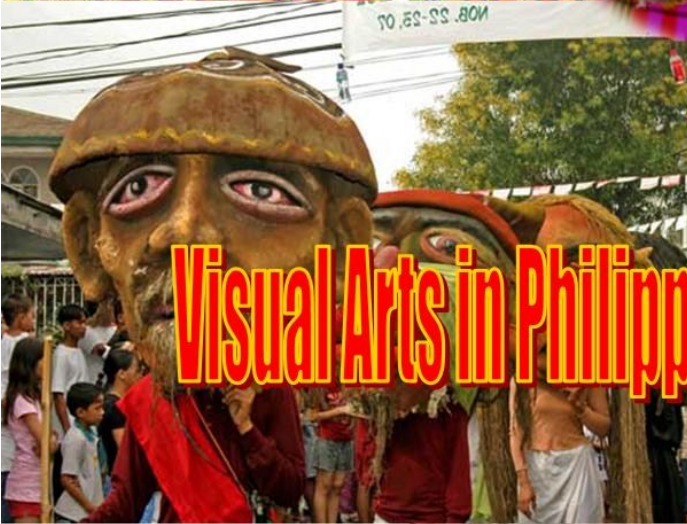


Module 8



Visual Arts in Philippine Drama and Festivals

Module 8

Visual Arts in Philippine Drama and Festivals

Overview

The Filipinos are art loving people. Our previous discussions revealed the great interests of our people in making their lives artistic in varied ways – through their ornaments, farming implements, home and office decorators, fishing implements, fighting armaments, and more. These are evidences of the Art of our people: representations for the eyes to enjoy. Our people love beautiful and meaningful things. Our psyche is designed for art appreciation and art production. We are people with simple and natural taste for the arts.

In this module, you will understand how the Filipinos live with art. From the moment they are born up to the moment that they pass this life, Filipinos developed ways of employing art in their lives. Here, we will focus on the visual arts as mirrored in drama such as *cenaculo*, *duplo*, *zarzuela*, *Santacruznan*, *Lutrina*, *Subli*, *moro-moro*, and *moriones*.



Objectives

At the end of this module, you are expected to:

- understand that art is an integral component of Philippine dramas and festivities
- create a motif using a particular festival
- analyze the unique forms, materials, colors, and uses of the arts in Philippine dramas and festivals
- identify unique features of different festivals in each region
- relate the visual components of the festivals to the values, religious rituals, rites, and its meaning in the life of the people.
- design sets, costumes, accessories, and props for a selected play or festival
- analyze a modern telenovela and how it uses color, costume, setting, props, accessories, and in enhancing the elements of a story.

Art Threshold

In this module, you will you will apply your knowledge and understanding in the use of various art elements and principles of design in associating meaning with the visuals from Philippine drama and festivals. You will also understand the message and meaning created by art elements and designs utilized by the community in their festivals as way of life.

Language of the Art

Parts of a Drama

Exposition is an element of the story that tells about the background of the situation.

Development in a story refers to the succession of events and movements leading the situation to its turning point.

Turning point in a story tells about the solutions employed for conflicts as a result of difficult decision-making.

Climax is the highest point of the story.

Denouement is the unraveling of the plot. In a story. It gives the idea of how the character is discovered or how a mystery is resolved or how the unknown is revealed.

Conclusion is the ending of the story.

Materials and Resources

You will need the following in your school or community or substitutes for these:

- different colors of textiles (preferable satin)
- cutting instruments
- marking pens
- adhesive materials
- coloring materials
- building materials (for sets)
- photos or video clips of different Philippine festivals
- other materials of your choice

Lesson 1- Traditional and Modern Philippine Drama



This lesson is good for four sessions of 60 minutes each.



Use the pictures below to check what have you learned from the previous years.



These are some of the forms of Philippine drama. Most of them are influenced by the Christian faith but traces of local beliefs can often be seen. Can you describe each picture and its relevance to you? How do they influence you as an individual?



Let's Talk About It



Traditional Drama

Before the coming of Spain, the Filipinos were already entertained by the elders – they were the first storytellers narrating the great epics of their tribes, the legends surrounding their place, the stories from distant lands, the lives of their gods and goddesses, the conflict between the good and the evil, and almost every aspect of life. Other groups found it more entertaining to employ music, costume, and accessories to these stories such as the *Sakuting* dance in the south that narrates a story of a princess, who in search for her prince ventured into the dangerous forest passing through different obstacles along her way. In the North, the people of Cordillera are often entertained by village storytellers who are chanting the stories of their gods and ancestors as in the *Hudhud*.

