



JAPAN FOUNDATION



# Rhetoric of Creative Partnership:

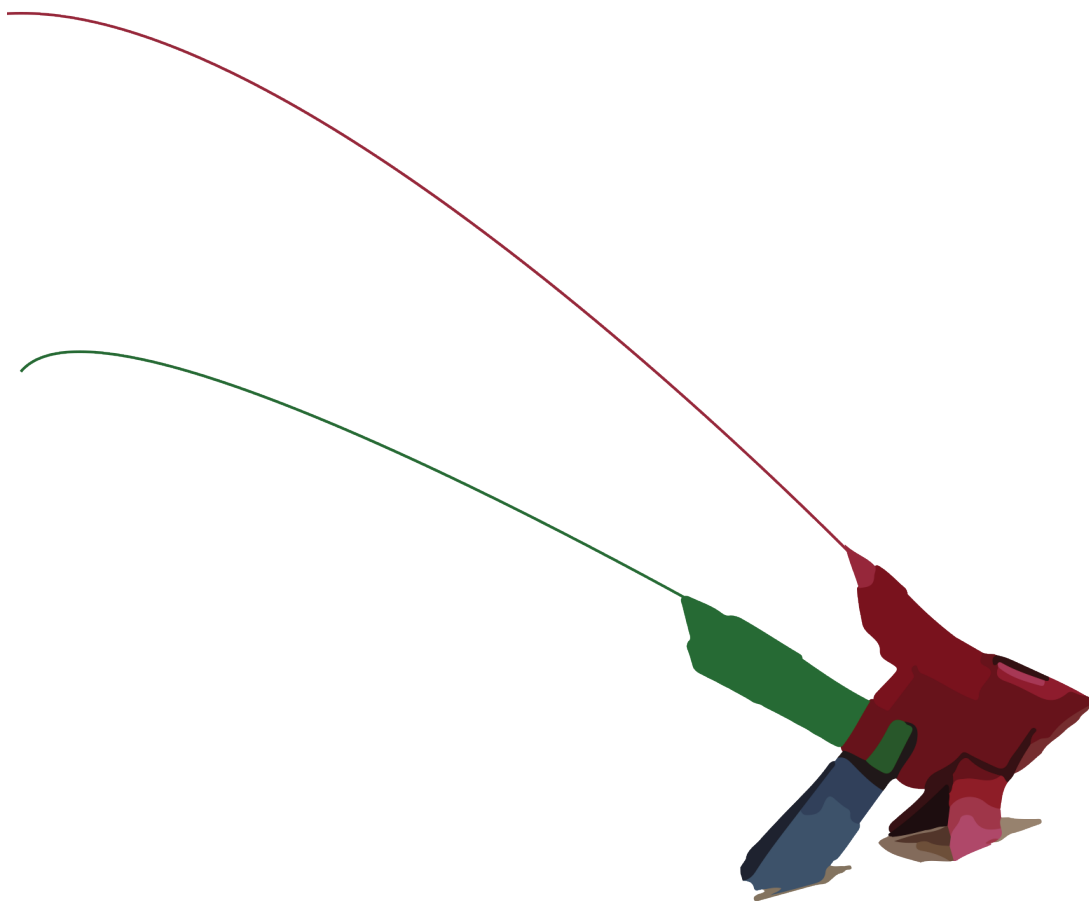
Conversations of cross-cultural artistic exchanges

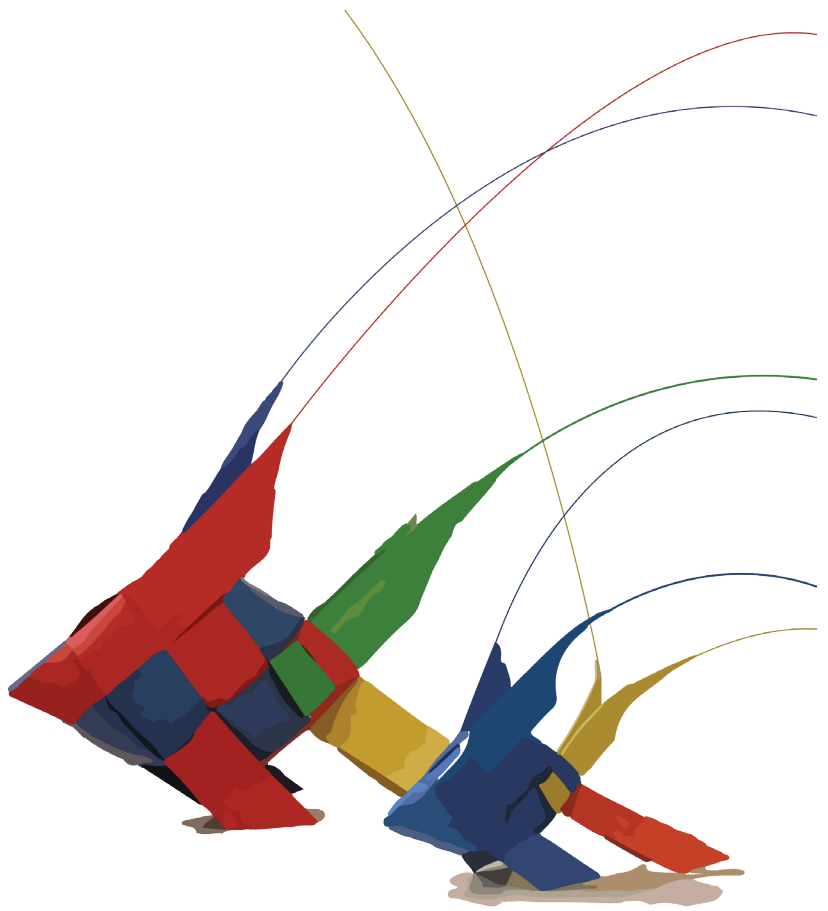
## Artists. Cultures. Conversations.

Every artistic idea comes from a conversation—with yourself, your friends, the artists you collaborate with, the communities you socialize in, and the society you live in. These conversations enrich our artistic processes and in them, we birth many of our own artistic creations and expressions.

“Rhetoric of Creative Partnerships: Conversations on Cross-cultural Artistic Exchanges” aims to be a platform for these conversations—where artists and practitioners of the performing arts directly engage audiences and communities to discuss their works and processes with particular emphasis on cross-cultural collaborations and exchanges. The creation of a safe and open space for these artists and their audiences to freely communicate their thoughts envisions a society where the artists and enthusiasts of the performing arts collaborate with one another in creating another art, another discourse, and another conversation. For we believe that a conversation or collaboration about the performing arts just keeps going.

Join us in this cross-cultural artistic exchange.





# **Rhetoric of Creative Partnerships:** Conversations of Cross-Cultural Artistic Exchanges

14-15 November 2019  
UP Asian Center



**M**abuhay and welcome to the University of the Philippines Diliman!

We are honored to have with us distinguished guests and participants, including National Artist for Music Dr. Ramon Santos, and panel speakers from Japan, Singapore, Taiwan, the United States of America and the Philippines.

In celebration of its 60<sup>th</sup> year, the Department

of Speech Communication and Theatre Arts is hosting this conference "Rhetoric of Creative Partnerships." This will provide a venue for artists to express themselves as producers of artistic knowledge. Collaborating with artists from different countries may be very challenging because of the physical distance, language barrier, and varying beliefs and practices. But with the advent of technology and the passion for and commitment to one's art, artists are able to transcend national borders and get acquainted with foreign cultures.

Just like a performance, organizing a conference entails the collaboration of different institutions and organizations. We are truly grateful for the generous support of the Office of the UP Diliman Chancellor, UP Office of International Linkages, Japan Foundation Manila, Department of Speech Communication and Theatre Arts, UP Diliman Information Office and the Asian Center.

Let this conference serve as a platform to inspire young artists to do cross-cultural collaborations and create works that demonstrate respect for diversity and strengthen one's cultural identity.

Thank you for taking part in this cross-cultural artistic exchange.

**AMIHAN BONIFACIO-RAMOLETE, PhD**  
Dean  
College of Arts and Letters

**I**n the world of contemporary complicated world, interaction of scholars, artists and researchers from different cultures is imperative. More often than not, these individuals have acted as diplomats especially in times where transnational links are threatened. Despite the existing tensions and border conflicts particularly in Asia, the various cross-cultural exchanges and creative partnerships have opened the lines of communications. Cultural workers are now collaborating both online and offline to understand their distinct circumstances.

