

Production Evaluation of “Pippin On Stage” Played in one Private Higher Education in the Philippines

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Princess Dianne C. Becina, Ricaflor C Mores, & Beverly T. Caiga (PhD)
Mass Communication Department, College of Education, Arts, and Sciences,
Lyceum of the Philippines University, Batangas City, Philippines
btcaiga@lpubatangas.edu.ph

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Abstract - *The study aims to determine the production evaluation of “Pippin On Stage” played in one Private University in the Philippines among student theater -goers. Specifically, it aims to determine the evaluation of the audience to the Play when it comes to script, acting, production and over-all impression. The study is a descriptive type of research using a questionnaire as an instrument to gather data. The results showed that the respondents evaluate it as outstanding in terms of script, acting and over-all production. It is recommended that the measures of improvement may be considered for the future Stage Play being produced by mass communication students in terms of acquiring additional lights and equipment, conducting an acting, vocal and dancing workshop and exposed themselves in the stage production thru watching theater play. Future researchers may conduct a follow-up study after a few years to determine if improvements have been made.*

Keywords: *Pippin On Stage, Stage Play Production, Mass Communication student*

INTRODUCTION

Cohen [1] Stage play or Theatre play is an art performed live by actors. It is to present the experience of a real or imagined event in a specific place, often a stage. The performers or actors may communicate this experience to the audience through combinations of gesture, speech, song, music, and dance. Stage Play has different type or genre includes tragedy, comedy, fantasy, symbolism, melodrama, satire, allegory, folk play and the musical play.

Engaging oneself to play gives personal impact or effects to the performers and even to the audiences. One can developed his/her confidence, improved social life, built self-esteem and enhance his/her creativity.

The production elements in theater includes the producer, the playwright, the director, the scene

designer, the light designer, the costume designer, the sound designer, the properties designer, the makeup designer, the assistant director, the stage manager, the running crew, and the actors.

In Lyceum of the Philippines University-Batangas, Theater Arts is a three-unit course offered to the AB Mass Communication third year students during the second semester. In that case, the third year Mass Communication students have to produced a stage play and undergo in the production process. Usually, the theme or genre produced by Mass Communication is a musical play. Third year Mass Communication students Theater Arts batch of 2014 produced the Broadway’s longest-running American musical, Chicago-a dazzling and satirical look at fame, justice, and the media machine. While the Third year Mass Communication students Theater Arts batch of 2015 slap the roller skates, pump up the glitter, and get hip to the muses in Xanadu, the laugh-out-loud musical stage adaptation of the 1980 film. And this year, Third year Mass Communication students Theater Arts batch of 2016 produced the Tony Awards play Pippin - the story of a young prince, heir to the throne, who is searching for his own fate. It is a story of making decision, as encouraged by the Leading Player; Pippin dabbles in bloody battle, licentious and savvy political maneuvers, only to discover that true happiness is more complicated than he thought. With the touch of circus and illusion, *Pippin* is story were everyone could enjoy.

The Production Elements is always a crucial part of the play because this will be the basis of the over all come up of the said activity. From the story of the play, the acting skills of the performers, dialogue, technical, lights and even the costume and make up of the performers were all matter to the audience. Thus, no matter what the out come of the play and the effects of it to the audience will reflects and represent the whole Mass Communication students of LPU.

Through this study, the researchers hope the lowest elements of stage production through the evaluation may be identified. Consequently, the researchers aim that solutions may be provided to the stage production when it comes to the story of a play-script, acting, and over-all production. Thus, will serve as a guide to avoid unnecessary problem particularly when the stage play show is on-going.

OBJECTIVES OF THE STUDY

Generally, the researchers want to evaluate the production elements of the play *Pippin* among Mass Communication Student theater-goers. In deeper context, it aims to determine the profile of the respondents in terms of age, sex, year level, frequency of watching play and preferred genre, evaluate stage play in terms of script, acting and stage production; test the significant difference on the evaluation of stage play when grouped accordingly to profile variables and propose plan of action for the improvement of stage play productions in LPU-Batangas.

METHODS

Research Designs

To answer the research goals, the study used the descriptive type of research in order to determine the effects of the Production Elements of the Play *Pippin* to the TheaterGoers. The descriptive type of research engages the investigation of phenomena through quantitative data. This is done through the use of statistical, mathematical, or computational techniques. Aside from the primary data, secondary sources such as books, published thesis, and online journals were also used to support the research [2].

Participants

The participants of the study include 215 students from LPU High School and other College students of Lyceum of the Philippines University-Batangas. The respondents are those who witnessed the stage play *Pippin* last March 07, 2016 at LPU-B Freedom Hall.

