

PERFORMING PHILIPPINE PEDAGOGY

in the Precarious Pandemic Present



PHILIPPINE CULTURAL EDUCATION PROGRAM



PERFORMING
PHILIPPINE
PEDAGOGY
in the Precarious Pandemic Present

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in the Precarious Pandemic Present

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PERFORMING PHILIPPINE PEDAGOGY
in the Precarious Pandemic Present

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PREFACE

The COVID-19 pandemic has significantly altered the educational landscape in this country and around the globe. It forced the academic community to reinvent themselves critically and creatively by initiating proactive measures to ensure effective and efficient learning continuity. A flexible teaching and learning process that reduces face-to-face interaction while astutely considering the limitation on digital connectivity, is an emerging trend in basic and higher education institutions. Education stakeholders like the National Commission for Culture and the Arts - Philippine Cultural Education Program (NCCA-PCEP) recognizes and supports the development of pioneering, state-of-the-art culture-based pedagogy which is deeply entrenched in the rich and diverse Philippine cultural traditions and steeped in complex and contradictory Philippine realities.

Thus, NCCA-PCEP launches this special issue on “Performing Philippine Pedagogy in the Precarious Pandemic Present,” as a testament of the arduous and challenging tasks our teachers and cultural advocates embody – by living life well and teaching otherwise, in spite and despite the limited resources, the perilous conditions created by the deadly virus, the continuous threat to one’s own physical, mental, and spiritual well-being, and the tragic loss of friends, and loved ones in this global emergency. Relatedly, the debilitating and depressing healthcare crisis has, paradoxically become the same wellspring and impetus of creativity, resiliency, reflection, flexibility, and imagination in the Philippine culture-based classrooms and beyond.

The first article in this anthology, showcases innovative teaching-learning strategies anchored on Philippine vernacular scholarship pioneered by Prospero Couvar, Virgilio Enriquez, and Zeus Salazar. Peregrino, with his twenty-seven years of teaching experience, described comprehensively how a teacher contextualizes lessons using *Lapit tambalang labas- loob- lalim* as teaching approach so that students’ can have a better understanding and appreciation of their culture and national identity. The second article espouses narrative pedagogy in documenting throve of cultural treasures retrieved and curated by teachers in the different regions of the country before and during the COVID pandemic. This pedagogical approach, according to Garcia, strategically maps the rich possibilities of media-based cultural documentation vis-a-vis the innumerable impediments imposed by total restrictions and granulated lockdowns, slow internet connectivity and technological glitches, isolation, and social distancing protocols. The burning desire to document vanishing artifacts, practices, traditions, beliefs – indexes the student’s passionate engagement with the herculean task of cultural archiving, recording, and cataloguing our abundant cultural heritage in the archipelago.

The third article discusses how the academic community and PCEP have met the challenges of the pandemic through a localized and contextualized performance pedagogy. Nadera, the gifted poet, and pedagogue offers creative strategies in navigating literary texts, as a learning springboard in the context of a devastating global health concern. Meanwhile, the next essay in the collection, relates the indigenous practice of hilot with classroom management and instruction. Jimenez shares her innovative teaching pedagogy that metaphorically likened the teacher to a manghihilot, who assists the learners in coping with the challenges of online learning. A sample lesson is shared on the pedagogy of the healing art in a reproductive health class in basic education.

The fifth article explains profoundly the concept of pagpapasiya as a powerful pedagogy anchored on the Filipino concept of freedom of choice, collaboration, and cooperation. Anonuevo provides a lesson exemplar using pagpapasiya as teaching principle in a culture-based children's literature classroom. The sixth paper is a source of reflection on transitioning, by offering a local term paglilipat, to signify the everyday act of shifting, crossing, and evolving in Age of the Pandemic viewed by Arundhati Roy as a portal, gateway, and crossroads. Lopez believes that the global epidemic teaches us valuable lessons in resilience and repair by channeling creative impulse and energy for a generative and productive life notwithstanding our own vulnerability and precarious existence. The last article chronicles the various enactments of the vision, goals, and objectives of PCEP, as bastion of cultural education advocacy in the country, and how the administrator of the plan, program, and projects of this unit, has systematically shifted gear in order to cope with the challenges of this national and global health crisis.

May this special edition on Performing Philippine Pedagogy, guide and inspire teachers, students, and cultural advocates as we strive to forge a strong connection between, and among people of diverse cultural backgrounds and locations, – listening, and learning from each other, caring and supporting fellow sojourners, discussing, and exchanging best practices, protocols, and principles in the Philippine culture-based classroom in this moment of global uncertainties and thereafter.

Joseph “Sonny” Cristobal Ph.D.

Director, NCCA-PCEP

INTRODUCTION

The pandemic has brought various challenges in all aspects of our lives including the academic sector . The Covid 19 is the greatest disruption of education. During lockdowns, schools are left with challenges on learning continuity and inclusivity. At the core of the pandemic are the teachers and learners who are grappling to make sense of the sudden shift of learning modality, be it modular, pure online or blended learning delivery.

Amidst the pandemic we can see different responses of schools and universities. We begin to see the powerful role of culture in our response to the pandemic which sheds light to the fact the cultural framework is a lens that can be considered for successful response to this health crisis. The essence of culture based education is more appreciated during the pandemic with an increased recognition of the importance of schools, parents and communities as powerful sources of learning. The role of cultural education has been felt as learners have stayed at home and the local environment becomes learning spaces. The teaching and learning processes anchored on local scenarios become imperative as learners make sense of their environment and use culturally based portfolios.

This publication comes at the right and appropriate circumstance when teachers, student teachers, cultural advocates need resources that guide , motivate, inspire and ignite their passion in the pursuance of cultural education amidst the pandemic. Productive pedagogies in cultural education are also included in this book to guide the teachers on how to integrate culture and the arts in teaching basic and higher education.

Covid 19 has revealed our mutual need to work together, share knowledge and resources to ensure continuity and inclusivity in teaching and learning. This book adds up to the existing literature on culture based education amidst the health crisis.I also believe that embedded in this book is a recognition that we have the opportunity to reimagine how to use localized pedagogy in teaching and learning, innovate and restructure conventional education.

As we pursue intercultural, interdependent and culturally anchored education amidst and beyond the pandemic, this publication is an easy reference for all educators, pre-service teachers and cultural advocates.

FTDayagbil

LAPIT TAMBALANG LABAS-LOOB-LALIM AT MGA METHODONG NAKAUGNAY SA GAWAING KULTURAL PARA SA PAGTUTURO

Jovy M. Peregrino
Unibersidad ng Pilipinas

Introduksiyon

Sa loob ng aking dalawampu't pitong taon sa pagtuturo, ang mga karanasan hinggil dito ay nakatutulong upang makapag-isip at makapagmuni-muni sa teoretikal at empirikal na kaalamang akademiko. Napakaraming dapat alamin, basahin, at isulat sa pagnanasang makapasa at maipakita ang pagpapahalaga sa diploma. Ang pagpapahalagang ito'y maaaring sipatin na hindi katumbas ng pagpapahalaga sa angkop na gamit at saysay ng natutuhan. Ibig sabihin, ang pagpapahalaga sa diploma ay hindi katumbas ng pagsasaysay sa pinag-aralan. Ang mga binabasa, sinusulat, pinakikinggan at pinag-aaralan ay hitik sa kahulugan, at pagpapakahulugan ngunit ang tanong ay paano nagsasaysay ang mga kahulugang itinuro na hindi nangangahulugang natutuhan. Hindi dahil may kahulugan ay may saysay.

Ang mga nakasulat sa libro ay isang bahagi lamang ng mga pinag-aaralan. Ang tunay na hamon sa pagtuturo, pagbabalagkas, paggawa, at paglikha ng makabuluhang kaalaman ay hindi natatapos sa pagbabasa. Pagdanas sa pinag-aaralan ang nagbibigay ng malalim na pagpapakahulugan at pag-unawa sa pinag-aaralan tungo sa pagkatuto. Nakatutulong ang pagbasa sa sinulat, at pakikingin sa sinabi ng iba para may masabi ka. Ngunit, hindi dapat matapos ang iyong paliwanag sa pag-uulit lamang sa sinabi ng iba.

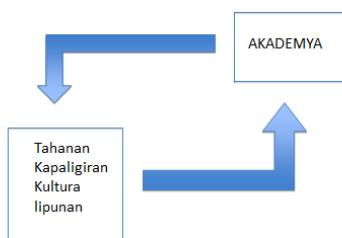
Mahalagang makabuo ng angkop na lapit at mga metodong nakaugnay sa gawaing kultural para sa pagtuturo. Nakaangkla ang ganitong pahayag sa halaga ng gawaing kultural bilang basehan ng makabuluhang pag-unawa sa pinag-aaralan tungo sa makabuluhang pagkatuto dahil hindi dapat natatapos ang pagpapaliwanag sa pamamagitan ng pag-uulit lamang ng sinabi at sinulat ng iba. Dapat magsalita base sa sariling pagsusuri, pagpapakahulugan, at pagsasaysay sa sinabi ng iba at sa huli, diwa mo ang naririnig at hindi ang sinabi ng iba. Ang angkop na lapit at mga metodolohiyang nakaugnay sa gawaing kultural para sa pagtuturo ay maaring makapagbigay ng lalim at saysay ng edukasyong hindi lamang nakatuon sa pag-alam kundi sa tamang aplikasyon nito sa tunay na buhay tungo sa pagtuklas ng kabuluhan at saysay nito sa lipunan. Responsibilidad ng edukasyon na dumikit sa kaalamang bayan nito upang hubugin ang mamamayan para magamit ang sariling lente ng pag-unawa tungo sa sarili nitong pag-unlad na magiging pundasyon ng pag-unlad ng kanyang paligid at bayan.

Mula sa kahalagahang ito, nilalayan ng artikulo na mailatag ang iminumungkahing *lapit tambalang labas-loob-lalim sa pagkatuto*. Ang lapit na ito ay hango sa binuong iskema ng pagkataong Pilipino ni Prospero Covar (1992). Sa pagkakataong ito, inilalapat sa artikulong ito ang tambalan sa usapin ng pagkatuto na umiikot sa halaga ng konsepto ng danas bilang pangunahing elemento sa proseso ng pag-aaral tungo sa pagkatuto. Mula sa lapit na ito, nilalayan din ng artikulo na (1) maibahagi

ang ilang mga metodo sa pagtuturo na nakaugnay sa gawaing kultural ng bansa; (2) maipakita ang paggamit ng mga metodolohiyang ito sa tiyak na proseso ng pagtuturo; at (3) makapaglatag din ng mga tiyak at malinaw na paraan ng pagtatasa sa pagkatuto na nakaugnay sa usaping kultural.

Ang *Lapit Tambalang Labas-Loob-Lalim sa Pagtuturo* at ang mga metodo sa pagtuturong nakaugnay sa gawaing kultural ay nakaangkla sa diwa ng kultural na edukasyon o isang edukasyong ang pinapaksa ay mga kultura at edukasyong nakabase sa kultura na isa namang edukasyong nakabase ang lente ng pag-unawa at pagbuo ng kaalaman at karunungan sa kultura ng bayan, gumagamit ng mga hibla ng kultura para sa pag-unawa at pagkatuto sa mga unibersal na kaalaman, at nakalilikha ng kamalayang nadukal mula sa karunungan ng bayan.

Pansinin ang dayagram sa ibaba:



Peregrinodayagram

[Dayagram 1.0: Ugnayan ng Akademya at Lipunan]

Mapapansin na may dalawang parisukat. Nasa ibabang parisukat ang tahanan, kapaligiran, kultura, at lipunan at nasa itaas naman ang akademya. Ang saysay ng akademya ay makikita at masusukat sa nilalaman nito. Ang laman ng akademya ay dapat nagmumula sa pangangailangan ng tahanan, kapaligiran, kultura, at lipunan. Ang pag-alam sa unibersal na kaalaman ay dapat umaagapay sa ikauunlad ng bayan. Ang halaga ng pag-iral ng akademya o edukasyon ay nakasalalay sa saysay nito sa tao, kapaligiran, kultura at komunidad. Anumang pinag-aaralan ay dapat makatulong sa pag-unlad ng komunidad at may saysay sa buhay ng mga naninirahan dito. Anumang kaalaman na hindi nakatutulong o nagagamit ng bayan ay maaring hindi mahalaga. Dahil hindi nasusukat sa dami ng alam ang usapin ng kagalingan. Nasusukat ang halaga ng kaalaman sa pamamagitan ng saysay ng gamit nito na nakatutulong sa sariling paglago at pag-unlad ng kapaligiran at lipunan. Sa makabuluhang edukasyon, dapat tumulong ang akademya na makalikha ng mga kaalaman, karanasan, at kamalayang magagamit upang maging kapaki-pakinabang sa paglutas ng mga suliranin at maging kritikal sa pag-iisip sa kapaligiran.

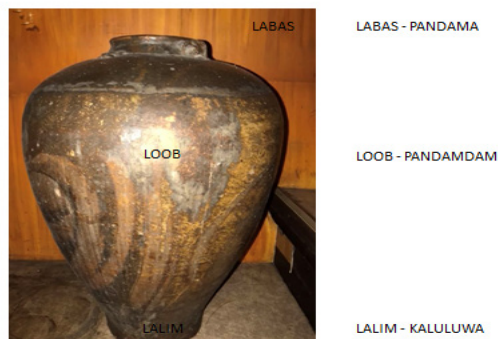
Lapit Tambalang Labas-Loob-Lalim sa Pagtuturo

Sa pag-aaral ni Covar (1992) sa kaalamang bayang dalumat ng pagkataong Pilipino nabuo ang konsepto niya ng pagkataong Pilipino sa metapora ng katawan at banga. Ipinaunawa niya na ang katawan ng tao ay parang banga na may labas, loob, at lalim na maaring maging dalumat ng kanyang pagkatao. Aniya, “Sa makatotohanang pangungusap, sa putik nagbuhat ang banga, sa matalinhagang pangungusap naman, ang tao ay sa putik rin naman nagmula. Ang katawan ng tao ay parang isang banga. Ang banga ay may labas, loob, at ilalim. Gayundin naman ang kaluluwa ng tao. Sisidlan ang

banga. Ang laman nito ay kaluluwa. Sa ilalim tumatahan ang kaluluwa kaniig ang budhi.” (Covar, 2015: p.80).

Binigyang diin ni Covar (ibid) na ang tambalang labas ay sumasalamin sa panlabas na bahagi ng tao tulad ng mukha, dibdib, tiyan, at sikmura at ang katambal ng mga ito na nasa loob ng katawan ay ang isipan, puso, bituka, at atay. Ang lalim naman ay tumutukoy sa kaluluwa at budhi. Sa matalas na pagdadalumat nito, Nakikita ng mata ang panlabas na mukha at katambal nito ang isipang nasa likod o loob ng mukha. Gayundin ang simpleng paghawak sa dibdib na tinambalan ng puso na tila ang panlabas na dibdib ay may niloloob na puso. Sa panlabas naman na tiyan ay tinambalan ito ng bituka sa loob ng tiyan na hitik sa kaalamang bayan tungkol sa paniniwala ng mga Pilipinong may halang na bitukang tumutukoy sa masasamang ugali. Ang sikmurang panlabas naman ay tinambalan ng atay sa loob nito na mayaman din sa paniniwala at kaalamang bayan tungkol sa gamit ng atay bilang instrumento ng pag-unawa sa pisikal at metapisikal pag-uugnayan.

Sa aking pagsusuri, maaari ding tingnan ang tambalang labas-loob-lalim sa anggulo ng pandama at pandamdami. Ang panlabas na pagdama ng tao ay gumagamit ng kanyang mga pandama tulad ng mata, tainga, ilong, dila, at balat na nagbibigay sa tao ng paningin, pandinig, pang-amoy, panlasa, at pansalat/panalat. Sa pagdamang ito maaring magmula ang istimulus na pumapasok sa loob ng tao na maari niyang damdamin. Tila ito isang bangang may panlabas, panloob at lalim. Pansinin ang larawan sa ibaba.



[Larawan 1.0: Banga bilang representasyon ng tambalang labas-loob-lalim]

Ang konsepto ng pagdamdam ay higit pa sa pagdama lamang dahil sa usapin ng pagdamdam, kinapapalooban na ito ng pagpasok ng istimulus sa iyong loob tungo sa iyong lalim. Ang mata ang nagsisilbing pandama para makita ang isang pulubi. Ang pagdamdam sa nakita o dinamang pulubi ay maaring magbigay sa iyo ng pakiramdam ng awa o habag na nagpapalalim sa simpleng pagkakita mo lamang sa pulubi. Ang tiyak mong pagbuo ng kilos o hakbang upang maisabuhay ang iyong dinamdam na pagkaawa ay maaaring sa pamamagitan ng paglilimos o pagbibigay ng biyaya sa pulubi. Ang pagkilos na ito ay higit pa sa usapin ng iyong pagkaawa dahil tinutugunan nito ang lalim ng iyong nararamdaman. Sa madaling sabi, ang lalim ay ang malinaw na pangungusap ng iyong kaluluwang nagbibigay ng limos o biyaya matapos makadama ng pagkakita, at makadamdam ng awa.

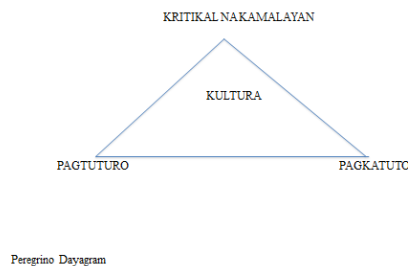
Kung gagawan ng analohiya ang ganitong pagdadalumat sa aspekto ng pagtuturong base sa aking pagsusuri at mismong danas, ang tambalang labas-loob-lalim bilang lapit sa pagtuturo ay maaaring tingnan sa tatlong antas ng prosesong dapat pagdaanan ng isang estudyante upang magkamit ng

isang malalim at makabuluhang pagkatuto. Pumapaloob sa *unang antas* ang pakikinig ng estudyante sa mga leksiyon ng guro na isang panlabas na pandama lamang na maaaring damahin ng isang tainga at ilabas sa kabilang tainga, at posibleng hindi makarating sa kanyang isipan at puso. Gayundin ang pagpapabasa ng mga nakasulat na kagamitang pampamtuturo sa mga estudyante ay maaring gamitan lamang ng panlabas na mata upang mabasa na maaaring hindi naman pumasok sa loob ng isipan at puso. Sa ganitong mga sitwasyon, nanatiling nasa unang antas o panlabas na pandama lamang ang inabot na antas ng pag-alam Hindi nakaabot sa *ikalawang antas* na tumutukoy sa panloob na pagdamdam sa mga dinama kaya tiyak na hindi ito aabot sa *ikatlong antas* na tumutukoy sa lalim o nagpapalalim sa saysay ng dinama at dinamdam. Ang mga kaalamang nasa labas ay dapat munang damahin upang maipasok sa loob para mailagay sa lalim. Ang lalim bilang ikatlong antas ang nagbibigay ng saysay sa dating dinama sa labas at ipinasok sa loob. Malinaw sa lapit na ito ang halaga ng danas upang makarating sa lalim ng inaalam at pinag-aaralan tungo sa tunay na pagkatuto.

Mahalaga ang danas at paggamit ng mga gawaing kultural bilang mga komponent ng pagkatutong umaabot sa lalim o nagkakaroon ng lalim. Banggit pa ni Enriquez (2015) “saksi ang wikang Filipino sa pananaw na ang sikolohiya ng mga Pilipino ay tungkol sa *kamalayan* na tumutukoy sa kanyang damdami’t kaalamang nararanasan, sa *ulirat* na tumutukoy sa kanyang kaalaman at pagkaunawa, sa *diwa* na tumutukoy din sa kanyang mga haka at hinuha, sa *bait* na tumutukoy sa kanyang ugali, kilos o asal, sa *loob* na tumutukoy din sa kanyang damdamin, at sa *kaluluwa* na siyang daan upang tukuyin din ang kanyang budhi” (Enriquez, 2015: p.37). Nililinaw dito ang halaga ng damdamin at danas sa pagbuo ng kamalayan, isipan, at pag-unawa. Minsang binanggit ni Zosimo Lee, isang Pilipinong Pilosopo at isang kaibigan na “*ang papel ng guro ay natatapos sa oras na ang estudyante mismo ang nakapag-iisip na mas mainam para sa kanya na siya mismo ang tumuklas ng katotohanan sa pamamagitan ng sariling pananaw at pagmumuni, at tila siya ay parang nananakawan kapag hindi siya pinahintulutang tumuklas nang para sa kanyang sarili.*” Ang pagsasama ng kahulugan at mental na karanasan ay nagbubunga ng ispesipikong kalidad ng pagkatuto. Habang ang utak ay patuloy na gumagana at patuloy na tumatanggap ng panibagong istimulus, ang umiiral na talatag o iskemata ay patuloy na magbabago at handang lumikha ng panibagong iskemata tungo sa bagong danas sa pamamagitan ng kanyang labas na pandama, loob na pandamdamin at lalim ng pagkilos.

Mga Mungkahing Metodo sa Pagtuturo

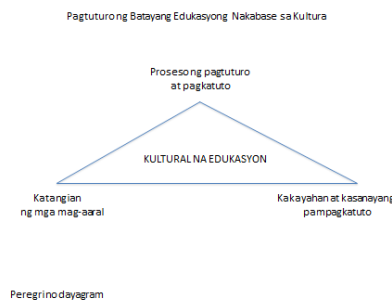
Malawak ang usapin ng paksang metodo sa pagtuturo. Walang matatawag na standard na metodo. Ang metodo ay dapat umaayon sa nilalayan at uri o klase ng kaalaman at nilalaman na nais ituro at matutuhan. Pansinin ang dayagram 2.0:



[Dayagram 2.0: Ugnayan ng Pagtuturo at Pagkatuto sa Pagbuo ng Kritikal na Kamalayan] May koneksiyon ang pagtuturo at pagkatuto sa pagbuo ng kritikal na kamalayan sa pamamagitan ng paggamit ng kultura bilang sentro at basehan ng edukasyon. Tinutulungan nito ang tao na

hindi lamang umalam o magmemorya sa halip ay umunawa at makabuo ng makabuluhang pagpapakahulugan sa kanilang pinag-aaralan. Kapag ang tao ay nakakapagpakahulugan na mula sa kanyang inaalam o pinag-aaralan, indikasyon na ito na sinasaysay na niya ang kanyang inaalam. Ang pagsasaysay sa anuman ay manipestasyon ng isang malalim at makabuluhang pag-alam at pag-unawa. Ibig sabihin, posibleng mayroong maaaring tawaging walang kwentang paraan ng pag-alam at mayroon din namang makabuluhang pag-alam. Dapat gumamit ng mga pamamaraan at mga kagamitang panturo na nakaugnay sa kultura, kilala, o pamilyar ang tao upang ituro at makabuluhang ipaunawa ang isang kaalaman.

Ang paggamit ng lapit tibalang labas-loob-lalim ay nagbibigay ng halaga sa proseso ng pagtuturo at pagkatutong nakabase sa kultura. Isinasaalang-alang nito ang mga katangian ng mag-aaral kabilang na ang kanyang kultural na pinagmulan at mga gawain sa buhay at ang mga kakayahan at kasanayan niya sa pagkatuto tulad ng makikita sa dayagram 3.0 sa ibaba.



[Dayagram 3.0: Pagtuturo ng Batayang Edukasyong Nakabase sa Kultura]

Makabuluhan ang pamamaraan sa pagtalakay sa mga aralin kung ito’y nilalalangkapan o ibinabase sa kanilang mga tunay na karanasan at hindi simpleng paggamit o pagbasa lamang ng libro. Dapat nakaugnay ang aralin o paksang pinag-aaralan sa loob at lalim ng nga-aaral sa pamamagitan ng pagmumuni-muni ng guro kung makabuluhan nga ba ang ginagawa niyang pamamaraan ng pagtuturo, makabuluhan ba ang itinuturo, makabuluhan ba ang natututuhan, at sa dulo, anong uri ng estudyante ang nabuo o naging resulta ng iyong pamamaraan sa pagtuturo. Palatandaan nito ang pagtingin sa kung paano na siya mag-isip, kumilos at magpahalaga.

Narito ang sampung mungkahing metodo at gawain sa pagtuturo na makatutulong sa makabuluhang pagkatuto ng mga estudyante sa pag-aaral ng wika, kultura, lipunan, at iba pang mga unibersal na kaalaman.

A. Pag-iimbentaryo

Sa pagtuturo ng ugnayan ng wika at kultura, bukod sa pagbasa ng mga artikulong isinulat tungkol dito, iminumungkahing gamitin ang pag-iimbentaryo. Ang metodong pag-iimbentaryo ay isang masinop na paglilista ng anumang na nakabase sa anumang kategorya. Igrupo ang klase ayon sa kanilang mga rehiyon o lokalidad na pinagmulan at gumawa ng imbentaryo ng mga gawaing kultural at paniniwala na alam nila at nararanasan ayon sa mga mungkahing sumusunod na kategorya :

1. Aksiyon
2. Anting-anting

3. Hayop
4. Aswang
5. Kamatayan
6. Direksiyon
7. Engkanto
8. Fiesta
9. Pambayan/taal na panggamot
10. Laro
11. Bahay/gawaing bahay/kagamitan sa bahay
12. Kasal
13. Likas na penomena
14. Sumpa
15. Numero/pagbilang
16. Halaman
17. Sasakyan/transportasyon
18. Sandata
19. Libing
20. Pagpapangalan
21. Binyag
22. Mahal na araw
23. Pandemya
24. At iba pa

Maaaring gamitin ang ganitong talahanayan:

Kategorya	Gawaing Kultural	Paglalarawan
Libing	Laktaw	Ginagawa ito bago ipasok sa nitso o ilubog sa lupa ang kabaong ng namatay, ang lahat ng kamag-anak ng yumao na nasa edad 1 hanggang 3 ay dapat ilaktaw ng tatlong beses na pabalik-balik sa ibabaw ng kabaong dahil sa paniniwalang hindi na sila dadalawin pa ng kaluluwa ng yumao.
	Dapit	Ginagawa ang seremonyang ito bago magsimula ang misa, kung saan sinasalubong ng pari ang bangkay ng yumao sa pintuan ng simbahan at ihahatid ito sa harap ng altar sa saliw ng musika.
Kasal	Bawal isukat ang damit pangkasal	Pinaniniwalang hindi matutuloy ang kasal kapag isinukat ng babae ang kanyang damit pangkasal.

[Talahanayan 1.0: Imbentaryo ng mga Gawaing Kultural sa iyong Bayan]


Maaaring salaminin mula sa pag-iimbentaryo ang mga salitang may kaugnayan sa mga inilistang gawaing kultural at mga paniniwala. Sa panahon ng pandemya o iba pang hamon ng panahon, maaari din isama ang mga salita o katagang umuusbong tulad ng *kwarantena*, *lockdown*, *ayuda*, *at iba pa*. Pag-usapan ang malinaw at malalim na ugnayan ng wika, kultura, lipunan, at kaisipang Pilipino mula sa mga datos. Ang gawaing ito ay maaring magamit sa anumang paksang nais ituro na

naglalatap sa tiyak na pagdama ng mga estudyante sa pinag-aaralan tungo sa pagdamdam niya rito dahil ang gawaing ito ay nanggagaling sa kanyang karanasan at kapaligiran. Maaaring makarating sa lalim ng pag-unawa ang estudyante sa anumang aralin o paksang tinatalakay gamit ang gawaing ito na nagbibigay ng malawak, awtentiko, at malalim na pagsuporta sa mga ipinabasang artikulo sa kanila.

B. Paggoglosaryo

Sa pagtuturo pa rin ng wika at kultura, mula sa pag-iimbentaryo ng mga gawaing kultural, maaaring din magpagawa ng simpleng glosaryo ng mga katawagang pangkultura. Ang metodong paggoglosaryo ay pagbuo ng listahan o koleksiyon ng mga tekstwal o espesyalisadong terminong may mga kaukulang tekstwal na kahulugan.

Maaring gamitin ang talahanayan sa ibaba :

Kategorya	Salita	Kahulugan	Iarawan
Fiesta	karakol	Matandang tradisyon sa bayan ng Kawit, Cavite na nagpaparalang sa patrona ng Kawit sa pamamagitan ng pagsasayaw ng imahen ng santo kasama ang taumbayan sa saliw ng masasaya at masisiglang musika na tinutugtog ng banda ng musiko. Ginagawa ito tuwing Hulyo 21, bisperas ng kapistahan ng patronang si Sta Maria Magdalena. Ang kapistahan ay tuwing Hulyo 22. Ang salitang karakol ay ipinagpapakahulugan kuhol na napakabagal ng pag-usad ng galaw na makikita sa mabagal na paglalakad ng mga tao dahil sa kanilang masiglang pagsasayaw.	
	Painom	Isang gawain ito ng mga pamilyang nagnanais magpainom sa lahat ng mga taong nais uminom sa tapat ng kanilang bahay sa pagdaan ng karakol. May kasama rin itong maliliit na biskwit na pamatid gutom sa mga nagsasayaw sa kalye. Pinaniniwalaan na susuwertihin ang pamilya o bibiyayaan ng patrona dahil sa painom o mabuting gawa sa kapwa.	
Pandemya	kwarantena	Isang karanasang nagpapakita ng paghiwalay ng mga tao sa iba pa upang makaiwas sa paglaganap ng pandemya. Sa bagong karanasang ito, nabubuo ang iba't ibang gawaing pampamilyang ngayon lamang maaaring maranasan ng indibidwal. Nagiging behikulo din ito ng mas mahabang oras ng pagsasama-sama bilang pamilya.	