We are here for "Rhetoric of Creative Partnerships: Conversations on Artistic Cross-Cultural Exchanges" to gain more knowledge and discuss noble ideas so we may establish a collaborative endeavor in the future. The Asian Center gladly welcomes you all in this gathering.

The holding of this conference is indeed memorable to us as we celebrate the Asian Center's 64<sup>th</sup> founding anniversary this November. Since its establishment in 1955, the Asian Center continues to perform its mandate of advancing national policy of "developing a closer and broader contact with our Asian neighbors in the field of learning and scholarship to attain knowledge of our national identity in relation to other Asian nations through profound studies on Asian cultures, histories, social forces and aspirations" (RA 5334, Section 2) by performing well in its teaching, research and public service functions along interdisciplinary thrust. Indeed, this activity runs parallel to the Center's very purpose.



I hope this conference will serve as an avenue to influence each other to build more productive relationships and achieve better results.

Mabuhay!

**JOEFE B. SANTARITA, PhD**  
Dean  
Asian Center



This year, I am very excited that UP Diliman is hosting the first ever 2-day international conference on “Rhetoric of Creative Partnerships: Conversations on Cross-Cultural Artistic Exchanges,” a venue for artists to talk about themselves and their works instead of having mediators through the scholars. This time, they are the protagonists.

This collaboration among the Japan Foundation, UP College of Arts and Letters Department of Speech Communication and Theatre Arts, and Asian Center is groundbreaking and will yield fruitful cross-cultural artistic exchanges among artists, art practitioners, festival curators, choreographers, set designers, and educators from Indonesia, Singapore, USA, Taiwan, Thailand, Philippines and Japan.

In UP, we often shun the idea of restraint, preferring to break the chains and walls that impede the flow of creativity, skills and knowledge. What I am most excited for this conference is the direct engagement of the invited experts with the audiences and communities, without intermediaries. Artistic knowledge is shared without boundaries, the conversations free-flowing.

May this conference be a launching pad for future collaborations that will propel more dialogues, innovations and initiatives, and further generate artistic knowledge, applied not only to the arts and humanities but also in fields such as the social sciences and science and technology.

I am hopeful that this is only the start and I look forward to more exciting exchanges and future endeavors!

Mabuhay ang UP Diliman! Mabuhay ang mga artista ng bayan!

**MICHAEL L. TAN, DVM, PhD**

Chancellor  
UP Diliman





JAPAN FOUNDATION



It is with great pleasure to hold this international academic gathering, "Rhetoric of Creative Partnerships: Conversations on Cross-Cultural Artistic Exchanges." As the first gathering that aims to create a venue for a dialogue on creative and artistic collaboration in the performing arts, it is truly a landmark occasion.

This two-day conference will bring together art practitioners and educators from Indonesia, Singapore, USA, Taiwan, Thailand, Philippines and Japan, who will talk about their work to heighten their artistry and creativity as starting point of artistic knowledge. An emphasis is also placed on cross-cultural exchanges and creative partnerships to shift the conversation to the collaborative, rather than individual artistry. It calls for the assessment of current practices in international collaboration and the identification of possibilities in future artistic engagements.

As the only institution dedicated to carrying out Japan's comprehensive international cultural exchange programs throughout the world, the Japan Foundation is pleased to invite Mr. Kentaro Matsui (Director of Kirari Fujimi Theater) and Mr. Tomohiko Kyogoku (dancer/choreographer), who will share their expertise and experience in international collaboration. Kirari Fujimi Theater has had several international collaborative projects with theater practitioners in other Asian countries; the latest one "Kin-Ball" was done last June 2019 in Japan with the Philippine Educational Theater Association (PETA). Mr. Kyogoku on the other hand has been involved with the Asian Performing Arts Farm (APAF) and collaborated with Filipina artist, Issa Manalo Lopez. They will share about their process in creating a collaborative physical theatre piece presented in APAF Exhibition in October 2019. We thank all of the speakers and artists who take time for the realization of this event.

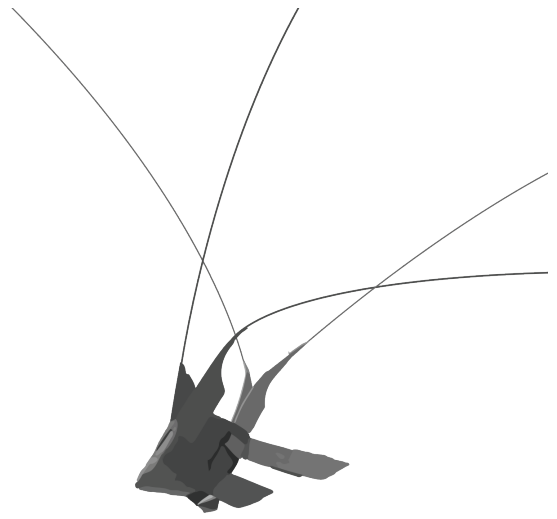
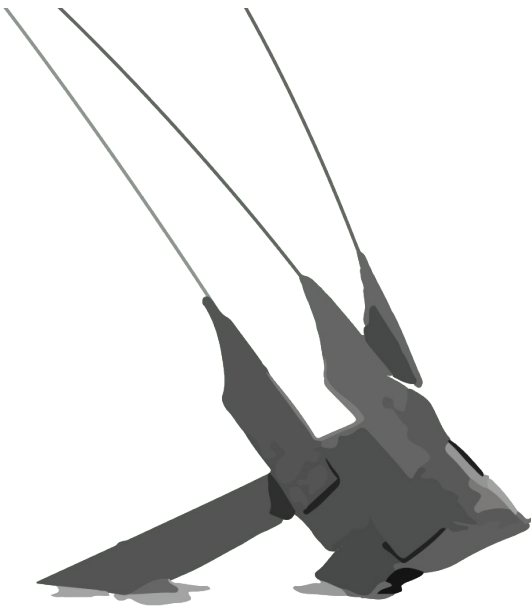
It is particularly fitting that this conference will be held in UP, the country's national university with a long history of pioneering efforts in engaging international and local artists, cultural workers, scholars and students to share and generate knowledge.

I would like to express my sincerest gratitude to UP Diliman and UP Department of Speech Communication and Theatre Arts for their expertise in implementing international conferences and cooperation. I also wish to thank the UP Asian Center and other partners for their invaluable support.

**HIROAKI UESUGI**

Director

The Japan Foundation, Manila



**W**elcome to “Rhetoric of Creative Partnerships: Conversations on Cross-cultural Artistic Exchanges.”

Last April 2019, the Department of Speech Communication and Theatre Arts (DSCTA) convened the conference “Orality, Theatricality, Performativity” (OTP), wherein speech communication and theatre arts scholars problematized these three concepts in order to locate and interrogate the spaces and concepts that these disciplines share. The OTP was successful in envisioning the future of the disciplines and possible directions of the Department in its academic offerings.

Still, the DSCTA recognizes the lack of space for artists to talk about their artistic processes that gave life to some of the most meaningful performances. With this exigence in mind, we take pride in mounting this event to highlight a particular narrative— that of cross-cultural artistic collaborations.

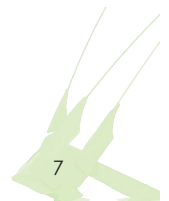
This endeavor aims to provide a venue for a dialogue on creative and artistic collaboration in the performing arts. It is a space for art practitioners to discuss their works and creative processes, as well as to share and generate knowledge in the performing arts. This gathering celebrates the role of artists as cultural producers by allowing practitioners to directly engage audiences and communities.

An emphasis is placed on cross-cultural exchanges and creative partnerships to shift the conversation to collaborative artistry, rather than individual processes. It is high time that these partnerships have its share in scholarly focus. This venture also enables the assessment of current practices in collaboration and the identification of possibilities in future undertakings.

We express our gratitude to all the delegates and participants. We look forward to our collaborative engagements.