In the lowland, Christianized communities, dramas find its new setting in re-enacting the lives of the saints, the life and death of Jesus, the miracles of the Virgin Mary, and in the battles between the Christians and the Moslems. The *Santacruzán* for example dramatizes the search of Empress Elena for the Holy Cross; *Lutrina* is similar to *Santacruzán* but it is celebrated by the farmers asking for rains to water their crops. Equally similar is the *Subli* in Alitagtag and Bauan in Batangas which is set into dance and music narrating the search for the Holy Cross. The actions in each *canto* narrate the odds encountered by the person who searched for the wooden cross. Although Christian in manner, it is still noticeable that the Filipinos adapted the new religion to enhance their old beliefs. Drama in the Philippines may have evolved also from early religious rituals that involve chanting and dancing. In Obando, Bulacan, dancing is associated with fertility rites of the early Filipinos as observed in the archaeological diggings in Pila, Laguna. The Santa Clara dance dramatizes the desire for the gods to send or not to send rains for the crop as well as the *Karakol* dance. The *Putong* and *Tobong* dances of Marinduque and coastal municipalities of Quezon facing Marinduque are actually forms of drama set into music. The text of *Tobong* narrates how the three kings (Gaspar, Melchor and Balthazar) searched for the birthday celebrant to give their felicitations and gifts which is similar to the story of the three kings during the Yuletide season. As we examine those dances, we will discover the underlying drama narrated through dance and spectacles.





A man reading the Pasyong Mahal commemorating the life, passion, and death of Jesus Christ during Lenten Season. Pasyon is usually sang.

Cenaculo, a drama about the life, passion, and death of Jesus Christ usually set in the town plaza is actually a communal affair because it uses the entire community as the actors and the spectators as equally significant part of the drama. This Lenten traditional drama uses European-inspired clothes particularly the Roman centurions, the attires of the Jews and the disciples. This, including the *Pabasa ng Pasyon*, is among the highlights of Lenten celebration in Christian Philippines.

Moro-moro is a bloody skirmish between the Christians and the Moslems. This immortalizes the conflict of the Spain with the Moors as narrated in the national epic of Spain, *El Cid*. This could have originated with the long time conflict between the converts to Christianity and the Moslems in the south or the old tradition of *pangangayaw* or raids. That is why this form of drama gained acceptance among the Christian population.

Dupluan, a form of game can also be classified as drama because it narrates a story often of a king seeking for something among his loyal servants. This tells us that the trustworthy are often rewarded while the offenders are always punished.

With the above forms of drama in the Philippines, it can be deduced that the plot and performance is the essential element of every Philippine drama. Major characters are often portrayed with extra-special roles, status, or experience, almost revered, edified, and idolized while enjoining the audiences as participants. There is always a protagonist and an antagonist. In some traditional drama, such as in *cenaculo*, the audience themselves are members of the cast; they set the tone and the mood of the story. They are part in the development of the story from exposition to conclusion. Setting and theme are often defined and merged with the community. Spectacles are often simple. The music is supplied by the audience although there is already an accompaniment. Traditional dramas are often characterized with poetic dialogues and evocative mood. They aimed at expressing intense feelings and emotions that will make the audience cry, laugh, or even hate.



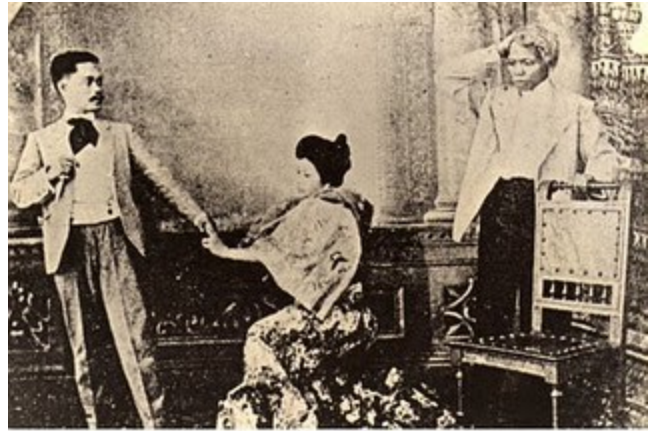
Moro-moro dancers . The dance dramatizes the conflict between the Christians and the Moors introduced by the Spaniards in the Philippines.



Modern Drama

During the American period, *zarzuela* became popular. National Artist Atang dela Rama was among the popular *zarzuelistas*. It is a form of drama with music and acting that evolved from Latin influences of Spain and Mexico and the Broadway performances and vaudevilles of the Americans. *Zarzuelas* dominated the Philippine theatres during the American regime and these theatrical performances made Philippine drama more interesting and western in character but very Filipino in spirit.