[Talahanayan 2.0: Glosaryo ng mga Katawagang Kultural]

Ang mabubuonang glosaryo ng mga estudyante ay maaring ikumpara nila sa ibang mga grupo at makabuo ang klase ng isang malawak at malalim na paghihinuha sa yaman ng wika at pagpapakahulugan mula sa kultural na dibersidad ng bansa bilang isang realidad. Bukod sa pagkukumpara, maaari ding iproseso o gamitin ng guro ang glosaryong ito para sa tiyak na aralin o paksa tulad ng gramat o estrukturang pangwika, paghihinuha, pagsulat ng komposisyon, sanhi at bunga, at iba pa.

C. Problematisasyong Panlipunan

Sa pagtuturo naman ng paksang umuugnay sa mga suliraning panlipunang may kinalaman sa identidad o etnikong grupong kinabibilangan, maaaring gamitin ang metodong *problematisasyong panlipunan*. Tinutukoy nito ang mga suliraning nabubuo dahil sa masalimuot na pag-uugnayan at pag-iral ng tao sa lipunan.

Maaaring igrupo ang mga estudyante at magpagawa ng listahan ng mga sitwasyon sa loob at labas ng klase na kanilang naranasan na nagpapakita ng manipestasyon ng mga etnikong diskriminasyon tulad ng baluga, patay-gutom, tagabundok, probinsiyano, probinsiyana, dugong bughaw, dugong alipin at iba pa. Kabilang sa usaping ito ang nagaganap na diskriminasyon sa kapwa dahil sa pagkakaroon ng covid 19, diskriminasyon sa mga nurse, doktor at iba pang mga nagtatrabahao sa ospital na inaakalang maaaring magkalat ng pandemya. Ang paksang ito ay palasak at buhay na buhay sa kaisipan ng mga Pilipinong may makitid at limitadong kamalayan sa usapin ng karamdaman at multikulturalidad ng Pilipinas. Palasak ang iba't ibang klaseng manipestasyon ng mga diskriminasyon sa bansa. Dahil dito, mainam na hindi lamang dapat nagpapabasa ng mga babasahin tungkol sa diskriminasyon. Iminumungkahi na awtentikong palutangin o palabasin sa mga estudyante ang mga datos ng kaalaman at kamalayan tungkol dito. Mula sa gawaing ito, maari nang gumawa ng isang masusing talakayan gamit ang sumusunod na gabay na tanong:

1. Ano-ano ang mga nailistang manipestasyon ng mga etnikong diskriminasyon?
2. Ano-ano ang mga nailistang diskriminasyong may kaugnayan sa pandemya?
3. Sino-sino ang mga kalahok sa diskriminasyon?
4. Ano-ano ang mga lutang na dahilan kung bakit nangyayari ang mga nailistang diskriminasyon?
5. Ano-ano ang mga di-lutang na dahilan kung bakit nangyayari ang nailistang diskriminasyon?
6. Ano ang malinaw na konteksto ng mga dahilang ito?
7. Ano ang papel ng kontekstong ito sa usapin ng kultural na dibersidad at paggamit ng wika sa loob at labas ng edukasyon na maaring humubog sa kamalayan ng mamamayan sa usapin ng tamang pagpapahalaga sa kapwa at sa bayan?
8. Paano masosolusyunan ang ganitong hamon sa usapin ng diskriminasyon?

Sa gawaing ito, naipakikita ang kahalagahan ng pagbibigay ng mga kongkretong solusyon sa mga kongkretong naitalang datos ng mga estudyante bilang awtentikong dinadama, dinadamdam at sinusubukang ilatag sa kanilang lalim ang paksang pinag-aaralan sa pamamagitan ng pagasagot sa tanong 1 hanggang 8. Maaari din isama dito ang usapin ng pinagmumulan ng superiority at inferiority complex ng mga Pilipino na nagreresulta ng pag-iral ng diskriminasyon. Tinutugunan ng gawaing ito ang pagbibigay ng saysay sa mga pinag-aaralan na malapit at kadikit sa buhay ng mga estudyante at nakapagpapalutang ang guro ng mga awtentikong kaisipan at kamalayan ng mga estudyante hinggil sa paksa. Maaaring ilapat ang gawaing ito sa mga aralin tungkol sa kritikal at analitikal na pag-iisip, komposisyon, at mga kasanayan sa mataas na antas ng pag-iisip.

D. Paggamit ng gawaing kultural bilang lunsaran sa pagbuo ng identidad

Sa usapin naman ng kahalagahan sa pagkilala sa sarili bilang Pilipino, maaring magamit ang mga gawaing kultural sa anumang paksang ituturo bilang panimulang gawain o motibasyon. Maaaring igrupo ang klase na magkakasama ang mga nagmula sa iba't ibang lugar sakaling iba-iba ang pinanggalingan nila. Ibigay ang datos sa ibaba upang pag-usapan kung ano ang nakikita nilang komon sa tinutukoy ng mga pahayag na, Ang mga Pilipino ay:

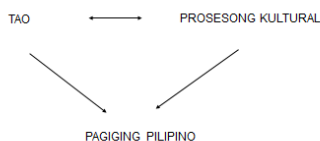
1. Nagsasalo sa isang balot ng chichiria
2. Siksikang nauupo sa kapirasong bangko kahit may iba pang upuan
3. Malakas ang tawa sa mga korning patawa
4. Paulit-ulit na pinagkukwentuhan ang parehong napanood sa pelikula
5. Pinag-uusapan ang mga nagyari sa napaonood na teleserye
6. Nakikisawsaw sa kapirasong pangyayari
7. Kahit nasa baha, kalamidad, o lugar ng mga barilan, kapag may camera, kumakaway
8. Kapag nagsasalita sa tv, lahat ng kamag-anak binabati
9. Mahilig sa pabalot, balato, bonus, pasalubong
10. Mas gusto ang may kakwentuhan kaysa sa mag-isa

Karagdagang sa datos na maaaring ipasuri sa mga estudyante sa usapin ng pagkilala sa sarili o pagiging Pilipino ang sumusunod na pagtatanong at pagsagot ng mga Pilipino:

1. Anong oras na? Maaga pa.
2. Saan ka na? Malapit na. Papunta na.
3. Saan ka pupunta? Diyan lang.
4. Ano ulam? Masarap.
5. Magkano yan? Mura lang.
6. Ilang taon ka na? Bata pa.
7. Kumain ka na? Busog pa.
8. Nandyang ba nanay mo? Bakit po?
9. Ano score mo? Mababa eh?
10. Anong oras ka aalis? Gabi pa.
11. Anong oras ka uuwi? Gabi na.

Maaring pag-usapan kung bakit tila hindi sinasagot ng Pilipino ang tanong. Nagtatanong ng oras, hindi naman oras ang sinagot. Nagtatanong ng saan, hindi naman lugar ang isinagot. Nagtatanong ng ilan, hindi naman numero ang sinagot at iba pang mga klase ng sagot ng Pilipino.

Sa mas masusi pang pag-iisip bilang guro, pansinin ang dayagram 4.0



[Dayagram 4.0: Tao, Kultura, at Pagiging Pilipino]

Ang usapin ng pagiging tao na kabilang sa lipunan ay hindi maihihiwalay sa pagpaloob niya sa prosesong kultural na nagbibigay sa kanya ng mga katangian ng pagiging isang uri ng tao o pagiging isang Pilipino. Nagiging identidad o personalidad ng tao ang pagpaloob niya sa prosesong kultural. Mahalaga ang puntong ito sa pag-unawa sa kaisipan o kontekstong pinanggagalingan ng estudyante sa pag-aaral ng anumang.

Ang ganitong gawain ay makatutulong sa paglalatag ng pundasyon sa anumang paksang mangangailangan ng ganitong panimulang paglilinaw na hindi na kailangang magpabasa ng anumang librong may kinalaman sa personalidad. Sa halip, hayaan ang mga estudyante ang mag-isip at umunawa sa mga ibinigay na datos sa pamamagitan ng pagsagot sa mga gabay na tanong tulad ng:

1. Ilarawan ang paraan ng pagsagot ng mga Pilipino.
2. Sa inyong palagay bakit ganito sumagot ang mga Pilipino?
3. Paano ba nag-iisip ang Pilipino?
4. Paano nag-iisip at kumikilos ang mga Pilipino base sa inyong obserbasyon sa pag-iral ng pandemya sa bansa?
5. Ano ang kahalagahan ng pagkilala natin sa ating mga sarili bilang Pilipino sa pamamagitan ng datos na nailahad sa itaas?
6. May kinalaman ba ito sa pagkakaiba-iba ng ating mga kultura sa bansa? Paano?

Maaari din magpagawa sa klase ng masusing obserbasyon hinggil sa isang partikular na gawain sa araw-araw na buhay tulad halimbawa ng pagdanas ng *enhanced community quarantine (ECQ)*, o kaya naman ay proseso ng pagkain ng Pilipino. Gamitin ang gabay na hakbang :

1. Pumili ng anumang gawain o danas sa ECQ
2. Ilarawan ang gawaing ito ayon sa iyong danas
3. Ano ang kaugnayan nito sa kulturang Pilipino?
4. Paano nito napatitingkad ang pag-uugnayan ng mga Pilipino sa isa't isa?
5. Pumili ng isang gawain sa pang-araw-araw na buhay (halimbawa: pagkain)
6. Ilarawan ang gawaing ito ayon sa iyong danas (halimbawa: kumakain ako ng tatlong beses sa isang araw, malakas akong kumain, etc.)
7. Ilarawan nang masinsin kung paano ka kumakain o detalyadong prosesong ginagawa mo sa umpisa hanggang sa matapos kang kumain (halimbawa: nagsisimula ako humigop ng sabaw, susundan ng kanin at ulam, hihigop uli ako ng sabaw, susundan ng panghimagas, sa pinakahuli bago ako tumayo sa kainan, humihigop uli ako ng sabaw, at iba pa)
8. Bakit ganoon ang sagot mo sa ikapitong tanong? Ano ang mga naiisip mo at nararamdaman kaya ganoon ka kumain?
9. Sa iyong sagot sa ikawalong tanong, paano nasasalamin ng pagkain ng Pilipino ang kanyang kultura? May mga pagpapahalagang Pilipino ka bang naiugnay sa proseso ng pagkain ng Pilipino? Ano-ano ang mga ito?

Sa gawaing ito, nagiging basehan ng pagdukal ng kaalaman at kamulatan ang mismong gawi ng estudyanteng Pilipino sa usapin ng pagkain o pagdanas ng pandemya. Nagiging lunsaran ng pagbuo ng kaalaman at kamalayan ang mismong danas ng estudyante. Sa pamamaraang ito nabibigyan ng awtentikong papel ang iskemata ng tao bilang datos na pinagmumulan ng kanyang dapat suriin, pag-isipan, gawan ng hinuha o repleksiyon tungo sa mas malalim na pagkilala at pagtatangi sa simpleng pang-araw-araw na gawain lamang sa lipunan ngunit sa loob ng akademya ay nabibigyan ng pagkakataon ang tao na magkaroon ng oras sa akademikong pagpapahalaga sa ordinaryong gawaing kultural para sa pagbuo ng akademikong kultural na kamalayang maaring magsilbing matibay na pundasyon sa malalim na pag-unawa at pagpapahalaga sa kultura ng bayan.

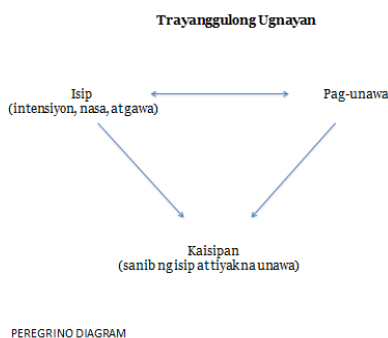
E. Pagtatalatag

Sa pagtatalatag naman inihahanay ang mga magkakaugnay na diwang nasa kaisipan na ng estudyante. Maaaring igrupo ang klase na magkakasama rin ang mga nagmula sa iba't ibang lugar sakaling iba-iba ang pinanggalingan nila. Sa pagkakataong ito, hindi kailangang magbigay ng anumang datos o impormasyon sa halip ay tanungin lamang sila ng:

1. Base sa inyong pagkakakilala sa inyong mga sarili bilang Pilipino, ilarawan ang isang Pilipino.
2. Base sa inyong sagot sa unang tanong, bakit kaya ganyan ang mga Pilipino?
3. Ano ang kahalagahan ng pagkilala sa sarili bilang mga Pilipino?
4. Paano mo maiuugnay ang sagot sa ikatlong tanong sa usapin ng pagiging multikultural ng mga Pilipino?
- 5.

Mula sa mga gabay na tanong na ito, titipunin ng guro ang mga sagot at maaaring gamitin ang mga sagot na ito upang maging basehan ng guro sa iba pang gawaing pampagkatuto na uugnay sa pagdama at pagdamdam tungo sa pagpapalalim at pagsasaysay ng mga estudyante sa susunod na aralin o paksang pag-aaralan.

Sa mga gawain sa letrang D at E, maari itong ipakita sa dayagram 5.0 na naglalahad ng trianggulong ugnayan ng isip, unawa, at kaisipan.



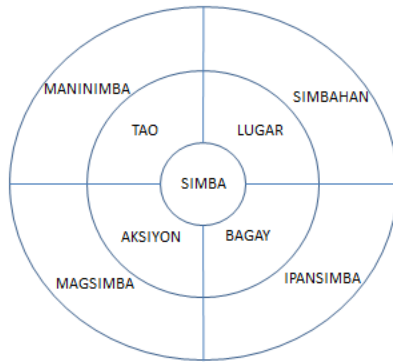
[Dayagram 5.0: Isip, Pag-unawa, at Kaisipan]

Ang isip ng estudyante na naglalaman ng kanyang intensiyon, ninanasa, at nais gawin ay umuugnay sa kung paano niya inuunawa ang kanyang pinag-aaralan, kung paano niya inilalarawan, sinusuri, hinihimay ang mga impormasyong inilatag o ipinagagawa sa kanya ng guro. Ang pag-uugnayang ito ay nakabubuo ng kaisipan o diwang nabuo sa isip ng estudyante tungkol sa paksang pinag-aaralan. Kaya, mahalaga ang paggamit ng makabuluhang proseso at gawain sa pagkamit ng layunin.

F. Pagbabalanghai

Iminumungkahi din ang gawain sa pagpapatalas ng kaisipan sa malawak na pagpapakahulugan sa pamamagitan ng pagbabalanghai ng kultural na kategorisasyon. Hindi ito simpleng pagmamapa ng konsepto. Ang pagbabalanghai ay isang gawain sa pagpapatalas ng kaisipan sa mga susing salita upang makapag-isip ng iba pang kaugnay na salitang base sa partikular na kategorya.

Ang pagpapatalas ng kaisipan sa malawak na pagpapakahulugang nakabase sa kultural na pag-iisip ay kinapapalooban ng salitang maaring pagmulan ng iba pang salitang nagbibigay ng elaborasyon sa orihinal na salita gamit ang mga kultural na kategorya ng pagiging tao, bagay, lugar, o pangyayari. Pansinin ang dayagram sa ibaba :



[Dayagram 6.0: Mga salita sa Pagpapakahulugan at Kaisipan]

Nakabatay ang ganitong paraan ng pagtatalatag sa naunang ginawa ni Covar (1992) sa pagbabalanghay niya ng salitang-ugat. Maaring gawin ang pagsasanay na ito para sa mga aralin sa pagpapakahulugan, pagpapayaman ng bokabularyong kaugnay ng kultura, elaborasyon ng mga kahulugan at iba pang mga aralin o paksang kaugnay nito.

Nangyayari ang ganitong pag-iisip mula sa sikolohiya ng mentalidad. Pumapaloob ang kaisipan ng tao sa tatlong antas ng realidad. Sa *unang antas* ng pag-iisip makikita ang daigdig ng mga bagay. Kasama dito ang bahay, lupa, alahas, kahoy, puso, atay, utak at iba. Sa *ikalawang antas* naman ng pag-iisip ng tao, ang kanyang personal na karanasan sa mga bagay at makabubuo na ito ng mga imahe sa kanyang utak. Tinatawag itong daigdig ng mga imahen. At ang *ikatlong antas* ng realidad sa kaisipan ng tao ay ang daigdig ng mga simbolo, konsepto at salita. (Bulatao, 1992: p. 47). Sa huling antas na ito pinagsasama ang naunang dalawang antas upang makabuo ng angkop na simbolo o salita para sa bagay at ang personal na karanasan sa nabanggit na bagay o pangyayari.

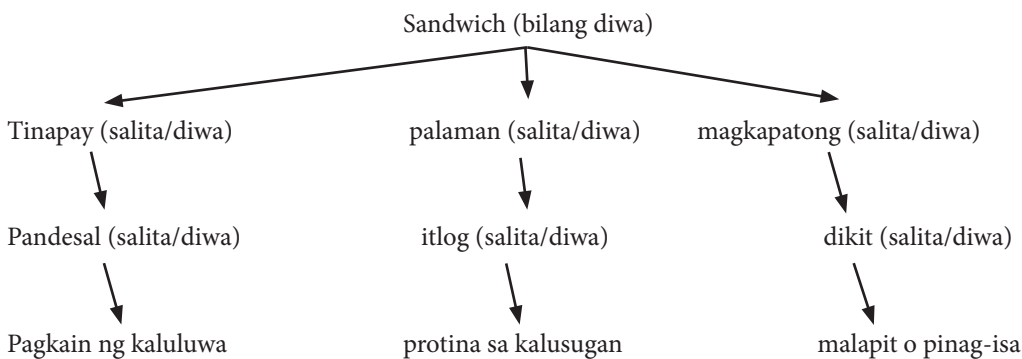
Ipinapahayag ng gawaing ito na ang diwa na nangangailangan ng katumbas na pantawag na salita o kayà'y kilos ay nag-uugnay sa paraang nais ipagpakahulugan ng kaisipan at salita. Malinaw na halimbawa nito ang pagkaisip sa salitang simba, maninimba, magsimba, ipansimba at simbahan. Kung ang kaisipan ng diwang simbahan ay bato o lugar ang kahulugang ipapahayag at ilalarawan ng salita ay ang lugar na simbahan/sambahan. Sa kabilang banda, kung ang diwang tinutukoy ng kaisipan sa simbahan ay sambayanan o mga tao, ang ilalarawan at tutukuyin ng salita o kahulugan nito ay tao na maninimba . Sa madaling sabi, ang diwa ay nasa isip ng tao na hinahanapan ng angkop na pantawag o pangkilos bilang representasyon ng diwang iniisip ng tao. Mula sa pribadong utak ng tao nagiging pampubliko. Ang pribadong larawan sa oras na ito'y mabigyan at matumbasan ng angkop na salitang magiging instrumento ng pagkaunawa sa nasabing diwa sa loob ng kaisipan.

Ang mga paliwanag sa itaas ay maaari ding ilapat sa danas ng tao hinggil sa mga suliraning dulot ng pandemya. Kabilang dito ang mga usaping mental, emosyonal, pampamilya, kalusugan, trabaho, pinansiyal at iba pang kaugnay nito. Maaaring magmula sa salitang *ayuda* bilang halimbawa at sundan lamang ang prosesong nasa itaas para makabuo ng bagong pagbabalanghay.

G. Pagtatalunton

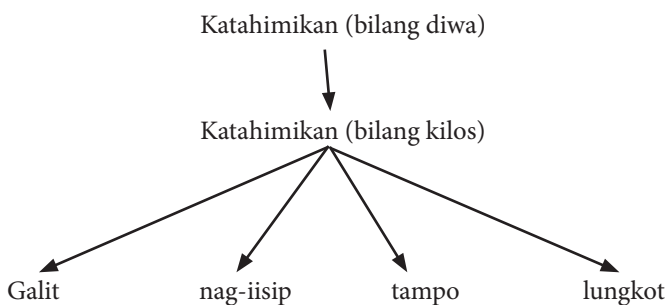
Kaugnay din ng pagbabalanghay ang pagtatalunton bilang gawain sa pagpapalawak at pagpapalalim ng kaalaman sa maayos at malinaw na ugnayan ng diwa, salita, at kultural na

gawain. Ang pagtatalunton ay gawaing kultural na magagamit sa pagtuturo upang makita ang pag-uugnayan ng diwa, salita, at kahulugan. Halimbawa, ang diwang “sandwich” bilang dayuhang tinapay na kabilang na sa kamalayang Pilipino ay nasa kaisipan na ng estudyante. Pumapaloob sa diwang ito ang salitang tinapay, palaman, at magkapatong. Ang mga salitang ito ay maari din maging diwa. Ang tinapay bilang diwa ay may kaakibat na salitang pandesal, arina, asin at iba pa. Pansinin ang dayagram sa ibaba:



[Dayagram 7.0: Ugnayan ng diwa, salita, at kultural na kaisipan]

Isa pang halimbawa ay ang dayagram sa ibaba:



[Dayagram 8.0: Katahimikan bilang diwa at Kilos]

Ang dayagram sa itaas ay nagpapakita ng pagtatalunton sa pagpapalawak at pagpapalalim ng kaalaman sa maayos at malinaw na ugnayan ng diwa, kilos, at gawain. Ang katahimikan bilang diwa ay nagiging isang kilos at nagkakaroon ng iba’t ibang pagpapakahulugan ayon sa kultural na pag-unawa ng mga Pilipino depende sa kontekstong kinapapalooban ng pagtahimik. Maaaring ipagpakahulugan ang katahimikan bilang galit, nag-iisip, tampo o lungkot.

Ang diwa at salita o kilos ay dumadaloy sa isang tiyak na kaisipan na hinuhubog ng karanasang panlipunan. Ito ang mga kahulugan ng salita o kilos na pinagsasaluhan ng lipunan upang magkaunawaan.

Maaaring ipagawa ng guro o gayahin ng estudyante ang mga dayagram sa itaas para sa pagsasanay sa pagtalunton sa pag-uugnayan ng diwa at mga salita o kilos kaugnay ng bagay na palasak sa pang-araw-araw na gawain o pakiramdam na maaring pagmulan ng matalas na pagtingin sa mga salita at kilos kaugnay ng mga kultural na gawain tulad ng halimbawa sa itaas sa usapin ng sandwich, tinapay, pandesal, pagkain ng kaluluwa sa usaping panrelihiyon, palaman, itlog, protina, magkapatong, dikit, malapit sa isa't isa at kahulugan ng katahimikan bilang galit, nag-iisip, nagtatampo, o nalulungkot. Maaari din itong maging panghuling gawain sa anumang aralin o paksang kaugnay nito sa pagbuo ng analisis o pagsusuri sa aralin.

H. Sosyolingwistikong Pagdanas at Pagmamalay

Tinutukoy ng metodong ito ang paggamit ng karanasan ng estudyante sa usapin ng paggamit nila ng wika sa lipunan tungo sa pagbuo ng kanilang kamalayan sa kapaligiran.

Sa pagtuturo ng tiyak na ugnayan ng wika sa anumang institusyon at usaping panlipunan, tulad ng social media, relihiyon, gender, ekonomiya at iba pa, hindi sapat ang nakagawiang pagpapabasa at pagpapaunawa sa mga artikulo tungkol dito. Iminumungkahing mas ilapit ang aralin sa danas ng mga estudyante para sa awtentikong pagdama at pagdamdam nila sa paksa. Maaring dukalin sa kanila mismong karanasan ang pag-uugnayan ng kanilang wika sa paggamit nila ng social media, danas sa relihiyon, kamalayan sa usapin ng gender, at pag-unawa sa wika ng ekonomiya. Maaaring hatiin ang klase sa iba't ibang grupo at gamitin o pasagutan sa kanila ang mga talahanayan sa ibaba.

Wika mo sa Internet, Facebook, Twitter, Instagram, Mobile Phone, Blog, Vlog, at iba pa	Kahulugan at paglalarawan
hotdog	Ginagamit na sagot kapag sinabi ng kaibigan na “huh” ang sagot ko ay hotdog na ibig sabihin ay pang-aasar.

[Talahanayan 3.0: Ugnayan ng Wika at Social Media]

Mula sa malilikom na sagot sa gawaing ito, maaring gamitin ang sumusunod na gabay na tanong sa ibaba para sa pagpoproseso ng kaalaman nila sa aralin:

1. Ano-ano ang mga nagiging katangian ng wika kapag ginamit ng social media?
2. Ilarawan ang paraan ng iyong paggamit ng wika sa social media.
3. Paano naiimpluwensiyahan ng social media ang pagbabago ng wika sa usapin ng mga kahulugan at pagpapakahulugan?

Maaari din punan ang talahanayan sa ibaba sa paksang ugnayan ng wika at relihiyon.

Ordinaryong Salita	Ordinaryong kahulugan	Kahulugang Pangrelihiyon
tinapay	Kinakain ng mga Pilipino sa almusal, minsan may palaman, minsan wala, pagkaing isinasawsaw sa kape.	Katawan ni Kristo sa pananaw ng mga katoliko.

[Talahanayan 4.0: Ugnayan ng Wika at Relihiyon]

Mula sa malilikom na sagot sa gawaing ito, maaring gamitin ang sumusunod na gabay na tanong para sa pagpoproseso ng kaalaman nila sa aralin:

1. Ilarawan ang mga katangian ng wika ng relihiyon.
2. Paano nagkakaroon ng ugnayan ang wika at relihiyon sa iyong karanasan?
3. Paano makikita sa wika ang kultura ng mga Pilipino sa usapin ng mga gawaing panrelihiyon?

Maaari din punan ang talahanayang ito sa paksang ugnayan ng wika, kasarian at gender.

Mga Salita, parirala, pangungusap, at ekspresyon	Kahulugan
waley	Salita ng mga bading na ang ibig sabihin ay wala.
tol	Ginagamit ng mga lalaki na ibig sabihin ay utol o kapatid
sis	Ginagamit ng mga babae at bading para tumukoy sa kapatid.

[Talahanayan 5.0: Ugnayan ng Wika, Kasarian at Gender]

Mula sa malilikom na sagot sa gawaing ito, maaring gamitin ang sumusunod na gabay na tanong para sa pagpoproseso ng kaalaman nila sa aralin:

1. Ilarawan ang wika ng iba't ibang gender base sa iyong mga obserbasyon o karanasan.
2. Sa kaso ng mga alam mong gender, magbigay ng mga kongkretong halimbawa ng mga pagkakatulad o pagkakaiba sa paggamit nila ng wika.

Maaari din punan ang talahanayang ito sa pagtalakay ng ugnayan ng wika at ekonomiya.

Mga salitang may kaugnayan sa ekonomiya	Kahulugang kultural
Halimbawa : suki	Ang suki ay taong itinuturing na hindi na iba sa nagbebenta. Laging bumabalik ang suki sa nagbebenta dahil may tiwala siya rito na hindi manloko at umaasang laging makakatawad sa presyo at mabibigyan ng bonus o dagdag sa binibili.

[Talahanayan 6.0: Ugnayan ng Wika at Ekonomiya]

Mula sa malilikom na sagot sa gawaing ito, maaring gamitin ang sumusunod na gabay na tanong para sa pagpoproseso ng kaalaman nila sa aralin:

1. Ilarawan ang wika kapag ginagamit sa usapin ng ekonomiya.
2. Ano ang papel ng wika sa pag-unlad ng ekonomiya?
3. Ano ang kahalagahan ng wika at kultura sa usapin ng ekonomiya?

Maaari din punan ang talahanayang ito sa pagtalakay ng ugnayan ng wika at pandemya.

Mga salitang may kaugnayan sa pandemya	Kahulugan
Halimbawa: Enhanced Community Quarantine	Pagpaloob ng mga mamamayan sa kwarantena o quarantine upang maiwasan ang pagkalat ng pandemya. Ang mga tao ay inuutusan ng pamahalaan na manatili sa loob ng bahay. Mula sa kalagayang ito, makikita ang iba't ibang gawaing kultural ng mga pamilya tulad ng sabay-sabay na pagkain, pagkilos, pagtutulungan, suporta at iba pa.
Ayuda	Salitang hindi na bago sa Pilipino ngunit sa pagkakataong ito ay tila pantay-pantay ang lahat na nararapat tumanggap ng ayuda dahil mga suliraning dulot ng pandemya sa usapin ng mga materyal na pangangailangan ng tao.