Instruments

The researchers used a self-made questionnaire as an instrument for data-gathering. The questionnaire is divided into two parts: Part I consists of the profile of the respondents. Part II consists of three tables that designed to evaluate the Stage Production of the play, "PIPPIN" among theater goers from 1 that needs improvements up to 5 which is outstanding. The first table is the evaluation of the script under of this element is the story of the play and if dialogue have emotional

impact to the audience. Another is the evaluation of acting from the play "Pippin On Stage", under of this elements is how effective the portrayal of the actors in the play. The third table is the evaluation of the stage production in terms of creativity, under of this elements is the setting, lighting, sound, costume, and make up while the last is the Over-all impression of the audience from the play. The questionnaires were validated and distributed. The tallies were retrieved, undergo reliability test and assessed by a statistician for accurate results.

Procedure

The researchers first discussed the problem with their adviser then conceptualized the study. Then, they researched the literature that will support their study.

The researchers proceeded to gathered data and wrote the first draft of the manuscript. After getting all the necessary data needed for the study as well as the validation of the questionnaire, the researchers then proceeded to distributing the questionnaire personally to the respondents. After gathering the results and having it deduced by a statistician, the researchers interpreted and organized all the necessary data to construct the paper.

Data Analysis

The needed data were encoded, tallied and interpret using descriptive method. Weighted mean be the main tool in answering the objectives of the study. The data were computed using a statistical software, PASW version no to further analyze the results of the study using 5% alpha level. The given scale was used to interpret the result of the data gathered: 4.50 – 5.00 = Excellent (E); 3.50 – 4.49 = Outstanding (O); 2.50 – 3.49 = Average (A); 1.40 – 2.49 = Poor (P); 1.00 – 1.49 = Needs Improvement (NI).

RESULTS AND DISCUSSIONS

Base from the result of Table 1 for respondents' profile, majority of the respondents were the college students with 83.7 percent while high school students compromised 16.3 percent. In Lyceum of the Philippines University under the College of Education, Arts and Sciences, the Theater Arts Course is offered once a year for third year Mass Communication students during second semester. As part of the course requirement, the class is required to come-up with Stage play and will serves as their Final exam. It is done here inside the campus specifically at the SHL Freedom Hall wherein the actors are from different colleges who undergo and passed to the audition.

Table 1. Distribution of the Respondents' Profile

Profile Variables	f	%
Educational Level		
High School	35	16.3
College	180	83.7
Sex		
Female	120	55.8
Male	95	44.2
Preferred genre/theme		
Tragedy	30	14.0
Comedy	64	29.8
Love Story	73	34.0
Epic	15	7.0
Musical	33	15.3
Have you watched other play?		
Yes	157	73.0
No	58	27.0
How frequent you are watching?		
Once a week	27	12.6
Once a month	32	14.9
2-3 times a month	14	6.5
Once a year	142	66.0

The production team came from the class involve, from the director, assistant director, executive producer, production designer up to the make-up artist. It annually done every month of March where majority of the students are Lycean.

On the other hand, 120 females dominated the survey with 55.8 percent while the 95 male respondents settling only to 44.2 percent.

Base from the study of Powell [3] women are enliven, sometimes liberated by the authentic speaking voice and professional opportunity that uniquely the theater offered them. While men, at once attracted and repulse by female power on stage, reacted with speech of their own-- a strategic rhetoric designed to ensure male dominance in their own personal lives, in the theater, and in a society as while. By creating the actress as innate different from other women, having little or nothing in common with their own wives and daughter.

In terms of the respondents' preferred genre/theme, love story ranked first having 34 percent whereas epic became the lowest with 7 percent. Meanwhile, 73 percent of the respondents agreed that they have watch other play while 27 percent belongs to those who haven't. In relation, 66 percent equivalent to 142 respondents watch theater plays once a year while 14 respondents compromised 6.5 percent of those who watch theater plays 2-3 times a month.

Table 2. Evaluation of the Script on the Play "Pippin"

Indicators	WM	VI	Rank
1. The theme is clear to the audience.	4.35	O	1
2. The play offers positive experience to the audience.	4.18	O	9
3. The play is well written.	4.07	O	12
4. The dialogue makes you think.	4.16	O	10
5. The dialogue evokes emotional responses.	4.35	O	2
6. The play has a strong plot.	4.28	O	3
7. The scenes in the play are easy to follow.	4.26	O	4
8. There is a strong climax in the play.	4.13	O	11
9. The ending is effective.	4.20	O	7
10. The play can hold audience attention.	4.25	O	5
11. The dialogue is entertaining.	4.22	O	6
12. The fundamental idea of the play is true in its concept of life.	4.19	O	8
Composite Mean	4.22	O	

As seen from the result of Table 2 that the respondents evaluated the play "Pippin" as outstanding with a composite mean of 4.22. All items were rated outstanding and the theme is clear to the audience ranked first with a weighted mean score of 4.35.