Modern drama in the Philippines evolved from radio drama in the mid-20th century and found new grounds in Philippine television. From soap operas and Mexican novelas, the Filipinos created the telenovela, fantaserye, and epic serye. Dubbing became popular also in the later part of the 20th century and early 21st century. Filipino dubbers made Mexican and Korean novelas more interesting to Filipino viewers by translating foreign dialogue into Tagalog.



Scene from an early Sarswela. (photo part of PETA collection)



An actress as zarzuelista



Activity 1



Traditional Drama Analysis

Make a drama analysis of the traditional drama found or practiced in your community. Remember that traditional drama may have disguised themselves through dances. You can only understand that these dances are dramas set into music and seasoned with movements. Use the guide below to describe each element:

Title of the Drama: _____ Author: _____ Place of Origin: _____	
Element	Manifestations
Plot or Action (Look for the exposition, development, turning point, climax, denouement, and conclusion of the story)	
Characters (Identify the protagonist and antagonist)	
Setting (Describe the setting or place where the story happened)	
Theme (What is the meaning of the story)	

Lesson 2 - Philippine Festivals



This lesson is good for 4 sessions of 60 minutes each.



Memory Check

Use the pictures below to check what have you learned from the previous years.



Can you tell what provinces celebrate these festivals? Describe the festivals.



Festivals are delightful events for the Filipinos – we are all feast-loving people. We love to celebrate almost every aspect of our existence – from birth to death. We have birthday celebrations, wakes for the dead, marriage feasts, and others.

Our life is surrounded by festivals. Our festivities are our expression of thanksgiving and celebration for the blessings from God.

In almost every barangay, sitio or district, there is a fiesta in honor for a particular patron saint. There are municipalities with many fiesta celebrations all year round. For example, the *Turumba Festival* in Pakil is the longest religious festival in the country. In Lucban, *Pahiyas* is in honor of their patron saint, San Isidro Labrador. In some municipalities of Quezon, the festival features different products and celebrated differently from each other although the theme is the same. In Cebu, *Sinulog* is in honor of Senior Sto. Nino which is also celebrated in *Pista ng Itim na Nazareno* in Quiapo.

Other festivals are geared towards cultural preservation and tourism such as the *Panagbenga* in Baguio City, *Ati-Atihan* in Aklan, *Binirayan* in Antique, *Dinagyang* in Iloilo, *Kadayawan* in Davao, *Maskara* in Bacolod, *Kasadyaan* in Tacloban, *Moriones* in Marinduque, *Sorteo* in Carmona, Cavite, *Lechon* in Batangas, *Boling-boling* in Catanduanes, Quezon, *Kakanindayog and Wagayway* in Imus, *Lubi-lubi* in Negros, *Coramlan* in Alaminos, *Bangus* in Pangasinan, and thousands of others. It is only in the Philippines that every municipality celebrates its own festival annually in addition to provincial-wide and regional-wide festivals organized by the Department of Tourism.

Each festival is unique. Flowers and ornamentals dominate the Panagbenga, *kiping* in the Pahiyas, colors and paints in Maskara, Ati-atihan and Sinulog, and products in other festivals. Several festivals are profit-oriented; others are religious in spirit; while others are festivals for a cause. No matter what type of festival is celebrated, the important element is that the community is united in these festivals.



Making your Own Maskara

Procedures:

1. Draw a face that will serve as base of your *maskara* using a cardboard.
2. Cut the edges of the drawing and work on the designs.
3. Use glue or any adhesive that fits to your needs.
4. Add accents to your *maskara* using bird's feathers and glitters, beads and buttons and found objects.

Activity 2

Materials and Resources Check

You will make the following materials:

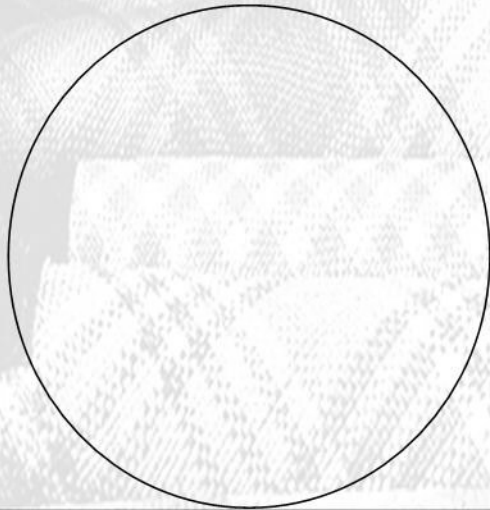
- cardboards
- adhesive materials
- cutting materials
- bird's feathers
- glitters