[Talahanayan 7.0: Ugnayan ng Wika at Pandemya]

Mula sa malilikom na sagot sa gawaing ito, maaring gamitin ang sumusunod na gabay na tanong para sa pagpoproseso ng kaalaman nila sa aralin:

1. Ilarawan ang wika kapag ginagamit sa usapin ng pandemya.
2. Ano ang papel ng wika sa pagsugpo ng pandemya?
3. Ano ang kahalagahan ng wika at kultura sa usapin ng pandemya?

Ang mga gawain sa sosyolinggwistikong danas at pagmamalay ay isang pamamaraan sa pagpoproseso ng aralin gamit ang kanilang sariling mga danas upang maunawaan ang pinapaksa ng aralin o ang

pag-uugnay sa wika at mga institusyon at kaisipang panlipunan. Dito sila maaaring makabuo ng sariling mga pagsusuri sa ugnayan ng wika at mga institusyon at usaping panlipunan. Inilalatag ng pamamaraang ito ang pag-aaral sa wika lagpas sa pagiging instrumento lamang ng komunikasyon o pang-araw-araw na pakikipagtalastasan sa halip ay naitatampok ng pamamarang ito ang kamalayan sa pag-iral ng wika sa lipunan para sa pagbuo ng mga kaisipan at pagkatutong panghabambuhay. Napalulutang din sa pamamaraang ito ang pagdidiskurso sa wika, kultura at lipunan na kung saan ang wikang ginagamit at pinapaksa ay tunay na impukan, hanguan, at daluyan ng iba't ibang lokal na karanasan at kaalaman na nakapag-aambag sa makabuluhang pagtuturo at pagkatuto. Napatatalas ng ganitong gawain sa pagtuturo ang kakayahan at kasanayan sa pagsusuri ng wika tungo sa pag-unawa sa kultura at lipunan at napalalalim nito ang paggamit ng wikang Filipino o mga wika sa Pilipinas bilang instrumento ng panlipunang diskurso.

I. Bayanihang Pagpapaulat

Ang bayanihang pag-uulat ay hindi na bagong metodo sa pagtuturo. Sa halip, binibigyang diin at pinahalalagahan sa bayanihang pag-uulat ang kolektibo, sama-sama, at holistikong paghahanda at pag-aaral sa paksa. Sa pagpapaulat sa klase, gawin itong gawaing panggrupong nakapaloob sa bayanihan bilang kultural na kamalayan ng mga Pilipino. Iminumungkahi ang mga hakbang sa ibaba:

1. Hatiin ang buong klase sa lima o anim na grupo. Maaaring sila mismo ang magdesisyon kung sino-sino ang magkakasama sa grupo
2. Ibibigay ng guro ang paksa o papipiliin ang bawat grupo ng paksang iuulat
3. Maghihiwalay ang mga miyembro ng bawat grupo at kanya-kanyang maghahanap ng lahat ng posibleng dokumento, babasahin, o anumang materyales na kailangan sa pag-uulat
4. Pagkatapos gawin ang ikatlong hakbang, magpupulong sila bilang isang grupo para sa preliminaryong pag-uusap sa mga nalaman, nabasa, at nakuha ng bawat isa. Linawin sa kanila na *Ang alam ng isa ay alam ng lahat*.
5. Matapos gawin ang ikaapat na hakbang, pag-usapan ang balangkas ng pag-uulat. Linawin kung paano sisimulan, ano ang gitna, at paano ito tatapusin. Linawin ang mga lalamanin at kung saang bahagi ng pag-uulat dapat isama ang partikular na laman.
6. Matapos gawin ang ikalimang hakbang, gawan ito ng detalyadong iskrip para sa buong presentasyon bilang isang grupo at hindi simpleng hinati-hati lamang ang pag-uulat sa bawat miyembro ng grupo. Isaalang-alang ang multimedia presentation, mga gamit na kakailanganin sa presentasyon at iba pang angking kasiningan ng mga miyembro sa pagdidisenyo ng presentasyon
7. Matapos gawin ang ikaanim na hakbang, magpraktis sa pag-uulat o magsagawa ng kunwariang presentasyon bilang isang grupo.
8. Mag-ulat sa klase bilang isang grupo.

Habang nag-uulat ang isang grupo, ang buong klase naman ay gumagawa ng pagtatasa, kritikal na pagtatala at pakikinig sa impormasyon upang makabuo ng mga analitikal at konstruktibong reaksiyon hinggil sa ulat. Pagkatapos ng ulat, pangungunahan ng guro ang isang malayang talakayan at dito sa puntong ito magpapaliwanag o lalahok ang buong klase upang ilahad ang kanilang mga tala, narinig, nasuri at nabuong kaisipan hinggil sa paksang naiulat. Sa dulo, ang guro naman ang magbibigay ng sintesis.

Nakatutulong ang gawaing ito sa pagdidiskurso sa/at paglinang ng wikang filipino sa akademikong larangan. Nahahasa ang mga kasanayan ng mga estudyante sa interaktibong pagbasa, pagsulat, at pakikinig tungo sa akademikong pag-uugnayan at kritikal na pagdidiskurso.

Ang ganitong mas bayanihang pag-uulat ay maaring makatulong din sa pagiging masinop ng estudyante sa mga hakbang na dapat nilang gawin para sa mas maayos na pag-uulat. Naipakikita din ng ganitong proseso ang pagiging isang grupo at hindi watak-watak na kadalasan ay hinahati-hati lamang ng mga estudyante ang buong paksa at bahala na ang bawat isa sa pag-uulat. Nawawalan ito ng lalim, kaisahan, at kaugnayan sa buong presentasyon ng ulat. Kaya mahalagang maipaunawa sa pamamaraang ito ang kaisipang *ang alam ng isa ay alam ng lahat*. Sa kaisipang ito, nalilining sa mga estudyante ang halaga ng kooperasyon tungo sa pagkakaisa o kaisahan na napakahalang katangian ng mga Pilipino base sa konsepto ng bayanihan.

J. Paglolokalisa

Ang metodong paglolokalisa ay tumutukoy sa paggamit ng mga lokal na impormasyon, materyales o kagamitan sa pagtuturo ng mga kaalaman. Kinikilala ng metodong ito ang bisa at papel ng mga cultural icon o referents bilang mabisang instrumento sa malalim na pagkaunawa at pagkatuto sa isang aralin.

Sa pagtuturo ng mga araling unibersal tulad ng agham, matematika, pisika, heometriya, at iba pa, maaaring gamitin ang talahanayan (template) sa ibaba:

PEREGRINO TEMPLATE

SAGISAG KULTURA	WIKA KAHULUGAN/SIMBOLO	KAGAMITANG PANTURO
alitaptap	Isang uri ng insekto na nag Tataglay ng ilaw sa tiyan at Pinaniniwalaang nabubuhay Sa malinis na hangin	Ang _____ ay gagamitin sa Pagtuturo ng araling _____ Para sa subject na _____.
Piso (loboc Bohol)	Paghihilot sa masakit na Bahagi ng katawan	Ang piso ay gagamitin sa Pagtuturo ng araling Friction para sa subj. na physics
Bawsahan Bisikleta Gakit Tims bigiw	Iba't ibang uri ng sasakyan	Ay gagamitin sa pagtuturo Ng mga araling three laws Of motion at simple machines Sa asignaturang physics

[Talahanayan 8.0: Paglalapat ng mga Sagisag Kultura sa Aralin]

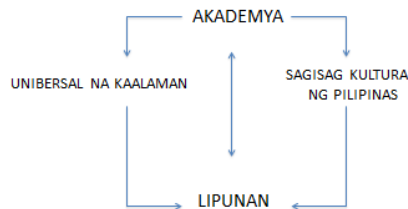
Sa gawaing lokalisasyon, gagamitin ang mga kilala at alam ninyong mga sagisag kultura sa inyong mga lugar. Ang sagisag kultura ay tumutukoy sa tao, bagay, pagkain, damit, lugar, pangyayari o anumang nagsisilbing sagisag ng kultura at maaaring kumatawan bilang pagkakakilanlan ng identidad. Ilista sa unang kolum ang mga sagisag kultura ng inyong lugar. Ilista naman sa ikalawang kolum ang kahulugan nito, mga angkop o kaugnay na salita hinggil sa sagisag at isulat din ang senyas o sinisimbulo ng sagisag kung mayroon man. Para sa malinaw at angkop na pagbuo ng mga kagamitang pampagtuturong gamit ang mga naturang sagisag kultura, sa ikatlong kolum naman isulat ang:

*gagamitin ang _____ (sagisag kultura)
sa pagtuturo ng _____ (aralin/paksa)
para sa subjek na _____ (assignatura)*

*Gagamitin ang alitaptap
sa pagtuturo ng organic compound
para sa subjek na chemistry.*

*Gagamitin ang bibingka
para sa pagtuturo ng diameter/circumference
para sa pagtuturo ng subjek na matematika.*

Mula sa talaang ito, maaari nang lumikha at maghanda ng detalye ng planong pagtuturo sa iba't ibang aralin at paksa gamit ang mga sagisag kultura para sa iba't ibang assignatura. Maaring maging gabay ng guro ang dayagram sa ibaba:



Peregrino dayagram

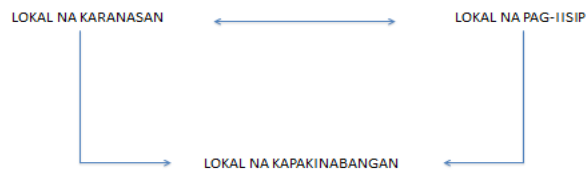
[Dayagram 9.0: Ugnayan ng Sagisag kultura ng Pilipinas at Unibersal na Kaalaman]

Mahalaga ang ganitong pamamaraan upang maipatupad ang pagsasanib ng makabuluhang kagamitang panturong nagmumula sa kultura at paligid ng estudyante at ang pag-aaral ng mga unibersal na kaalaman tungo sa saysay ng akademya sa lipunan. Sa prosesong ito, hindi lamang simpleng ginagamit ang sagisag kultura bilang materyal sa pagtuturo sa halip ay nakapag-aambag ang prosesong ito sa pagdama ng estudyante sa paksang pinag-aaralan tungo sa kanyang pagdamdam dito dahil sa pamilyaridad ng materyales na naiuugnay ng estudyante sa abstrakto o unibersal na kaalaman. Mabilis makita sa posesong ito ang saysay ng pinag-aaral. Ang paggamit ng alitaptap sa pagtuturo ng organic compound ay nagbibigay ng karagdagan ng dimensiyon ng siyentipong pag-iral ng alitaptap sa mata ng mga estudyante bukod sa pagiging simpleng insekto nito na nakikita nilang nagtataglay ng ilaw sa tiyan dahil sa pagsasama-sama ng mga organic compound na inaaral bilang paksa sa chemistry. Ang teknikalidad ng organic compound ay nagkakaroon ng dagdag na dimensiyon ng pagiging makabuluhan nito sa pag-iral ng alitaptap. Malimutan man ng estudyante ang mga teknikal na organic compound, malamang sa hindi, ang alitaptap ay natatakan na ng siyentipikong katangian dahil sa pagdikit nito sa paksang organic compound. Sa susunod na makita niya muli ang alitaptap, malamang sa hindi, maari niyang maalala muli ang pag-aaral niya ng paksa sa chemistry na nasa alitaptap. Gayundin ang kaso ng paggamit ng bibingka para sa pagdanas ng mga estudyante sa pagsusukat ng diameter o circumference. Ang diameter o circumference ay madadama sa pamamagitan ng bibingka at madadamdam dahil nakapaloob sa danas ng estudyante ang bibingka. Kadikit na ito ng kanyang danas, panlasa, at isip na ngayon ay nakakatulong sa pagsasaysay

ng diameter at circumference bilang unibersal na kaalaman. Ang nabubuong sagot na numero mula sa formula ng diameter o circumference gamit ang bibingka ay nagpapakita sa estudyante ng saysay ng sagot na numerong nanggaling sa pagsukat sa bibingka at hindi sa kinagawiang pagtuturo gamit ang whiteboard o blackboard na ginuhitan lamang ng bilog. Sa ganitong paraan, ang numero ay may kaugnayan at saysay sa bibingka na bahagi ng buhay ng estudyante. Malinaw na inilalarawan ng prosesong ito ang pagdidikit ng tahanan at eskwelahan, at malalim na pag-unawa sa unibersal na kaalaman sa pamamagitan ng paggamit ng mga bagay na malalapit sa isip at danas ng mga estudyante.

Isang hamon sa guro ng iba't ibang asignatura ang pagiging maalam sa mga sagisag kultura ng kanyang paligid upang mailapat ito sa iba't ibang paksang nakaatang sa kanya upang makabuluhang makapagturo sa kanyang mga estudyante. Nakapaloob dito ang matiyaga niyang paggawa ng imbentaryo ng mga sagisag kultura, pag-aaral at pagsusuri sa mga ito, at pagdedesisyon kung saang partikular na paksa ilalapat ang ispesipikong sagisag kultura sa pagkamit ng malinaw na pagdama ng estudyante sa paksa at pagdamdam dito tungo sa pagpapalalim ng pagkatuto sa paksang tinuturo. Ipinakikita ng pamamaraang ito ang paglalagay ng tahanan, kapaligiran, at kultura sa konteksto ng akademya at ang halaga ng paggamit ng lokal na karanasan na nakaugnay sa lokal na pag-iisip tungo sa paglikha ng lokal na mga kapakinabangan.

Maaaring pag-isipan ng guro ang dayagram 10.0 sa ibaba :



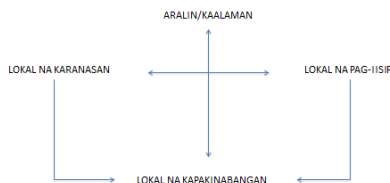
[Dayagram 10.0 : Lokal na Kapakinabangan]

Mahalaga ang pagsasaalang-alang ng ugnayan ng karanasan, pag-iisip, at kapakinabangan para sa pagbuo ng makabuluhang kagamitang pampagtuturong nakaangkla sa mga hibla ng kultura tungo sa makabuluhang kultural na pagtuturo ng guro at makabuluhang pagkatuto ng estudyante.

Mga Mungkahing Pagtatasa

Ang pagbuo ng mga gawain sa pagtatasa ay hindi lamang koleksyon ng mga teknik sa ebalwasyon kundi isang sistematikong proseso na may makabuluhang papel sa epektibong pagtuturo at makabuluhang pagkatuto. Ang mga gawain sa pagtatasa ay sumasalamin sa layuning nais matamo ng guro sa pamamagitan ng pagbasa sa resulta nito. Sa madaling sabi, ang resulta ng binuong pagtatasa ay tumatayong malinaw na mensahe ng pagkatuto ng estudyante. Kung hindi angkop ang pagtatasa sa layuning, malamang na hindi tama ang pagbasa sa resulta nito at hindi rin marahil tatama ang interpretasyon sa pagbasa nito. Mahalaga sa pagtatasa ang pagkakaroon din ng saysay nito sa proseso ng pag-alam sa saysay ng natutuhan at hindi lamang pagsukat sa natamong kaalaman na maaring hindi umabot sa usapin ng kasanayan at kakayahang gawin ang nalaman.

Iminumungkahing gawing gabay sa pagbuo ng isang may saysay at makabuluhang pagtatasa ang dayagram sa ibaba:



[Dayagram 11.0: Modelo ng Pagtatasa]

Kaugnay ng dayagram 10.0, ang dayagram 11.0 na iminumungkahing modelo ng pagtatasa. Nagpapakita ito ng isang pagtatasang nakapokus at nagpapahalaga sa pagkamit ng kaalaman gamit ang lokal na karanasan at pag-iisip tungo sa kapakinabangan ng napag-aralan sa kanyang kapaligiran sa pamamagitan ng paggamit ng mga pagtatasang sumasalamin sa mataas, analitikal, at kritikal na antas ng pag-iisip. Maaaring isagawa ang sumusunod na pagtatasa :

A. Sanaysay

Maaaring gamitin ang paggawa ng sanaysay sa pagtatasa sa antas ng pagkaunawa sa aralin kaakibat ang kanilang damdamin at simpleng plano sa palalapat nito sa kanilang konteksto upang mabigyan ng saysay ang pinag-aralan. Maaaring gamitin ang ilang gabay sa pagtatanong sa ibaba:

1. Ispekulasyon.
Halimbawa : Ano ang magyayari kung.....
2. Pagtalakay sa isang pahayag.
Halimbawa: “Gawin mo sa kapwa mo ang nais mong gawin sa iyo” Talakayin.
3. Paggigiit.
Halimbawa: “Hindi dapat gamitin ang mga hayop sa eksperimentasyon” Talakayin.
4. Paglalarawan.
Halimbawa: Ilarawan ang karanasan mo gitna ng pandemya sa bansa sa iba’t ibang aspekto.
5. Pagkokompara.
Halimbawa: Ano ang pagkakaiba ng katawan sa espiritu?
6. Ebalwasyon.
Halimbawa: Ano ang impak ng pandemya sa mga isyung pangkultura ng bansa?
7. Pagbuo ng disenyo.
Halimbawa: Gawan ng diagram ang.....
8. Problematisasyon tungo sa solusyon.
Halimbawa: Kung sakaling ikaw ang binigyan.....ngunit.....

Sa paraan ng pagtatama nito, gumamit ng rubrik na may mga kahulugan o malinaw na paglalarawan ng bawat puntos ayon sa inaasahang dapat taglayin ng ispesikong puntos. Maaaring gamitin ang halimbawa sa ibaba:

- | | | |
|---|--------|---|
| a. Naiuugnay ang kontribusyon sa paksang pinag-aralan | 20pts. | . |
| b. Naididikit ang pahayag sa iba pang usapin. | 20pts. | . |
| c. Nakapagbibigay ng bago at kritikal na idea. | 30pts. | . |
| d. Nakapagpapakita ng simpleng plano ng aplikasyon ng pinag-aralan. | 30pts. | . |

B. Jurnal

Ang paggamit ng jurnal bilang paraan ng pagtatasa ay maaring makatulong sa pagpapabuti sa proseso ng pagtuturo at pagkatuto. Maaaring basahin ito ng guro ayon sa ispesipikong takdang araw o panahon.

Iminumungkahing gamitin ang talahanayan sa ibaba:

Pangalan:

Asignatura:

Petsa/Araw	Aralin/Paksa	Tala
Halimbawa:		
Enero 26 - Martes	Ugnayan ng wika at massmedia	Masalimuot pala ang paggamit ng wika sa massmedia. Interesado ako dito kase sobrang nakikita ko ang mga ginagamit nila ay ginagamit ko rin. Makulay pala ang wika ng massmedia at napansin ko may kapangyarihan itong humikayat sa akin. Pero iniisip ko muna na.....
Enero 29 - Biyernes	Wika at Pandemya	Mahina ang pamahalaan sa paggamit ng angkop na wika sa pagtugon sa komunikasyong kinakailangan para sa pag-unawa ng taumbayan sa mahahalagang impormasyon tungkol sa pandemya. Laging ingles ang ginagamit na wika na hindi maunawaan, maramdaman, o magagap ng taumbayan. Dahil dito, isang serysong usapin ang angkop na wika para sa pagpapaliwanag ng mga usaping may kinalaman sa buhay o kamatayan ng tao at para sa kaligtasang dapat ay nauunawaan ng isipan ng mamamayan.

[Talahanayan 9.0: Jurnal]

Mula dito maaring makita ng guro ang tiyak na larawan ng lapit na tambalang labas-loob-lalim sa pagtuturo at mga iniisip o pagtingin ng estudyante sa kanyang mga pinag-aaralan. Hindi iminumungkahi sa pagtatasang ito ang paggamit ng puntos sa rubrik. Sa halip, gamitin ang kwalitatibong pagtatasa. Iminumungkahing gamitin ang kwalitatibong paglalarawan gamit ang mga halimbawang salita sa ibaba:

- Nauunawaan ang paksa
- Medyo hindi nauunawaan ang paksa

- c. Malalim ang pagkaunawa sa paksa
- d. Natuwa
- e. Medyo natuwa
- f. Hindi natuwa
- g. Sumaya
- h. Naging masaya
- i. Napakasaya
- j. Nalungkot
- k. Hindi naging interesado
- l. Napalawak ang paksa

Mula sa mga salitang ito na mailalapat sa ginawa ng estudyante, maaring malaman ng guro ang ugnayan ng kaalaman at saloobin nila na maaring magpakita ng isang holistikong larawan ng pagkatuto.

C. Repleksiyong Papel

Ang repleksiyong papel ay isang uri ng papel na nagpapahayag ng mga sarili/personal na kaisipan o damdamin mula sa malalim na pagmumuni-muni o pag-iisip tungkol sa saysay ng mga pinag-aaralan sa buhay. Hindi kailangang isama sa repleksiyong papel ang buod ng binasa o pagkopya ng mga pangungusap sa binasa.

Ang pagtatasang ito ay maaring gawin sa gitna ng proseso ng pagtuturo at pagkatuto ng mga estudyante o sa huling bahagi ng pagtuturo. Ang repleksiyong papel ay maaring hindi sa anyong nakagawian tulad ng isang personal na sanaysay. Maaaring bigyan ng laya ang estudyanteng ipahayag ang kanyang repleksiyon sa sumusunod na anyo:

- 1. Pormang sanaysay (dalawang pahina, single space, 12 font, times new roman)
- 2. Podcast (3 mins max)
- 3. Memegram
- 4. Diagram
- 5. Anyong tula
- 6. Video (3 mins max)
- 7. Anyong awit/kanta
- 8. Kombinasyon ng mga nabanggit na anyo
- 9. Iba pang anyong nais gawin

Maaaring gamitin ang mungkahing rubrik sa ibaba:

- | | |
|---|--------|
| a. Nailalahad ng maayos ang ideya | 25pts. |
| b. Nakapagbibigay ng kongkretong halimbawa sa buhay | 25pts. |
| c. Napalulutang ang sarilin kaisipan at damdamin | 25pts. |
| d. Naipakikita ang lalim ng pagmumuni-muni | 25pts. |

D. Sintesis

Ang pagsisintesis ay hindi simpleng pagbuo ng buod ng pinag-aralan. Ang buod ng napag-aralan ay hindi sintesis dahil ang buod ay bahagi lamang ng pagsisintesis. Ang pagbubuod ay pagpapaikli lamang sa pinagsama-samang iba't ibang detalye ng pinag-aralan samantalang ang pagsisintesis ay pagpapamalas ng holistikong pagkaunawa sa iba't ibang detalye ng mga pinag-aralan. Ipinakikita sa pagtatasang ito ang lawak at lalim ng pagkaunawa ng estudyante sa kabuuang pinag-aralan. Mahalagang masalamin dito ang ginamit na lapit tambalang labas-loob-lalim sa pagtuturo at pagkatuto.

Iminumungkahing gamitin para sa pagbubuod ng mga natutuhan ang talahanayan sa ibaba:

DATI, INIISIP KO NA.....	NGAYON, NATUTUHAN KO NA.....
Halimbawa :	
Ang wika ay isang instrumento lamang ng komunikasyon	Ang wika ay hindi simpleng instrument ng komunikasyon. Isa itong panlipunang penomenong humihigit pa sa pagtingin ditto bilang instrumento lamang
Ang Cebuano ay dayalek	Ang Cebuano pala ay wika na nagtataglay ng mga dayalek

[Talahanayan 10.0: Talaan ng Pagkatuto]

Mula sa mga sagot ng estudyante sa talahanayan 10.0, maaari na siyang sumulat ng isang sintesis base sa holistikong pagkaunawa niya sa detalye ng kanyang sagot sa talahanayan. Ang pagtatasang ito ay nagpapakita ng larawan ng nasa loob ng isipan ng estudyante matapos dumaan sa proseso ng iyong pagtuturo.

Maaring gamitin ang mungkahing rubrik sa ibaba:

- Lawak ng natutuhan 20pts.
- Lalim ng natutuhan 20pts.
- Nakapag-aambag ng mga usapin mula sa natutuhan 30pts.
- Holistikong pagtingin sa mga detalye ng talahanayan 30pts.

E. Portfolio

Sa pagtatasang ito, nililikom ang mahahalagang ginawa ng estudyante upang makita ang pag-unlad at progreso ng estudyante at holistikong makita ng guro ang lawak at lalim ng natutuhan sa kanyang pagtuturo na salamin sa pagkamit ng layon ng itinuturo. Kabilang sa paglilikom na ito ang mga patunay na impormasyon sa kaalaman, kasanayan, kakayahan, saloobin, at paglalapat o

aplikasyon ng estudyante ng kanyang natutuhan sa tunay na buhay. Maaring isama sa portfolio ang mga pagtatayang gamit ang mga binanggit sa letrang A hanggang D.

Sa kabuuan ng paggagrado, iminumungkahi ang sumusunod na maaring bigyan ng pagtatasa :

Takdang Puntos:

Partisipasyon –	30%
Repleksiyong Papel –	30%
Forum –	20%
Portfolio –	20%

100%

Kasama sa mga itinakdang puntos ang pagpapaliwanag sa kahingian upang makapasa sa kurso na mahalagang bigyang-pansin ang sumusunod:

1. Aktibong paglahok sa mga talakayan sa klase sa iba't ibang kaparaanan
2. Pagsusumite ng mga repleksiyong papel
3. Paglahok sa forum
4. Pagsusumite ng portfolio bilang huling kahingian ng kurso
5. Ang #1-#4 ay tatasahin ayon sa sumusunod :

Kaisahan at Kaugnayan ng Talakay

- a. Naiuugnay ang kontribusyon sa paksang pinag-uusapan.
- b. Naibatay o naiuugnay sa itinakdang babasahin ang ginagawang pagtalakay.
- c. Naididikit ang pahayag sa iba pang usapin.
- d. Nakapagbibigay ng bago at kritikal na idea.

Pakikipagdiskurso

- a. Maagap na nakatutugon at hindi lamang sa huling araw ng talakayan.
- b. Nakatutugon sa mga pangangailangan at katanungan ng iba at nakapanghihikayat sa mga itong lumahok sa talakayan.
- c. Nailalahad nang maayos ang idea.
- d. Masusing nailalahad ang mga punto.

Pagkilala/Paghihimay/Pag-uugnay sa Pananaw ng Iba

- a. Nakapagbabasa ng pahayag ng iba at tumutugon sa mga puntong inilulutang sa diskusyon.
- b. Binibigyang-konsiderasyon ang talakay ng iba at naiuugnay ito sa sariling punto.
- c. Nailalahad ang mga pahayag nang may paggalang sa opinyon ng iba.
- d. Nakapag-aambag sa mga usaping nabubuo sa proseso ng diskusyon.
- e. Nakapagbubuo ng sintesis tungo sa pag-unlad ng talakayan.

Mula sa limang iminumungkahing pagtatasa sa itaas, marami pang posibleng angkop na paraan ng makabuluhang pagtatasa sa pag-alam ng lawak at lalim ng natutuhan ng estudyante kaalinsabay ang pag-alam sa emosyol o damdamin nito tungkol sa kanyang pinag-aaralan. Maaari din gawing pagtatasa ang sumusunod na gawain base sa nais tashin mula sa aralin o paksa sa asinkronikong paraan:

1. Magsaliksik tungkol sa.....
2. Kapanayamin ang ilang.....

3. Paano mo mapangangalagaan ang.....
4. Bumuo ng isang dayalogo tungkol sa
5. Sa paanong paraan matatalunton ang landas tungo sa.....
6. Suriin ang sanaysay ayon sa punto de bistang
7. Ihambing ang nabuong hinuha sa.....
8. Gumuhit ng karikatura kaugnay ng.....
9. Magsagawa ng diskusyong pampanel tungkol sa
10. Magharap ng isang isyung panlipunan mula sa iyong danas tungkol sa.....

Ang pagtatasa ay dapat maging katanggap-tanggap sa estudyante at guro. Mahalagang magbigay ito ng mayaman, malinaw at makabuluhang impormasyon sa pagkamit at pagkaunawa ng kaalaman at pagpapahalaga sa saloobin o damdamin sa pag-aaral. Hindi dapat kaligtaan ang pag-angkla ng binubuong pagtatasa sa nilalayo ng pag-aaral. Mahalagang mapag-isipang mabuti kung bakit ginagawa ang pagtatasa at ano ang gustong mong masukat at malaman.

Kailangan ng maayos na disenyo at paggamit ng mga pagtatasang malinaw at nagbibigay ng malinaw na sagot o malawak na larawan ng makabuluhang resulta na kailangan ng estudyante para sa habambuhay niyang pagkatuto. Dahil bahagi ng isang awtentikong pagtatasa ang pangangalap at paghuhusga ng mga ebidensiya mula sa ipinamalas ng estudyante sa gitna ng paglalagay sa kanya sa isang awtentikong sitwasyon upang tasahin ang kanyang kaalaman, kasanayan, kakayahan, at saloobin sa pinag-aaralan.