Furthermore, Downs, Wright and Ramsey [4] explain that theme is more often applied than directly stated, playwrights rarely sit down to write a play about a particular theme instead is naturally reveals itself during the process of writing and consequently, in is often to interpretation by audiences and readers.

In addition, the respondents affirmed that the theme is clear to the audience since promotions are done in different events at the school. Thru that, the audiences was being exposed or atleast had a glimpse of what to expect on the show or play.

On the other hand, it was followed by dialogue evokes emotional responses (4.35), play has a strong plot (4.28) and scenes in the play are easy to follow (4.26). Dialogues used in theater often required to be emotional or deep. Pippin, is a story of a young prince, heir to the throne, who is searching for his own fate. It is also a story of making decision, Pippin dabbles in bloody battle, licentious and and saavy political maneuvers, only to discover that true happiness. Thus, the dialogue used should have emotional impact to the audience. Meanwhile, in every scene there is a cue or a sign when it is about to end so that the audience can follow and expect that another scene will come next.

According to Brockett [5], the typical starting point for theatrical production is the story. It is also the most common factor of the play since it is the one who remains intact after the performance. Same story serves as a basis for many different productions, it is considered as a literary work because it has a greater permanence than its theatrical representations. Meanwhile, the summary of the play incidents is the plot—it includes story line—that also refers to all the elements into a meaningful pattern. Thus, plot is the overall structure of a play.

In the beginning of a play it establishes the place or the setting of the occasion, the casts or characters, the mood, the theme or genre and the type of probability. A play is knowing previously places and meet different persons.

Meanwhile, item such as dialogue makes you think (4.16), strong climax in the play (4.13) and play is well written (4.07) rated the least. Cohen [1] stated that in order to create a play, it demands more than stringing together a number of scenes and at some point, the playwright should be able to confront the need for structure in the process of scene—writing. A strong play strong story compels interest and attention. It creates intrigue once you established a certain expectations—both in the characters and audience and by having new and bigger expectations out of fulfillment of the first ones. A good play should keep the audience always wanting more until the final curtain call, and at the end it should leave a sense of the inevitability of the play's conclusion, the idea of what happened onstage was precisely as it had to be.

In this case, the item “dialogue makes you think gathered only (4.16) percent and ranked one of the least, meaning many of the audience can already guess what probably will happen next that leads to lessen their expectations and excitement in the story.

On other hand, strong climax in the play (4.13) and play is well written (4.07) are rated the least. Still, Cohen [1] stated climax and the crisis is the part of the play that shall create technically to the highest level of dramatic intensity. It is the moment where the major dramatic questions is on the highest level, mystery hits the unraveling point, and the secrets are revealed.

While according to Wilson and Goldfarb [6] characters become involved in a series of crises because of conflicts, obstacles, and complications. There is a minor climax earlier in a play and major climax near the conclusion. In the final climax, the issues of the play are resolved but it is depend on the genre if it will end happily or tragically.

Catron and Shattuck [7] conflict can be internal or abstract, but it is the director's job to make sure it is clear to the audience. They considered as example the performance of William Shakespeare's *Hamlet*, a play about a man whose mysterious inner conflicts have fascinated scholars for centuries, the audience expect to see a troubled son stage a mock murder before his stepfather-uncle to test the man's guilt or innocence. They want to hear the passionate and intense verbal battle between Hamlet and his mother Gertrude in her chamber. The audience also want to feel the physical anxiety and exhilaration of the decisive fencing match that concludes with Hamlet's final clash with murderous Claudius.

Probably, because the main character in the story involved in different conflicts, obstacles and complications, the main climax wasn't highlight.

The play is well written is the lowest in the ranked. The audience find the theme of the play clear, dialogue evokes emotional responses however the audience didn't find the story intriguing and the climax was not highlighted.

Evaluation of the Acting on the on the Play “Pippin”

Table 3 below shows the evaluation of the acting on the play Pippin. The overall composite mean of 4.26 indicates that the audience evaluate the acting of the Play, outstanding.

In acting, the characters are true to life topped the list with weighted mean of 4.47 which is verbally interpreted as outstanding.

