Theatre Arts program of the PHSA since 2009. She graduated with a Bachelor of Arts degree in Philippine Studies (Theater Arts and Film) from the University of the Philippines, Diliman. She is completing her Masteral studies in Theater Arts. She is a founding member of the independent theatre groups Dulaang Talyer and the KoLaB Co. Tess continues to undertake and support the need for research in the arts and performance and is extremely proud and hopeful for the Theatre Arts batch Felizaro.

JK ANICOCHÉ

JK is a Manila-based performance-maker, curator, storyteller and educator. He is the artistic director of contemporary performance company The Sipat Lawin Ensemble and festival director of Karnabal Festival: Performance and Social Innovation. He is the founder of Project Banig: Storytelling Campaign encouraging volunteerism and storytelling in communities. He is a fellow of the Saison Foundation International Artist Residency in Tokyo, Japan (2016), MONSOON Asia-Australia-Europe Performance Residency in Sydney, Australia (2015) and Japan Foundation Asia Center's HANDS Creativity and Disaster Education Project Inter-Asia



ISSA MANALO-LOPEZ

Issa is an independent theatre-maker, filmmaker and teacher. She is interested in creating works that engages socio-political issues. She is currently taking her MA in Theatre Arts in UP Diliman and working as Asst. Director to Jose Estrella in DUP's "AngDalagita'y 'Sang Bagayna Di-Buo". Her works include: I : a solo performance on Identity; Colonize(d): A Duet on Identity and Intersectionality; KAPIT: a docu-theatre project that dramatizes the experiences of SuperTyphoon Yolanda survivors ; I : Beyond The Stage; The Virgin Labfest's Talo Ang Walang Alam; Balunbalunan, Bingibingihan and My Padir is an OCW among others.



EDLYN ORTEGA-BURGONIO

Edlyn is a Social Development Worker for 10 years and a member of Pambansang Samahan sa Sikolohiya sa Pilipinas (PSSP)

JARED LUNA

Jared is a dance scholar and an artist based in Quezon City, Philippines. Upon finishing his bachelor's degree in Anthropology (2007-2011), he pursued a graduate degree in Dance Anthropology and Ethnochoreology in Choreomundus: International Masters in Dance Knowledge, Practice and Heritage (2012-2014). His research interest is on vernacular movement vocabularies in urban spaces. Trained in various streetdance and contemporary dance techniques, Jared engages with his research by producing and performing movement based performance. At present, he is a lecturer in the Department of Anthropology in the University of the Philippines, Diliman, and a dance lecturer in Guang Ming College, Manila.







ACKNOWLEDGEMENTS

Almighty God
Aling Maria
Dr. Victor Emmanuel Carmelo D. Nadera, Jr.
Ronaldo A. Abuan
Nonga-Atienza Family
Cabuñag Family
Catli-Navia Family
Delamide Family
Vaydal Family
Sarah Salazar-Aronson
Christopher Aronson
Akasha and Lennon
Jk Anicoche
Issa Manalo-Lopez
Tess Jamias
Teena Joy Cardenas
Edlyn Ortega-Burgonio
Bong Cabrera
Mayen Estanero
Ian Segarra
Al Garcia
Victor Flor
Zahreen Sadia and Micha Carreon
Ninya Bedruz
Wenna Jarito
BYSMP Bless the Children Foundation Inc.
Noreen Parafina & Maricel Montero
Bong Montesa
Eunice Cheng-Chua & Patricia Villaresco
Missy Maramara
Sto. Domingo Church and Convent
Jude Macasinag
Kayla Averion
PHSA Basic Education and Arts Faculty
PHSA Administrators and Staff
PHSA Maintenance and Security Personnel
PHSA Alumni
Casa de Padrid
Batch Quirino-Valera
Batch Alcuaz-Avellana
Batch Imao-Jose
Batch Joya-Montano
Batch Romulo-De Leon
Batch Cuenco-Santos
Batch Reyes-Feliciano
Batch Corazon-Coching
BATCH DE LEON-FRANCISCO