### **The Convening Team**

Department of Speech Communication and Theatre Arts



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# GENERAL PROGRAM

TIME	DAY 1 14 NOVEMBER, THURSDAY	DAY 2 15 NOVEMBER, FRIDAY
08.00-08.30	Registration	
08.30-09.00		
09.00-09.30	Opening Program	<b>Plenary Session 4</b>
09.30-10.00	<b>Opening Keynote</b>	
10.00-10.30		
10.30-11.00	Break	Break
11.00-11.30	<b>Plenary Panel 1</b>	<b>Plenary Panel 5</b>
11.30-12.00		
12.00-12.30		
12.30-13.00	Lunch	Lunch
13.00-13.30		
13.30-14.00	<b>Performance</b>	<b>Plenary Session 6</b>
14.00-14.30	<b>Plenary Panel 2</b>	
14.30-15.00		
15.00-15.30		Break
15.30-16.00	Break	<b>Closing Keynote</b>
16.00-16.30	<b>Plenary Session 3</b>	
16.30-17.00		<b>Closing Program</b>
17.00-17.30		
17.30-18.00	Merienda Cena	
18.00-18.30	<i>Paglulunsad at Pasasalamat</i>	
18.30-19.00	<b>Performance</b>	
19.00-19.30		



# DETAILED PROGRAM

14 November 2019, Thursday

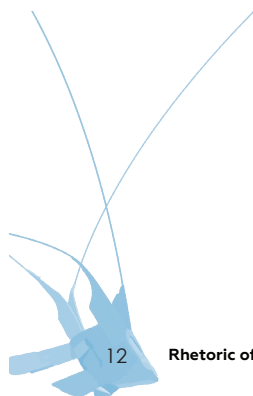
08.00-9.00	<p style="text-align: center;"><b>REGISTRATION</b></p>
09.00-09.30	<p style="text-align: center;">OPENING PROGRAM</p> <p style="text-align: center;"><i>Welcome Message</i> <b>AMIHAN BONIFACIO-RAMOLETE, PhD</b> Dean College of Arts and Letters</p> <p style="text-align: center;"><i>Message from the Chancellor</i> <b>MICHAEL L. TAN, PhD</b> Chancellor University of the Philippines Diliman</p> <p style="text-align: center;"><i>Message from the Japan Foundation Manila</i> <b>HIROAKI UESUGI</b> Director Japan Foundation Manila</p> <p style="text-align: center;"><i>Message from the Convening Team</i> <b>CHARLES ERIZE P. LADIA</b></p> <p style="text-align: center;">PERFORMANCE <b>UP DSCTA Theatre Students</b></p>
09.30-10.30	<p style="text-align: center;">OPENING KEYNOTE</p> <p style="text-align: center;"><i>Introduction to Keynote Speaker</i> <b>TERESA PAULA DE LUNA, PhD</b></p> <p style="text-align: center;"><i>Opening Keynote</i> "A Unique Process of International Theater Collaboration" <b>KENTARO MATSUI (Japan)</b> Director Kirari Fujimi Theater</p>
10.30-11.00	<p style="text-align: center;">COFFEE/TEA BREAK</p>
11.00-12.30	<p style="text-align: center;">PLENARY SESSION 1 <b>ASIAN PERFORMING ARTS FARM 2019</b></p> <p style="text-align: center;"><i>"Situating One's Creative Practice Amidst Various Identities and Practices"</i> <b>MARIA STELLA "ISSA" MANALO LOPEZ (Philippines)</b> University of the Philippines Diliman</p> <p style="text-align: center;"><i>"International collaboration to create multifaceted crystals"</i> <b>TOMOHIKO KYOGOKU (Japan)</b></p> <p style="text-align: center;"><b>OLIVIA KRISTINE D. NIETO</b> Moderator</p>
12.30-13.30	<p style="text-align: center;">LUNCH</p>
13.30-14.00	<p style="text-align: center;">PERFORMANCE <b>PAHAYAG</b></p> <p style="text-align: center;"><b>RHOSAM PRUDENCIADO JR. (Philippines)</b> <b>MIA CABALFIN (Philippines)</b></p>

14.00-15.30	<p style="text-align: center;">PLENARY SESSION 2 <b>PRACTICES OF EMBODIMENTS AND PEDAGOGY</b></p> <p style="text-align: center;">"Teru Teru" <b>ARMANDO "TUXQS" T. RUTAQUIO JR. (Philippines)</b> De La Salle-College of St. Benilde</p> <p style="text-align: center;">"Translating Third World Experiences for the First World" <b>LAYETA P. BUCOY (Philippines)</b> University of the Philippines Los Baños</p> <p style="text-align: center;"><b>JUAN YSMAEL C. MENDOZA</b> Moderator</p>
15.30-16.00	<p style="text-align: center;">COFFEE/TEA BREAK</p>
16.00-17.30	<p style="text-align: center;">PLENARY SESSION 3 <b>PRACTICES OF DEVISE AND DRAMATURGY</b></p> <p style="text-align: center;">"If Devising Meant Not: Meta-Dramaturgies of Presence and Absence" <b>FELIPE CERVERA, PhD (Singapore)</b> LASALLE College of the Arts</p> <p style="text-align: center;">"Trusting the Outsider" <b>JESCA PRUDENCIO (USA)</b> San Diego State University</p> <p style="text-align: center;"><b>MARIELLE JUSTINE C. SUMILONG</b> Moderator</p>
17.30-18.00	<p style="text-align: center;">MERIENDA CENA</p>
18.00-18.30	<p style="text-align: center;"><b>PAGLULUNSAD AT PASASALAMAT</b> <b>CCP Encyclopedia of Philippine Art, 2<sup>nd</sup> Edition</b></p> <p style="text-align: center;"><i>Message from the Chancellor</i> <b>MICHAEL L. TAN, PhD</b> Chancellor University of the Philippines Diliman</p> <p style="text-align: center;"><i>Pasasalamat (1<sup>st</sup> batch)</i> <b>GONZALO CAMPOAMOR II, PhD and MONICA FA W. SANTOS</b> Adhoc Committee on the Rules for Distribution of the CCP EPA 2</p> <p style="text-align: center;"><i>Message from the Editor-in-Chief of CCP EPA 2</i> <b>NICANOR G. TIONGSON, PhD</b></p> <p style="text-align: center;"><i>Pasasalamat (2<sup>nd</sup> batch)</i> <b>GONZALO CAMPOAMOR II, PhD and MONICA FA W. SANTOS</b> Adhoc Committee on the Rules for Distribution of the CCP EPA 2</p> <p style="text-align: center;"><i>Message from the Cultural Center of the Philippines</i> <b>CHRIS B. MILLADO</b> Vice President and Artistic Director Cultural Center of the Philippines</p>
18.30-19.30	<p style="text-align: center;">PERFORMANCE <b>Asian Performing Arts Farm 2019:</b> <b>ASIA/N/ESS/ES</b></p> <p style="text-align: center;"><b>MARIA STELLA "ISSA" MANALO LOPEZ (Philippines)</b> <b>TOMOHIKO KYOGOKU (Japan)</b> <b>JARED JONATHAN LUNA (Philippines)</b> <b>PAOPOOM CHIWARAK (Thailand)</b> <b>FITRI ANGGRAINI (Indonesia)</b></p>

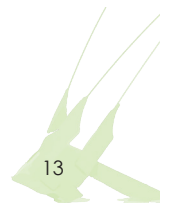
# DETAILED PROGRAM

15 November 2019, Friday

08.00-9.00	<b>REGISTRATION</b>
09.00-10.30	<p>SUMMARY OF THE FIRST DAY</p> <p><b>MARTI RODRIGUEZ</b></p> <p>Introduction to the Second Day of the Conference and Plenary Sessions</p> <p>PLENARY SESSION 4 <b>COLLABORATIVE PLATFORMS</b></p> <p>“The Way of Engagement from Communities to Artists in an Independent Art Festival” <b>YI-KAI KAO (Taiwan)</b> Thinkers' Theatre</p> <p>“PINEAPPLE LAB – The Arts and the Barangay” <b>ANDREI NIKOLAI PAMINTUAN (Philippines)</b> Pineapple Lab</p> <p><b>REX SANDRO M. NEPOMUCENO</b> Moderator</p>
10.30-11.00	COFFEE/TEA BREAK
11.00-12.30	<p>PLENARY SESSION 5 <b>CONTEMPORARY SCENOGRAPHY</b></p> <p>“Setting the Scene” <b>MIO INFANTE (Philippines)</b></p> <p>“Working with International Artists and Technicians: Collaborative Engagements in the Production and Set Design of Two Plays Produced In and Outside the Philippines” <b>LEO ABAYA (Philippines)</b> University of the Philippine Diliman</p> <p><b>JOHN CARLO V. PAGUNALING</b> Moderator</p>
12.30-13.30	LUNCH