Pippin, a young prince in the story tend to be true in real life. Someone who is searching for his own fate. A person whose making a his mind in dealing of making decision, who dabbles in battle, commit series of mistake, a person with flaws, aimed for power and look for true happiness.

Wilson and Goldfarb [6] considered that the person already call an actor when he take the role of Hamlet. He explained that to perform the role of Hamlet, the actor must convince the audience that he is experiencing various and often contradictory emotions like being aware of lies and betrayal and the quick marriage of his mother to his uncle but cannot bring himself to do so and also that he criticize himself for not being more determine and that he loves Ophelia but is turn away because of the circumstances in which he is caught and of which she is not aware of what is really happening.

Table 3. Evaluation of the Acting on the on the Play “Pippin”

Indicators	WM	VI	Rank
1. The characters are true to life.	4.47	O	1
2. The actors' interpretation of character are effective.	4.04	O	12
3. The actors are natural and at ease with their techniques.	4.08	O	11
4. The actors' movements are motivated at all times.	4.31	O	3.5
5. The roles developed distinct personalities.	4.41	O	2
6. The actors' voice is effective.	4.30	O	5
7. The actors use proper volume, rate, diction, pronunciations, phrasing, inflection, and projection.	4.22	O	10
8. The dialect used is effective.	4.23	O	8
9. The actors are always in character.	4.27	O	7
10. The actors' facial expressions are effective.	4.31	O	3.5
11. The actors are relating to each other in sharing scenes pick up cues, and reacting with each other.	4.28	O	6
12. The characters are believable.	4.22	O	9
Composite Mean	4.26	O	

For an actor, one aspect of leading these emotions remains in developing the inner feelings that Hamlet has from moment to moment. An actor playing Hamlet must answer such questions and he should understand in his own innermost depths what Hamlet's emotions are like and then communicate them to the audience.

Secondly, with a weighted mean score of 4.41-actors' voice is effective. Therefore, the audience can clearly hear the lines they speak

Wilson and Goldfarb [6] said that the performers needed to achieve is to have a clearer voice and a good delivery of the lines so that the audience can effectively understand what is saying. Brockett [5] said that the important factors in voice are pitch, volume, and quality that the actors must have to deliver a good lines.

Meanwhile, the lowest in the ranked was-actors' interpretations of characters are effective with a weighted mean of 4.04. Cohen [1] said that characters are whole images that are likely remarkable human having their own characters, viewpoint, and expectations of real people. We can recognize with them and we can sympathize with them. Brockett [5]

said that in creating a role, first, the actor should analyze their role and recognizing what are the important scene in the play and how they will emphasize their lines in the play. Second, the actor must define the goals of the character to be played. To begin, the character's overall goal should be isolated, and then how this goal is manifested in each scene and how it evolves and changes. Also, the actor should study character relationships. He must determine how the character he plays is viewed by all the others, what a character thinks himself may not accord with the image he tries to project to others. The actors also must analyze the characters attitudes about each of the other characters. Finally, the actor must examine a role in terms of the overall production concept. If necessary, the actor must adjust his interpretation until it is appropriate to the production as a whole.

Also, Downs, Wright and Ramsey [4] suggest that when trying to analyze characters, or people for that matter, a good place to start is with the circumstances of their life has placed on them. Actors often call this approach to character analysis the given circumstances

In order to portray ones character an actor must fit his/her shoes to the person he/she portraying. That's why in choosing a person whose going to take a role in play, audition is done to screen the qualifications of the talents.

Table 4 shows the evaluation of the stage production on the play Pippin. The overall composite mean of 4.22 indicates that the audience evaluate the stage production of the Play, outstanding. In stage production, the set is appropriate and effective topped the list with weighted mean of 4.51 which is verbally interpreted as excellent.

A stage set tell audience the time and place of the play, it also convey the theme and what kinds of characters a play is about. Wilson and Goldfard [6] said that, the scene designer or the production designer is responsible for the stage set, who runs and manage what the stage will look like. No matter how simple the stage set have, every single thing that is on the stage has a design.

A stage setting can help establish the mood and style and how scenery looks. The playwright uses exaggerates dramatic elements and what every characters will portray. A stage set tell audience where and when the play takes place and it is also indicate the time period. Say for example when stage filled with a bright yellow-orange glow suggests a cheerful sunny day, whereas a single shaft of pale blue light suggests moonlight or an eerie graveyard.