PHSA HYMN

Mataas na paaralan para sa sining
Sa matulaing bundok ng Makiling
Puso't diwa sa iyo ay inaalay
Pangako ng pagasa'y laging kapiling

Sa'yo ipinagkatiwala
Kinabukasan ng ating bansa
Katotohanan at kabutihan
Kagandahan ng 'yong tanging adhika

Chorus:

Pangarap ng kabataan
Makasining diwa ay mapagyaman
Ganda ng buhay matagpuan
Biyaya ng Diyos sa lipunan

Dakilain ka ng bayan
Dakilain magpakailanman

Repeat Chorus

PHSA HYMN

Mataas na paaralan para sa sining
Sa matulaing bundok ng Makiling
Puso't diwa sa iyo ay inaalay
Pangako ng pagasa'y laging kapiling

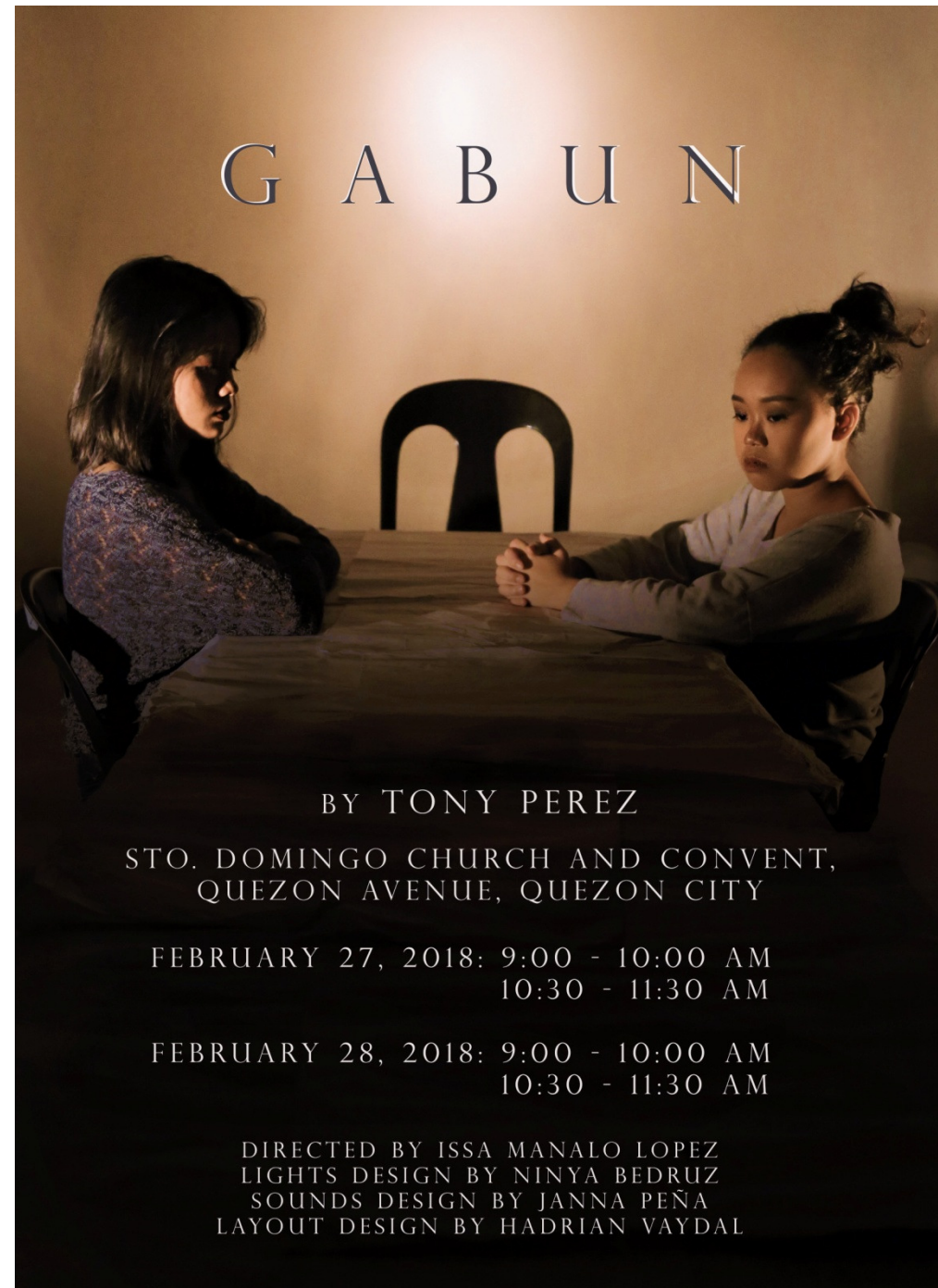
Sa'yo ipinagkatiwala
Kinabukasan ng ating bansa
Katotohanan at kabutihan
Kagandahan ng 'yong tanging adhika