13.30-15.00	<p style="text-align: center;">PLENARY SESSION 6 <b>ARTS AND CULTURAL LEADERSHIP</b></p> <p style="text-align: center;">“Palabas to Pagsasabuhay: Questions, Provocations and Propositions for Radical Shifts and Imagination for Necessary Contemporary Performance-making” <b>JOSEPH KEITH ANICOCHÉ (Philippines)</b> Sipat Lawin Ensemble</p> <p style="text-align: center;">“Problematizing Sustainability in Theatre” <b>RODOLFO VERA (Philippines)</b> Writers Bloc Inc.</p> <p style="text-align: center;"><b>SIR ANRIL P. TIATCO, PhD</b> Moderator</p>
15.00-15.30	COFFEE/TEA BREAK
15.30-16.30	<p style="text-align: center;">CLOSING KEYNOTE</p> <p style="text-align: center;"><i>Introduction to the Keynote Speaker</i> <b>BRYAN L. VIRAY</b></p> <p style="text-align: center;"><i>Closing Keynote</i> “Crossing Artistic Borders in Sonic Creative Expressions” <b>RAMON P. SANTOS, PhD</b> National Artist of the Philippines for Music</p>
16.30-17.30	<p style="text-align: center;">PERFORMANCE <b>UP Tugtugang Musika Asyatika (UP TUGMA)</b></p> <p style="text-align: center;"><i>Message from the Asian Center</i> <b>JOEFFE B. SANTARITA, PhD</b></p> <p style="text-align: center;"><i>Closing Message</i> <b>BELEN D. CALINGACION, PhD</b></p> <p style="text-align: center;"><i>Farewell Message from the Convening Team</i> <b>OLIVIA KRISTINE D. NIETO</b></p>



## ASIAN PERFORMING ARTS FARM 2019

14 November 2019, Thursday, 11.00-12.30



### Situating One's Creative Practice Amidst Various Identities and Practices

MARIA STELLA "ISSA" MANALO LOPEZ

In intercultural work, conditions make it necessary to negotiate with various identities, cultures and performance practices as they all converge in a charged "third space."

I will unpack experiences in creating work with Asian artists coming from various Asian countries and disciplines. The vital role of language and translation will be a focal point in this discussion. I shall share the challenges of interrogating the subject of "The Woman's body as a Site of Violent(t)ce" in Japan.

I shall present how creating a preliminary seed piece informed my creative process in developing a full length work for the APAF Exhibition in 2019 in which we investigated varying ASIA/N/ESS/ES emerging from encounters with the Other. I shall present our discoveries in exploring points of disconnection, the spaces in-between, invisible negotiations and narratives.

*Issa Manalo Lopez is an independent theatre director, actor-teacher and performance-maker. Her "I : Underwater," about depression, was featured in a Theatre Festival on Mental Health. Issa advocates for the empowerment of women and creates socially engaged works. Her latest intercultural collaboration include APAF Exhibition 2019 "ASIA/N/ESS/ES" and APAF 2018 seed piece "Wo(e)man," an interrogation of the female body as a site of Violent(t)ce.*

*She co-directed Virgin Labfest's "Labor Room," exposing conditions in a public maternity hospital, and devised "COLONIZE(D): Duet on Identity & Intersectionality" with American Siobhan O'Loughlin, examining empathy in a post-colonial context. She directs documentary-theater performances such as "KAPIT: stories of Haiyan survivors," "Ang Mga Naiwan" testimonies on Extra Judicial Killings, and "The Negros Food Project" on the killings of farmers in Negros.*

## ASIAN PERFORMING ARTS FARM 2019

14 November 2019, Thursday, 11.00-12.30

### International collaboration to create multifaceted crystals

ТОМОHIKO KYOGOKU



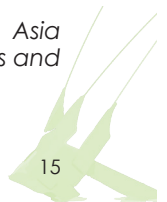
**D**ifficulties associated with international collaboration are in fact opportunities to know more about others and their countries through the interaction with participants from different cultures. In the process, many misunderstandings are encountered because unlike flat mirrors, humans are multifaceted crystals whose reflection varies according to the reflection of the light.

International collaboration is a transforming process to create a fine crystal glass which shows various reflections and refractions depending on the angle of light. We will see various light reflections that cannot be found in our own country alone. Through this experience, we can find out who we are, and what problems we are facing. The light could also allow us to reflect on universal questions, which we need to tackle together.

**Tomohiko Kyogoku** is a dancer/choreographer from Japan. An alumnus of Kyoto University of Arts and Design, he has worked with various choreographers such as Setuko Yamada (JP), Jodi Melnick (US), Jung Young Doo (KR), Billy Cowie (EG), Kumotaro mukai (JP) and Hiroaki Umeda (JP).

The founder of "Tomohiko Kyogoku Dance Project," he has presented his own works in theaters, dance clubs, concert halls and outdoor locations. Kyogoku's own choreography of "Kairou," a 45-minute dance performed solo and in silence, with no light changes and no stage set, has been presented in four countries and 11 cities.

Kyogoku served as director of the international creation workshop at the Asia Performing Arts Forum 2018 (Tokyo Art Festival), where he worked with dancers and actors from four Asian countries.



## PRACTICES OF EMBODIMENTS AND PEDAGOGY

14 November 2019, Thursday, 14.00-15.30



**Teru Teru**

**ARMANDO "TUXQS" T. RUTAQUIO JR.**

**T**he Asian Performing Arts Festival (APAF) is an international theatre festival that seeks to promote mutual understanding and cultural exchange between Asian countries. It encourages collaboration between performing artists from diverse backgrounds to create new expressions.

The presentation explores the methods in creation and the challenges experienced during the two-year period with a production team of four actors (three Japanese and one Filipino), translators and assistant directors. The first section describes how the team created the seed piece based on the theme "Rain." The second section will discuss how the seed piece evolved into a full-length piece the following year.

The presentation hopes to be an alternative guide for other performing artists in creating devised pieces with diverse and inclusive cultures.

**Armando "Tuxqs" T. Rutaquio Jr.** is Assistant Professor and Chairperson of the De La Salle-College of St. Benilde Production Design Department.

Rutaquio is a recipient of the Philstage Gawad Buhay Award for Outstanding Set Design for Tanghalang Pilipino's "Coup d'Etat / Kudeta" by Mustapha Matura (2008) and "A Streetcar Named Desire / Flores Para Los Muertos" by Tennessee Williams and adapted by Orlando Nadres (2009). With Rody Vera, Rutaquio won the Philstage Gawad Buhay Award for Outstanding Stage Direction for 2013's "Der Kaufmann" by Vera, staged by Tanghalang Pilipino.

He is best known to portray Ada in the hit musical, "Zsazsa Zaturannah Ze Muzikal." Other notable roles are in Floy Quintos' "Ang Kalungkutan ng mga Reyna" and Frank Wedekind's "Lulu."



## PRACTICES OF EMBODIMENTS AND PEDAGOGY

14 November 2019, Thursday, 14.00-15.30

### Translating Third World Experiences for the First World

LAYETA P. BUCOY



This presentation problematizes the translation of the Third World experience of impending hunger as a state of desperation leading to collective suicide for the Australian audience in the play “El Galeon de Simeon” for the 2<sup>nd</sup> Young Asia Playwrights Conference. In a first world country like Australia, translating the word “magugutom” to its English equivalent “will be hungry” is insufficient. The play is situated in the Philippine colonial experience during the galleon trade when men were rounded off to serve as “polistas.” The characters are presented as fantasizing about food to illustrate the scarcity that they are suffering from and to underscore the zero resources that they are to face.