Table 4. Evaluation of the Stage Production on the Play “Pippin”

Indicators	WM	VI	Rank
1. The set is appropriate and effective.	4.51	E	1
2. The stage designs are appropriate to the meaning the play.	3.93	O	12
3. The costumes are appropriate, true to the time/period, clean and tailored properly.	4.03	O	11
4. The make-up is appropriate in developing the characters.	4.27	O	3.5
5. The special effects are asset to the play.	4.37	O	2
6. All the details of the play production come together for a polished performance.	4.27	O	3.5
7. The lighting enhance the mood, time and place of the play.	4.25	O	5
8. The colors selected are appropriate for the time and place of the scenes.	4.19	O	8
9. The costumes suit the overall concept.	4.15	O	10
10. The special effects appear natural and believable.	4.24	O	6
11. The sound level is appropriate to the size of the venue.	4.15	O	9
12. When singers are performing, I can hear them over recorded music or in a live orchestral band.	4.23	O	7
Composite Mean	4.22	O	

Another support from Wilson [8] suggested that the mood can also establish what the theme is all about. It has many ways to be look like what the show wants to establish, take for example the works by the Spanish playwright Feferico Garcia Lorca. His Blood Wedding is the story of a young bride-to-be who runs away with a former lover on the day she is to be married. The two flee to a forest, and in the forest the play becomes expressionistic, allegorical figures of the Moon and Beggar Woman, representing Death, appear and seem to echo the fierce emotional struggle taking place within the characters. It would be inappropriate to design a realistic, a material set for Blood Wedding, particularly for the forest scenes. The setting must have the same sense of mystery that ruled the passion of the characters. We must see this visually, in the images of the forest as well as in the figures of the Moon and Beggar Woman.

However, Gillete [9] explained that the set helps what the audience will expect to the story but they cannot predict what really happen. On the other hand, the set hasn't always been designed with a production concept in mind.

Next in rank is, special effects are asset to the play (4.37). Special effects are applied for some scenes to be more appealing and realistic. It is one of the elements that make a play interesting.

As in scene design, some effects of lighting and sound can seem unusual or even miraculous. There are special lighting effects that can be used to create interesting visual pictures. One simple effect is to position a source of light near the stage floor and shine the light on the performers from below.

Like scenery, costumes and other elements of theater, stage light and sound have counterparts. Light and sounds—historically the last design element incorporated in theater production—is the most advanced in terms of equipment and techniques.

Wilson [10] said that the technical director is the one who is managing the lighting and also the adjustment when it comes to the illumination or visibility. Mood is important but seeing the performers is obviously even more important that's why the mixing of lighs is important because it portrays the mood and the scene of the show. Mood is important, of course, but seeing the performers is obviously even more important.

Special effects are applied for some scenes to be more appealing and realistic. It is one of the elements that make a play interesting. Cohen [1] explained that Theatre “magic” also used special effects that are not easily described because there are sound-fire, explosions, fog, smoke, wind, rain, snow, lighting, spurts of blood, and mysterious arrivals and disappearances that we can see in real theater and not just in a graphics.

Meanwhile, make-up is appropriate in developing the characters and all the details of the play production come together for a polished performance tied on the third spot.

Still, Cohen [1] suggests that make up is essentially the design of actor's face it is important to have a make up because it is the first that the audience will see and also it is the way what the actor or actress what is saying or what is their role in the play.

In much modern production, certainly in theatre, makeup seems neglected. It is said to be the last design field to be considered. In amateur theatre, makeup is likely and execution to be applied for the first time at the final dress rehearsal and sometimes not until just before the opening performance. Indeed, makeup is the

only major design element whose planning and execution are often left entirely to the actor's discretion.

Makeup of this sort is particularly useful in helping to make a young actor look older or an old one look younger and in making an actor of any age resemble a known historical figure or a fictitious character whose appearance is already set in the public imagination.

In addition, Downs, Wright and Ramsey [4] explain that around the world and over the centuries, actors have used makeup to disguise and exaggerate their make-up. Japanese Kabuki theater is known for its striking and stylized makeup that exaggerates the actors' features. Actor wear makeup so they look like more the character they are playing and less like themselves. Character makeup is an attempt to transform the way actors look, for example, by adding gray hair, wrinkles, and shadows to youthful actor who must play an oldman. The type and the amount of makeup actors need changes with every production.

The musicals *Cats* and *Beauty and the Beast* needed a makeup designer to design exactly how each character should look and to make renderings of the design much like those of costume and set designers. Indeed, makeup is the only major design element whose planning and execution are often left entirely to the actor's discretion. Indeed, makeup is the only major design element whose planning and execution are often left entirely to the actor's discretion.