Hindi sapat ang pag-alam sa produktong kaalaman sa pagkatuto bagkus dapat din tasahin ang kaangkupan at kainaman ng prosesong pinagdadaan ng estudyante sa pag-aaral. Hindi nangangahulugan na pasado ang estudyante sa pagtatasa ay kompetent na ito. Dapat makita ito sa isang tiyak na sitwasyong pinaggagamitan ng pinag-aralan. Ang awtentikong pagtatasa ay hindi katapusan kundi patuloy na pagtingin sa lalong pagpapabuti at pagpapakadaluhasa sa kaalaman, kasanayan at kakayahan. Sa pamamagitan ng makabuluhang pagtatasa, nakikita ng estudyante ang kanilang kalakasan at kahinaan at sila mismo ang maaaring makapagsabi kung ano pa ang dapat nilang baguhin o panatilihin ayon sa kanilang personal na pagtatasa sa kanilang mga ginagawa at danas.

Rekomendasyon

Mahalagang balikan at suriin ang layunin at mithiin ng sistema ng edukasyon sa bansa kaakibat ang pag-aaral ng wika, kultura, at lipunan bilang mga kaluluwa ng edukasyon at pagtuturo para sa personal at pambansang pag-unlad. Ang kabuluhan ng pagtuturo ay makikita at masusukat sa produkto nito. Ang paraan ng pagkatuto ay nagiging makabuluhan kung kasangkot dito ang kakayahan ng tao na magpakahulugan base sa kanyang kritikal na pag-unawa sa kaalamang ibinahagi sa kanya dahil laging nasa konteksto ang pag-aaral, pagtuturo, at pagkatuto. Dapat makita sa estudyante ang kakayahan nitong maiugnay ang nilalaman ng akademikong gawain sa konteksto ng kanilang pang-araw-araw na buhay sa pagtuklas ng tunay na kahulugan ng kanilang pinag-aaralan tungo sa pagpapalawak ng kanilang personal na konteksto sa pamamagitan ng isang kontekstwalisadong pagtuturo. Nabibigyan ng kontekstwalisadong pagtuturo ang mga estudyante ng makabuluhang karanasan upang mahubog ang kanilang kakayahan at kasanayan sa pagtuklas at pagbuo ng bagong pagpapakahulugan.

Isa itong makabuluhang proseso ng pagtuturo at pagkatuto. Tamang wika, angkop na kultural, at sariling lipunan ang dapat gamitin ng isang edukasyong magpapatibay sa tao sa pagharap sa edukasyong global na kumikilala sa daigdig sa pamamagitan ng pagkakaroon ng kritikal na kamalayan at hindi simpleng unibersal na kaalaman.

Hindi sapat ang mga nakasulat sa teksbuk. Panimulang babasahin lamang ang mga ito. Dapat maging teksbuk ang mismong lipunan at ang mga kagamitang pampagtuturo ay hango rin sa kasalukuyang buhay ng mga estudyante at galaw ng lipunan. Mula dito, maaaring makabuo ng isang Pilipinong nag-iisip, kumikilos, nagpapahalaga, nagsasalita, nagpapaliwanag at kumikilala sa mga abstraktong kaalamang gamit ang lente at perspektibong Pilipinong hango sa kanyang wika, kultura, at lipunang kinabibilangan.

Banggit pa nga ni Salazar (2015) na matatag at malaman ang kapilipinuhan. May napakalalim na pinagmulan at masalimuot ang kanyang pagsulong at pagkabuo mula rito. Nagiging hungkag lamang ang kanyang anyo dahil mula sa labas ang paningin at pagkaintindi ng mga elite sa pagkabuo ng ating bansa at ng kalinangan nito. Hindi nila nakita at, hanggang ngayon ay hindi pa rin nakikita, na habang nakatuon ang kanilang buong punyagi tungo sa pagiging tagapagmana ng estado, lipunan at kulturang kolonyal, nabuo naman ng bayang Pilipino ang Kalinangang Bayan at binibigyang-hugis din ng tunay na mga “anak ng bayan” si Inang Bayan. (Salazar, 2015: p71)

Dito nakikita ang halaga ng pagsasaalang-alang sa lapit na tambalang labas-loob-lalim sa pagtuturo at pagkatuto. Naiuugnay sa lapit na ito ang mga nailahad na paraan at gawain sa pagtuturo, pagkatuto at pagtatasang masasabing may kabuluhan o magbibigay ng impormasyong pakikinabangan ng guro, estudyante at lipunan. Sa tamang edukasyon sumasalamin ang nabubuong kamalayan sa yaman ng wika at kultura ng bayan. Naitatampok nito at napalalakas ang isang Pilipinong dumudukal ng karunungan Pilipino na lumilikha ng kaalamang magiging ambag sa kaalaman ng daigdig. Dahil ang edukasyon o pagkatutong hindi nakabubuo ng kritikal na Pilipinong nag-iisip para sa bayan ay isang edukasyong walang saysay sa lipunan o baka may saysay sa ibang lipunan. Maaring umangkin ng mga kaalamang galing sa labas ngunit huwag magpaangkin. Dapat ay malay na pag-aralan ang iba, ngunit hindi dapat magpasakop sa paraan nila ng pag-iisip at paniniwalang sila lamang ang bantay-pinto ng kaalaman, at tanod o tagabantay sa pagbuo ng kaalaman.

Laging isaisip na hindi masama pag-aralan o ituro ang iba, ngunit may problema kapag hindi mo alam ang iyo. Kilalanin muna ng malalim ang iyo bago pag-aralan, ituro, o gamitin ang tungkol sa iba. Habang pinag-aaralan ang tungkol sa iba, gamitin ang prosesong iyon upang mas mapalalim ang pag-unawa ng tungkol sa iyo. Tiyakin na ang pag-aaral, pagtuturo at paggamit ng tungkol sa iba ay may gamit, halaga, at saysay para sa mas malalim na pag-aaral at makabuluhang pagtuturo tungo sa tamang pagkilala kung ano at sino ka. Huwag manatiling nagtuturo lamang para makapagbigay ng diploma.

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Ito ang Kuwento Ko, Ano ang sa Iyo?

The Pedagogical Narrative of Documenting Cultural Treasures

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Foreword

This paper is about my various experiences as a lecturer-facilitator for both GDTA and GDCE courses by the Philippine Cultural Education Program (PCEP) of the National Commission for Culture and the Arts (NCCA) handling courses namely: Media-based Cultural Documentation (CulEd 207), Current Issues in Cultural Education (CulEd 208) and Introduction to Philippine Arts (CulEd 205); and spanning five summers from 2016 up to 2020 amid the pandemic.

Much of the experiences here describe in detail the many kinds of interaction among the student-scholars, most of whom are Department of Education (DepEd) K -12 teachers. These interactions are clearly by products of the many pedagogical innovations I took risk to apply to make the learning experiences more dynamic. Looking back, I realize that most of these innovations are quite unorthodox and yet they yield reactions and outcomes that are quite surprisingly positive and spontaneous. This created a dynamic that produced quality outputs that enjoy citations up to this day. Thus, I am humbled and excited to share these teaching and life-long learning experiences to interested readers of this narrative.

To illustrate these pedagogies, I chose to focus on the journey facilitating my most frequent coursework assigned to me: Media Based Cultural Documentation, otherwise called and known as CulEd 207.

This is my “Kuwento.”

Having been assigned to various parts of the country to spread a deeper appreciation and love for our own rich cultural heritage, I have noticed that the common denominator among all these engagements is that every class starts with a palpable enthusiasm and then ends up with a contagious sense of duty. No matter how strong the regional flavor of a class makes up, there is always a collective sense of nationalism.

My story also navigates not only pedagogical approaches that I have applied as I saw fit, but also includes concrete self-assessment and realization. It shall also include recommendations based on success stories (and at times, failures) and how I foresee the role of educators of this specific content in the so called “new normal” and beyond covid.

I purposely divided the narrative by subheadings not just to compartmentalize my flow of thoughts, but also to put emphasis on the specific relevant learnings and realization at hand.

CulEd 207: An Overview and A journey.

Doing CulEd 207 is like second nature to me. I have been dabbling in media productions since I can remember, ranging from being a performer to being a heavily invested impresario. I had the good fortune of directing an award-winning video in the 90s and has since directed live and recorded stage performances. Appearing in a television magazine show and interacting with stalwarts in various creative industries have opened my eyes to how powerful mass media could be in Filipino society. But what makes this teaching assignment challenging to me is how to channel my students' familiarity with the many forms of media into a burning desire to use them to produce a documentation that is both relevant and inspiring. Once this challenge is hurdled, the love affair with cultural documentation begins.

This is why I believe that everything should start with what human nature dictates. Human beings are social creatures. Humans make stories about life and themselves. I sincerely believe that everyone loves to hear stories. And, most certainly, we, Filipinos, have lots of stories to say and hear. And it is always a good place to start with our own personal stories. Imagine starting an intellectual discourse with stories that we are most familiar with. Stories that we heard in both our childhood and adulthood and effortlessly told to everyone who wishes to hear.

Facing the class of about 30 people assures me of 30 stories. 30 new stories, 30 day-to-day scenarios, 30 aspirations and frustrations. A fantastic playground for facilitators of this pursuit.

This is how I design CulEd 207 to start. We begin with a story we live to tell. Then we choose that one that stands out among many others that we are excited to share to the rest of the world.

Urgency

I begin the serious discussion by raising the need to preserve our cultural heritage and focusing on the vanishing aspects of our local milieu. As I adhere to a reflective style of pedagogy, I encourage my scholars to think and reflect on their own way of life, their own background, their own circumstances. The more parochial the story is, the more intimate. A sense of ownership further develops in them and this is what drives them to express their authentic narrative.

Soon they realize as time goes on and as technology improves, cultural treasures vanish, and in most cases, completely forgotten.

I remember coining the term “cultural warriors” in my early days as a lecturer in various speaking engagements all over the country and was pleasantly surprised that many colleagues and advocates of culture have also coined this term to their full advantage. Since then, we see “cultural warriors” prompting a battle cry inside and outside the classrooms and lecture hall. And in CulEd 207, each scholar is a cultural warrior who has one issue, topic, or an advocacy that strikes a chord in his or her hearts with urgency.

A 6-Day Workshop using both Reflective and Integrative Pedagogies

With this burning desire in mind, the business of documenting vanishing artifacts, practices, traditions and beliefs, or tangible cultural treasures becomes paramount to every scholar who undergoes this course. Each scholar is given the opportunities to collaborate with fellow scholars to create an output that expresses their goals and aspirations.

Given that CulEd 207 and other courses in the program follow a one-full week timetable, previous facilitators have designed to spread the weekdays into milestone accomplishments in order to ensure an effective learning curve, building the necessary skills to produce the required final output, and most importantly to develop a deeper sense of purpose. This is how the days in the pursuit of media-based cultural documentation unfold.

Allow me to tag you along with my journey through the following six days.

Day One: Getting the engines started.

I consider it an asset that we always start the class with a special kind of interest. No one comes to day one with no expectations. Everyone looks forward to a new learning experience. And the pressure for me has always been not to disappoint. But presenting the main content is not enough. As an educator, my goal is to make each student not just to listen and learn, but to think, and rethink, and ultimately ask questions. Questions as basic as “Why are we doing this, in the first place?”. I have always believed in that age old saying that Curiosity is the mother of motivation.

Just like any syllabus may dictate, the first day of classes will always be an introduction of the content. Like any teacher, I spell out an approved syllabus and then expound on specific learning outcomes and if a facilitator is well prepared enough, he sets his classroom decorum and expectations with ease.

Engaging the scholars into the world of media – specifically popular media – is not difficult. We all live with many different forms of media – from our radios, to television, cinema, and now, streaming. Making them understand how we can use the tools of these forms of media in order to preserve a cultural treasure is an easy task – any passionate facilitator can do that. But it is making them realize the impact of what media has on society is another story. My approach in conducting this lesson is to empower them with the thought that they can use any medium to promote their goals and agenda. In essence, as a facilitator, I give them the opportunity to rethink what they themselves could do if they had the power. The power to tell stories.

To me, the content I am talking about is not just my syllabus, but my students, themselves. So, I begin the class by asking them to introduce themselves by way of sharing their stories. Stories of their life. This method does not only break the ice on the first day, but also a golden opportunity to creatively insert parts of the content of the lessons as I progress with the ice-breaking activity.

Call it more like the style of a television talk show where the host, like Boy Abunda or Oprah Winfrey, for example, would talk to each participant. Since most of my students come from very different places from where I came from, engaging with their stories was my means of embracing their energies and local vibes.

This method proves effective as they begin to see me more like a party host than a lecturer. I instantly become more of a collaborator to work with and an ally in our common pursuit. With this newly found relationship, I am blessed to witness beautiful stories of life, of families, of struggles and frustrations, and of pride of their cultural heritage.

As the day progresses with conversations about culture, media, and technology and how these three intersect with each other over the years, we as human beings are witnesses to the ever changing and evolving cultural landscape of our homeland. Thus, the urgent need to preserve this landscape for future generations not just to be aware of but to enjoy and embrace. Moreover, the desire to “document” is born.

In my class, “sharing” is my term for recitation. “Stories” is my term for lessons. And “documentation” is my term for “output”.

The cultural warrior begins his battle.

Day Two: The Pre-prod.

This day is the embodiment of the saying: walk the talk! Starting this day is just like bringing the entire class to an imaginary Production House’s town hall meeting. I always tell the scholars to imagine being crew members of GMA 7’s Jessica Soho’s TV program and they are tasked to roll down the stories to broadcast for the entire nation to watch. Isn’t that so empowering?

Brainstorming is key. It begins with a topic of choice for each member. Each one becomes a storyteller sharing their personal backgrounds, day-to-day lives, scenarios, and milieu. Then they agree to choose one they feel speaks volume of urgency and relevance.

Equipped with minimal guidance of the basics do’s and don’ts in production work, every scholar feels the excitement of a very important task at hand. A burden to carry on their shoulder, a sense of pleasant duty to take part.

Documentaries are produced by corporate media giants such as ABS-CBN or CNN, but through this method, CuleD scholars can produce the same authentic content in just one full day.

By the day’s end, not only has each group drafted a working script for the actual shoot, it also has achieved what could be an unthinkable accomplishment – to successfully assign roles and responsibilities to each member based on his/her respective skills, strengths, or resources.

This is indeed integrative pedagogy in action.

Day Three: There is no business like showbusiness

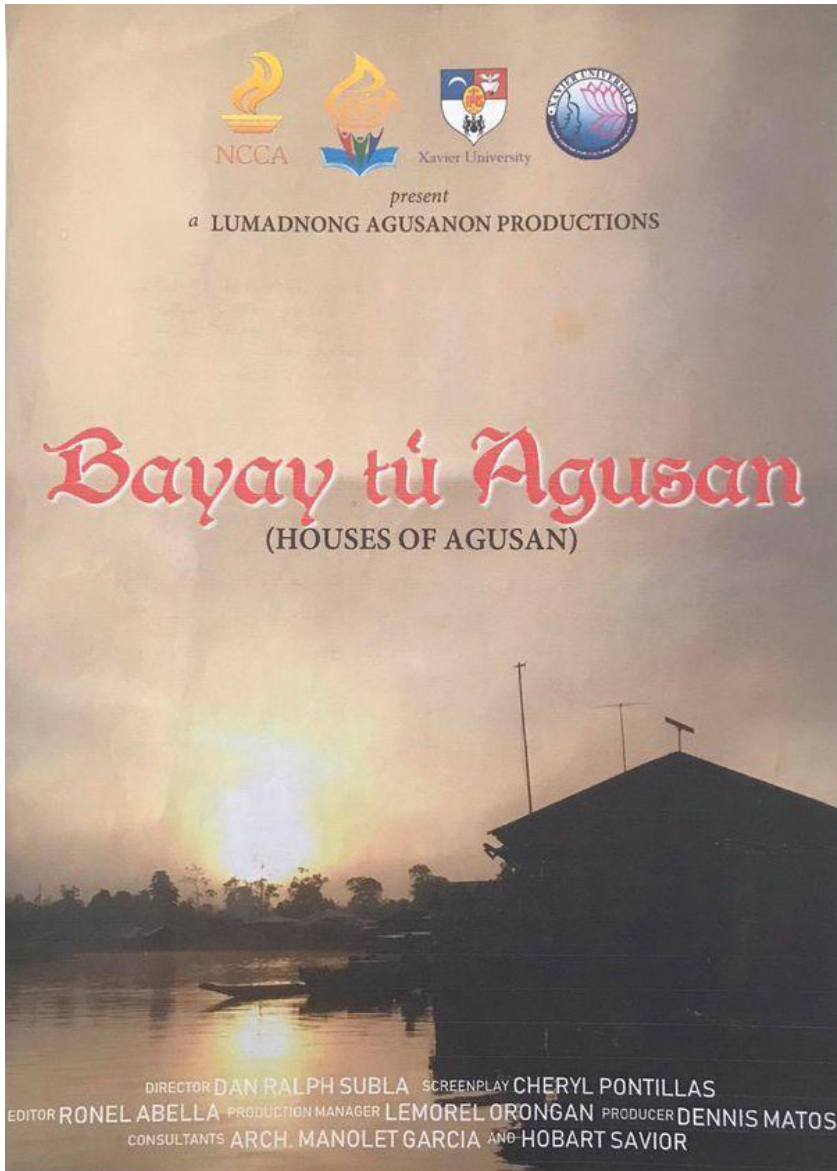
The most fun part of the entire CULED 207 experience is getting your feet wet. Everyone becomes an actor/actress, or a director, or a cameraman, or a soundman, or costume designer, or a makeup artist, or a lighting man, or even a production manager. With little to no experience at all, scholars are able to transform into these very important characters to execute their roles to produce a documentary. Considering that time is limited, one day is usually allotted to shoot all sequences required to complete the work. Marching orders are to produce a documentary feature with running time not less than 5 minutes and not more than 15. But oftentimes, some production work exceeds this limit due to the richness of the content. As excitement and interest built up during the brainstorming, I have witnessed how various groups have taken great lengths to achieve their ideal documentation.

In my Baguio city class of 2016, a group of scholars decided to go back to their hometown, which took them almost 20 hours round trip by bus. These students insisted that in order to make the documentation authentic, they need to return to where the story originated. They documented a peculiar type of rich cake famous in a remote village in Kalinga.

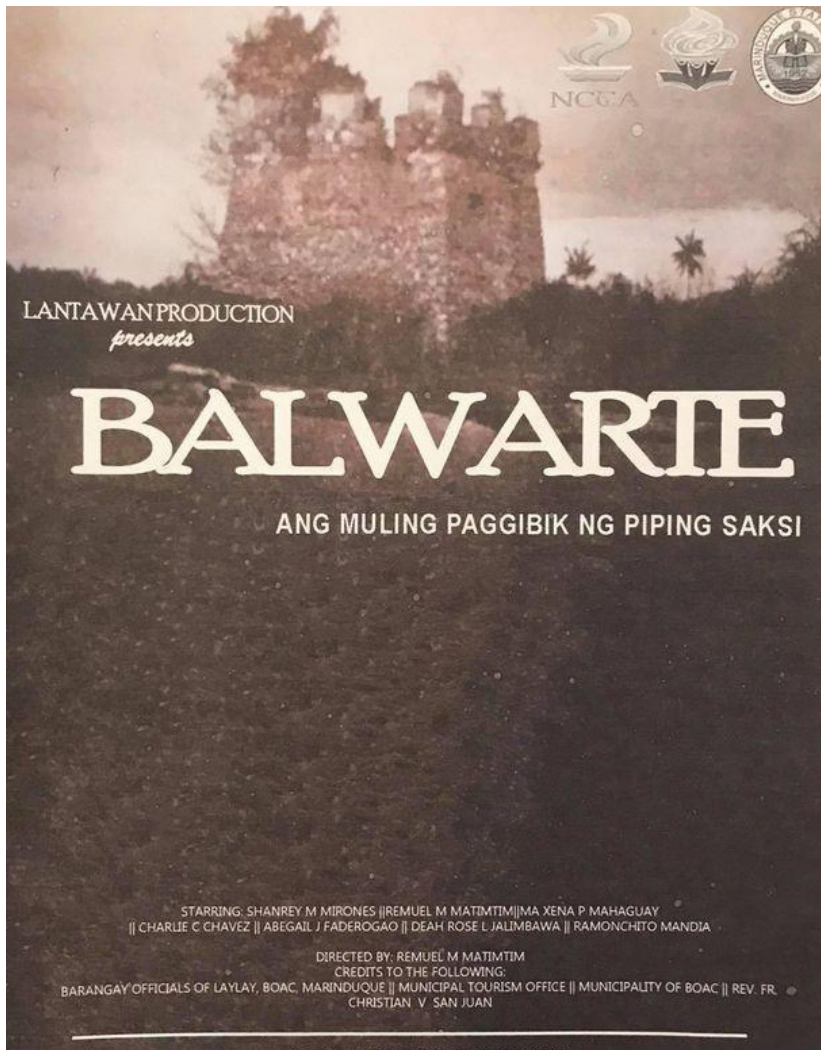
In some cases, certain groups are blessed with serendipity. In Calbayog, one group had the great fortune and good timing to document an on-going fiesta three towns away.

In Vigan, one group dared to explore a village in the northern part of the province to investigate an alleged peculiar practice of eating cats as a delicacy. But after encountering potentially hostile resource people, they opted for a less controversial topic about making local sweets called tira-tira.

In my Cagayan De Oro stint in 2017, a group decided to do a quick roundtrip to Agusan River to document the floating houses while the river hasn't totally dried up in the middle of summer – a feat that is remarkable considering none of them had architectural background.



In Marinduque, a group of young teachers took on an adventure to go into a remote part of the island to document an abandoned Spanish period fortress, locals fondly call Baluarte. A site that not many locals even know existed.



These are just a few of the dozens of exploits I have personally witnessed as a facilitator that I now consider treasures as they are testaments of how rich and diverse our culture is.

All magnificent images, all beautiful stories told. Forever documented and captured in video.

Day Four: The Post-Prod.

It is evident that not everyone is cut out to do Postproduction work – such as video and audio editing. I don't even want to teach them this. This is not part of my pedagogical approach. This is not a mass communication course nor a multimedia class. But what I warned them against is that this part of the production work is more laborious than the actual shoot. I did present them alternatives considering no one in the class are professionally trained to do post-prod work. There is always an easy way in handling this part of the job.

I did tap into everyone's proclivity in using their everyday gadgets such as smartphones, laptops, or DSLR cameras. For those who are brave and techie enough, I informed them of the growing

number of apps that make editing work a piece of cake -if one is just willing to learn. But based on my personal experiences over the past five years, hardly anyone volunteered to learn this app in such a short amount of time.

Fortunately, enough, I have devised a group member selection system that enables every group to have someone who is tech-savvy enough to assume the role of editors. I knew much later on that this led to many more scholars wanting to learn a new skill because of their exposure to this process if only there was more time and specialized training offered.

At this point, after a thorough and tiring day, only those who have the energy enough to continue a tech-heavy day are those who had little participation in the actual shoot. Editors are already pre-selected, pre-anointed and pre-assigned with this burden so much so that they were not required to even attend the shoot.

A clear division of labor is something that comes naturally after the marching orders are clearly stated. Treating the expected output organically without any rigid, corporate-style expectation setting, instructions give the group a sense of flexibility and freedom in executing their creative ideas.

I remember in one of the classes I conducted last year, one of the scholars, who I assume to be already in her 40s, asked me if she could ask her son, who I learned to be an award-winning student filmmaker to help her with the documentary. "Absolutely!" I said to her.

Allowing others to help, especially those with special technical skills is something that just flows naturally if one is impassioned to produce a significant output. Sometimes, frustrations and desperation are what triggers us to be intuitive problem solvers. It doesn't matter if one belonged to generation X, or if someone absolutely had zero to limited digital know-how, I still made it clear that everyone can produce their own stories to tell the world. One does not need high-tech equipment to produce a motion picture in this day and age. Smartphones are enough.

Day Five: The public screening.

The film festival begins.

All documentation is presented, viewed, and critiqued. And the best part of it all, is that the whole proceeding is open to the public. I encourage each scholar to bring in friends, family, or people who have been part of their documentary.

In some universities, we use their auditoriums, others we just use a makeshift covered court for this activity. However, the audio-visual equipment set up is, the public viewing remains as one of the most gratifying moments of my teaching life – seeing all the outputs unfold.

This is how it happens. Each group is given the chance to introduce themselves and their roles prior to the screening of their documentary video. A short introduction of the material is required. The appointed director usually assumes this responsibility. And after viewing, the entire cast and crew are again asked to go onstage, pretty much like in any film festival, and are given the proper recognition they deserve.

Sometimes, there is a Q and A that happens especially when guests are present. Oftentimes conversations arise when scholars explore how their materials could be used as instructional aides. Others are inspired to recommend a regular documentation effort in their respective schools with the proper budget and support.

The experience brings a limitless potential in collaboration with other interested groups with similar

advocacies. But to me, the most noteworthy effect of this festival is the desire to bring this learning experience down to the level of their constituents. I sincerely believe the younger generation of today are even more technically equipped to take on this endeavor of documenting through recorded motion pictures if only given the opportunity and support.

Day Six: And the best picture goes to....

And what better way to encapsulate a weeklong learning experience and hard work is to reward everyone with a proper well-deserved recognition.

For the majority of the end-of-the-week culminating activities I have conducted for CulEd 207, the last day always becomes like a “festival”. Every single day of the course is geared towards this fiesta-like activity. It feels almost like a mandatory component of the course – a celebration after the end of a productive week.

Instead of grades, I give awards in a manner similar to award shows like the Oscars. Sometimes, when opportunity arises, we invite critics to share their thoughts a-la-Manunuri. This assessment method is more open and spontaneous that seemed to be accepted by most of my students. Constructive criticisms are treated like badges of accomplishment and honor of completing their goals.

A rubric may be drafted to help them understand how they are being assessed in every specific aspect of their documentation, but overall, the public and collective recognition of one’s work is enough to give each scholar a sense of accomplishment.

The fun part is always simulating an Awards night ceremony. I encourage every participant to dress up their best as if they are all celebrities. I want them to be proud of their accomplishments - as legitimate creators of documentary features. A feat that has been accomplished in so short a time with the crudest technical equipment accessible to them. At the end of the day, I always emphasize that “the authenticity of the story is more important than glaring technical superiority.”

Everyone goes home smiling, with a deeper sense of commitment to use what they have learned in spreading awareness and love of our culture to their own respective spheres of influence.

And for me, it is a case of a mission accomplished –, with a smile.

But wait, what happened to CulEd 207 during COVID?

As early as mid-March of 2020, we, at PCEP, were at a crossroads to either continue or cancel the delivery of CulEd 207 to the scholars of De La Salle University in Ozamis. There were doubts whether the learning outcome would be achieved despite no face-to-face interaction. Much worry was felt as to how, on a lockdown, a group would be able to collaborate and execute production work peculiar to media-based cultural documentation output.

Even as early as January, I had already received my teaching load and was excited to immerse myself in another local culture. However, due to the pandemic, almost all plans had to be put on hold – this engagement included.

But as weeks passed and coping mechanisms have been shared by people in various respective industries, decision makers in the NCCA and host De La Salle University Ozamis, have agreed to proceed with CulEd 207 using available telecommunication and online platforms.

So, on April 27th of 2020, I formally opened my CulEd class with 30 plus scholars based mostly in

Ozamis and nearby cities. And yes, it was fully online. My first choice of platform is Facebook Live. We initially agreed to follow the conventional timetable of 5 to 6 daily sessions spread across one week. Because it was still early in the pandemic months, there were not many alternative options to use. Zoom was not yet fully secure. Google classroom has not been introduced. Microsoft Teams was not free. So, Facebook was not only the most accessible, it was also, by default, the only social media platform common to all scholars.

What transpired in this new experience is worth another story to tell. Imagine the tremendous effort on my part to get the content and learning outcomes across by talking to a computer monitor. Most old school instructors would abhor the fact that you directly talk to a machine instead of warm and lively bodies. There were also many challenges faced by the scholars on their side of this new relationship. Intermittent and unreliable interconnectivity hampers their learning experiences. I clearly recall, one of the scholars had to excuse herself because she couldn't travel to a spot outside her house to catch a signal because of the lockdown.

As part of my adjustment as a facilitator, a method I used in relaying the lessons and explaining the required activity to my online scholars (in a lockdown), is relating every part of the syllabus as how it was conducted in the past in a traditional face-to-face set up. Then, I challenge them to creatively think how best to conduct the activities given their own limitations. I certainly did not have the answers at that time and had to fish ideas as we progressed. I think it was important at that point to establish ways and means to allow the scholars to better appreciate the content and process. That these are still as relevant and relatable as the traditional way of delivery in the past even though we need to embrace changes due to this pandemic.