**Layeta P. Bucoy** is an Associate Professor at the University of the Philippines Los Baños. She is a five-time winner in the Carlos Palanca Memorial Awards for Literature. Her scripts won in the Philstage Gawad Buhay Awards, ABS-CBN Scriptwriting Contest, and the UP-VIVA Scriptwriting Contest. She served as a screenplay writer for “Rigodon,” “Edna,” “Melodrama Negra,” and “Lakbay2Love;” an erotic novelist for PinoyParazzi; and a romance novelist, horror fictionist, and nonfiction writer for Psicom Publishing House. Some of her stage plays include “Walang Kukurap,” “Bona,” “Kleptomaniacs,” “Sandosenang Sapatos,” “Doc Resurrecion: Gagamutin ang Bayan,” and “Ellas Inocentes.”

## OPENING KEYNOTE

14 November 2019, Thursday, 09.30-10.30

# A Unique Process of International Theater Collaboration

KENTARO MATSUI

An international theater collaboration is an opportunity to encounter foreigners and discover oneself. In creating theatrical production in transnational company, most participants face new internal questions. Participants gradually start to question their own thoughts: the purpose of theater, the meaning of being a “nation,” the history of their own country, and preconceived ideas of other cultures. Collaboration encourages participants to develop a unique method of working and thinking collectively to incorporate all their voices into one creation.

This keynote will introduce such remarkable collaborations with examples from productions that I produced: “Island in Between,” “Typhoon’s Tale” and “Beautiful Water.”

*Kentaro Matsui is a theater producer, critic and dramaturg. A former member of the Black Tent Theatre company, a leading company in the Japanese underground theater movement, since 1990, he supported the launch of Setagaya Public Theatre. In 1997, he became its Chief Dramaturg and Program Director. He was involved in numerous international collaborative projects with Asian and European theater artists.*

*Matsui established Asian Theatre Centre for Creation and Research, launching projects for international collaboration and networking. Currently teaching in Waseda University, Gakushuin University and Keio University, he became the Director of the Fujimi Culture Hall KIRARI FUJIMI in 2010.*



## CLOSING KEYNOTE

15 November 2019, Friday, 15.30-16.30

### Crossing Artistic Borders in Sonic Creative Expressions

RAMÓN P. SANTOS, PhD

**E**ver since the concept of art was adopted outside Europe, countless expressive forms from non-European societies have suffered the short-end of comparative inquiry, resulting in various levels of marginalization. In the post-colonial era and in the post-modern world, Asian expressive cultures have gained better appreciation for their distinctive aesthetic, theoretical constructs and as sources of new artistic thought. Among the most significant characteristics of Asian expressive traditions is the concept of integration. It varies in scope, in terms of participation of the different elements, with its own aesthetic and hermeneutic focus. This paper cites examples of works and practices that illustrate creative partnership in the amalgamation of artistic expressions.

*Ramón Pagayon Santos is a composer, musicologist, educator and cultural administrator. Trained in Composition and Conducting at the University of the Philippines, he earned his Master of Music and PhD degrees at Indiana University and State University of New York at Buffalo, respectively. He was a full fellow at the Ferienkurse für Neue Musik in Darmstadt and a Visiting Scholar in Ethnomusicology at the University of Illinois. His works are conceived along concepts and aesthetic frameworks of Philippine and Southeast Asian artistic traditions. He is presently a University Professor Emeritus at UP and is a National Artist for Music.*

## PRACTICES OF DEVISE AND DRAMATURGY

14 November 2019, Thursday, 16.00-17.30



### If Devising Meant Not: Meta-Dramaturgies of Presence and Absence

FELIPE CERVERA, PhD

This presentation reflects on the devising process of “Miss British” (2019), a piece I co-created in Singapore in April 2019. The work dealt with the colonial wound in the Singaporean context and its intersections with global routes of forced and friendly migration. The creative process was characterised by an epistemic ambivalence that is worth considering in relation to debates on the politics and ethics of devising. This ambivalence was amplified during the process of creating “Miss British.” As a consequence, the process became layered with a meta-dramaturgy of presence and absence that highlighted the limitations of common assumptions about the nature of collaboration and theatre-making in the face of multiple and entangled emancipatory processes.

*Felipe Cervera is a Lecturer of Theatre in the School of Dance and Theatre, LASALLE College of the Arts, and an Assistant Professor (status-only) in the Centre of Drama, Theatre and Performance Studies, University of Toronto. His research interests are the interplays between theatre and performance theory with science and technology, as well as collaborative theatre-making and collaborative academia. He co-leads the Singapore-based theatre collective, The Art of Strangers, and serves as Associate Editor of Performance Research and Global Performance Studies.*



## PRACTICES OF DEVISE AND DRAMATURGY

14 November 2019, Thursday, 16.00-17.30

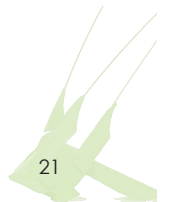
### Trusting the Outsider

JESCA PRUDENCIO



**E**very artist has their own specific creative process, but what happens when they create outside of their community and country, and become the outsider in a new culture? How can any cultural exchange take place when the visiting artist is seen as mysterious foreigner? In this presentation, US-based theater director, choreographer and documentary theater artist Prof. Jesca Prudencio will share her experiences on creating original theater works outside of her home country and cultivating successful international collaborations as an outsider. She will outline her specific process to earn trust and offers tools on how to transition from an outsider to an insider in a way that preserves authenticity for all.

**Jesca Prudencio** is a director and choreographer focused on creating highly physical productions of new plays, musicals, and documentary theater nationally, and internationally. Among her directing credits are "The Great Leap" (Steppenwolf Theatre, Chicago), "Calling" (La MaMa ETC, NYC), "A&Q" (Pineapple Lab), and "FAN: stories from the brothels of Bangkok" (B-Floor, Thailand). Her critically acclaimed productions of Qui Nguyen's "Vietgone" and Anna Ziegler's "Actually" at San Diego Repertory Theatre received multiple Craig Noel nominations including Outstanding Director. She is currently an Assistant Professor and Head of Directing at San Diego State University in California. For more information, visit her website at [jescaprudencio.com](http://jescaprudencio.com).



## COLLABORATIVE PLATFORMS

15 November 2019, Thursday, 09.00-10.30



### The Way of Engagement from Communities to Artists in an Independent Art Festival

YI-KAI KAO

**T**ua-Tiu-Tiann International Festival of Arts is an independent festival located in a historical district of Taipei. As an independent festival, how does it communicate with the locals? How do artists in the festival work with the community? How does it make the general public engage into arts?

As a curator/artworker, what perspective do we bring to connect the locals and international into the community? How do we break the barrier and create the conversation to the artists and the locals?

The most important thing is, do we really communicate with each other through the festival? And does the international festival really benefit our community/society?

*Yi-Kai Kao was born in 1985 and raised in Taipei, Taiwan. He is the director of an independent art space called Thinkers' Theatre and the curator of the independent festival Tua-Tiu-Tiann International Festival of Arts from 2017-2019. He is also an independent performing art producer and manager.*

*He graduated in Tamkung University, major in French Literature. In 2018, he studied MS in Art Management and Administration in Taipei National University of the Arts (TNUA).*

*He's focusing on public engagement in arts, gender, LGBTQ, community, and South East Asia immigrant issue in Taiwan. With his research experiences over the past years, he also starts to connect the art works from South East Asia region with Taiwanese art workers.*



## COLLABORATIVE PLATFORMS

15 November 2019, Thursday, 09.00-10.30

### PINEAPPLE LAB– The Arts and the Barangay

ANDREI NIKOLAI PAMINTUAN

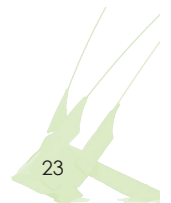


In this presentation, Andrei Nikolai Pamintuan will provide an overview of Pineapple Lab, an artist-run creative hub dedicated to finding innovative ways that showcase the works of contemporary Filipino artmakers (both local and those who are part of the Philippine diaspora), international artists, and collaborators across diverse disciplines. Pamintuan will relate his experience as Festival Director of the Pineapple Lab-produced Fringe Manila Festival and as curator of the ISA Solo Arts Platform – Manila in cultivating new audiences, while providing a springboard for new works to develop and evolve further.