Meanwhile, item such as the costumes suit the overall concept (4.15) costumes are appropriate, true to the time/period clean and tailored properly (4.03) stage designs are appropriate to the meaning the play (3.93) are rated the least.

Of all the visual elements in theater, costumes are the most personal because they are actually worn by the performers. Visually, performer and the costume are perceived as one; they merge into single image onstage. At the same time, costumes, have a value of their own, adding color, shape, texture, and symbolism to the over-all effect. Closely related to makeup, hairstyle and masks. Costumes have always suggested to a number of things about the wearer: position or status, gender, occupation, flamboyance or modesty, independence and occasion.

Along with scenery and lightning, costumes should inform the audience about the style of a play. For a production taking place in outer space, for instance, the costumes would be futuristic. For a Restoration comedy, the costumes would be elegant, with lace at the men's collars and cuffs, and elaborate gowns for the women. For a tragedy, the clothes would be somber and

dignified; seeing them, the audience would know immediately that the play itself was somber and its tone serious.

In addition, costumes suggest when and where the action occurs in play. Unexpected shift may confuse audience; it is the costume designer or wardrobe manager to help the audience adjust to it. More so, indicates characterization. Just like everyday clothes often do, it tell is the wearer position, blue-collar workers or professionals. In theater, such signals must be clear to the audience.

Finally, costumes must be consistent with the entire theater production, especially with the other visual elements. A realistic production set in the home of everyday people calls for down-to-earth costumes. A highly stylized production requires costumes designed with flair and imagination

Wilson [8] supports this stating, costumes have always indicates the wearer position or status, sex, occupation. In theater, clothes send us sign similar to those in everyday life, but as with other elements of theater, there are significant differences between the costumes of everyday life and theatrical costumes.

Stage Costumes should meet the objectives in the play. First is to establish the stage production style. Indicate, the historical period of a play and the locale in which it occurs. Established the character of individual in a groups in a play—their stations in life, their occupations, their personalities. Show relationships among characters—separating major characters from minor ones, contrasting one group with another.

Where appropriate, symbolically, convey the significance of individual characters or theme of the play. Meet the need of individual performers, making it possible for an actor or actress to move freely in a costume, perhaps to dance or engage in a sword fight, and to change quickly from one costume to another.

Table 5 shows the over-all impression of the audience on the play "Pippin". The over-all composite mean 4.26 indicating the audience evaluate the over-all play, outstanding.

First in the ranked is the play is interesting (4.49) which is verbally interpreted as outstanding. Therefore, majority of the audience find theatre interesting. Theatre is different. It is an activity that we use to describe how we live. Shalwitz [11] explained the reasons why theatre makes our live better. According to him, Theatre is one of activities that doesn't have the capability to really hurt anyone or anything. Some we're engaged in producing or attending theatre, or any of the arts for that matter, we are not engaged in war,

persecution, crime, wife-beating, drinking, pornography, or any of the social or personal vices we could be engaged in instead. For this reason alone, the more time and energy we as a society devote to theatre and the arts, the better off we will be.

Table 5. Over-all impression on the play “Pippin”

Indicators	WM	VI	Rank
1. The play is interesting.	4.49	O	1
2. I feel a connection with the characters during and after the play.	3.95	O	5
3. There seem to have a positive response from the audience all throughout the play.	4.11	O	4
4. The audience appreciate the actors, director and production staff after performance/presentation.	4.39	O	2
5. The play is a positive and learning experience for me.	4.33	O	3
Composite Mean	4.26	O	

When we watch play, we know what happens when the problem don't set and what happens when they do. We develop the imagination of what will be the outcomes of the choices we made in our lives and the consequence of it. It is not shocking that, in oppressive societies, theater has been place with the aligned development toward openness and freedom

Second to the rank is audience appreciate the actors, director and production staff after performance/presentation (4.39) weighted mean.

Play ranks third is a positive and learning experience, with a weighted mean score of 4.33. It also allows us to embrace cultural values and identity through those elements such as native beat and music, dance, costumes, and visuals on walls. The theater approach justify the emergent potentials of the expressive arts in promoting effective education.

On the other hand, the two lowest ranking items are positive response from the audience all throughout the play and a connection with the characters during and after the play

According to Alderson [13] moviegoers and readers identify with stories through the characters. The most powerful way to reach an audience is through the characters' emotions. For only when we connect with the characters on an emotional level, does the interaction become deep and meaningful. Well-written scenes that include characters' emotions allow the

audience to viscerally take part in the story and bond with the characters.