Chorus:

Pangarap ng kabataan
Makasining diwa ay mapagyaman
Ganda ng buhay matagpuan
Biyaya ng Diyos sa lipunan

Dakilain ka ng bayan
Dakilain magpakailanman

Repeat Chorus



GABUN

BY TONY PEREZ

STO. DOMINGO CHURCH AND CONVENT,
QUEZON AVENUE, QUEZON CITY

FEBRUARY 27, 2018: 9:00 - 10:00 AM
10:30 - 11:30 AM

FEBRUARY 28, 2018: 9:00 - 10:00 AM
10:30 - 11:30 AM

DIRECTED BY ISSA MANALO LOPEZ
LIGHTS DESIGN BY NINYA BEDRUZ
SOUNDS DESIGN BY JANNA PEÑA
LAYOUT DESIGN BY HADRIAN VAYDAL

PHILIPPINE HIGH SCHOOL FOR THE ARTS

The Philippine High School for the Arts is the only government-run secondary school for the artistically gifted Filipino youth. It is a public, secular, non-profit institution mandated to implement a general high school program combined with a special curriculum oriented to the arts. Aside from academic and artistic training, the school provides the students with a monthly stipend, free tuition and accommodations.

Established in June 1977, the PHSA scholarship is open to talented children in Music, Dance, Theater, Visual Arts and Creative Writing. Scholars are chosen from applications nationwide through yearly auditions.

This institution constantly strives to develop the potential of its Filipino scholars towards the preservation, promotion and enhancement of the Philippine arts and culture.

T
A
T
Á
G

*A SERIES OF SENIOR HIGH
THEATER ARTS THESIS OUTPUTS*

ACKNOWLEDGEMENTS

Almighty God
Aling Maria
Dr. Victor Emmanuel Carmelo D. Nadera, Jr.
Ronaldo A. Abuan
Catli-Navia Family
Delamide Family
Sarah Salazar-Aronson
Chris Aronson
Lennon & Akasha
Tony Perez
Sto. Domingo Church and Convent
Debbie Del Rosario
J Laspuna
Jason Duerne
Alvin Andal
Missy Maramara
Dulaang Sipat Lawin
Batch Felipe De Leon – Lazaro Francisco

DULAANG SIPAT LAWIN

Dulaang Sipat Lawin is the resident theater arts company of PHSA for 35 years. The company was established to provide young theatre scholars training in Acting, Directing, Improvisation, Stage Management, Production Management and Theater Theories on their Junior High years, and are to further their studies and specialize on either Acting or Directing by undergoing introductory courses on Musical Theater, Performance Studies, Dramaturgy, Playwriting, and Work Immersion on their Senior High years. The name depicts the freely roaming hawks of Mt. Makiling whose broad range of sight reflects the company's scope of aesthetics, awareness, development and social involvement that leads to a fuller sense of artistic creativity, freedom and responsibility.