The discussion will also contextualize Pineapple Lab's position as an independent space located in Barangay Poblacion, Makati City – right in the heart of one of Metro Manila's most eclectic historic districts.

**Andrei Nikolai Pamintuan** is a director and producer. He founded Fringe Manila, a multi-genre international art festival. He is currently the Creative Director of Pineapple Lab, an artist-run creative hub in Poblacion, Makati City.

Pamintuan is a BFA Theater Arts graduate from the Ateneo de Manila University. He completed a Directing and Producing Program at the New York Foundation for the Arts. He was part of the Japan Foundation Asia Centre's Next Generation Producing Performing Arts Program. In 2019, he was part of an Arts and Cultural Observership Program in Taipei with the support of Artwave – Taiwan International Arts Network.



## CONTEMPORARY SCENOGRAPHY

15 November 2019, Friday, 11.00-12.30

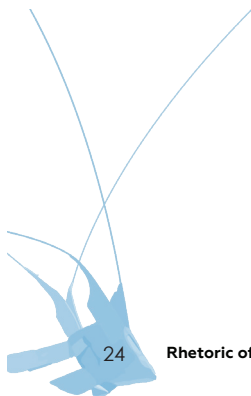


### Setting the Scene

MIO INFANTE

**D**esign collaboration in the development of a contemporary scenographic language for the (Filipino) audience in an information-rich digital age. Footnotes and anecdotes highlighting a Filipino Scenographer's work in the turn of the of the 21<sup>st</sup> century.

***Mio Infante** (Scenographer) designs for theatre, television, dance, concerts, advertising, themed parks and corporate industrials/events. He finished his MA Scenography/Theatre Design (1997) at Wimbledon School of Art, University of Surrey, London, UK, after obtaining his BS in Interior Design (1991) at the University of the Philippines Diliman. He was the Natori Fellow of the Asian Cultural Council – Rockefeller Brothers Fund (1999, 2000), and is currently Associate Artistic Director of 9Works Theatrical as well as President/Managing Partner of Sceneshop Inc, a creative production design and build company. Infante serves as chair of the Education Commission PATDAT-OISTAT Philippines, which is part of the Organisation International de Scenographes, Techniciens et Architects de Theatre (OISTAT), an umbrella organization of theater designers and practitioners.*





## CONTEMPORARY SCENOGRAPHY

15 November 2019, Friday, 11.00-12.30

### Working with International Artists and Technicians: Collaborative Engagements in the Production and Set Design of Two Plays Produced In and Outside the Philippines

LEO ABAYA



**T**wo theatrical pieces are bases to inquire about the different challenges that face scenographic conceptualization and execution.

Translated to Pilipino by Lisa Magtoto, "Bakeretta (Ghost Operetta)" was directed by its Japanese playwright, Chong Wishing who adapted it to a Philippine setting.

Re-staged as "Screen MacBeth 2.0," director Anton Juan infused virtuality to his dramaturgical approach of the tragedy by integrating video and multi-media components to the setting and performance.

The talk will articulate how gaps in communication arising from translation affected the visualization of theatrical space and time, and how different culturally conditioned protocols were reconciled in the interpretation and material execution of design concepts, including the technical problems and the solutions that resolved them.

**Leo Abaya** is a multi-disciplinary visual artist whose works inquire about history, memory, and the body. He continues to intermittently practice his previous background as an awarded production/set designer for the screen and thereafter, for stage companies like Dulaang UP, Tanghalang Pilipino, and PETA since 2002. He is a Professor at the UP Diliman College of Fine Arts (UPDCFA) and is presently the chairperson of its Department of Studio Arts. He earned his MA Fine Art at Winchester School of Art, University of Southampton, United Kingdom as a UP postgraduate Fellow. He was declared as University Artist II of UP in 2013.

## ARTS AND CULTURAL LEADERSHIP

15 November 2019, Friday, 13.30-15.00



### Palabas to Pagsasabuhay: Questions, Provocations and Propositions for Radical Shifts and Imagination for Necessary Contemporary Performance-making

JOSEPH KEITH "JK" ANICOCHE

**T**he storyteller wishes to speak through the following points serving as lampposts for further conversation: Art in times of climate and cultural crisis; and, disaster risk reduction, mitigation and response.

Beyond creative economies: laying foundations for regenerative art ecology. Responsive pedagogies: rethinking art and performance education. From socially-relevant to being socially-engaged: challenges of going beyond the comforts of the black box. Inter-disciplinary to anti-disciplinary: on collaborations and collectivizing.

**JK Anicoche** is a performance-maker working at the intersection of art, culture and development. He is the artistic director of contemporary cultural laboratory *Sipat Lawin Inc.*; founding member of anti-disciplinary collective *Komunidad X*; and festival director of *Karnabal: Performance and Social Innovation*.

He is a recipient of the *Davis Peace Prize USA 2019*, *Ginebra Ako Para sa Entablado Award 2018* and *Asian Cultural Council Fellowship Grant in New York City (2018-2019)* for his research on performance and civic engagement. He is presently a *De La Salle University Public Intellectual for Democracy Discourse Series*.



## ARTS AND CULTURAL LEADERSHIP

15 November 2019, Friday, 13.30-15.00

### Problematizing Sustainability in Theatre

RODOLFO VERA



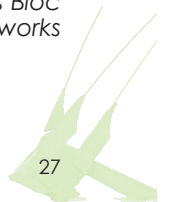
In the early 1990s, development agencies funding several Philippine Educational Theater Association (PETA) programs expressed they will eventually cease supporting the company. The buzzword then was “sustainability.”

PETA is not just in the “business” of live performance. It is very much committed to using theater arts in community and nation building. Most of the outreach programs inform and influence the company’s repertory material. What would happen if this dialectic connection is cut?

The issue of sustainability versus artistic and intellectual freedom remains to be a conundrum and subject to artistic and political debate for most programs and companies. This talk aims to bring to the table the issues facing many cultural leaders in the country today.

**Rodolfo “Rody” Vera** is an award-winning playwright, screenwriter, actor and theater director. He has written more than 70 plays, (original and adaptations) and won in a number of competitions, notably, the Carlos Palanca Memorial Awards for Literature (Hall of Fame). He penned the acclaimed TV series, “Bayan Ko” produced by GMA News TV, which was given the Quill award in 2013.

He was recently awarded the UMPIL Gawad Balagtas Award for his literary contributions to Philippine Drama and the Gawad Tanglaw ng Lahi Award by the Ateneo de Manila University in 2015. In 2019, he was awarded Dangal ni Balagtas by the Komisyon sa Wikang Filipino (KWF). He is currently head of the Writer’s Bloc and the co-founder of the Virgin Labfest, an annual theater festival of new works for the stage.



## PERFORMANCE A

14 November 2019, Thursday, 13.30-14.00



### **Pahayag (Expression)**

**MIA CABALFIN and RHOSAM PRUDENCIADO JR.**

**A** work-in-progress showing of a multi-disciplinary performance piece—a product of their stay as Artists-in-Residence at Youkobo Art Space in Tokyo, Japan last June–August 2019. Their jump-off point is the theme of population; with a distinct difference between Japan's dwindling population versus the over-population of the Philippines and the correlation with other cultural aspects, such as expressiveness, interaction, and communication translated into the performing body—ascribing to the duo's practice of exploration of a non-proscenium dance space.

*Mia Cabalfin and Rhosam Prudenciado Jr. are dance artists based in Manila. They made the decision to work together in 2012 in Kyoto Art Center as Artists-in-Residence. They are two of the few in contemporary Philippine dance to consciously create a body of work as a duo. Their art resonates with socio-psychological themes and has deviated from the traditional theater space, where they explore site-specific work, multimedia, and movement experimentation. They recently completed a residency program in Youkobo Art Space in Tokyo, and were selected for a Research Residency program in Tokyo Arts and Space in January 2020.*

## PERFORMANCE B

15 November 2019, Friday, 18.30-19.30



## ASIA/N/ESS/ES

**PAOPOOM CHIWARAK, FITRI ANGGRAINI, JARED JONATHAN LUNA, TOMOHIKO KYOGOKU and MARIA STELLA "ISSA" MANALO LOPEZ**

**T**his intercultural project investigates the question "How does Asia view Asia?" It is a performative documentation of re-imagining of the Asian cultural identity through this discovery of varying Asian-ess.