In real life, we meet and interact daily with other people. Unlike in stories, many of these interactions are fairly superficial. Though some audience members rather enjoy a more distanced, intellectual challenge, most want to engage with characters in books and movies on an emotional level, too.

Table 6. Difference of Responses on the Evaluation of the Script When Grouped According to Profile

Profile Variables	F – value	p – value	Interpretation
Education Level	2.402	0.123	Not Significant
Sex	0.580	0.562	Not Significant
Have you watched other play?	2.047	0.132	Not Significant
How frequent you are watching?	1.871	0.136	Not Significant
Preferred genre/theme	3.070	0.017	Significant

Legend: Significant at p-value < 0.05

Based from the result of Table 6, only preferred genre shows significant difference since the obtained p-value of 0.017 is less than 0.05 alpha level, thus the null hypothesis under this variable is rejected. This means that the evaluation of the script on the play Pippin varies according to the respondents preferred genre. This result can be illustrated with a example. For instance, Pippin is a musical themed play, and say for example there is a respondent who's not into music so basically, when he/she evaluates the script wherein he/she didn't enjoy the result of the evaluation for script may affect.

Based on the study of Freeman [12] about theme/genre, she stated that in nineteen seventies, when the influence of traditional literacy start to reduce, genre theory emerged out of fashion in theater studies while semiotice and political critiques of textual authority come. Genre's significance determine on the interpretation of a work. Also, with its value on formal and historical precursors, seemed to check meaning rather than enlarge the possibilities associated with new modes performance over theater and presentation over representation in performance studies left genre criticism.

Genre concepts display as much about the process of theater making as they do about the textual source materials; they make intertextual or multimedia references to forms in literature, music or film; focus on the organization of the modes reception with which

a spectator negotiates the imaginative time and space of the event. In this more sense, genre also suggests that in theater studies it might continue to task of analyzing how bodies, objects and media interact in the properties in order to understand how reception contributes to the production of theatrical meaning.

Genre, with its emphasis on formal and historical precursors, seemed to constrain meaning rather than expand the possibilities associated with new modes of theatrical construction. In performance studies, the emphasis on performance over theatre and presentation over representation in performance studies left genre criticism, like historical revisionism, appear to be relic of a different social and aesthetic order.

Table 7. Difference of Responses on the Evaluation of the Acting When Grouped According to Profile

Profile Variables	F – value	p - value	Interpretation
Education Level	3.179	0.076	Not Significant
Sex	0.644	0.520	Not Significant
Have you watched other play?	2.862	0.059	Not Significant
How frequent you are watching?	0.763	0.516	Not Significant
Preferred genre/theme	4.589	0.001	Significant

Legend: Significant at p-value < 0.05

As seen from Table 7 below that only preferred genre shows significant difference since the obtained p-value of 0.001 is less than 0.05 alpha level, thus the null hypothesis under this variable is rejected. This means that the evaluation of the acting on the play Pippin varies according to the respondents preferred genre. This result can be illustrated with a example. For instance, Pippin is a musical themed play, and say for example there is a respondent who's not into music so basically, when he/she evaluates the acting wherein he/she didn't enjoy the result of the evaluation for acting may affect.

Based from the result, only preferred genre shows significant difference since the obtained p-value of 0.017 is less than 0.05 alpha level, thus the null hypothesis under this variable is rejected. This means that the evaluation of the script on the play Pippin varies according to the respondents preferred genre. This result can be illustrated with a example. For instance, Pippin is a musical themed play, and say for example there is a respondent who's not into music so basically, when he/she evaluates the script wherein

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Genre concepts display as much about the process of theater making as they do about the textual source materials; they make intertextual or multimedia references to forms in literature, music or film; focus on the organization of the modes reception with which a spectator negotiates the imaginative time and space of the event. In this more sense, genre also suggests that in theater studies it might continue to task of analyzing how bodies, objects and media interact in the properties in order to understand how reception contributes to the production of theatrical meaning.

Genre, with its emphasis on formal and historical precursors, seemed to constrain meaning rather than expand the possibilities associated with new modes of theatrical construction. In performance studies, the emphasis on performance over theatre and presentation over representation in performance studies left genre criticism, like historical revisionism, appear to be relic of a different social and aesthetic order.