For the school year 2017-2018, the company currently has 23 members consisting of six Grade 7, four Grade 8, four Grade 9, three Grade 10, one Grade 11, and five Grade 12 students who regularly participate in annual performances at the National Arts Center's Tanghalang Maria Makiling and the Cultural Center of the Philippines. The company has also participated in several theater festivals such as the PASINAYA, Philippine Educational Theater Association (PETA)'s National Children's Arts Festival 2000, Anak-Anak Asia: Children's Arts Festival 2001, The Fifth Asian Arts Festival in China 2002 and IDEA Congress in Hong Kong.

Some of the company's recent productions are *BANTAYOG: Bata, Banta, Bantay, Tayo, Tayog; Mga Lukaret ng Intramuros; Ang Unang Aswang; Rashomon; Three Sisters: Isang Noh; Paloob, Palabas; Ang Reyna at Mga Rebelde; Paghihintay kay Godo; Sige 'Ma; Art; Sa Isla Palasan; Makikitawag Lang Ako; Ang Pinakamakisisig sa mga Nalunod sa Buong Daigdig* and *Ondine: Nimfa ng Lawa*.

DIRECTOR'S NOTES

This particular mounting of Tony Perez' "Gabun" is anchored on the theme of "abandonment and absence". It features the "coming of age" narrative of two seemingly displaced young women who yearn for connection and belongingness in a relationship laden with resentment. They seek answers to questions that they've carried as baggage growing up. How are they to confront it when the person they want answers from is absent?

The imposing presence of the architecture of Sto. Domingo Church, it's images of God the father and the son who sacrificed himself for the salvation of humankind, the Virgin Mary ascending to heaven on placed on opposite poles with the male supreme being, the hollowness of the expansive dome, and the spires reaching up to the heavens provide visual context for their conversation.

The poetry and metaphors of Tony Perez make you see the disparity between heaven and earth. This liminal space becomes the meeting point between these two opposing forces. Will the earth ever reach the heavens and will the heavens ever descend towards the earth?

The presence of the space was a force that the actors and I had to grapple with. Trained in performing in traditional performance spaces, the actors and I were confronted with the challenge of allowing the space to shape emotions, intentions, and dramatic action. The walking performance vis-à-vis the fixed audience set up shed light on different ways the performance opens up to the audience. It places the actors in a position where they must constantly negotiate with the shape of the space presented by the audience and so the performance is spontaneous and phenomenological.

The version where the audience is confined and controlled funnels attention towards the text and presents a particular reading of the text based on my point of view. I am opening to the audience the way I see the narrative. My choices as director allow the audience to experience the text and performance where images and spoken lines are made separate. Each aspect is isolated at certain points to magnify signification and affect.

What you will hear and witness are confessions that have fallen on deaf ears up until now--



JANNA PENA **SOUND DESIGNER**

As a classically trained pianist, Janna G. Peña has won several awards including 1st prize and Best in Contest Piece in the 2009 PTGP Beethoven Competition and 2nd prize in the National Music Competition for Young Artists (NAMCYA) 2016, among many others. She has given solo and chamber performances in numerous concert halls here and abroad. Although highly interested in music and sound production, Dulaang Sipat Lawin's site-specific adaptation of Gabun serves as her first true venture into the world of theatre sound design.

WENA JARITO **STAGE MANAGER**

Wenna is currently the Production Stage Manager at Artist Playground. She also had the privilege of attending workshop during summer at CCP on Production Stage Management under Ms. Cristina Sison, Juilliard NYC. and Mr. Ed Murillo, she hopes to pursue stage management and arts administration in the future.