An amount of self-reflexivity while embodying someone else's experience and inhabiting someone else's body makes us question if we can "see the me in you." This peering into the other through ourselves, is also a way of discovering this in-between of identities and this liminal space between remembering and forgetting.

The performers of this devised work using language, dance and documentation are from Thailand, Indonesia, Philippines and Japan.

***Paopoom Chiwarak**, a Thai artist who is a Film graduate from the department of Motion Pictures and Still Photography Chulalongkorn University. He initially trained in Thai Classical Dance from the University's Faculty of Fine and Applied Arts.*

***Fitri Anggraini** graduated from the Art Institute of Jakarta (2016) and choreographed "Kaba" for Indonesia Dance Festival the same year. She has since collaborated with choreographers Mikuni Yanaihara and Ismaera Takeo, received the prestigious Hibah Seni Inovatif Award from Yayasan Seni Kelola, and participated in the Asian Performing Arts Forum in Japan.*

***Jared Jonathan Luna** is an independent dance artist and choreographer. He uses streetdance/ hip hop dance styles and contemporary dance vocabularies and methods in staging his works. He is currently a lecturer in the Department of Anthropology in UP Diliman and Performing Arts Department in Guang Ming College.*

*Heading this project as co-directors are **Tomohiko Kyogoku**, a dancer and choreographer from Japan, and **Issa Manalo Lopez**, an independent theatre director and performance maker from the Philippines.*

## PERFORMANCE C

15 November 2019, Friday, 16.30-17.30

### **UP Tugtugang Musika Asyatika (UP TUGMA)**



The program's first part is the kulintang (also known as "Palabunibunyan") from Southern Philippines. It starts with the "Kaluntang," a piece that is played on the luntang - a set of hanging wood logs that farmers play whenever they are out in the fields. This will be followed by a traditional Maguindanao piece "Sinulog a Minuna." A piece called "Tungkil" follows after to mark the entrance of "Pangalay," a fingernail dance from the Tausug, which will be accompanied by a "Sinulog suite" (a set of tailored "Sinulog a Bagu" and "Sinulog a Minuna" pieces). The performance ends with a festive piece that exemplifies the mastery of the Kulintang through exhibitions and camaraderie.

Next in the program is the Japanese koto, a 13-stringed zither. The national instrument of Japan, the koto's roots came from the Chinese instrument called guzheng. The koto is usually played either as a solo instrument or in an ensemble. Koto music developed and transformed over time, and continues to develop until today. The UP TUGMA Koto Ensemble is one of only two active Koto ensembles in Southeast Asia.

The last part of the program will be a performance of the music and dance from the Cordillera region. It starts with "Balasibasen," a Kankanaey folk song which is sung by the youth who rhythmically stomp the ground while forming a human barricade. This will be followed by "Entay Ganaganasen," another Kankanaey folk song meaning "Let's Enjoy." The song is accompanied by a takik (two iron rods), a guitar, bamboo instruments and a solibao drum. This will be ended with a call by the gangsa to dance the "Kalinga pattung" - better known as the Kalinga people's community dance. "Pattung" is considered as another style of playing the gongs using sticks. The "Pattung" is popular among Cordilleran groups such as Kalinga, Bontok, and Tingguian peoples and is played by men in a group of six or more. It accompanies dances like the "tadchok" or "khanuyak" during festivities.

The **UP Tugtugang Musika Asyatika (UP TUGMA)** is an Asian Music performing group composed of music students affiliated with the UP College of Music. The organization aims to build and develop a more conscious audience base for Asian music cultures; and to raise the banner of Philippine indigenous music in the global community. UP TUGMA regularly conducts workshops, field works and performances. Its members study and perform the Mindanao Kulintang Ensemble, the Cordillera Bamboo and Gong Ensemble, the Indonesian Gamelan, the Japanese Koto, the Chinese Sizhu and the Korean Samulnori.

## UP Diliman Information Office



**T**he public information and communications arm of UP Diliman (UPD), the UPD Information Office (UPDIO) is tasked to provide accurate, comprehensive and timely information on UPD's plans, programs and activities to the University's various stakeholders as befitting UP's stature as the country's national university.

Set to celebrate its 25<sup>th</sup> anniversary this year, UPDIO was established on Dec. 16, 1994 upon the approval of the UP Board of Regents at its' 1082<sup>nd</sup> meeting.

UPDIO's mettle and capacity was put to an acid test in the late 1990s when UPD was plagued with unfortunate fraternity-related incidents. Though relatively young, UPDIO effectively performed its task and addressed the pressing issues by assisting the Office of the Chancellor (OC) in the formulation or drafting of official statements regarding the matter.

Tasked to package and promote institutional events, the Office is regularly in-charge in the production

of print collaterals of UPD institutional events such as the Linggo ng Parangal, commencement exercises, conferment of honoris causa and OC's special publications such as coffee table books, the UPD Map and institutional materials. UPDIO also regularly publishes "UPDate" and "Ugnayan" and the online announcements of UPD events and activities in "What's UP?"

In the advent of Internet connection in the Philippines, UPDIO was at the forefront in the creation of the UPD website, and conducted the training of UPD unit webmasters through the project Task Force Wired. The office still maintains and manages the UPD website in coordination with the Dilinet.

Today, UPDIO continues to perform its mandate and is harnessing the use of social media platforms and the telecommunications' "text blast service" in promoting events in UPD and the dissemination of official announcements and statements of the UPD administration.



**W**hen Palma Hall was still known as the College of Liberal Arts Building, Speech and Drama courses were offered by the Department of English. In May 1959, the Department of Speech and Drama (DSD) started to function as a separate unit – a clear recognition as a distinct discipline and a prime component in a university education.

DSD became the Discipline of Speech and Drama for a brief period before reverting to its original name. In 1974, the UP Board of Regents approved the change in name to the Department of Speech Communication and Theatre Arts (DSCTA) – the name by which the Department is known today.

DSCTA offers two basic degree programs: BA (Speech Communication) and BA (Theatre Arts) and a Certificate in Theatre Arts. All programs are designed to prepare the students for a holistic career.

DSCTA graduates hold key positions in broadcasting (radio and television), in the performing arts (dance, stage and film) and in other fields of endeavor. The training within the degree programs enables students to develop both intellect and creative resources. The student is immersed in both theoretical and practical aspects of human communication, under the scholarly guidance of the DSCTA faculty and staff who are armed with irreproachable academic backgrounds, research, know-how and in-depth experience. The DSCTA faculty, believing that a responsible communicator has to understand the complexity of mass-as-

social being, inspires the student to go beyond classroom learning.

Principles in Speech Communication practice are tested by the student who is encouraged to organize, coordinate and participate in speech festivals, speech contests, public group discussion, debates and other speech activities. Under the DSCTA are organized laboratory companies which have participated in both national and international theatre festivals. Dulaang UP, the Department's cultural arm, introduces students to a worldwide drama repertoire and involves them in all aspects of theatre production. UP Playwrights' Theatre, meanwhile, mounts full production plays written by Filipinos. Dulaang Laboratory stages student-directed and student-acted plays.

DSCTA's roster of regular faculty members consists of acclaimed artists and esteemed academics trained in prestigious institutions here and abroad. To date, the department has produced three professors emeriti, five University Artists (the highest award given to an artist or an art scholar in UP on the basis of outstanding productivity in the creative arts and scholarship for national development), four Gawad Tsanselor para sa Natatanging Guro, five Centennial Professorial Chair Awards, three Centennial Faculty Grant Awards, seven Aliw Awards, one Buhay Award, seven Carlos Palanca Awards for Literature, an Outstanding Women in Nation's Service award and numerous International Publications Awards, among other university and national recognitions.





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## The Speech Communication Division

The BA (Speech Communication) program aims to develop knowledge and competence in understanding the study of human interaction and its use of verbal and nonverbal symbols in order to impact different communicative phenomena. It focuses on four strands: Performance, Rhetoric, Interpersonal Communication and Instructional Communication. Graduates of this program are expected to demonstrate high level of scholarship, critical thinking, creative expression, social responsiveness, and ethics in education and training, public relations government and non-government institutions, and other communication-related industries.