Table 8. Difference of Responses on the Evaluation of the Stage Production When Grouped According to Profile

Profile Variables	F – value	p - value	Interpretation
Education Level	4.376	0.038	Significant
Sex	0.512	0.609	Not Significant
Have you watched other play?	2.149	0.119	Not Significant
How frequent you are watching?	0.684	0.562	Not Significant
Preferred genre/theme	4.046	0.004	Significant

Legend: Significant at p-value < 0.05

It can be gleaned from the result of Table 8 that education level and preferred genre shows significant difference since the obtained p-value of 0.038 and

0.004 were less than 0.05 alpha level, thus the null hypothesis under this variable is rejected. This means that the evaluation on the stage play on Pippin varies according to the respondents degree obtained and preferred genre.

The High School students tend to have a lower level of appreciation sometimes they tend to just focused on what is on the stage. While the college students are keener observer, more of the time they really look into details, the changing of costumes, the phasing of scenes, the continuity of the story.

Another is the genre, it has something to do with the evaluation on the stage play. The audience really expects to see that the over-all production is in line or really reflects the chosen genre or theme.

Based from the result, only preferred genre shows significant difference since the obtained p-value of 0.017 is less than 0.05 alpha level, thus the null hypothesis under this variable is rejected.

This means that the evaluation of the script on the play Pippin varies according to the respondents preferred genre. This result can be illustrated with an example.

For instance, Pippin is a musical themed play, and say for example there is a respondent who's not into music so basically, when he/she evaluates the script wherein he/she didn't enjoy the result of the evaluation for script may affect

Based on the study of Freeman [12] about theme/genre, she stated that in nineteen seventies, when the influence of traditional literacy start to reduce, genre theory emerged out of fashion in theater studies while semiotics and political critiques of textual authority come. Genre's significance determine on the interpretation of a work. Also, with its value on formal and historical precursors, seemed to check meaning rather than enlarge

the possibilities associated with new modes performance over theater and presentation over representation in performance studies left genre criticism.

Genre concepts display as much about the process of theater making as they do about the textual source materials; they make intertextual or multimedia references to forms in literature, music or film; focus on the organization of the modes reception with which a spectator negotiates the imaginative time and space of the event. In this more sense, genre also suggests that in theater studies it might continue to task of analyzing how bodies, objects and media interact in the properties in order to understand how reception contributes to the production of theatrical meaning.

Genre, with its emphasis on formal and historical precursors, seemed to constrain meaning rather than expand the possibilities associated with new modes of theatrical construction. In performance studies, the emphasis on performance over theatre and presentation over representation in performance studies left genre criticism, like historical revisionism, appear to be relic of a different social and aesthetic order.

CONCLUSIONS AND RECOMMENDATIONS

Majority of the respondents are females who are in college with a prefer genre of love story and watched play once a year. Respondents evaluate the script, acting and the stage production of the Stage Play "Pippin", outstanding. There is a significant relationship in the preferred genre/theme and educational level of the respondents when it comes to script, acting, stage production and over-all impressions of the Stage Play. A plan of action was proposed for mass communication students in Stage Play production.

Table 9. Proposed Plan of Action for the improvement of stage play productions in LPU-Batangas.

Main Objective: To suggest feasible and workable projects that may be used by the university, department, faculty, and students.

Key Results Area (KRA)	Strategy/Projects
1. Writing of Script Objective: To improve students' scriptwriting skills	<ul style="list-style-type: none"> Attend a scriptwriting seminars. Have a consultation to the Professor who has writing subjects such as- Writing for print, Development Communication and Journalism.
2. Acting, Vocal and dancing skills development Objective: To improve the actors/talents acting, singing and dancing skills.	<ul style="list-style-type: none"> Conduct a workshop for acting, vocal and dancing skills. Have a strict qualifications in screening talents/actor for the role. Conduct a workshop for proper pronunciations, volume, rate, diction of the lines
3. Costumes/Production design development Objective: To produce appropriate stage designs and costumes	<ul style="list-style-type: none"> Watch other Theater Play to get an idea for stage production. Look for DIY props/costume online that can be used on the Play Alocate enough money to provide all necessary props and costume Provide each actors/talent their own costumes to avoid confusion to the audience

It is recommended that Lyceum of the Philippines University-Batangas (LPU-B) administration, through the Physical Facilities and Maintenance Office (PFMO), may acquire additional equipment for Stage Play production such as, lighting equipment and good sounds equipment which may be made available for the use of students during their stage production.

Students and faculty of the Mass Communication department may develop in themselves creativity, resourcefulness, and the initiative to self-educate themselves in the different aspects of producing a Stage Play.

The proposed plan of Action may be considered to guide the Mass Communication student for their future Stage Play Production and be evaluated them after.

Future researchers may conduct studies which explore on the more comprehensive aspects of Stage Play Production such writing a script, acting and production design.

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