The biggest difference from how I conducted CulEd 207 this summer is that all phases of production (pre, actual, and post-prod) have to be stretched from one day each, to a week for each phase. Lecture hours are limited because of internet hours available and class interaction is almost negligible. Synchronous sessions are limited to delivery of instructions and quick updates. This adjustment of timetable also meant that the submission of their final documentary could be a month thereafter.

While we're treading on new grounds, the adjustment we have done proved to be successful.

The equivalence of Day 5 and 6 of my conventional delivery is a Zoom meeting where each scholar/viewer shares the screen to play their documentaries – very much like a streaming service in the comforts of your own desks at home. What is just absent is the celebratory moments. Something that we need to put on hold until mass gathering is allowed again.

Speaking to scholars and getting their feedback revealed that just as what I have observed with my previous face to face sessions from previous years, this batch has also expressed their strong sense of duty to continue preserving our cultural treasures through documentaries that are accessible to everyone.

Conversion into Modules and on-line interaction

Realizing that covid was here to stay for an uncertain amount of time, there was a need to convert the entire program into blended or full online delivery. Considering not all host universities may have the proper Learning Management Systems to support the program, opting to use alternative media platforms are also either expensive to acquire or too inaccessible.

There was a call to reconfigure or recalibrate both course content and delivery to make the program more efficient in the new normal. This involved a comprehensive review of the syllabi that would result in full conversion into palatable modules. CulEd 207 was no exception.

As previously mentioned, I have successfully facilitated CulEd207 from April to May 2020 completely online. Although the learning outcomes are pretty much unchanged, the delivery has been quite challenging. There were lots of platforms available, but it was not easy to choose one that everyone can easily embrace. By default, Facebook was and has always been the most preferred by all – until Zoom became more accessible.

What do I see next?

As living our day-to-day life with covid scenario is getting clearer by the day, one thing is now most certain: traditional class set up and teaching methods will be a thing of the past – especially for CulEd 207. As video and audio recording equipment not just improves quality but also becomes more affordable, administering information will no longer be shaped by time factor nor physical space. Sister Fecilitas of St. Paul University College of Education once said that teachers are no longer needed in the classroom if his role is just to administer content. Yes, teachers can vanish in the classroom landscape if we only focus on knowledge-based learning. Students can get that from google. But what I espouse is that we should focus on both critical thinking and skills building pedagogies.

We have witnessed that even in the most recent Television's Emmy Awards night that the celebration was conducted fully online. Technology has taken over. Entertainment is still delivered without mass gathering. Even without mass gatherings, viewing contents will still be accessible through streaming, and other social media platforms.

What does this prove? It only means to say that the way to survive is to be friends with technology. And in the world of education, technology should be used to advance and support new pedagogical models.

In the case of CulEd207, this course work can still be conducted online, as successfully proven with the positive collective experiences of the scholars from Ozamiz. In a class of 36, they were able to produce ten amazing documentaries that are now part of PCEP's rich archive of cultural documentary shorts either on cloud, website, or traditional hardware such as DVD, USB, or VCDs. These materials are potential instructional materials that are accessible not just for blended learning modality, but also for fully online delivery.

And what do I see in the future for CulEd 207? I foresee a Netflix-type of streaming service where all our documentary outputs are stored and viewed not only as a repository of cultural treasures but also as a depot of instructional materials that are easily accessible -whether there is a pandemic or not. An online and universal testament to our cultural warrior's dedication to preserve our rich culture and of how we perpetually attune ourselves to the improvements in our technology in media. And every participant that goes through media-based cultural documentation should aspire to contribute to this growing number of contents. A content that is fully accessible, usable for instructional purposes and downloadable to spark conversation and cultural discourses.

So, this is my story. It is evolving as we speak. I am eager to see what technologies in the media may come our way in the near future. But there is one thing that still remains in my heart - it is that sense of duty to pass on to the generations to come the urgent need to document our rich cultural heritage before they vanish and be forgotten forever.

I end this personal narrative by addressing my colleagues in this endeavor by asking:

“Ito ang Kuwento Ko, Ano ang sa Iyo?”

PAN[ITIKA]DEMYA

Victor Emmanuel Carmelo D. Nadera, Jr.
Unibersidad ng Pilipinas

PASAKALYE

“No VIRUS without I and U.”

Ito ang parang pandaigdigang pandigmang sigaw ngayong 2020.

Kasing kahulugan ito ng “quarantine,” “isolation,” at “physical/social distancing” na mistulang nagtutunggalian bilang mga Salita ng Taon!

Upang iwasan ang pagkalat ng coronavirus disease (COVID-19), ang mga ito rin ang reseta hindi lamang ng World Health Organization (W.H.O.) kundi ng Centers for Disease Control and Prevention (C.D.C.) bukod sa paghuhugas ng kamay at pagsusuot ng mask.

Dahil dito, isinara sa maraming bansa ang mga institusyong pang-edukasyon.

Naniniwala ang United Nations Educational, Scientific, and Cultural Organization (UNESCO) at European Commission na ang pagsasara ng paaralan ang nagpapatingkad sa kawalan ng pagkakapantay.

Ayon sa pag-aaral ng mga Aleman, bago magka-COVID-19, ang panahong ginugugol sa pag-aaral ng bawat bata ay 7.4 oras kada araw, ngunit nangalahati ito at naging 3.6 oras kada araw, nang magsara na ang mga paaralan. Ang estudyanteng high achievers ay nagdadagdag ng kalahating oras kada araw sa kanilang pag-aaral samantalang ang low achievers ay gumagawa ng mga bagay na nakakasama sa pag-aaral gaya ng computer games. Kaya, sa Berlin, napakalaki ng suporta ng publiko sa mga panukalang: (a) magkaroon ng arawang ugnayan sa pagitan ng mga guro at mag-aaral; (b) makalipat sa platapormang online habang sarado ang mga paaralan; at (c) mapagana ang pagtuturong online at pagkakaroon ng gadget o gamit na digital para sa mga estudyanteng nangangailangan.

Kung susuportahan ng mga paaralan ang mga mungkahing nabanggit, matutulungan ng mga ito na malutas sa hinaharap ang di-pagkakapantay-pantay sa edukasyon.

Dito, noong unang hati ng taong 2020, naglahad agad ng agam-agam ang mga Senador at Kongresista sa kahandaan ng Department of Education (DepEd).

Hati ang Senado at Kongreso pagdating sa nasabing Digital Divide.

Pinalalâ pa ito ng pangunguna ng Filipinas sa Timog Silangang Asya bilang may pinakamaraming kaso ng COVID-19 noong Agosto 2020.

Itinuturo ng mga guro ang kawalan ng gobyerno ng sistema – pagdating sa mass testing at contact tracing -- habang may kakulangan sa health care workers.

Patunay lamang daw ito na mabagal at matagal ang pagtugon ng pamahalaan.

Nag-umpisa pa rin ang klase, sa kabilang banda, sa mga unibersidad at kolehiyo noong Oktubre.

Ang Unibersidad ng Pilipinas (U.P.) sa Diliman, halimbawa, ay naniniwala sa madaling pag-angkop kaya bumuo ang U.P. ng Technical Working Group para sa Flexible Learning. Batay sa ***Five Pillars of 21st Century Teaching and Learning***, ito ay nagpapahalaga sa: (a) flexibility of time; (b) flexibility of design; (c) tools for learning; (d) communities for learning; at (e) policy for learning. Bilang tunguhing agaran, inuna ng U.P. ang pagdidisenyo o pagbubuo ng Open Educational Resources (O.E.R.) ng Commission on Higher Education (CHED) at Learning Management Systems (L.M.S.) para sa mga Higher Education Institution (HEI); pagsasanay sa mga guro ukol sa sariling sikap at suportang elektroniko; at pagpaparami ng access points. Sinundan ito ng pang-transisyong aksiyon sa tulong ng pagkakaroon ng akademikong networking para sa pananaliksik at pagpapaunlad; pagsasaayos ng kurikulum sang-ayon sa COVID-19; at pagkaloob ng award, grant, at Continuing Professional Education (C.P.E.). At bilang pang-matagalang plano, pinag-aaralan nito ang patakaran nakatuon sa pagkatutong panghabambuhay.

PANDEMYA

Ang unang kasong kumpirmado sa Filipinas ay naitala noong Enero 30, 2020.

Nag-umpisa na rin noon sa Research Institute for Tropical Medicine (R.I.T.M.) ang kaliwa't kanang confirmatory test.

Tsino diumano ang babaeng pumanaw sa COVID-19 noong Pebrero 2 dito at ito ang kauna-unahang kamatayan sa labas ng Tsina.

Pebrero 5 sumakabilambuhay ang crew ng Diamond Princess -- na pinakaunang Filipinong pinaslang ng nag-uumpisang pandemya.

Natuklasan na may community transmission dito kaya sinuspinde ang pasok noong Marso 10. Hatinggabi ng Marso 15 nang ideklara ang Enhanced Community Quarantine (E.C.Q.) – na tatagal ng dalawang buwan at 14 araw – hanggang Mayo 31. Pagdating ng Hunyo 1, luluwag ito sa pagiging General Community Quarantine (G.C.Q.) sa ilan at Modified G.C.Q. sa iba. Naging Modified E.C.Q. ito noong Agosto 4-18. Ipinagbawal ang okasyong pampubliko at itinigil ang negosyong komersiyal.

At, higit sa lahat, isinara ang lahat ng paaralan.

Unang ginawa ng DepEd ay ang bumuo ng isang Task Force COVID-19 na makikipag-ugnayan sa Inter-Agency Task Force on Emerging Infectious Diseases (I.A.T.F.) na itinayo naman ng Department of Health (D.O.H.). Upang ipagpatuloy ang operasyon ng DepEd, nakipagtulungan ito sa Information and Communications Technology Service (I.C.T.S.) para magkaroon ng video conferencing system.

Bago matapos ang Marso 2020, nagawa pa ng mga mag-aaral na sumulat ng liham para sa mga health workers, pulis, sundalo, sanitation workers, essential service providers, at iba pang pinagpupugayang frontliners. Sa huling araw ng buwan, nagbigay ang DepEd ng Mental Health and Psychosocial Support Services (M.H.P.S.S.) para itaguyod ang pagdarasal, paghinga, meditasyon at iba pang ehersisyong grounding, at gawaing art-based na kahit kailan ay maaaring bisitahin sa deped.gov.ph/covid-19.

Noong Abril 2020, nagkaroon ng DepEd Mobile App upang gamitin sa pag-uulat, halimbawa, kung mayroong paaralan o iba pang pasilidad ng DepEd na gagamitin para sa COVID-19.

Pagdating ng Mayo, inilabas ng DepEd ang imbitasyon para sa ***Online Learning Activities on the Promotion of Child Protection Amidst COVID-19 for Elementary and Secondary Learners***. Naglalayon itong tiyaking may pantay na pagkakataon sa proteksiyon, kalusugan, nutrisyon, edukasyon, partisipasyon, at kaginhawahan ang mga bata.

Dumalo si Sec. Leonor Magtolis Briones sa kauna-unahang South East Asian Ministers of Education Organization (SEAMEO) Ministerial Policy e-forum noong Hunyo 18, 2020. Kasama ang iba't ibang ministro ng edukasyon sa Brunei Darussalam, Cambodia, Indonesia, Lao PDR, Malaysia, Myanmar, Singapore, Timor-Leste, Thailand, at Vietnam -- ipinakita niya ang mga tugon sa pandemya sa ilalim ng temang ***Education in a Post-COVID 19 World***. Katulad ng ibang bansa sa Timog Silangang Asya, ang Filipinas ay gumagamit din ng sistemang modular upang magturo sapagkat, para sa lahat ng bansa, ang kapakanan ng mga mag-aaral ang pangunahin. Maliban sa isa.

Sa Singapore, tuloy pa rin ang pasukan at pangatlong term noong Hunyo 2020. Ayon sa kanilang Ministro ng Edukasyon na si Ong Ye Kung, ang COVID-19 ay iiral pa rin habang wala pang bakunang natatagpuan. Hindi nila kayang isara ang mga paaaralan sapagkat napalaki ng mawawala sa tao at lipunan. Tinukoy niya ang mga pag-aaral na nagpapatunay na ang dagok nito ay mararamdaman hanggang tumanda ang mga bata. Kaya, pinili at pinilit nilang isalba ang akademikong taong ito at ang mga susunod pa. Pagkat pagdating sa lahat ng aralin sa 2018 Program for International Student Assessment (PISA), ang pumapangalawa sa 78 bansa ay Singapore.

Para sa Filipinas, ipinakita naman ni Sec. Briones ang alternatibo. Ibinida niya ang halaga ng Basic Education Learning Continuity Plan (B.E.L.C.P.) na inaprubahan ng I.A.T.F. noong kanilang pulong noong Marso 8, 2020. Naka angkla ito sa prinsipyo ng pangangalaga sa kaligtasan, kalusugan, at kapakanan ng mga mag-aaral, guro, at kawani laban sa COVID-19 samantalang tuloy-tuloy pa rin ang pagkatuto. Marami ang ipinagmalaki niyang modalidad na ginagamit sa pagtuturo gaya ng Blended Learning at Distance Learning. Tininyak niya ang tagumpay ng kung tawagin niya ay “menu of option.” Aniya, hindi lamang ang online ang solusyon. Mayroon ding radyo, telebisyon, at imprenta. Pagka-print, ang module ay ihinahatid sa isang lugar, puntahan ng mga magulang o miyembro ng barangay para ibigay sa mga mag-aaral.

Sa bandang huli, naglabas ang mga Ministro ng Edukasyon ng isang nagkakaisang pahayag na pinahahalagahan ng lahat ang pagsisikap ng bawat isang bansa sa Asya, lalo na sa Timog Silangan, na walang pababayaang mag-aaral!

Paano naman ang mga guro?

Bago ang huling araw ng Hulyo 2020, inihabol ng DepEd ang webinar sa ilalim ng psychiatrist na si Dr. Lourdes Ladrado-Ignacio na pinamagatang ***Isolated but Not Alone: Hindi ka Nag-iisa*** na nagtampok kay Sec. Briones nang siya mismo ay nag-positibo sa COVID-19.

Nag-lockdown ang buong DepEd Complex noong Agosto 2020. Bago ito maganap nakapaglabas pa sila ng mga babasahin: (a) ***Fostering Wellness, Solidarity and Services (F.W.S.S.) Booklet*** sa wikang Filipino at Ingles para sa mga magulang at tagapag-alaga ng mga mag-aaral; (b) ***Teachers' Activity Guides for Remote Psychosocial Support for Elementary School-aged Learners***; (c) ***2020 Online and Self-guided PFA Modules: Supplemental to the S.E.E.S. Manual for Secondary School-aged Learners***.

Ang kapuna-puna't kapuri-puri ay ang pinakahuli -- *COVID-19 Comics for Elementary Learners* -- na sana ay may bersiyon para sa lahat.

Sa halip na 24 Agosto 2020, naging 5 Oktubre 2020 ang pasukan.

Ginamit ang nalalabing pondo ng DepEd sa paglalathala pa ng materyal para sa M.H.P.S.S.. gaya ng *Remote Psychosocial Support through Play for Elementary Learners: A Teacher's Guide and Resource Package*.

Setyembre 2020 dumating ang ayuda ng DepEd. Una, ang pagbibigay ng mabuting nutrisyon sa mga mag-aaral mulang kindergarten hanggang Grade 6 -- lalong-lalo na ang mga biktima ng kahirapan sa pinansiya at sa pag-aaral -- kabilang na ang mga katutubo. Ikalawa, ang pagkakaloob ng P500 para sa pangangailangang medical ng guro tulad ng testing.

Sinundan ito noong Oktubre 2020 ng mga alituntunin upang maipagpatuloy ang mga plano para sa Basic Education sa pamamagitan ng Alternative Learning System (A.L.S.). Ito ang kaagapay o parallel na sistema ng pagkatuto na nagbibigay ng isang praktikal na pagpipilian. Kapag ang umiiral na instruksiyong formal ay hindi kayang makamit ng mga paaralan, A.L.S. ang kapalit ng pagkakaloob ng di-formal o informal na mga kadluan ng kaalaman at kasanayan.

Hindi lamang ito nasa Saligang Batas ng 1987 – na kumikilala sa iba pang anyo ng edukasyon bukod sa formal – kundi nasa Republic Act 9155 (o The Governance Act for Basic Education) na nagbibigay halaga sa mga bata, kabataan, at nakatatandang ibig mag-aral.

Tiniyak ng DepEd na ito ay pagbutihin sa tulong ng kontekstuwalisasyon ng kurikulum, pagmamapa ng karunungan bumasa't sumulat, pagsusuri ng mga datos, pagsasaayos ng pagkukunan ng kaalaman, at sistema ng suportang kailangang nakahanay sa isang komprehensibong *Five-Year A.L.S. Strategic Roadmap (2019-2024)*.

Noong Nobyembre, ayon sa kanilang Ulat ng Bayan Survey Report, nakatanggap ang DepEd ng 73% net approval -- ang pinakamataas sa mga ahensiya sa sangay ng ehekutibo ng bansa. Nakamit naman ni Sec. Briones ang pinakamataas na net approval sa hanay ng mga miyembro ng gabinete na nagtala ng 60%. Isinagawa ito ng Pulse Asia Research noong 14-20 Setyembre 2020. Tinanaw niya ang kaniyang utang na loob sa mga nasa likod ng pagbubukas ng klase. Nasa 60% ng populasyon ang naniniwala at nagtitiwala sa desisyon ng DepEd na ituloy ang Taong Panuruang 2020-2021. Ang tanong sa survey na “*Gaano kayo sumasang-ayon o hindi sumasang-ayon sa desisyon ng DepEd na buksan pa rin ang klase sa taong 2020-2021 ngunit sa pamamagitan ng Distance Learning?*” ang nagpatotoong ang mga nasa kanayunan (65%) ay mas pabor kaysa mga nasa kalungsuran (54%). Nasa 25.03 milyon na ang naka-enrol na mag-aaral ngayong Taong Panuruang 2020-2021 at nasa 22.75 milyon rito ay taga-pampublikong paaralan na 100.7% ang dami kumpara sa nagdaang taon.

Nobyembre 2020 rin nang ipinakilala ng “vaccine czar” na si Sec. Carlito Galvez Jr., pinuno ng National Task Force Against COVID-19, ang isa pang mapa, ang *Philippine National Vaccine Roadmap*, na isang immunization plan na may pitong hakbang.

Yugto 1, ang siyentipikong pagsusuri o pagpili ng bakuna sa pamamagitan ng D.O.H. at Department of Science and Technology (D.O.S.T.). Yugto 2, ang paglapit o pag-access sa tulong ng Department of Foreign Affairs at Department of Finance. Yugto 3, ang pagkuha o procurement. Yugto 4, ang produksiyon, pagdadala, at pag-iimbak. Yugto 5, ang pamamamahagi at pagpapakalat. Yugto 6, ang pagbabakuna. Yugto 7, ang pagtatasa, pagtataya, at pagmo-monitor.

Ang Filipinas, na ikalawang may pinakamaraming kumpirmadong kaso sa Timog Silangang Asya, ay umaasang makapagbakuna na upang makabalik sa dating normal at maiwasan ang kinatatakutang recession.

Sa kabilang banda, World Bank at Asian Development Bank (A.D.B.) -- na nakapagpahiram na ng 2.3 bilyong dolyar na loan at grant sa Filipinas noong Setyembre 2020 ang nagpa-alingawngaw ng tanong ng karaniwang tao. Ligtas kayâ ang bakuna? Kaya ba talaga nitong magpagaling? Sensitibo ba ito kapag inimbak? Magkano at ano ang kailangan para magkaroon nito? Saan lalapit para sa mga lokal na produksiyon at distribusyon? Gaano na ito kasalimuot kung ipapatupad?

Pagbili ng 50 milyong dosis ng bakuna -- o dalawang dosis para 25 milyong Filipino – uunahin daw ang pagbabakuna sa episentro ng COVID-19 – N.C.R., Cebu, at Davao. Saka isusunod ang maralitang tagalungsod, nakatatanda, militar, pulis, manggagawang pangkalusugan, at iba pang sektor na mahina o vulnerable.

Kung baga, sa plano ng gobyerno, sadya bang wala sa priyoridad ang mga guro?

Samantalang maaari silang magturo ng health literacy sa lahat.

Kabilang na rito ay vaccine education.

AKADEMYA

Paano na ang akademya sa panahon, o pagkatapos, ng pandemya?

Ngayon ang krisis ay banta sa buhay at kabuhayan.

Kung itutuloy ng DepEd ang marahang pagbabalik sa klaseng harapan o face-to-face, di ba dapat lalong seryosohin ang physical/social distancing?

Una, kung gagawing 20 estudyante kada klaseng dati ay 40, kailangan ang mga bagong silid-aralan o gusali.

Ikalawa, kung dadami ang klase, kailangan ding kumuha ng mga bagong guro.

Ikatlo, kung dadagdagan ang guro, kailangang-kailangan ang mga pagsasanay.

Ito ang kalinga, wika nga, na kayang-kayang igawad ng National Commission for Culture and the Arts (N.C.C.A.).

At ito ay sa anyo ng Philippine Cultural Education Program (PCEP).

Binuo ng N.C.C.A. ang PCEP na ang bisyon sa Filipinas ay maging isang bansa ng mga mamamayang may karunungan at kapangyarihang pangkultura. Tinitiyak nito na ang kultura ang siyang buod -- o ubod -- ng edukasyon, pamumuno, at napapanatiling pag-unlad. Nilalayan nito na tulungan ang mga Filipino na magkaroon ng mas malalim, malawak, at mataas na unawa, kamalayan, at pagpapahalaga sa sining at kultura.

Sa pakikipagtulungan ng mga H.E.I. bilang padaluyan o conduit sa buong bansa, ang PCEP ay

nagsilang noong tag-araw ng 2008. Supling nito ang programang isang Certificate Program on Cultural Education (C.P.C.E.), na may kredit para sa pagpapakadalubhasa ng mga guro.

Bininyagang Graduate Diploma in Cultural Education (G.D.C.E.), ito ay may yunit na nagbibigay ng pagkakataong maging iskolar ang isang guro mula sa 40 hanggang 50 pampublikong paaralan sa elementarya at sekundarya sa mga rehiyon. Kahit pa nagtuturo ng Agham, Matematika, Araling Panlipunan, Ingles, at Filipino o di kaya'y MAPEH (Music, Arts, Physical Education, and Health), ang mga guro ay maaaring sumailalim sa masinsinang pagsasanay na tatagal ng dalawang tag-init. Kailangang makumpleto nila ang 4,312 oras sapagkat ito ay isang programang residensiyal habang nasa serbisyo. Tuturuan ang mga guro na pagbuklurin ang pag-intinding nagagamit ang lokal at pambansang kasaysayan, kultura, pamana, at sining sa limang kaibuturang aralin – Agham Panlipunan, Wika, Agham, Matematika, at MAPEH. Upang, sa bandang huli, makasulat sila ng mga pananaliksik, papel, at pampangkat o pansariling halimbawa ng aralin o lesson exemplar sa pangunahing edukasyong nakabatay sa kultura.

Noong 2013, ang G.D.C.E. ay nagkaroon ng kapatid. Isinilang ang Graduate Diploma in Teaching the Arts (G.D.T.A.) bilang pambansang pagsasanay sa pagtuturo ng sining sa mga kurikulum ng K-12. Isang programa itong espesyal para sa mga guro ng MAPEH, MSEP (Musika, Sining, at Edukasyon sa Pagpapalakas), at S.P.A. (Special Program in the Arts). Sa G.D.T.A., ang mga guro ay natutong pahalagahan at pagyamanin ang mga sining.

Bukod sa paghahandog ng G.D.C.E. at G.D.T.A., ang PCEP din ang nasa likod ng samut-saring gawaing kultural.

Noong nakaraang Marso, ilang araw bago magkaroon ng lockdown, nakatakda ang AGORA Bicol sa Legazpi, Albay ng Region 5. Dahil sa COVID-19, minabuti na lamang paunlarin ang website na kinilalang **AGORA: Crossroads of Creativity, Culture, and Ideas E-Commerce**. Ito ang siyang magsisilbing plataporma para sa bago't beteranong alagad ng sining upang maipagmalaki ang kanilang obra sa loob at labas ng Filipinas.

Pinagyaman din ang **PCEP Online Library** na tugon sa kakulangan ng minahan ng kaalaman para sa pagtuturo at pag-aaral. Para sa mga nagsusulat, mayroong **Talas Journal: An Interdisciplinary Journal in Cultural Education**.

Ilan sa mga ito ang Diwang Sagisag Kultura Competition na isang paligsahang nasa ikawalong taon na nitong 2020. May **Lesson Exemplar** o paggawa ng aralin para sa mga guro sa pampubliko at pribadong paaralang ang natitira ay ang matitibay! May **Writing Contest** o patimpalak sa pagsusulat ng mga sanaysay tungkol sa unang tatlong Local Community Cultural Icons na wala pa sa tatlong tomo ng Sagisag Kultura. May **Komiks-Making** o pagalingan sa pagbuo ng komiks na nagpapakita kung paano ang mga pamilya at pamayanan nananatiling buhà! May **Animated Bahay Kubo Music Video** – o pasiklaban sa paggawa ng videong gigising sa kamalayang agrikultural alinsunod sa kilusang **Balik-Probinsiya**.

Nagbigay rin ang PCEP ng **Proposal on Regional Cultural Education Program for 2021** na isang insentibo sa pagbalangkas ng pinakamahusay panukala mula sa mga N.C.C.A.-DepEd Coordinator. Nagkaroon din ng **Lecture-Demonstration of Living National Artist** o pakitang-video ito kung paano ituro ang **Pamana**.

Hindi lamang para sa mga guro ang PCEP.

Para rin ito sa mga alagad ng sining, manggagawang pangkultura, opisyal at empleyado ng gobyerno,

at tagapagsanay kaya mayroong ***Pagsasanay sa Edukasyong Pangkultura (P.E.P.) on Strategic Management, Informal Education on Technology Enhancement***. Para sa mga cultural officers at iba pang nagtrabaho sa city hall o munisipyo, mayroon ding ***Local Government Unit (L.G.U.) Capacity Building on Culture-Based Governance***.

Kinilala bilang cultural educators, sila ay nagkaroon ng ***Kongreso ng Gurong Mag-aaral (K-GuMa) para sa Edukasyong Kultural*** noong 20, 22, 24, at 25 Hulyo.

Sinundan ito ng ***P.E.P. Online Conference*** noong 7-8 Agosto para sa mga taga-Luzon; noong 14-15 Agosto para sa mga taga-Visayas; at noong 21-22 Agosto para sa mga taga-Mindanao.

Mula noon hanggang ngayon, hindi na sila mabilang.

Kaya minabuting humirang ng bukod-tangi sa kanila.

Doon at noon ibinunsod itong ***2020 Outstanding Cultural Educators***.

Hindi lamang ito pambansa kundi pandaigdig din dahil sa ***Bantula International Conference on Culture-based Education and Research*** na matagumpay na idinaos noong 20-22 Nobyembre 2020.

Sa pagpasok ng Disyembre 2020, kapansin-pansin ang ihip ng hangin.

Nag-iba itong parang pasiya ng mga politiko at iba pang opisyal ng gobyerno pagdating sa panukalang ibalik ang klase sa dati.

Diumano, hindi epektibo ang Blended Learning na ipinapadala sa bahay ng mga bata at kukunin pagkaraan ng ilang araw. Hindi mapapalitan ng Distance Learning ang pagbibigay ng “instructional guidance and formative assessment” ng mga guro sa mag-aaral. Hindi nababantayan ang mga bata kaya kailangan pa ang monitor sa oras ng pag-aaral sa bahay o sa barangay.

Pinatunayan ito ng mga ulat na ang mga bata ay nasa loob ng bahay nanunungawan o di kaya’y nasa labas at nakatambay lamang.

Stress, poor internet connectivity, lack of access to computers -- kahit sa N.C.R. – ang itinuturong dahilan ng mga batang mas gusto ang Self-Learning Module (S.L.M.) kaysa online.

Susog ito sa isang survey na isinagawa ng DepEd noong Agosto. Lumitaw na 2.7 milyong pamilya ang may telebisyon may cable; 3.8 milyon ang may T.V. pero walang cable; 6.2 milyon ang may smartphones; 1.9 milyon ang may laptop; at 3.6 milyon ang walang internet sa bahay. Ito ang isyu pagdating sa internet kung ihahambing sa 23.6 milyong naka-enrol sa elementarya at sa sekundarya sa pampubliko at pribadong paaralan.

Dagdag pa rito ang dagsa ng mga hindi tapos na activity sheet.

Kaya naglabas ang DepEd ng memorandum tungkol sa “academic ease” upang bigyan ng kakayahang umangkop sa lusog-isip ng lahat.