ISSA MANALO LOPEZ
DIRECTOR

Issa is an independent theatre-maker , filmmaker and teacher. She is interested in creating works that engages socio-political issues. She is currently taking her MA in Theatre Arts in UP Diliman and working as Asst. Director to Jose Estrella in DUP's "AngDalagita'y 'Sang Bagayna Di-Buo"

Her works include: " I : a solo performance on Identity," "Colonize(d): A Duet on Identity and Intersectionality", "KAPIT: a docu-theatre project that dramatizes the experiences of SuperTyphoon Yolanda survivors " "I : Beyond The Stage" The Virgin Labfest's "TaloAngWalangAlam", "Balunbalunan, Bingibingihan" and "My Padir is an OCW, Ateneo Playwright Series "Kubkob, "Kung PaanoMaging Leading Lady" by Carlo Vergara produced by Ateneo de Manila University's BlueRep for their 25th Season Finale.

SYNOPSIS

*"Ano'ng mangyayari Jaime kapag hinati natin
ang iisang
katawan
sa dalawa?
Ang hirap,
ang sakit,
ang kapangitan.
Sayang.
Hindi Daddy mo ang kilala ko, Jaime."*



CHELSEA ANNELLE NAVARRO CATLI

Chelsea is an actor, mover, dramaturg, and a workshop facilitator. Being a part of Dulaang Sipat Lawin, she had the chance to participate on numerous productions. She is DSL's first student dramaturg. Even though she focuses on Acting, she widens the spectrum of her talents by studying the different aspects of theatre. She is also a good leader, as she has been part of the Supreme Student Government as their auditor. Through PHSA, she also discovered her fondness for

conducting workshops to children. Last year, she flew to Kolkata, India to conduct a series of workshops for the Ashok Hall Group of Schools, and taught Theatre for Children—along with her batchmates—to the street kids of Manila in partnership with Museo Pambata.

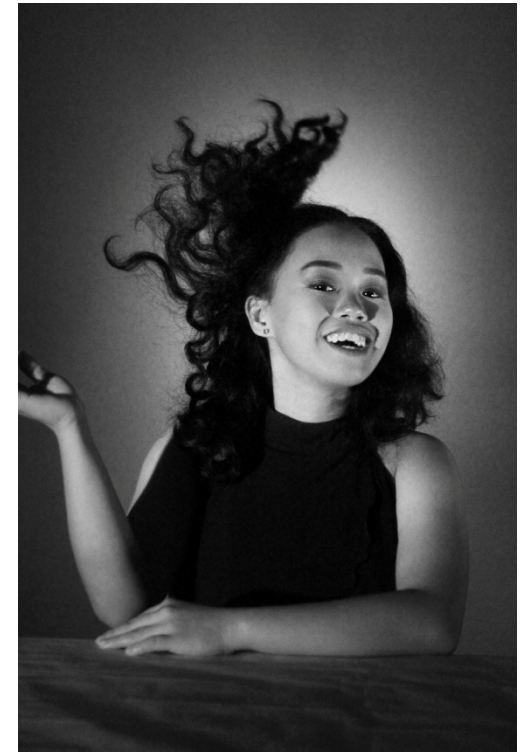
My study investigates the methods for an actor to disengage with a character. I have always believed that the process that's been taught to me for the past five years always lacked something. Actors are taught to open a box of personal emotions to be able to utilize it and translate these emotions as the character's. It is a risk that actors take multiple times especially on-stage, but actors have not been taught to "close the box," or to draw the line to distinguish which of these emotions are the actor's and the character's.

I will be acting in a play entitled Gabun: Usap-Usapan sa loob ng Simbahan by Tony Perez where I will use the methods I am investigating after each rehearsal process.