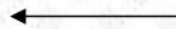


Reflections

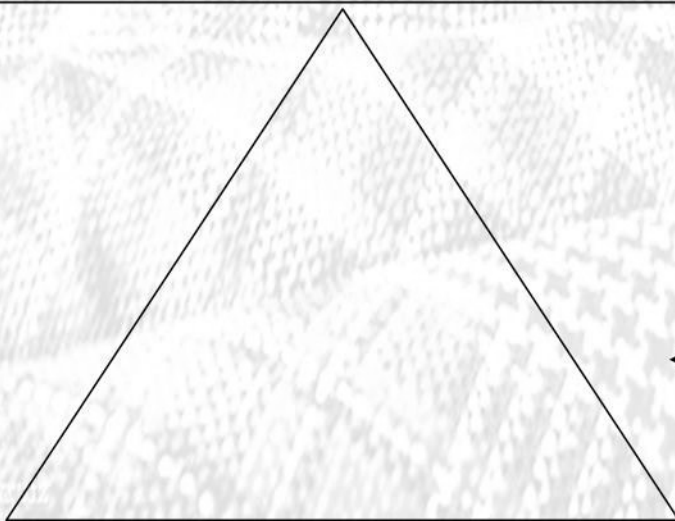
Direction: Below is a “Reflection Weight” that aims to determine what have you realized (*the attitudes toward learning*), the things that you have discovered (*skills that you will cherish to life*), and the things you have learned (*the knowledge that serves as your foundation to stand and keep you going*). Fill in each part of the weight and share it to your classmates.



Things I have realized
(Attitudes)



Things I have discovered
(Skills)



Things I have learned
(Knowledge)



Final Glance



Using the Philippine map, list down all the festivals you know indicating their place of origin.



Evaluation

SCHOOL FESTIVAL OF TALENTS

Participate in a school festival that your teacher will organize for you. Your teacher will group and assign you to a particular province or region. It is up to your group how you will represent the assigned region. Use your creativity in designing sets, costume, accessories, or props as may be required in your assignment. Your teacher will develop criteria to grade your participation and performance in this activity.



References/Websites



(2011) *Karakol 2011: A dance for thanksgiving, honor, and sacrifice*. Published in *The Caballeros*, Imus National High School – Alapan Annex.

Estolas, Josefina V., Javier, Clarita G. & Pada-Payno, Nieves. (1995). *Introduction to Humanities (Art for Fine Living)*. National Book Store: Mandaluyong City.

Van de Bogart, Doris. (1970). *Introduction to the humanities (Painting, sculpture, architecture, music, and literature)*. Barnes and Noble Everyday Handbooks: New York, reprinted in the Philippines by National Book Store: Mandaluyong City.

Zulueta, Franciso M. (2003). *The humanities: Revised Edition*. National Book Store:



Photo Credits



Page 1

1. <http://www.photo.net.ph/blogalicious/fiesta-report/masskara-2007-schedule-of-activities-celebrating-the-icons-of-bacolod/>
2. <http://thebackpackchronicles.com/2012/02/panagbenga-festival-2012-event-schedules-highlights/>
3. [http://www.trekearth.com/gallery/Asia/Philippines/Southern Tagalog/Quezon/Lucban/photo909625.htm](http://www.trekearth.com/gallery/Asia/Philippines/Southern_Tagalog/Quezon/Lucban/photo909625.htm)
4. <http://tourism-philippines.com/festivals/>

Page 4

1. Photo by Yasmin F. Santiaguel and J. S. Jimenez
2. <http://alaehpagkasarap.files.wordpress.com/2010/02/sublian-festival-parade-2009.jpg>

Page 5

<http://www.lovelyphilippines.com/festivals/santacruz-an-the-queen-of-all-filipino-festivals/>

Page 6

1. <http://filipinessence.wordpress.com/tag/tradisyon-sa-mahal-na-araw/>
2. <http://www.paradise-philippines.biz/paradise-philippines/upcoming-events-this-august/>

Page 7

1. [http://en.wikipedia.org/wiki/File:Paglipas ng Dilim scene zarzuella.jpg](http://en.wikipedia.org/wiki/File:Paglipas_ng_Dilim_scene_zarzuella.jpg)
2. <http://playbillphilippines.blogspot.com/2011/09/zarzuellas-of-pampanga-in-mikit-tamu.html>
3. <http://showbiznest.blogspot.com/2011/05/marian-rivera-mikael-daez-and-sid.html>

Page 9

<http://www.davaotraveler.com/blog/2007/08/03/kadayawan-festival-in-davao/>

Page 10

1. <http://www.dumaguete-hotels.com/ati-atihan-festival-aklan/>
2. <http://aralingpinoy2.blogspot.com/2011/05/dinagyang-festival.html>
3. <http://en.wikipilipinas.org/images/2/25/BinirayanFestival.jpg>

Page 11

<http://outoftownblog.com/masskara-festival-2012/>