Sa isa namang pag-aaral sa Filipinas ng PISA ng Organisation for Economic Co-operation and Development (O.E.C.D.), lumalabas na ang mga batang may sariling laptop at may internet sa bahay ay mas mataas ang nakukuhang grado sa mga eksamen kaysa mga batang wala.

Kamakailan, iniulat ni Sen. Sherwin Gatchalian, ang tagapangulo ng komite sa edukasyon sa Senado, nakakapagpamulat sa mata. Aniya, sa Bangsamoro Autonomous Region in Muslim Mindanao (B.A.R.M.M.), nakiusap ang mga alkalde na payagan na ang klaseng face-to-face sapagkat ang karamihan sa mga magulang doon ay hindi nakatapos ng elementarya o segundarya kaya wala silang lakas ng loob ng magturo sa kanilang mga anak gamit ang S.L.M..

Iminungkahi ng L.G.U. ang pagkakaroon ng “*purok workshop*” sa mga bukas na espasyong may limitadong bilang ng estudyanteng tuturuan sa bawat purok sa isang barangay.

Patunay lamang ito na hindi lahat ng lugar sa bansa ay may COVID-19.

Katunayan, 496 mula sa 1,300 munisipalidad ang walang kaso ng COVID-19.

Sa B.A.R.M.M., 70 sa 116 munisipalidad ang walang COVID-19 mula noong nagka-pandemya.

Kaya, sa tulong ni Sen. Gatchalian, isinusulong nila ang panukalang ibalik ang klaseng face-to-face na hindi lamang limitado kundi lokalizado.

Kung sakaling matupad ang pangarap na ito sa 2021, handa na ang PCEP.

Matagal nariyan ang kurikulum ng ***Dunong Katutubo*** na nagtuturo ng mga kasanayan sa kaligtasan ng buhay; nangongolekta, nagdodokumento, at nagpopopularisa ng mga katutubong gawi at gawain; nagpapakilala ng mga sistema ng kaalaman at kakayahang sinauna kagaya ng iba’t ibang uri ng pangagamot. Nagsisilbi itong lunsaran sa pagbalangkas ng mga materyal na edukasyonal na malay at may malasakit sa edukasyon ng grupong etnolingguwistiko.

Nandiyan din ang bagong online na pagsasanay -- sa pakikipagtulungan ng CHED -- upang maituro ang ***Malayuning Komunikasyon*** gamit ang wikang pandemiko, diskurso ng epidemiolohiya, at iba pang impormasyon sa yugtong digital o ang ***Pagpapahalaga sa Sining*** na ilalangkap sa estetika ng pag-asa sa panahon ng COVID, pagtatanghal bilang alternatibong tugon sa trahedyang at trauma, at sining bilang terapiya.

Napatunayan ito ng mga gurong nag-aral -- sa rurok ng pagsubok -- sa Marinduque State College ng Boac, Marinduque noong Abril 27-Mayo 2; sa La Consolacion University of the Philippines ng Malolos, Bulacan noong Mayo 2-9; at sa University of Cebu ng Cebu City noong Mayo 11-16.

Sumailalim sila sa pagsasanay noong disin sana’y bakasyon.

Sapagkat produktibo sila -- may promosyon sa kanila na naghihintay -- kahit sila ay nasa kani-kanilang bahay.

Hindi ito imposible dahil sa Distance Learning na pinalakas ng modelong HyFlex.

At lagi’t laging bukàs ang programang M.A. o Ph.D. sa Arts Management.

O, kung mamarapatin, Healing Arts Management.

PANITIKAN

Noong 26 Marso 2010 -- upang ipatupad ang National Cultural Heritage Act of 2009 -- ang PCEP ay naging katuwang ng DepEd sa pagbalangkas ng programang edukasyonal ukol sa pamanang kultural.

Idinisenyo ito para sa mga Filipino, sa loob at labas ng Filipinas, na nakatuon ang pansin sa pangangalaga, pag-iingat, at pananatili ng lahat ng ari-arian na pamanang pangkultura ayon sa R.A. 10066.

Bukod sa mga pamanang nahahawakan o tangible, inuugat din ang mga pamanang di-nahahawakan o intangible: (a) mga tradisyong oral, paggamit, kostumbre, wika, at iba pang pagpapahayag; (b) mga sining ng pagganap; (c) mga panlipunang kasanayan; (d) mga seremonya sa relihiyon, ritwal, tradisyon sa pagluluto, at pagdiriwang; (e) mga pagsamba, kaalaman, at kaugaliang may kinalaman sa kalikasan at sansinukob; at (f) mga artesanong tradisyonal.

Dinakila ng UNESCO ang Hudhud ng mga Ifugao noong 2001 at Darangen ng mga Maranao noong 2005 bilang obra maestra ng pasalita at di-nahahawakang pamana para sa sangkatauhan.

Galing ito sa pagpapahayag ng sarili.

Galing itong gamot para sa maykanser at AIDS, nalulong sa droga, “comfort women,” batang lansangan, at biktima ng pang-aabuso, kalamidad, depresyon, at iba pang sakit o pasakit.

Galing dito ang sining ng pag-aaral at/o pag-aaral ng sining ng inyong abang lingkod.

Sa kasamaang-palad, hindi paboritong aralin ang Panitikan.

Kagaya ng iba pang klase ng arte.

Hindi pa kasali ang Sining ng Panggagamot at Pagluluto.

At Pakikidigma.

Kung sining talaga ang pagkain ng kaluluwa, bakit nga ba hindi ito kinakagat ng iba?

Sa ibang bansa, tulad ng United Kingdom, na handang-handa na sa Second Wave ng COVID-19, mayroon silang bagong Winter Economy Plan.

Dahil ba walang tag-niyebe sa Filipinas, wala rin tayong balangkas?

Tinutukan nila ang mga trabahong mabubuhay o viable.

Ayon sa kanilang pag-aaral, apektado ang nasa creative industry na nakapag-ambag ng 111 bilyong pounds sa ekonomiyang British noong 2018.

Doon, at dito rin, ang mga malikhain ay nagpaka-malikhain upang mabuhay.

At ito ay natututuhan mula pagkabata.

Sa mga Filipino, kahit sa K-12 pa lamang, bakit nga ba kakaunti ang kumukuha ng Arts and Design Track?

Dahil ba para sa may pera ito?

O dahil walang pera rito?

Sa tulong ng ADB, nagbigay ang DepEd ng **Youth Education Investment and Labor Market Outcomes Survey** (YEILMOS) sa mga piling mag-aaral at kanilang pamilya, pati ang kanilang pinuno sa mga pili ring paaralang pampubliko at pribado sa N.C.R.; Ilocos Sur para sa Luzon; Silangang Samar para sa Visayas; at Davao del Sur para sa Mindanao.

Ano ang mga salik na nakakaimpluwensiya sa pamumuhunan sa edukasyon at pagpapalano ng pipiliing karera ng estudyante sa Senior High School noong 2017?

Lumilitaw ang pangangailangang matiyak kung ang badyet para sa mga pampublikong paaralan ay napupunta talaga sa mga silid-aralan, laboratoryo, palihan, at kagamitan o kasangkapan para sa pag-aaral ng Information and Communications Technology (I.C.T.); Science, Technology, Engineering, and Mathematics (STEM); at Technical-Vocational, and Livelihood (T.V.L.).

Iminungkahi ng pananaliksik na ito na kailangang suportahan ng pamahalaan ang mga disiplinang hindi man uso subalit mahalaga sa pananatili't pag-unlad. Ang tinutukoy rito ay ang may kinalaman sa seguridad ng pagkain at sining ng pagtatanim at pangingsda.

Bukod dito, wala nang nabanggit hinggil sa Arts and Design Track na nakakuha ng 38.3%, pangatlo sa pinakamababa, sa **Proportion of Schools Citing Lack of Funds as a Reason for Not Offering a Particular Track or Strand**.

Kung sasailalim sa pagsasanay ng PCEP ang mga guro ay maaaring magturo, halimbawa, ng HUMSS o Sports o Home Economics o Industrial Arts o Agri-Fishery Arts o General Academics sa tulong ng sining at kulturang Filipino.

Kaya, kung tutuusin, ito ang pagkakataong palabasin sa mga mag-aaral ang kanilang pagkamalikhain.

At, siyempre, sinimulan ko sa pagsasanay sa mga gurong nagiging mag-aaral ng PCEP.

Sila ang tagapasa.

At/o tagapasà.

Lalong-lalo na sa Literatura.

Lingid sa kaalaman ng karamihan, ang pag-aaral ng larang na ito ay hindi lamang pagbabasa kundi pagsusuri at pagbibigay ng interpretasyon.

Maituturing itong paghahanda sa mga propesyong tulad ng Advertising, Marketing, Media, at iba pa.

Tinuturuan ang sinumang mag-aaral nito na makabuo ng mga akdang hindi lamang pampanitikan kundi di-pampanitikan din gaya ng mga kakayahang makapagbalangkas o di kaya'y makapagpatupad ng mga plano o proyektong may kinalaman sa Administration, Civil Service, Customer Relations,

Business Process Outsourcing (B.P.O.), at mga trabahong kaugnay nito.

Kung kukunin kasi sa kolehiyo ang kursong A.B. Literature, o A.B. Panitikan, mas madalas kaysa hindi, ang pagbabasa.

Bakit?

Una, upang ituro ang pagsusuri ng isang teksto, panliteratura man o hindi, sa pamamagitan ng pagbabasa nang taimtim.

Ikalawa, upang gumamit ng iba't ibang perspektibo at konsepto sa pagsusuri at interpretasyon ng isang tekstong pampanitikan o pangkultura, pasulat man o hindi, bilang gawaing pansarili o panggrupo.

Ikatlo, upang makabuo ng isang papel ng pananaliksik tungkol sa mga tekstong panliteratura at hindi na tinulungan ng mga puntodebistang kritikal.

Ikaapat, upang makapagsaayos ng mga tekstong pampanitikan at pangkultura ayon sa mga klase, kumbensiyon, at kilusan o di kaya'y panahong historikal, pook na heograpikal, at lunang kultural o inter-kultural.

Ikalima, upang makapagbalangkas ng mga proyektong pasulat at di-pasulat para sa mga gawaing kompetitibo at kuwalipikado lamang ay ang mga nakapagtapos ng Literatura at larangang kaugnay.

Sa bandang huli, inaasahan ang mga mag-aaral na maging mapanuri upang makapagsulat ng mga pananaliksik.

O papel na pang-iskolar.

Sa pag-aaral ng Panitikan, may tatlong antas.

Sa antas Batsilyer: panitikan ng Filipinas mula Siglo 14 hanggang huling hati ng Siglo 20 ang pag-aaralan sa susing kurso. Introduksiyon sa literatura at sa panitikan ng Filipinas; panunuri, teoryang pampanitikan, at kasaysayang pampanitikan; panitikan at wika; pananaliksik pampanitikan; tula, maikling kuwento, nobela, malikhaing sanaysay, kritikal na sanaysay, dula, at experimental na anyo ng panitikan; panitikan at mga institusyong panlipunan; panitikan ng mga kilusan at iba pang sektor ng lipunan; ugnayang pampanitikan ng Filipinas sa Timog Silangang Asya; ugnayang pampanitikan ng Filipinas sa Amerika Latina; kulturang popular bilang tekstong pampanitikan; at panitikan at ibang sining ang batayang kurso. Panitikan ng mga rehiyon; panitikang oral; panitikan ng kabataan; mga kilusang pampanitikan; panitikan at lipunan; at seksuwalidad at kasariang Filipino ang mga elektibo.

Kahanga-hanga ang ilang papel pampanitikan na isinulat ng mga mag-aaral, halimbawa, mula sa iba't ibang kolehiyo sa U.P. Diliman: *Titik at Espasyo* ni Lorenzo Kyle Subido; *Panitikan at/sa Computer Games* ni Issa Gabrielle Bautista; *Panitikan at Edukasyon* ni Joyce Anne Narciso; *Fashion at/sa Panitikan* ni Rochella Jose; *Komiks Bilang Isang Sining Biswal* ni Sigrid Marianne Gayangos; *Panitikan at Musika* ni Angel Em Ablazo; *Panitikan sa Pelikula* ni Francesca Eloisa Uy; *Potograpiya sa Filipinas* ni Vanessa Gregorio; *Sayaw ng Panitikan, Panitikan ng Sayaw* ni Graziel Ann Ruth Latiza; at *Panitikan, Dula at Buhay* ni Krisinia Marou Candido.

Sa antas masteral: pagsulat ng kasaysayang pampanitikan; teorya at panunuring pampanitikan; ulahingan; mga tradisyong pampanitikan; at pananaliksik pampanitikan ang mga susing kurso. Panitikan ng Siglo 19 hanggang sa kasalukuyang panahon; panitikang amianan; panitikan ng Gitnang Luzon; panitikang Bikol; panitikan ng Kabisayaan; panitikan ng Mindanao; at panitikan ng mga katutubo; at tradisyon ng tula, dula, at salaysay sa Filipinas ang mga batayang kurso. Panitikang oral; awit at korido; tradisyon ni Balagtas; tradisyon ni Rizal; panitikan ng kababaihan; panitikan ng anakpawis; panitikan at kolonyalismo; panitikan at globalisasyon; mga teorya sa ugnayan ng panitikan at lipunan; at pagbuo ng pambansang panitikan ang elektibo.

Dating sekretaryo sa isang parokya at kasalukuyang guro, si Melecio Fernando, Jr. -- na sumulat ng *Ang Pag-ugat sa Kasaysayan ng Radyo at Telebisyon sa Filipinas* sa serye ng mga kursong pamanahon -- ay nagsusulat ng kaniyang kalipunan ng dagli bilang tesis para sa kaniyang ng M.A. Malikhaing Pagsulat.

Sa antas doktoral: sining at teorya ng panitikan; produksiyon at resepsiyong pampanitikan ng mga kilusang panlipunan; at pananaliksik pampanitikan ang susing kurso. Kultura bilang tekstong pampanitikan; at panitikan at ibang sining sa Filipinas ang batayang kurso. Mga teorya sa pagbuo ng pambansang panitikan; panitikang bayan; pagteteorya sa panitikan ng rehiyon; at panitikan at kasaysayan ang elektibo samantalang pagsasalang pampanitikan ang kaugnay o cognate.

Inisulat ng kapuwa-manunulat at kasamahan sa Departamento ng Filipino at Panitikan ng Pilipinas (D.F.P.P.) na si Will Paraso Ortiz ang kaniyang papel na pinamagatang *Tanghal-Makiling* para sa M.P. 387 – o Interaktibo at Performatibong Akda -- na may kaugnayan sa kaniyang disertasyong *Si Maria Makiling at ang Kagila-gilalas na Realismong Bayan* na kaniyang naidepensa upang maging doktor -- ng pilosopiya -- sa gitna ng pandemya!

Inaasahan itong ilathala bilang isang nobela.

Oo, hindi lamang puro pananaliksik ang panitikan.

Kabilang dito ang panulat na imahinatibo.

Mas kilala ito bilang Malikhaing Pagsulat.

O Creative Writing.

Noong 8 Disyembre, ang ikalawang tao sa buong mundo na nabakunahan kontra COVID-19 ay isang 81-gulang na pasyenteng taga-Stratford-upon-Avon na nagngangalang William Shakespeare!

Binakunahan siya ni Nurse May Parsons, isang Filipinang matron na 24 taon nang naglilingkod sa University Hospitals Coventry sa Inglatera.

Ilang araw ito makaraang payagang mangibang-bansa ang mga tinatawag na “priso-nurses.”

Ngayong malaya na sila, sana malaya na rin ang kanilang pamana.

Ito ang kanilang Sining ng Pagpapagaling.

Hindi sila kundi ang mga maykapangyarihan ang kailangang turuan.

Ang kailangang tulungan ng PCEP ay ang mga maykagagawan.

Ang mga maykasalanan kung bakit ang mga manggagawang pangkalusugan ay nananatiling “underpaid,” “under-appreciated,” at “unprotected.”

Kung magkakatotoo ito, ganito ang totoong Bagong Normal.

HALIMBAWA #1

POETIKA

Kaya tayo nagpapahayag ng sarili ay dahil gusto nating maglahad.

Kaya tayo nagsusulat di ba? May ibig tayong sabihin?

Ano ang ibig nating sabihin? Sa Ingles, dalawa ang salin:

(a) What do we want to say?

(b) What do we mean?

Paano natin ibig sabihin? Pabigkas? Pasulat?

Kung Pasulat: Teknikal o Malikhain?

Kung Malikhain: Tula o Tuluyan?

Kung Tula: Tugma’t Sukat o Malayang taludturan?

Kung Tuluyan: Sanaysay o Kuwento o Dula?

Kung Sanaysay:

Anong Sanaysay? Formal? Informal? Quantitative? Qualitative?

Kung Kuwento:

Anong Kuwento? Dagli? Flash? Sudden? Maikli? Noveleta? Nobela? Pambata? Pang-Young Adult? Pang-matanda? Romantiko? Realistiko? Radikal? Sci-fi? Speculative? Futuristic?

Kung Dula:

Anong Dula? Rituwal? Isang yugto? Ganap ang haba? Straight? Dance Drama? Interactive? Pelikula?

Anong Pelikula? Short? Documentary? Feature? Experimental?

Paano natin ito sinabi? Kung hindi man Pasulat, paano kung Patanghal?

Aber.

Anong wika ang ginamit natin? Tama ba ang Balarila, Baybay, at Bantas? Sa Ingles ay G.S.P.: Grammar, Spelling, at Punctuations?

Ang mga nabanggit ay bahagi pa lamang ng Anyo ng akda, ngayon ano naman ang Nilalaman?

Dito pumapasok kung paano natin ito sasabihin? O sinasabi?

“*Committed*” ba ang literatura mo? O kumitid?

Kung ang una, ano pa rin ang ibig nating sabihin?

May tunggalian ba ito?

Sa pagitan ng ano?

- (a) URI (Mayaman vs. Mahirap)
- (b) ARI (Lalake vs. Babae/L.G.B.T.Q.I.A.)
- (c) LAHI (Puti vs. Maykulay)
- (d) PARI (Kristiyano/Langyaw vs. Di-Kristiyano/Moro/Katutubo/Lumad)
- (e) HARI (Malakas vs. Mahina/ Maysakit/Maykapansanan/Matatanda/Bata/Sanggol/Similya?)

Para kanino ba ang ating akda?

Para sa Diyos?

Kalikasan?

Bayan?

Kapuwa-tao?

Sarili?

Bago ba ito?

O kuwan?

KUWANISMO

15 HINDI LAMANG

Hindi lamang ito Panitikan.

Hindi lamang ito Sayaw.

Hindi lamang ito Musika.

Hindi lamang ito Sining Biswal.

Hindi lamang ito Arkitektura.

Hindi lamang ito Teatro.

Hindi lamang ito Pelikula.

Hindi lamang ito Potograpiya.

Hindi lamang ito Kompyuter o Grapiko o Multimedia.

Hindi lamang ito Pamamahayag.

Hindi lamang ito Pagpapahayag.

Hindi lamang ito Likha.

Hindi lamang ito Likas.

Hindi lamang ito Buhay.

Hindi lamang ito Kamatayan.

SULIRANIN

Ano ang KUWAN?

*KUWAN (Sp.) pron. An expression used for whatever one cannot immediately recall
or exactly express.*

See ANO

Kahit ano sapagkat ang lahat ay sining at panitikan.

Sino ang KUWAN?

Kahit sino sapagkat ang lahat ay artista at panitikero.

Kailan ang KUWAN?

Kahit kailan sapagkat ito ay walang panahon.

Saan ang KUWAN?

Kahit saan sapagkat ito ay walang pook.

Bakit ang KUWAN?

Sapagkat...

Paano ang KUWAN?

Ganito at ganoon.

BALANGKAS

Bisyon ng Kuwan:

Buklurin ang siyam na Diwata ng Sining at bumuo ng ikasampu -- Kuwan.

Misyon ng Kuwan:

Lumikha para sa Diyos, Kalikasan, Bayan, at Kapuwa-Tao.

Akapin ang Positibong Puwersa.

Buhayin ang Tradisyon sa makabagong Panahon at Pook.

Ilabas ang Loob.

Naising maging Buo.

Lagyan ng pagkakataon ang Tsamba at Tsansa.

Ikasal ang Anyo sa Nilalaman.

Maniwalang kailangan ng Diwa ang Damdamin at ng Damdamin ang Diwa.

Alalahanin ang kapakanan ng Iba.

Lakasan ang pagtitiwala sa kakanyahan at kakayahan ng Talino.

Asahan ang Popularisasyon, Intelektuwalisasyon, at Istandardisasyon ng Wika.

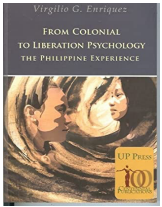
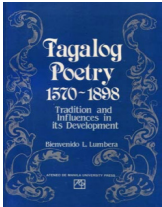
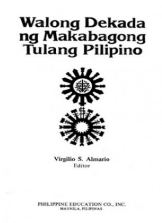

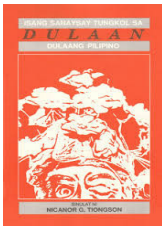

Maglibang sa Panlilibang, mag-aral sa Pagbibigay-aral.

Ambisyonin ang pagiging pandaigdig ng Filipino.

Nasain ang Pagtuklas at Pagsusuri.

Gamiting gamot ang sining.

BALANGKAS

PAKSA	BATAYAN	AKTIBIDAD
<p>SINO AKO?</p> <p>Introduksiyon (Aralin at Mag-aaral)</p>		<p>Ipakilala ang sarili kung hindi isang tao kundi isang hayop o isang halaman.</p>
<p>TULA I (Tugma't Sukat)</p>		<p>Sumulat gamit ang selepono ng moderno at/o postmodernong diwa at damdamin sa tulong ng katutubong uri ng tula: (a) bugtong; at (b) salawikain.</p>
<p>TULA II (Malayang Taludturan)</p>		<p>Sumulat ng isang malayang taludturan tungkol sa pagiging:</p> <ul style="list-style-type: none"> (a) anak; (b) estudyante.
<p>KUWENTO</p>		<p>Sumulat ng isang dagli kung paano kaya nakarating dito.</p> <p>Pumili ng isang bagay na puti sa silid na ito at iistorya kung bakit ito nandito. Gumawa ng komiks o manga o anime tungkol dito.</p>
<p>DULA</p>		<p>Sumulat ng isang dulang may habang 10 minuto mula sa isang balitang nabasa sa peryodiko o napakinggan sa radyo o napanood sa telebisyon.</p> <p>Itatanghal sa klase bukas.</p>
<p>SANAYSAY</p>		<p>Sumulat ng isang rebyu ng pelikulang napanood mo sa Cinemalaya o sa Metro Manila Film Festival.</p>

KAHINGIAN

1. Pakikilahok sa klase	20%
2. Gawain ng grupo	40%
3. Personal na proyekto	40%
Total	100%

GRADO

93-100	=	1.00
90-92	=	1.25
87-89	=	1.50
84-86	=	1.75
80-83	=	2.00
75-79	=	2.25
70-74	=	2.50
65-69	=	2.75
60-64	=	3.00
54-59	=	4.00
Below 54	=	5.00

HALIMBAWA #2

INTER

Dahil sa pandemya, daig pa tayong nangingibang-daigdig.

Uminog ang mundo natin sa ibang planeta.

Walang iba kundi sa buntalang kung tawagin ay Internet.

Ito ang vortex ng panahong ito ng inter.

Intertextual.

Interdisiplinaryo.

Interdependent.

Ang saklap, COVID-19 pa ang nagsiwalat ng realidad: mas dependent tayo kaysa independent.

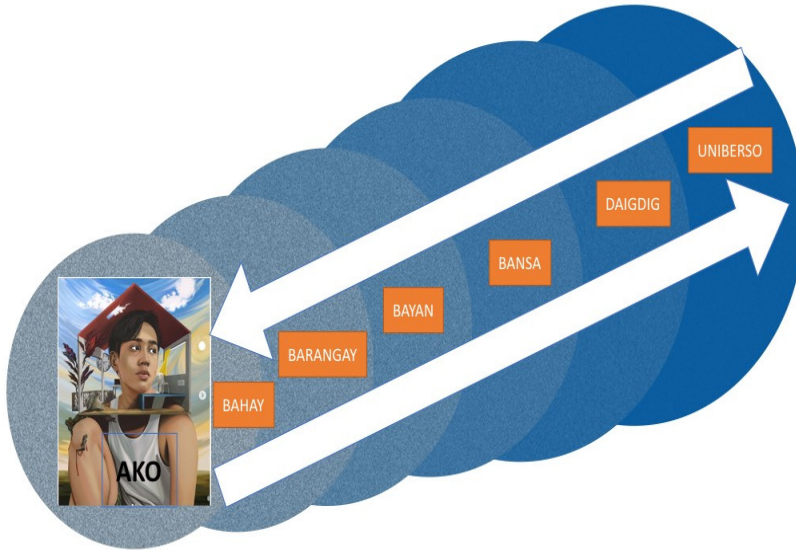
Kailangan nating umasa pa sa iba.

Sinasalamin nito ang totoo.

Kulang na kulang tayo sa Learning-Teaching Materials (L.T.M.) online.
Kaya, ito ang bisyon at misyon ng klaseng **PAN[ITIKA]DEMYA**.

AKO ANG UNIBERSO

UNIBERSO ANG AKO



Bago natin baguhin ang Uniberso, baguhin muna natin ang Ako.

Gawin natin ang lahat nang may malasakit sa iba.

Sa halip na Ako, Kapuwa muna.

Kapuwa-Ako.

Kapuwa-Bahay.

Kapuwa-Barangay.

Kapuwa-Bayan.

Kapuwa-Bansa.

Kapuwa-Daigdig.

Kapuwa-Uniberso.

Ito ang magtuturo sa atin na maging mas papalabas kaysa papaloob.

Mas maging maka-Uniberso kaysa maka-Ako.

Ako ang Uniberso.

Uniberso ang Ako.

Iisa.

Uniberso ang bunga ng Bahay, Barangay, Bayan, Bansa, Daigdig at Akong pinag-isa.

Ako ang bunga ng Bahay, Barangay, Bayan, Bansa, Daigdig, at Unibersong pinag-isa.

Pinagkakaisa ang iba-iba ng magkabilang dulo.

Pinagkakaisa ng Paniniwala't Pagtitiwala.

Pinagkakaisa ng Pag-asa.

Pinagkakaisa ng Pag-ibig.

Kapag wala ang mga ito, saksi tayo sa mga alitang nauuwi sa awayang nauuwi sa digmaan.

Ito ang labanang walang panalo.

Wala.

Nagaganap ito sa tuwing inuuna ang sarili.

Kung atin munang isasaalang-alang ang kapakanan ng Kapuwa, makakabuo tayo ng kapatiran.

Hindi mapapatid ang pusod.

Ng bawat isa.

Sa bawat isa.

Mapaparami natin ang sarili.

Magiging Tayo ang Ako.

Positibo.

Saka natin gagawin ito:

Una, tayo ang pagbabago.

Ikalawa, kaya nating magbago't bumago.

Ikatlo, kaya nating matuto't magturo.

Aaralin natin ang mga bagay na maaari nating baguhin mula sa loob papalabas.

Ilabas natin ang ating loob.

Itanghal.

Ipagdiwang.

Wala tayong ibang sadya kundi ang lumikha.

Ito ang gahum ng Buhay.

Mula sa wala, tayo ay lumilikha.

Lumilikha tayo, mula sa wala.
Walang iniwan sa Dakilang Paglikha.
Pero panandalian.
Pero pansamantala.
Mahalaga ang pagpapakumbaba.
Mula sa ibaba, may hiwaga.
Mula sa ilalim, may himala rin.
Hiwaga at himala ang nag-aalaga sa Bata sa atin.
Ang Bata sa atin ang nangangalaga sa Hiwaga at Himala.
Mula sa pagiging Matanda ang pagiging mataas.
Mag-ingat.
Lumingon sa pinanggalingan.
Nang makarating sa paroroonan.
Kung hinahati natin ang mundo sa Likas at Likha.
Ang kalahati ang Likas.
Ang Natural.
Ang Diyos.
Ang Dakilang Lumikha.
Ang kalahati ang Likha.
Ang Kultural
Ang Tao.
Ang Dakilang Nilikha.
Ang Tayo.
Tayong sumusulat o bumibigkas o nagtatanghal.
Tayong sumasayaw o kumikilos o gumalaw.
Tayong kumakanta o tumutugtog.
Tayong nagpipinta o naglilok.
Tayong nagbubuo o nagdidisenyo.
Tayong umaarte.
Tayong nagdidirihe.
Tayong kumukuha.

Tayong nagbibigay o nagbabalik.

Maging ito ay retrato o video o kung ano pang media.

Lahat ilalabas natin.

Lahat ipapalabas natin.

Lahat-lahat.

Lahat ng ito ay atin.

Ariin nating parang anak.

Isinilang sa pagtatalik ng Likas at Likha.