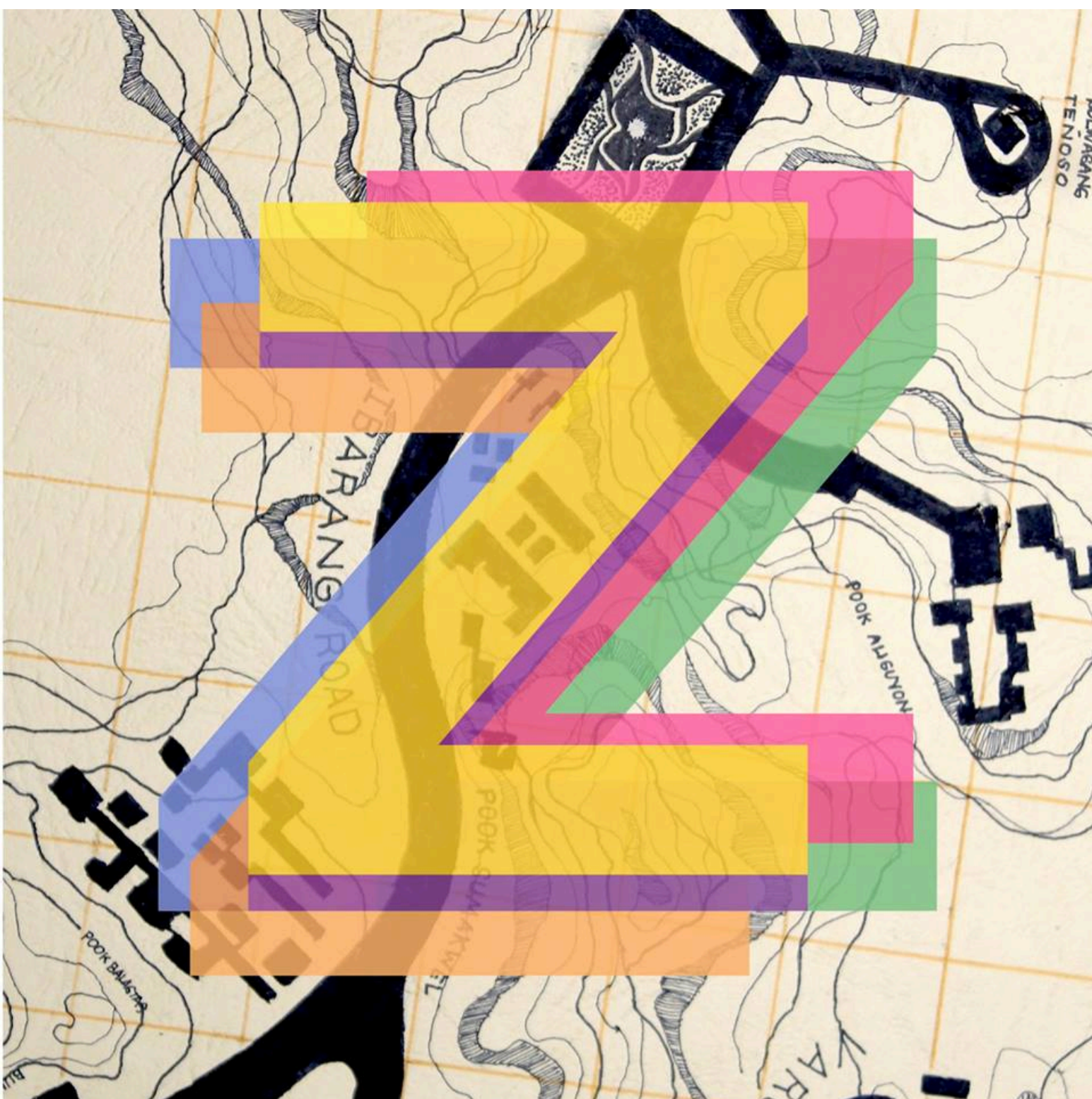
UZZIEL FAITH BONILLA DELAMIDE

Uzziel is a versatile and resilient actor that bursts of energy on and off stage. As early as 4 years old, she already competes in declamation and impersonation contests with her mom as her trainer (who creates the pieces as well) and usually wins. Becoming a theatre scholar at PHSA started her career as a young actress and now she's devoted to enhancing her craft.

As part of the Dulaang Sipat Lawin she has been on their production of Ondine, Ang Pinakamakisig sa mga Nalunod sa Buong Daigdig, Teatro Porvenir, Kabanata X, Three Sisters, Ang mga Lukaret ng Intramuros, Ang Unang Aswang, My Friend Has Come, Himala the Musicale excerpt. She also had the chance to be with the theatre sector of Artist Playground on their production of Ninja Love and Happiness is a Pearl. Her Film experiences started back in 2016. She was featured in films such as Mercury is Mine directed by Jason Paul Laxamana in Cinemalaya 2016.