The MA (Speech Communication) program is DSCTA's graduate degree program which aims to advance the field of Speech Communication, particularly in knowledge building and critical research. It is designed

to provide graduate students and professionals, mostly in the field of the academe, a deeper understanding of the fields of Rhetoric, Performance and Interpersonal Communication. The program aims to strengthen a student's framework on Speech Communication analysis. It was approved by the Board of Regents on Nov. 5, 1990.

An MA Speech Communication major is required to take three core courses:

- Speech 201 (Speech Communication Process Analysis)
- Speech 210 (Quantitative Research in Speech Communication)
- Speech 211 (Qualitative Research in Speech Communication)

To qualify for Speech 300 (Master's Thesis), the student is also required to take three MA Speech Communication Major Electives and two Cognates from other disciplines for a total of 30 units.

## The Theatre Arts Division

The Theatre Arts Division aims to be the University's forefront of creative expressions and discourses in theatre and performance in the local and global communities. To achieve this, the Division provides students the knowledge and competencies to come to terms with the complexity of recasting the theatre and performance as transformative concepts.

The Certificate Program (Certificate in Theatre Arts) is a craft-oriented program designed to train prospective theatre practitioners in the creative industries.

The curriculum of the Undergraduate Program [BA (Theatre Arts)] leans towards intellectual praxes through practice-based-research and performance-led-research activities and critical interrogations of theatre

and performance as socio-cultural idioms for the understanding of the self, society and culture. To date, there are five areas of specializations: theatre and performance studies, performance, dramaturgy and directing, theatre management, and technical theatre and design.

The Graduate Program [MA (Theatre Arts)] is designed for those who want to acquire a solid theoretical and scholarly foundation in theatre. To date, there are two tracks: the theatre practice track and the theatre studies track. The former requires 39 units of course work and a creative project approved and evaluated by the theatre faculty members and invited theatre artists as panel members, while the latter requires 33 units of course work and six units of a master's thesis.



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## **UP Theater Complex** Prof. JOSEFINA F. ESTRELLA BARBIE TAN-TIONGCO SAM CLARIN HENRIETTE BAES UP Theater Complex

## **Dulaang UP** MARLON MOLATO

## **MA (Speech Communication) Students** HILLARY LEE AGUADA MIA TRIXIA ELLA TEJADA

## **MA (Theatre Arts) Students**

JEANNE IRIS AGCAOILI  
ALECKS AMBAYEC  
MARIA CRISTINA AZARCON-BOLIVAR  
CHRISTIAN JOSHUA BARINAGA  
RODNEY BARNES  
LOVERN KIM CALUCAG  
EUDES ANTHONY GARCIA  
ANGELO QUINJETT LANTACO  
ALLEN JOY MARQUEZ  
ALPAULINE GRACE PEÑA  
ADRIAN CARL PESCADOR  
ENGELBERT TALUNTON

## **UP Speech Communication Association**

ALLEN B. BAYLOSIS  
MARIAN KATHLEEN M. CRUZ  
FRANCESCA F. CUENCA  
NATHALIE CARL V. DUYONGCO  
GENEVIE DARLING B. GABRIEL  
ALICIA ROSE D. LACAP  
JUSTINE RUTH A. LAZO  
QUEENIE E. LINSON  
DENISE GABRIELLE I. MILARION  
BRANDON MICHAEL T. ORTEZA  
NICOLE MARGARETH B. UY

## **Theatre 140 Students**

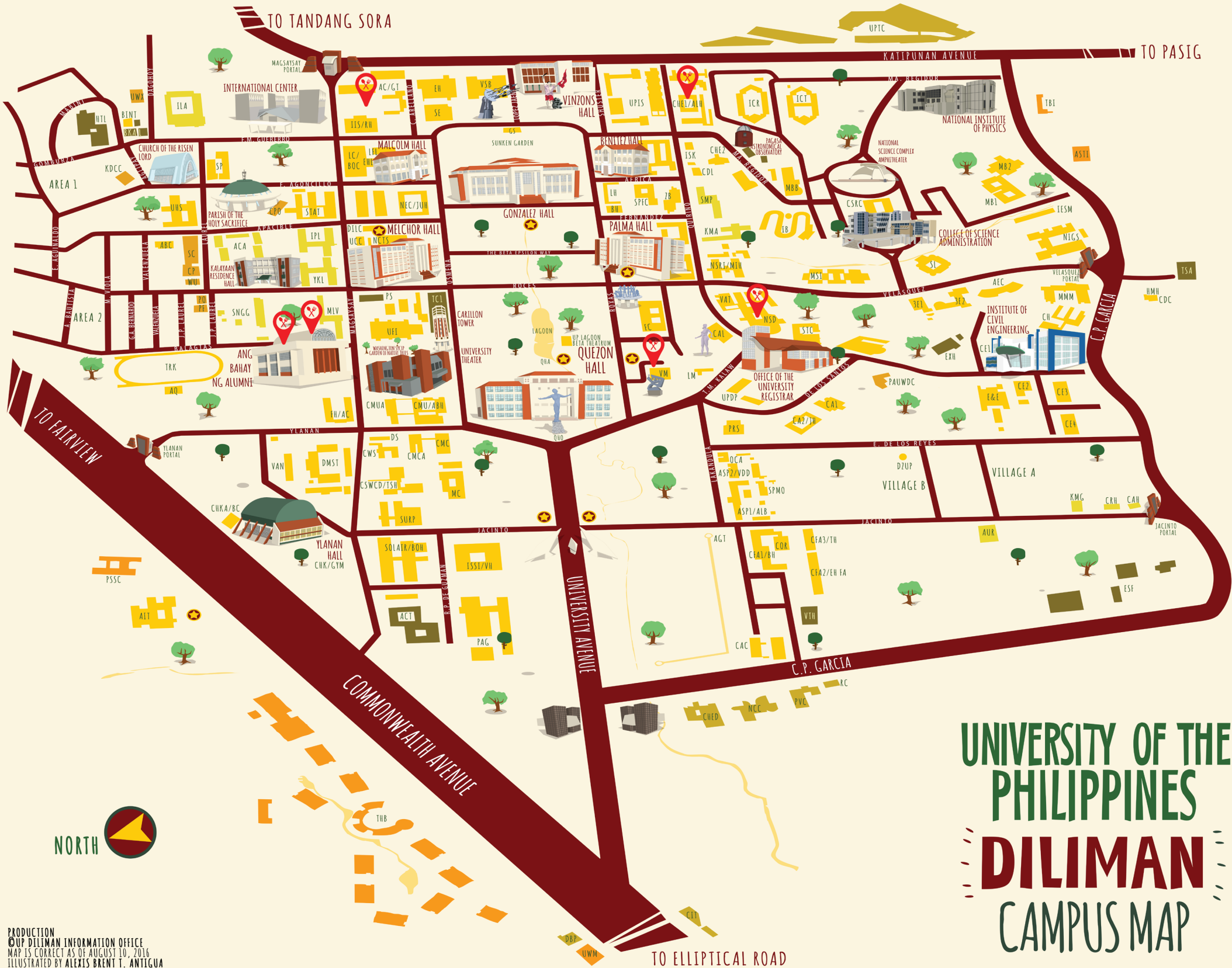
MARC FAITH ABABON  
NIÑA GRAZIELLA CAMO  
DE GUZMAN, CAMILO  
NATALIE LEIGH ESTRADA  
JOHN LUIS MAGLINAO  
LOUISE GRACE NIGHTINGALE MENESES  
LEONG SIL ROSE PANUELOS  
JAMEE STEVANA VEGA



THE  
**ASIAN CENTER** @64

Theme:

**ASIA 4.0**  
Changes and Challenges



TO TANDANG SORA

TO PASIG

KATIPUNAN AVENUE

AREA 1

AREA 2

TO FAIRVIEW

COMMONWEALTH AVENUE

UNIVERSITY AVENUE

C.P. GARCIA

TO ELLIPTICAL ROAD



# UNIVERSITY OF THE PHILIPPINES DILIMAN CAMPUS MAP

PRODUCTION  
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MAP IS CORRECT AS OF AUGUST 10, 2016  
ILLUSTRATED BY ALEXIS BRENT T. ANTIGUA