Ito ang Sining.

Ito ang Supling.

Ito ang Sining na Supling natin.

Ng ating pagkatuto.

Ng ating pagtuturo.

Bilang guro, kung baga, nag-aaral sila sa ngalan ng kanilang mag-aaral.


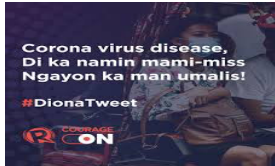



Tayo ang mga Bayani

Tayo ang ating Sining.




Tayo ang ating Kultura.

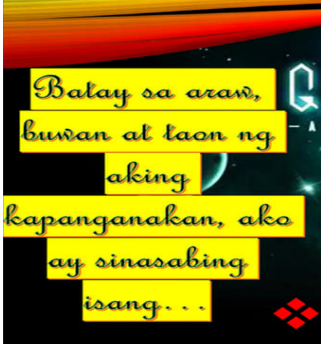
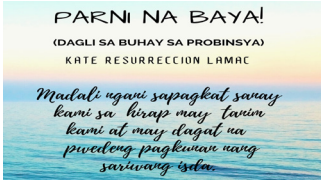
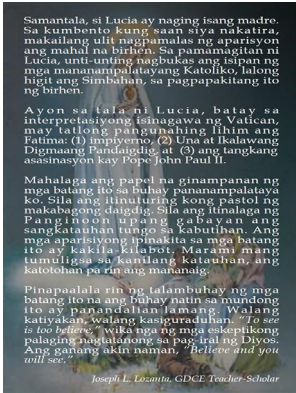
Tayo ang mga Bayani ng ating Sining at Kulturang Filipino.

ARAW 1

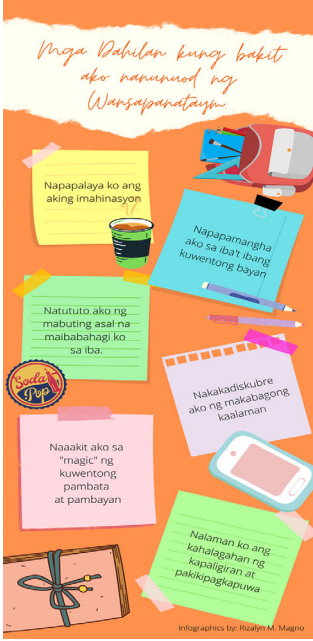
PAKSA	BATAYAN	AKTIBIDAD
<p>ARAW 1: TEKNO- LITERATURA</p>	<p>Sinimulan ang lahat sa pagpapakita o pagpapakilala kung paano ang sining maaaring gamitin o gawing malapit sa hindi lamang sa puso kundi sa utak ng kanilang tuturuan na mula sa kasalukuyang henerasyong handa, gusto, at kayang-kaya ang pagbabago ng media at iba pang metodong teknikal at tekonolohikal sapagkat ito ang kanilang kinagisnan kung kaya tinatawag sila na mga “katutubo” sa larang na ito.</p> <p>1. Techno-Literature a la Pinoy (https://www.philstar.com/business/telecoms/2005/05/14/277518/techno-literature-la-pinoy):</p> <p>(a) Textanaga: The Dawning of the Age of Literary Technology (http://gwhs-stg02.i.gov.ph/~s2govnccaph/about-culture-and-arts/in-focus/textanaga-the-dawning-of-the-age-of-literary-technology/);</p> <p>(b) COVID bilang Coronavirus #Diona Tweet (https://r3.rappler.com/thought-leaders/255334-opinyon-wikapedia-covid-bilang-corona-virus-dionatweet);</p> <p>(c) Sa Pista ng mga Peste, Maghanda ng COVIDalit (https://www.rappler.com/voices/thought-leaders/opinyon-wikapedia-feast-pest-get-ready-coronavirus-poem);</p> <p>(c) Tula ni Bea Alonzo Para sa ABS-CBN Kapamilya https://www.youtube.com/watch?v=fUEdN-db2o</p> <p>(d) Maghugas ng Kamay nina Rio Alma at Jashael (https://www.youtube.com/watch?v=yEMPY7MuTVw).</p>	<p>1. Sumulat ng tula tungkol sa napili ninyong bayani gamit ang isang uri ng katutubong uri ng tula:</p> <p>(a) tanaga (apat na linyang magkakatumga/pitong pantig)</p>  <p>(b) diona (tatlong linyang magkakatumga/pitong pantig);</p>  <p>(c) dalit (apat na linyang magkakatumga/walong pantig)</p>  <p>(d) Basahin ang tula ni Bea Alonzo tungkol sa para sa ABS-CBN. Sumulat ng sarili mong spoken word.</p>  <p>(e) Pumili ng isang awiting-bayan at palitan ang titik para inyong gawing paggagagad o parody tungkol sa COVID-19. Gumawa ng <i>poemTV</i>.</p> 

ARAW 2

PAKSA	BATAYAN	AKTIBIDAD
<p>ARAW 2:</p> <p>INTERTEKSTUWAL NA, INTERDISIPLINARYO PA</p>	<p>Sinusundan ito ng pagpapadanas sa mga guro kung paano pag-isahin ang dalawa o higit pang larang ng sining -- bagamat ang kanilang pansin ay ating itinuon sa literatura, inaanyayahan o inaakit sila na itambal o ikambal ito sa musika, sayaw, teatro, pelikula, potograpiya, sining biswal, arkitektura, sining biswal, at sining kompyuter o digital – upang sila ay maging kumportable sa pag-eeksperimento.</p> <p>1. Kundiman Online (http://tempo.com.ph/2020/05/17/kundiman-online/)</p> <p>2. Ako ang Daigdig ni Alejandro G. Abadilla (https://www.youtube.com/watch?v=wZsqyPQwgj0)</p> <p>3. Ang Dapat Mabati ng Sinuang Tutula (O Magtuturo ng Pagsulat ng Tula) (https://archium.ateneo.edu/cgi/viewcontent.cgi?article=1036&context=filipino-faculty-pubs)</p>	<p>1. Saliksikin ang talambuhay ng tungkumbato o <i>triumvirate</i> ng musikang Filipino: (a) Nicanor Abelardo (b) Antonio Molina (c) Francisco Santiago, si Molina</p> <p>Triumvirate ng Musikang Filipino</p>  <p>2. Gumawa kayo ng inyong sariling bersiyon ng Ako <i>Ang Daigdig</i> ni Alejandro G. Abadilla sa pamamagitan ng tulang-dugtungan na pinamagatang <i>Ako Ang _____</i>.</p> <p>Maaari ring gumawa kayo ng video, photo, poster, meme, gif, animation, artwork, at iba pang presentasyon tungkol sa inyong gagawing tula.</p>  <p>Gaya ng ginawa ninyo sa Araw 1.</p> <p>3. Sumulat ng auit tungkol sa pagiging anak at korido sa pagiging magulang: (a) auit (apat linyang magkakatugma/ 12 pantig) (b) korido (apat na linyang magkakatugma/walong pantig)</p> 

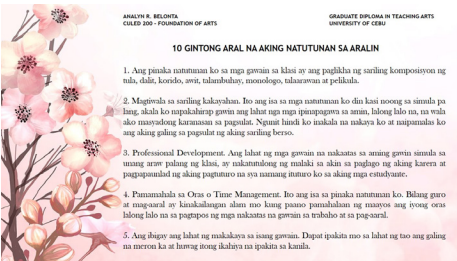
PAKSA	BATAYAN	AKTIBIDAD
<p>ARAW 3: KAYUMANGGI SA LABAS, PUTI SA LOOB</p>	<p>Bagamat, inaanyayan silang maglaro, iminumulat pa rin ang mga guro sa halaga ng pag-aaral ng anumang fundamental sa dahilang ito ang puno at dulo. Sa kabilang banda, ang pag-aaral ay naka-angkla pa rin sa pagiging tao, taong nabubuhay sa isang lipunang apektado ng mga pangyayaring panlipunan, pampolitika, pang-ekonomiya, at pangkultura, kabilang na rito ang relihiyon at espirituwalidad.</p> <p>1. Manwal sa Masinop ng Pagsulat (https://kwf.gov.ph/)</p> <p>2. Paanyayang magsulat ng COVID-19 Coronavirus Dagli (https://www.rappler.com/.../256679-opinyon-wikipedia...)</p> <p>3. Fiesta, Patron Saint, and the Concept of Gahum: A Preliminary Study on the Folk Notion of Power Among Cebuano Migrant Fisherfolk (https://www.jstor.org/stable/29792504?seq=1)</p>	<p>1. Hanapin ninyo online ang headline ng isang peryodiko o diyaryong lumabas noong araw na ipinanganak kayo. Anong balita noon? Martial Law o ba noong Edsa Revolution na? May bagyo ba? Mataas ba ang bilihin? Sinong nanalong kampeon: Chicago Bulls? O San Miguel Beer? Anong hula noon sa Horoscope? Virgo ka ba? Pumili kayo ng isang bagay noong araw ng pagsilang mo na may kaugnayan pa rin sa inyong buhay ngayon. Nagkakatatoo ba? Sumulat ng inyong talambuhay ngayon ayon sa nangyari noon.</p>  <p>4. Gamit ang 19 na salita, sumulat ng isang dagli tungkol sa buhay ng isang taga-probinsiya o rehiyon ngayong pista ng peste.</p>  <p>5. Ngayong pista ng Mahal ng Birhen ng Fatima. Isalaysay ninyo ang kuwento kina Lucia, Francisco, at Jacinta. Ano sa tingin mo ang papel nila sa buhay mo? Kung wala, bakit?</p> 

ARAW 4

PAKSA	BATAYAN	AKTIBIDAD
<p>ARAW 4: TANGHAL-ARAL</p>	<p>Ang lahat ng aksiyon ay pagtatanghal o ang lahat ng pagtatanghal ay aksiyon na isinaalang-alang ay ang aspekto o puntodebista o pamamaraang tulad ng (a) ugali at gawi; (b) sining; (c) obserbasyon; (d) praktikang panlipunan.</p> <p>1. Pormula ng Romansa sa Dulang Pantelebisyon (https://dakilapinoy.com/tag/dulang-pantelebisyon/).</p> <p>2. Taong Grasa ni Anton Juan (https://www.youtube.com/watch?v=3UlnviE-cLqw&fbclid=IwAR202t-WryRXwty5-BsNpuX0c-gTu-GawVgjYb1yz9dd4nPwkiXr-wYCX6II78)</p> <p>3. Telebisyonag Naghahatid ng Edukasyon sa mga Bata (https://www.fcc.gov/consumers/guides/telebisyonag-naghatid-ng-edukasyon-sa-mga-bata)</p>	<p>1. Ano ang mga elemento ng kuwento? Ano ang mga elemento ng dula?</p> <p>2. Sino ang napili mong bayani? Isipin ang isang bagay na kaugnay sa kaniya?</p> <p>Sumulat ng monologong gamit ang 1,000 salita tungkol sa kaniya habang kinakausap ang bagay na parang tao.</p> <p>Heto ang mga halimbawang bawal gayahin: e.g. (a) Rizal humihingi ng patawad sa kaniyang istetoskop; (b) Bonifacio pinagagalitan ang kaniyang itak; (c) Tandang Sora inutusan ang kaniyang halamang-gamot na buhayin ang naghihinalong Katipunero.</p> <p>Puwede kayong gumawa ng video o photo collage or animation at iba ang uri ng presentasyon.</p> <p>3. Bakit mo sinusubaybayan mo sa radyo o telebisyon o Netflix ang paborito mong dula? Magbigay ng 10 dahilan. Ipaliwanag isa-isa ang pakinabang mo rito.</p> 

ARAW 5

PAKSA	BATAYAN	AKTIBIDAD
<p>ARAW 5: HINDI HAYOP, HINDI TAO</p>	<p>Bilang residente ng Daigdig, ang tao dapat maingat sa kaniyang kilos na kaugnay ng planetang ito at lahat ng nakatira rito kaya walang kasing-halaga ang pagsa-saliksik sa araling sumu-suri sa salimbayan ng mga aspektong panlipunan, legal, pamamahala, pang-agham at pansining ng isyung pang-kalikasan.</p> <p>1. Samu't Saring Buhay (Biodiversity) World Wide Views on Biodiversity (http://biodiversity.wvwviews.org/wp-content/uploads/2011/11/WWViews-on-Biodiversity-Information-material-for-Citizens-Philippines_tagalog.pdf)</p> <p>2. Himala Ngayon (https://www.youtube.com/watch?v=X56Ac94gPoY)</p> <p>3. Barbers' Tales (Mga Kuwentong Barbero): Tokyo Review (https://www.hollywoodreporter.com/review/barbers-tales-mga-kuwentong-barbero-649581)</p>	<p>1. Gumawa ng MTV -- trahedyang o komedi o musikal -- tungkol sa anumang halaman o hayop. Puwede ang inyong asawa o kahit sinong hayop sa ganda! O tungkol sa sarili bilang Pinakamagandang Hayop sa Balat ng Lupa.</p> <div data-bbox="655 411 985 842" data-label="Image"> </div> <p>1h Paano kaya nating pinakamahusay na pelikula sa Asya ang Himala? Kung ikaw ang tatanungin, ano ang pinakamagaling na pelikulang napanood mo? Bakit? Ipaliwanag gamit ang mga elemento ng kuwento at iba pa.</p> <div data-bbox="655 1012 985 1201" data-label="Image"> </div> <p>3. Suriin ang pelikulang Barbers' Tale.</p> <div data-bbox="659 1286 991 1634" data-label="Image"> </div>

PAKSA	BATAYAN	AKTIBIDAD
<p>ARAW 6: GINTONG ARAW, GINTONG ARAW</p>	<p>May pandemya man o wala, malaki ang papel na ginagampanan ng kamalayan sa lusog-isip o mental health matapos magkaroon ang Filipinas ng Republic Act No.11036 o mas kilala bilang <i>The Mental Health Act</i>. Hindi lamang ito kailangan sa loob ng paaralan kundi sa labas din nito. Hindi lamang sa kasalukuyan kundi kahit kailan.</p> <p>1. Paano Lumigaya't Magpaligaya sa Panahon ng Peste (https://www.rappler.com/voices/thought-leaders/mental-health-time-of-coronavirus-pandemic)</p> <p>2. Araling maging maligaya at hind basta masaya. (https://www.youtube.com/watch?v=8KkKuTCFvzI)</p> <p>3. Lusog-Isip at Foundation AWIT (https://www.youtube.com/watch?v=la-TrQ-7DmgI&t=64s).</p>	<p>1. Anong pinagusto mong gawain sa klase natin? At ano ang pinakaayaw mo ang ginawa?</p>  <p>2. Magbigay ng 10 Gintong Aral na natutuhan mo sa klase. At bakit?</p>  <p>3. Kumuha ng isang notebook o filler ng Cattleya notebook. Sumulat ka ng lahat ng magagandang nakita mo o naranasan bawat araw. Sisimulan mo ito mula ngayon hanggang magpakailanman. Isa itong pagsasanay para sa isang Journal Therapy upang turuan tayo hindi lamang para maging Positive Thinker pero kundi maging Possibility Thinker din sa ating buhay.</p> 

PAGLALAGOM

Iba o iba't iba ang ideya at estilo ng pagtuturo ng edukasyong kultural o pag-aaral ng sining.

Ang una ay payak pero pabago-pabagong palihan ito na umaangkop sang-ayon sa paaralang pagtuturuan sa Luzon, Visayas, at Mindanao bago pumutok ang pandemya.

Ang ikalawa ay ehemplo ng ebolusyon o di kaya'y rebolusyon sa realidad ng dala ng kalamidad na sinalanta kahit na ang mga pagkukunan ng pagkatuto't pagtuturo.

Kaya, ang mga sumusunod ay hindi lamang unibersal.

Ito rin ay klasikal.

Makakaasang ang mga ito rin, balang-araw, ay magmumulinyo.

Sa Halimbawa #1, mabubungaran ang *Poetika* na nagbabaliktanaw sa papel na ginagampanan ng anyo at nilalaman sa lahat ng akda, kahit pa di-pampanitikan ito.

Sinalungguhitan ang tunggaliang Ari, Uri, at Lahi ng gahum ng Pari at Hari sa pagliglig, panliligalig, at paggigiit-tinig sa mga pipi o inapi o inaliping saray ng lipunan – mula noon hanggang ngayon -- tulad ng Di-Kristiyano o Moro/Katutubo/Lumad at Mahina o Maysakit/Maykapansanan/Matatanda/Bata/Sanggal/Semilya. Di ba sila ang pinangakuang uunahin kapag dumating na ang bakuna?

Kung ang una ay sumasagot sa tanong na may kinalaman sa mga katangian ng kalidad ng mga teksto, ang susunod naman ay may kaugnayan sa kahihinatnan kung sakaling pag-asawahin ang iba't ibang sining. Siyempre, kuwan ang supling nitong wala pang pangalan. Ito ang puno't dulo ng *Kuwanismo*.

Sa Halimbawa #2, masusumpungan ang *Ako Ang Uniberso, Uniberso Ang Ako* na pagbakas sa balangkas ng buhay ng isang tao bilang malikhain o manlilikha. Bagamat ito rin ay maaaring gamitin sa sining ng panggagamot o pagpapagaling. Kung susuriin ding maigi, ang bawat araw rito ay patikim o panimulang pag-aaral, halimbawa, sa Digital Humanities; Textuality, Intertextuality, at Hypertextuality; Post-Feminism, Post-Marxism, Post-Colonialism at iba pang post- o post-post-; Performance Studies; Environmental Studies; at Mental Health Studies.

Kung tutuusin, ang lahat ng ito ay crash course na nakaugat din sa sining at kulturang Filipino.

Sinusuhayan pa rin ito ng pangangailangan upang pagyamanin ang halagang hindi lamang ng Pagkamalikhain kundi ng Pag-iisip na Kritikal o Kolaborasyon o Komunikasyon bilang Kasanayan sa Pagkatuto. Dagdag pa rito, ang Impormasyon o Media o Teknolohiya bilang Kasanayan sa Pagbasa't Pagsulat. Sa ibabaw ng madalas banggiting Kakayahang Umangkop o Mamuno o Magkusa o Maging Produktibo o Makipag-Kapuwatao.

Ano't ano man, sa interes ng panahon at pook ng kaalaman, maituturing na sapat na simpleng silip lamang ito sa mundong masalimuot ngunit magkakaugnay.

Sana, ito ang mahalagang matutuhan ng bawat isa.

Hindi lamang ang pagtuklas kundi ang pagsusuri.

O, kung maaari, ang pag-imbento muli.

Habang hinihintay natin ang pagbaba ng mga solusyon sa mga suliraning wala tayong kontrol o kapangyarihan, papataas naman din ang bilang ng mga gurong natutulungan ng PCEP.

Krisis ang sanhi ng pag-aaral pa ng mga gurong nasa kasagsagan ng kawalang-katiyakan.

At ang bunga nito ay G.D.

Gintong Dalisay itong ang laman ng palayok sa dulo ng bahagharing sinsalimuot ng buhay-guro.

O buhay-mag-aaral.

Akademya ang kanilang kanlungan ngayong pandemya.

PCEP ang naghahandog ng balangay tungo sa dako pa roon.

Sining ang layag, kung hindi man lunas.

Parola ang Panitikan.

At ang paraluman ay walang iba kundi Malikhaing Pagsulat

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HILOT: ANG PAG-ALIMA ALANG SA MGA BALATIAN SA PAGTUDLO

A Culture-based Pedagogy in Teaching Health Education in the Time of Pandemic

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HILOT: THE ART AND SCIENCE OF HEALING

Hilot is an art of healing. The *manghihilot* carefully organizes herbs, oils, and minerals as remedies to various ailments afflicting the body. Touch becomes the medium with which comfort, energy, and care are administered to patients. Light, to moderate, to heavy – pressures are applied to different body parts experiencing discomfort. With the therapeutic touch, prayers, and care work of the *manghihilot*, natural healing is orchestrated by a combination of massage, herbal powers, and prayer on behalf of the infirmed. This traditional healing practice is nevertheless not just an art but a science as well. The *manghihilot*, a proto scientist who is familiar with the medicinal properties of plants, minerals, and other elements of nature administers them after observing the symptoms of the patient and after feeling their pulse. The *manghihilot* investigates the cause of illnesses and comes up with an estimation regarding the source of infirmity, and the application of appropriate interventions to help the patient ease pain and improve the poor health condition.

Long before the emergence and use of laboratory-processed medicine in the Philippines, our Filipino ancestors have already engaged in traditional healing (Berdon et.al., 2016). The use of traditional healing practices has been part of the Filipino culture, orally transmitted through generations and is still practiced up until now especially in remote areas of the country. Particularly, *hilot* is an art. An art of healing illnesses. An art that utilizes readily available materials for curing ailments which can be sourced-out in the house or in the community. It often proceeds from care – *kalinga*, *alaga*, *aruga* and *malasakit*. Materially, the use of herbs, barks and fruits – organic materials to alleviate pain or cure particular illnesses, is important.

Hilot is not just an act of healing, but as an art of healing where love is the core of the practice. to be able to show sympathy to others who are in need of reviving one's health. The process in itself is an act of orchestrating natural powers to bestow health and comfort for those who need them with the help of the *manghihilot*. *Hilot* at the same time is science because most practitioners follow scientific procedure in dealing with their patients. They use herbs, minerals, and massages that have also been proven to have healing effects. In fact, the government and health authorities recognized and supported such healing practices and have several projects that encourage this alternative healing practice, the skills training, and research for traditional alternative medicine.

Traditional and Complementary Medicine, which was launched in 1992 through the Department of Health, aims to promote traditional medicine in poor areas in the country. In support of this, the passage of Republic Act 8423 or also known as the Traditional and Alternative Medicine Act (TAMA) was enacted in 1997. This eventually formed the Philippine Institute of Traditional and Alternative

Healthcare (PITAHC). This acknowledges the importance of *hilot* to the Filipino communities, supports training, and helps develop research about traditional and alternative healthcare. Its mandate includes the development of reference materials, standards, guidelines, and code of ethics in traditional and alternative medicine. In addition, there is an Advocacy awareness campaign for T&CM especially during the Traditional and Alternative Healthcare (AHC) month. There is also the integration of T&CM services in two DOH-accredited hospitals. Further, there is a certification of TAHC practitioners and the accreditation of TAHC facilities.

Looking back at my childhood days in the far-flung barrio in Ginatilan in Southern Cebu, I remember how the community valued the *manghihilot*. The *hilot* is a traditional healer regarded with much deference, not just in our barrio but also in the neighboring barangays and towns. The practice of *hilot* is widespread in the archipelago where a lot of people still live below the poverty line. People resort to alternative healing regimens because the health services in medical facilities in the islands are unavailable and inadequate.

UNPACKING PAGHIHILOT: PERFORMANCE AND PRACTICE

The term *manghihilot* often would generally refer to a “bone fixer,” a person who helps correct misalignment of joints. They often use herbal medicines to treat their patients with common illnesses like fever, cough, flu or diarrhea, similar to that of the *mananambal* or *albularyo*. The term, *mananambal* is also associated with the practice done by a *manghihilot*. Although *mananambals* are healers who specialize in healing victims of sorcery. The treatment consists of ensuring correct diagnosis by checking of the pulse, bloated stomach, fever, or skin rashes. These could be some of the signs that the patient is a victim of *barang* or witchcraft and *engkanto* or malevolent elemental beings (Licauco, J.T. 2019). The treatment of ailments brought about by the *sumpa* or curse and *gayuma* or potion needs special skills which only the *mananambal* can perform. The *manghihilot* usually does not have formal paramedical training. Often, they apprentice with older relatives, family members, or neighbors while accompanying them in their work. It is believed that their skills are regarded as a gift from the Divine and is passed on through generations.

In the pre-colonial times, *babaylans* or *katalonans* were shamans, *herbolarios*, and intermediaries between the spirit world and the world of human beings. Their functions were commonly performed by women. Although this was also performed by effeminate males known as *asog*, *bayugin*, *bantut*, or the “half-and-half” the *hieros gamos* principles cited in Gloria Anzaldúa’s *La Frontera* or the *Borderlands*. They were males who dress like females who do the functions or responsibilities of the *babaylan*. They are an important part of the societal structure since they discharge the role of an intermediary between the world of the spirits and the world of human beings.

The *datu* is more concerned with the political, economic, and military responsibility while the *babaylan* is responsible for the religious aspect of the society relating to cultural cycles and rituals of life. The *babaylans* are regarded as proto scientists who possess extensive knowledge on the pharmacological properties of plants in the community. (Salazar, 1999) They perform multiple healing practices. They heal the body, the soul, and spirits of the afflicted individuals and the community. In their existence during precolonial times, the *babaylan*, aside from being a religious leader, served as a health care dispenser in the society (Labastida, 2016). Women *babaylans* were powerful ritual specialists who had the power to influence the weather and spirits in nature. They were highly esteemed individuals in the society due to their abilities on dark magic, to heal the sick, ensure pregnancy, childbirth, and in leading rituals including offerings to different divinities (Abinales & Amoroso, 2005).

In the present time, just like the *babaylans*, the *manghihilot* is not just a persona of curing common ailments, they give prescriptive advice for health, nutrition, and wellness, as well as social welfare and spiritual protection. The ministrations of the body include light to hard massaging called, *pisû* or *hilot*. The *manghihilot* uses plant-based materials to cure common ailments such as leaves, seeds, barks, saps, roots, and oil extracts such as *Sambong* (*Blumea Balsamifera*), *Akapulko* (*Cassia Alata*), *Ampalaya* (*Momordica Charantia*), *Bawang* (*Alium Sativum*), *Bayabas* (*Psidium Guajava*), *Lagundi* (*Vitex Negundo*), *Niyog-niyogan* (*Quisqualis Indica L.*), *Tsaang-gubat* (*Ehretia Microphylla*), *Pansit-pansitan* (*Peperomia Pellucida*), *Yerba Buena* (*Clinopodium Douglasii*), *Malunggay* (*Moringa Oleifera*), *Tawa-tawa* (*Euphorbia Hirta*), and *Banaba* (*Lagerstroemia Speciosa*). Surprisingly, these leaves were also recommended for use to treat minor ailments by the Department of Health as they support alternative medicine. They also utilize minerals *tawas* (aluminium potassium sulfate or *Cassia Alata*), *asin*, etc. in their healing practice.

A *manghihilot* also gives pieces of advice for an appropriate dietary plan to avoid *bughat* or relapse. The list includes food which is not to be taken while convalescing from illness. Part of the practice is that one should not eat eggs, poultry products, or *monggo* beans if one is suffering from cough; A selection of fish products should not be partaken if one is seriously ill. Fishes like *Tulingan* (Skipjack Tuna), and *Danggit* (Vermiculated Spinefoot) should be avoided for these fishes aggravate health conditions of patients who are taken ill. Instead, a *Til-ugun* (Cebuano term for fish appropriate for eating to avoid health problems) should be included in the diet. The *Palinâ* or incense made from *kamangyan* is used for many purposes such as smoke bath for birthing rituals to counteract a *buyag* chastising the evil spirits causing the ailments, and for funerary rituals guiding the departed spirits in their journey in the hereafter. Some tree barks and roots called *kulinos*, *malagaya*, and *pulangî* are mixed with natural spring water or virgin coconut oil and applied topically to aching joints, abdomen, back, neck, shoulder, palm, and scalp in the practice called *Pilâ*. This is done to alleviate pain, swelling, and fever, ensuing from rheumatism, arthritis, stomachache, skeletal misalignments, carpal tunnel syndrome, scabies, skin infections, insect bites, or dandruffs. Some *manghihilot* do a *tayhup* or a gentle blowing of air to the body parts of the patient accompanied by prayer called *yamyam* or *orasyon*. Then a light body massage (*pisû*) and hard body massage (*hilot*) are applied that subsequently bring comfort to the body.

On other occasions, a *tuob* or steam inhalation is done to improve breathing. According to Ashton Crawley (2016) in his *Blackpentecostal Breath: "The Aesthetics of Possibility"*, he stressed-out that orality begins with breathing, or "black pneuma" (38). Breathing is integral for a narrative performance because it recounts what goes unremarked in an oral retelling (34–36). Air, breath, and breathing disrupt the normative settlement by announcing a person's existence to the world, which shows that the person is alive although marginalized and displaced (34–35). The breath of divinity operating in the flesh works towards sanctification, both in the individual and in the social context." This simply implies that breathing is a manifestation of life in itself. The act of breathing allows the air to pass through the airways and then to the lungs. The breath itself signifies on-going life not just of the person who is taken ill but of the one who facilitates the act of healing through orality of performance, healing power of words in the *orasyon* or *yamyam* in the indigenous healing practice.