The research studies the use of space-specific approach in having two versions of the performance. The Version A is called the "as is where is" wherein the audience will be given the option to walk with the actors and follow their action while the performance is on-going and Version B is the performance that includes theatrical set-up. The studies investigate and attempt to bring up questions about experiences and existence in space-specific performance and will examine the relationship of the actor, the play Gabun and the space inspired by the specifications of the playwright to be the setting of the play (the Choir Loft of Sto. Domingo Church) and by applying the framework of phenomenology into the process will function as an experiential moment (now) or the immediate affects.



Adolescence. The time of confusion and discoveries.
The time wherein we must decide who we are,
and why we are here.
The time of the Identity Crisis.

IDENTITY CRISIS

noun

: a period of uncertainty and confusion in which a person's sense of identity becomes insecure, typically due to a change in their expected aims or role in society.

Z. The new generation of this world. aka the Post-Millennials.
Born in the years 1995-2010.
This is us.

Ibarang. Creative. Rebellious. Full of potential. Sabog.
This is also us.

Get ready to meet the Ibarang Generation Z.
We are the scholars and future artists of this country.
Underneath all the expectations piled on us, is a mess of questions and doubts about, not just our place in this world, and the art community, but also the impact and relevance of our art in society.

THIS IS PRECISELY THE TIME
WHEN ARTISTS GO TO WORK.

THERE IS NO TIME FOR DESPAIR.
NO PLACE FOR SELF-PITY.

NO NEED FOR SILENCE.
NO ROOM FOR FEAR.

WE SPEAK. WE WRITE. WE DO LANGUAGE.
THAT IS HOW CIVILIZATIONS HEAL.

- TOMI MORRISON

REN-AR PADOLE

is the Kuyukot Darling
of the Orient.



ROBERTA SANTOS



SALVE DAGÑALAN



is an awkward siopao
with a surprise filling.

LORA NOREEN DOMINGO

is a closet post-millennial.





"nilalapag ko yun sa table niya"

"naga dalawang tao pa ata ang nandag na faculty room"

"topos sasabihin niya saating wala siyang natatagpuan: Surtokio ko kanya sign!!"



Yung nagpasa ka namon ng book report kay Maam Pal



topos sasabihin niya wala kang binigay



Barely holding on bec. of requirements

but still be sick'ning

me after sabihin ng next quarter pa ang pasahan ng research paper



TRYING TO PULL OFF AN ALL-NIGHTER WITH YOUR ROOM MATE DURING HELL WEEK



MEET

THE

COLLECTIVE

MEET

THE

COLLECTIVE

MEET

THE

COLLECTIVE

17. Actor X

James na suk
and has been (ku

17. Actor X

James na suk
and has been (ku

17. Actor X

James na suk
and has been (ku

17. Actor X

James na suk
and has been (ku

Frantic Assembly Masterclass: Generation Z | Bobby Thakkar
Building Blocks for Devising TEDxYouth@FortWorth

<https://www.youtube.com/watch?v=gUqZPfGIX6U>

<https://www.youtube.com/watch?v=CrX5O2XWHws>

A manifest from Generation Z | Elise By Olsen | TEDxOslo
<https://www.youtube.com/watch?v=Rbkid6zM8Zc>

*May these sources guide you on your journey
to understanding this new generation - Generation Z*

<http://genhq.com/category/igen-and-gen-z/>

ART IS HERE TO PROVE, AND TO
HELP ONE BEAR, THE FACT THAT
ALL SAFETY IS AN ILLUSION.

IN THIS SENSE, ALL ARTISTS
ARE DIVORCED FROM AND EVEN
NECESSARILY OPPOSED TO ANY
SYSTEM WHATEVER.

- JAMES BALDWIN