The proclamation of wellness of the physical body of the person taken ill is the sanctification of the body bestowed by the divinity. The *tuob* is a steam inhalation regimen using a boiling water in a bowl mixed with salt and ginger while one inhales the steam from the water while one covers a towel over the head to contain the mist around the head. It is used both as a traditional home remedy and as adjunct in the treatment of a number of respiratory conditions, including infections such as common colds, bronchiolitis, and croup (Vathanophas, et.al, 2019). For common colds, *tuob* is done to reduce replication in vitro of the human respiratory viruses that cause common colds at temperatures of 33 to 43 degrees Celsius (Sahin O, et.al, 2015). For patients suffering from colds caused by flu viruses,

the *tuob* is usually done to ease breathing. It may soothe inflamed laryngeal mucosa, lessen viscosity of mucus, and ease air flow (Dulfano MJ, et.al, 1973). *Tuob* is generally different from steam bath where the entire body is exposed to natural steam such as hot springs or regulated steam in a room like the sauna or just simply just by running a hot shower.

Then, there is *panghimasmo* which is done to restore the patient's appetite. It is often practiced aside from the *tuob*. This procedure is slightly similar to the *tuob* but a mixture of rice scorch, ice cubes, or cola, or ice candy are added in the boiling water instead of salt and ginger (that of the *tuob*). Although they are similar on the steam inhalation part, the *panghimasmo* includes feeding the patient with the mixture after the inhalation is completed. Although there are no elaborate scientific explanations in the practice of *panghimasmo*, local users still believed in the benefits of this local practice to restore appetite and relieve body fatigue.

All of those practices I have personally experienced during my childhood growing up in the rural community in Ginatilan where at that time, access to modern medicine was expensive and almost difficult to be accessed especially by those families which resided at the remotest mountain barangays. Luckily, the presence of the *manghihilot*, *mananambal*, or *albulario* was something that the locals are thankful for. Their skills and ability to use herbal medicines, *oracion* or *yamyam*, and other special techniques of healing have helped redress medical needs for the maintenance of wellness in my family and in the entire community. Almost every barrio then had an indigenous healer who has skills to cure minor illnesses. My grandmother herself has some of these skills of healing. I can still remember how she silently recites prayers while putting her palm over my body whenever I'm ill. The practice of *pila*, *panghimasmo*, *tuob*, and *palina* where only some of those I have experienced and I will surely cherish not just the healing power they gave me in times of weakness and ailments, but most importantly how I felt the care, love, and sympathy that the *manghihilot* have shared to me, the time when I needed them the most.

PAGTUDLO SUSAMA SA PAGPANGHILOT (Pedagogy of Healing)

The teacher is like a *manghihilot*. Taking inspirations from the extraordinary role of a *manghihilot* in barrios and remote communities, teaching should be as caring, ethical, methodologic, and as practical as *pagpanghilot* as they employ the principles for care, service, and sensitivity towards healing the sick, the weary, and the infirmed in this volatile and uncertain time. Like the *manghihilot*, a teacher during the pandemic is a practitioner who is expected to assist the learners who are tired and weary of the challenges in online learning, learners with mental health issues brought about by lack of technological gadget, poor internet connection, limited mobility, quarantine, lock down and new forms of socialization. It is safe to say that the practice of *hilot* is fairly the same as the pedagogy in teaching. They observe the same principles and protocols necessary to achieve a desired end (Pritchard & Woollard, 2010). The use of an integrative approach enables learners to acquire and show mastery of what has been learned in personal life. This does not prevent the learners from acquiring new knowledge and skills from other disciplines as well as from the culture they grew-up in. It's a kind of learning that brings them close to understanding their culture in relation to the contents and lessons acquired in textbooks. A learning that encourages interconnectedness rather than creating a gap between local culture and the classroom.

Just like the *manghihilot* a teacher has to find ways in order to provide care, comfort, and satisfactory provision of service for quality education. The teacher's resourcefulness is measured by maximizing available materials, utilizing readily available resources, and caring for the learners. The true spirit of

a teacher amidst trying times is the one that employs the principles of caring and helping just as the *manghililot* does when called upon to serve.

The act of praying the *yamyam* is symbolically relevant. In *hilot* and in teaching, both seek divine guidance for spiritual strength and guidance. The teacher starts with a prayer to set the right path so learners can find comfort and solace amidst the uncertainties of the present time. The act of *paghimulso* or sensing of the pulse rate is a way of diagnosing the local situations or environment of the learners that might have caused them problems in an online learning and mapping-out learners' challenges and hardships; that the act of *pagpisû* is a way to motivate the learners to move forward and ignite them to seek for more learning opportunities in the new modalities. The act of doing the *tayhup* is to discreetly blow in them new ways of learning which are adapted to local situations and available resources; that eventually would reach the phase of the *hilot* which resembles the act of molding them through the loving hands of the teacher discussing, elaborating, and synthesizing learning in the context of their cultures and traditions. The *pamalina* drives away ignorance and negativity which will help enable the learners to be creative in utilizing their talents and potentials. Lastly *tuob* which is to saturate the learners with fresh new perspectives, steaming them up with meaningful assessment schemes to absorb the meanings of what they do in real life situations.

The pedagogy in teaching in this article is anchored on the methodology of healing practices of the *manghihilot*. This is used as a metaphor to represent the relevant culture-based teaching during the pandemic. The terms related to *hilot* are used to label the pedagogical parts or processes of teaching and learning that can be adopted in developing modules or lesson plans for synchronous, asynchronous, or face-to-face modalities. These terms are:

- I. *Pagyamyam* for Objectives.
- II. *Paghimulso* for Unlocking of Difficulties
- III. *Pagpisû* for Motivation
- IV. *Pagtayhup* for Presentation of Lesson
- V. *Paghilot* for Discussion
- VI. *Pamalinâ* for Enrichment Activity
- VII. *Tuob* for Assessment of Learning

The **Pagyamyam (Objectives)** section is a phase which enables the teacher to identify the required Essential Learning Competencies (MELCs) or Curriculum Guide and the Essential Cultural Knowledge (ECK) paired together to be able to design engaging activity, pedagogy, methodology, and teaching strategies focus on the competencies and the integration of the local culture. The teacher identifies the possible modality as well to be adopted, depending on the local situation or learning environment of the learners. There could be several learning modalities that the teacher may consider including access to technology. This first part of the lesson is very important as the succeeding parts of the learning experiences depend on how the *pagyamyam* is developed.

The **Paghimulso (Unlocking Difficulties)** section is a critical part where the teacher attempts to map-out factors that may directly or indirectly affect student learning such as defining difficult terms that might hinder students' understanding. Aside from the familiarization of the terms, it is also important for the teacher to know other factors that might create gaps in the learning process due

to some difficulties and challenges. It is important for the teacher to know the strengths and the weaknesses of the learners including their skills, level of knowledge, availability of resources, local environment, topographic location, culture, and possible problems that might hinder him/her from connecting with the teacher. For online modality, perhaps the internet connectivity might be an issue including the bandwidth, the network signal for their mobile phones, tablets, laptops, or desktop computers. Household chores may interfere with the regular synchronous sessions. Learners who study at home can be asked to run errands which can be a potential problem. By knowing all these, appropriate strategies for online, modular, or combination can be designed by the teacher.

The **Pagpisû (Motivation)** section is where the students' interests are ignited. Interesting life experiences, stories of hope, and perseverance in times of medical emergencies are suggested. Focusing on the 21st century skills of the learners – such as flexibility, adaptability, the global issues and the use of digital technology in the teaching – learning process can be facilitated via video streaming, online viewing resources, academic online games, exhibits, and other remote enrichment activities.

The **Pagtayhup (Presentation of Lesson)** section is the phase where new skills, information, or content required in the MELCs or Curriculum Guide are introduced. Students' interactions and experiences can be used as a benchmark in this connection. Teachers may also show videos from online sites like the Philippine Cultural Education Program (PCEP), National Commission for Culture and the Arts (NCCA), YouTube, or Facebook. This can also be done by presenting audio materials that can also be sourced on the web like Spotify or Podcast. If online materials are not available, the teacher can use realia or even pictures that ignite learners to ask questions. Home-made video materials can also be an option especially if the teacher has the skills for video recording and editing. These are the shortened links available online which I find helpful:

- PCEP video materials can be accessed at <https://cutt.ly/OgSU6nQ>
- NCCA video materials can be accessed at <https://cutt.ly/9gSU5O5>
- Free Download desktop video editing app at <https://cutt.ly/RgS1e2V>
- Free Download mobile phone video editing apps at <https://cutt.ly/xgS1icy>

The **Paghilot (Discussion)** section allows the teacher to identify key insights and concepts through interactive academic discussion and critical exchange between the learners and the teacher. The teacher engages learners in a forum that allows the free flow of discussions. There are widely available messaging platforms where fora can be accommodated such as Facebook Messenger, Google Meet, or Zoom. Through this, learners will have an opportunity to share their insights, personal experiences, observations, and values regarding the topic.

Enriching the new lesson or skill acquired can be reinforced further in the **Pamalinâ (Enrichment Activity)**. Self-directed learning activities can be in the form of projects, advertisements, vlogs, artworks, articles, etc. to raise cultural awareness regarding the issues raised in the discussion. This can be assigned individually or in groups.

The **Tuob (Assessment of Learning)** ensures holistic assessment of the learning acquired by the learners. This can be done using Formative or Summative Assessment. The goal of a formative assessment is to ensure student learning so that teachers can give feedback on how to further enhance or improve learning. Formative assessment refers to ongoing forms of assessment closely linked to the learning process. It is informal. It provides immediate feedback to both learner and

teacher. It helps prepare learners for summative assessments. On other hand, Summative Assessment may be seen as an assessment of learning which occurs at the end of a particular unit. It usually occurs towards the end of a period of learning in order to describe the set standard reached by the learner. Conclusions and interpretations derived from summative assessment usually inform learning interventions of people, other than the learner, (UNESCO-TLSF). This is a way to identify learners' difficulties in the instructions and eventually help them to expand study habits and make possible adjustments in teaching styles or strategies suitable for learners who are adjusting in the new learning environment on synchronous or asynchronous modalities. This can be achieved by looking at the outcomes designed in the MELCs or Curriculum Guide. This is not only focused on paper-and-pencil tests, rather on realistic outputs or evidence of learning like portfolio, journal entries, infographics, artworks, learning action plan, projects, and many others.-

Sample Lesson Outline for a Culture-based Learning Module

Subject : Health (MAPEH)

Grade Level : 8

Quarter : Second

Content Standard : Demonstrates an understanding of responsible parenthood for a health family life.

Performance Standard: Makes informed and values-based decisions in preparation for responsible parenthood.

MELCs : Discusses various maternal health concerns (pre-during-post pregnancy)

Code : H8FH-IIc-d-29

Modality : Synchronous, asynchronous, or face-to-face.

I. Pagyamyam (Objectives)

At the end of this module, the Grade 8 Junior High School learners are expected to acquire an in-depth understanding of their roles in protecting local cultures and traditional practices of reproductive health, specifically enabling them to:

- a. describe the uniqueness of the Filipino reproductive beliefs and practices.
- b. relate *paglilahi* and other Filipino beliefs to reproductive health and pregnancy or *pagbubuntis*.
- c. acquire an awareness of the responsibilities of adolescents and parents; and
- d. create a poster that will represent one's understanding, as an adolescent and as a parent in the future of reproduction.

II. Paghimulso (Unlocking of Difficulties)

Give operational definition of some terms related to reproductive health and its reproductive beliefs and practices:

Pagbubuntis – is sacred and a result of marriage between a man and a woman. Pregnancy prior to marriage is believed to deviate moral standards of society.

Paglililihi – is a craving for food or a display of extreme emotions of a pregnant mother. Usually, the husband has to find all means to provide his wife with what she wants.

Reproductive Health - a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity, in all matters relating to the reproductive system and to its functions and processes. Reproductive health implies that people are able to have a satisfying and safe sex life and that they have the capability to reproduce and the freedom to decide if, when and how often to do so (WHO).

Reproductive System - organ system by which humans reproduce and bear live offspring.

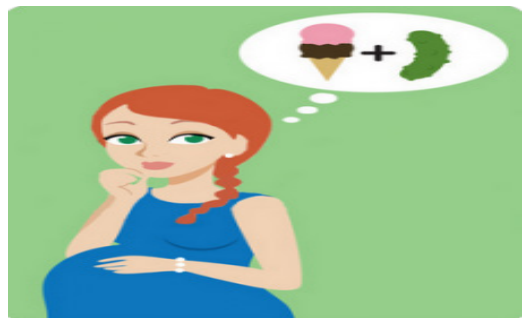
Aside from giving the operational definitions, the teacher also needs to conduct a survey of the local situation and environment of learners, especially regarding their preferred learning modality. Also orient the learners regarding the learning modality especially those who opt for online synchronous and asynchronous. Here, the teacher introduces the online platforms in the retrieval of learning materials, applications for video conferencing such as Google Classroom, Google Meet, Messenger Room, Facebook Messenger Group Chat, etc. The teacher must also introduce learners on how to use basic operations using the technology in developing output such as photo-audio-video editing and as well as submission schemes. Those who chose printed modules must also be oriented to the parts of the module and on how to use and submit them to the teacher.

III. Pagpisù (Motivation)

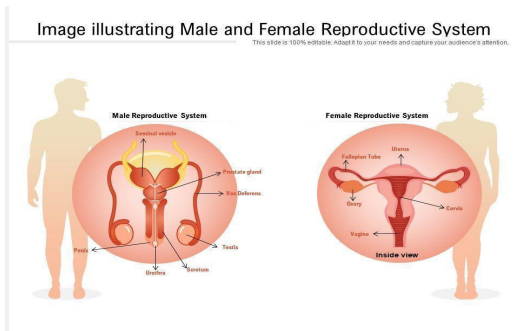
The teacher shows four photos then learners tell the relationship of the photos by giving only one word to collectively describe them (4 Pics 1 Word).



Source: <https://cutt.ly/5zfIUH>



Source: <https://cutt.ly/TzfIUy>



Source: <https://cutt.ly/Zzfxjow>



Source: <https://cutt.ly/qzfxGSW>

ANSWER: REPRODUCTION

As the answer to the puzzle is revealed, the teacher then expounds what the photos are trying to tell them. The first photo shows a pregnant woman staying outside wearing black garments as it is a superstition that black garments will protect the mother and her baby in the womb from attacks of the *aswang* at nighttime. The second photo shows a woman in her first trimester of pregnancy who is craving for food to eat as it is also a superstitious practice to fulfil the craving as it can affect her pregnancy. The third photo shows the male and female reproductive system as an integral part in the reproduction. The fourth photo shows birthing which is the last phase of reproduction which occurs at the end of the third trimester of the pregnancy.

The following questions will be asked:

Question 1: *“What age do you think is best for marriage?”*

The teacher processes the responses of the learners. The teacher emphasizes that marriage is a sacred union and that the couple must be prepared for such commitment before they get married. Being forced into marriage due to unwanted pregnancy is not a good reason for entering into this union.

Question 2: *“Are you ready to become a father/mother? Why / Why not?”*

This question intends to allow students to reflect on their readiness to become parents, especially nowadays that early marriages and unwanted pregnancies are prevalent due to a lot of societal factors. The teacher acknowledges students’ personal responses, points of view and thoughts.

Asynchronous Activity: Learners will write a short essay titled,

“Am I ready to Become a Father/Mother?”

Synchronous Activities:

1. Think-Pair-Share. In dyads, (preferably with a close friend) learners discuss the essay they wrote via Google Meet, Facebook Messenger, or phone call. The discussion focuses on the following talking points:

- a. Parents' responsibilities.
- b. Advantages and disadvantages of parenthood.

2. Class sharing. The teacher randomly calls four discussants-rapporteurs to share to the class their discussion points in the dyad.

IV. Pagtayhup (Presentation)

The teacher then elaborates the significance of the previous activities in relation to the concept of self-care, hygiene, self-appreciation, and self-respect in view of reproductive health. A positive concept and estimation of the self leads towards a healthy body and a fulfilling and meaningful family life.

The teacher then shows the following pictures and asks the learners to relate these to marriage:



Paglilili



Pagbubuntis

(Photos used with permission from the persons who appeared in the image.)

The teacher facilitates the discussion and solicits answers from the students until the responses *pagbubuntis* and *paglilili* are drawn out. The teacher, then, emphasizes that these terms are important in Philippine culture. That *pagbubuntis* is sacred and a result of marriage between a man and a woman. Pregnancy prior to marriage is believed to deviate moral standards of society. And *lihi* or *paglilili* is a craving for food or a display of extreme emotions of a pregnant mother. Usually, the husband has to find all means to provide his wife with what she wants.

The teacher explains that marriage, *pagbubuntis*, and *paglilili* are interrelated, thus, learners must know the functions of the reproductive system and understand Filipino culture related to it and become responsible adolescents. To elaborate the discussion, the teacher encourages the learners to cite other Filipino traits, beliefs, or customs relevant to reproductive system, menstrual cycle, or childbirth. *Example: The belief that pregnant women are prone to the attack of aswang.*

V. Paghilot (Discussion)

Discussion on the following topics:

1. Male and Female Reproductive Systems
2. Menstrual Cycle
3. Child-bearing and Childbirth
4. Parenthood

Asynchronous:

Teacher may opt to provide the learners electronic copy of the lesson – contents' details, illustrations, audio-video materials, or diagrams, graphs, or outlines which can be sourced-out online and can be disseminated in common electronic format (pdf, mp4, mp3, jpeg).

Synchronous:

The teacher can also show illustrations, audio-video materials, or diagrams, graphs, or outlines of the lesson which can be sourced-out online and which can be hyperlinked in the Powerpoint presentation slides shared during discussions on live video conference via Google Meet or Zoom.

VI. Pamalinâ (Enrichment Activity)

Asynchronous Activity:

Learners create a poster using drawing paper (Oslo paper or any available paper), pencil, permanent marker, and crayon or oil pastels. Learners who are capable of using technology-based drawing applications may also do digital output. The poster will represent the learners' deepened understanding of the reproductive system, menstrual cycle, childbirth, and parenthood. It must also integrate Filipino customs, traditions, and traits.

VII. Tuob (Assessment of Learning)

Asynchronous:

The learners will put-up a virtual arts exhibit through Artsteps.com. The posters that were made by the students will be displayed in the said arts exhibit. Prior to the exhibit, the learners will be given an orientation on how to use the said application. The said application can be downloaded to their cellular phones, tablet, laptop, or desktop computers. The virtual art exhibit will be done as a group/class exhibit. Thus, assessment will be left to the teacher's description whether individual or as a group. The suggested criteria to formulate rubric can also be utilized to rate learners' output.

The following is an example of an online exhibit. The links for an instructional video on how to put-up a virtual exhibit via Artsteps.com is found hereafter:

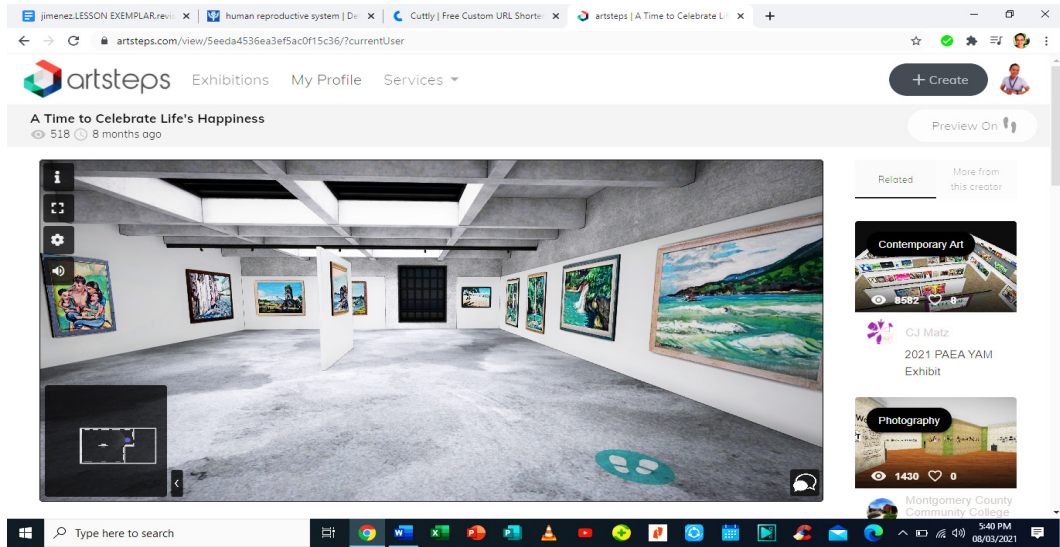
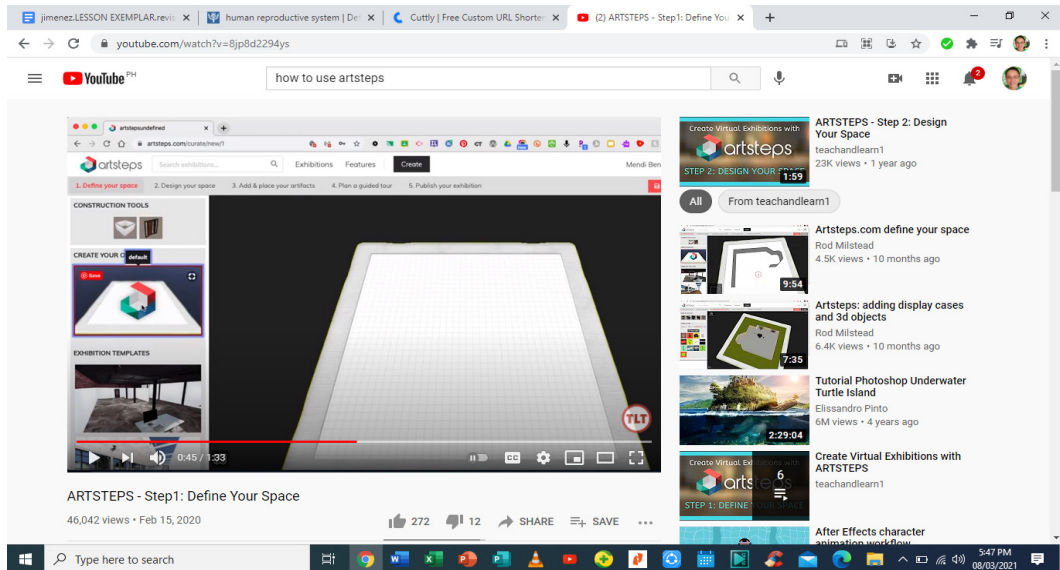


Exhibit Title: A Time to Celebrate Life's Happiness
Exhibitor: Jonathan T. Jimenez
Access Link: <https://cutt.ly/uzfURJy>



How to Put-up an Art Gallery Tutorial Using Artsteps.com
Source: teachandlearn1 via Youtube.com
Access Link: <https://cutt.ly/Hzf10P8>
Note: This comes with a series of tutorials depending on your need.

Formulate a rubric based on the following criteria for rating:

Content	-	50%
Creativity	-	30%
Medium	-	20%

REFLECTION

If all teachers, especially those who are new to this vocation, have a strong understanding of the importance of teaching that is rooted in the culture of the learners, lifelong learning becomes meaningful. This also ensures that learners do not just learn the contents stipulated in most textbooks, but also appreciate the importance of the culture-based network of care, and compassion in the practice of traditional healing such as *hilot*.

If teaching-learning is informed by contextualization, localization, and indigenization are the bases of its pedagogy, contents of the lesson are hardly forgotten by the learners. They will be transformed and will be empowered creating ripples of cultural change wherever they go.



Dedicated to my late grandmother
CORNELIA DIMOL JIMENEZ
who was a practitioner
of indigenous healing.

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“BUO ANG LOOB”: PAGPAPASIYA BILANG PEDAGOGHIYA SA PANAHOON NG PANDEMYA

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Mayroon pa bang hindi nabago nang dumating at dumapo ang maysa-tagabulag na kapangyarihang magpapagupo sa lahat ng dako ng mundo?

Kakatwa at nakagigimbal ang kombinasyon ng mga salita: pagdapo, paggupo. Ang una ay may pahiwatig ng marahan, tahimik, maingat na dantay sa balat at ibabaw. Ang ikalawa ay ipinararamdam ang dahas, ang pagbagsak, pagkabuwal, paggamit ng kapangyarihan laban sa walang kapangyarihan.

Ngunit pinagtagpo ang magkataliwas na kahuluhang ito sa salitang *pagguhò*, na para sa mga Tagalog ay pagkawasak, ngunit sa isang banda para sa mga Bisaya, ay pag-usbong, paglitaw, o paggitaw.

Sa pinakahuling datos mula sa Kagawaran ng Kalusugan nitong ika-22 ng Mayo 2021 ay umabot na sa 19,946 ang mga namatay sa ating bansa dulot ng Covid-19, at may 6,831 ang mga bagong kasong naitala, matapos ang mahigit isang taon nang pagkaratay at pagkagulapay ng mamamayan, lalo na ang mga nawalan ng trabaho dahil sa pagsasara ng mga pagawaan at negosyo, at pagbagal/pagkahinto ng maraming industriya at komersiyo, kasama na ang turismo.

Isang sumpa ang bigla at mahabang pagkasadlak sa kalagayang walang kontrol ang sinuman sa kalabang sumusuot sa mga sulok at butas ng katawan, sa malaon ay sumasama sa hangin, at nakukulob sa pinid na mga bintana at pinto ng mga ospital at bahay. Kung mahina at may dinaramdam ang maykatawan, wala siyang kalaban-laban. TKO sa isang iglap. At ang masaklap, ang isang pumanaw ay mauwi agad sa abo, malayo sa pagluluksa at karapat-dapat, mainit na pagdakila ng mga naulila, kung siya man ay naging mabuting tao sa kapuwa. Naisasantabi ang mga gawaing kultural, ang mga nakasanayang pangkomunidad at salo-salong pagdiriwang ng pananampalataya at mga sining sa labas, sa mga kalye, sa ibabaw ng entablado, sa plaza ng bayan.

Pero kung may nalugmok at hindi nakaligtas, may mga pinalad ding mabuhay muli at araw-araw na nabubuhay sa kabila ng panganib at pagbabanta sa buhay. Kung tutuusin, bago ang pandemya, hindi nagkakalayo ang buhay at kamatayan. Hindi puwedeng magkalayo, tulad ng anino sa liwanag. Mula sa tulang *Ganito ang Mabuhay* (Anonuevo, 2001):

Balik-trabaho ang kaluluwal na Lunes.
Mag-aantanda ng krus bago tumayo
Sa almusal, magbibihis, magpupulbos,
Haharap sa salamin na para iyong ataul.
Humahagibis ang mga sasakyan,
Ngunit hindi ako makikipaghabulan.
Sasalatin ng sapatos ang lupa,
Papahirin ang salpok ng usok sa mukha.
Binabantaan kong matiim ang kamatayan.

Hindi lang napapansin ang ganitong tambalan, ang pagiging magkapusod ng mga tumbalik na katotohanan, dahil umiiral tayong tila hindi umiiral. Hindi natin pansin ang paghinga hanggang hindi tayo naghahabol ng hininga, at hindi natin pinahahalagahan ang pang-amoy at panlasa hanggang hindi tayo pinaglalahan ng mga ito dahil sa pagdating ng koronang birus na hindi biro't hindi nagbibiro--isipin ninyo ang reynang nag-uutos sa kaniyang mga kawal na pugutan ng ulo ang sinumang nakaharang at hindi kapaki-pakinabang o sa kasamaang-palad ay dahil lamang hindi niya nagustuhan. Ipinamumukha ng Covid sa lahat na magkabilang-mukha ang buhay at kamatayan. Kung si Jose Corazon de Jesus pa nga ay maagang napagtanto sa tulang “Ang Bato”:

Tapakan ng tao, sa gitna ng daan;
Kung matisad mo’y iila-ilandang
Ngunit pagkatapos, pag ika’y namatay,
Bato ang tatapak sa bangkay mo naman.

Ang kaligtasan ngayon ay hindi kaseguruhan bukas.

Noong una ay parang bakasyon lang ang nangyari: Sa amin sa maliit na lokal na kolehiyo ng Navotas, akala ng marami ay maikling pahinga sa mundong walang pahinga at laging nagmamadali ang biglang pagkaudlot ng klase, kung kailan malapit na ang inaasam na pagtatapos ng mga magsisipagtapos. Ang Klase ng 2020 ang itatala sa lokal na kasaysayan ng lungsod na hindi nakaranas ng pagtatapos sa pormal na pagdiriwang nito--bilang pagtitipon-tipon sa quadrangle ng kampus, para parangalan hindi lang ang isa’t isa, kundi lalo na ang kanilang mga magulang na nangarap at nagsikap silang mapagtapos. Nag-lockdown ang lungsod, mas maaga pa nga ng isang linggo kaysa sa ipinatupad ng pamahalaang nasyonal. Ni hindi umabot sa huling pagsusulit ang kolehiyo.

Sa isang banda’y hindi kayá, iyon na ang pagsusulit--paano mabuhay, paano maligtas, ano ang kagyat na pahahalagahan kung bigla’y may pagsalakay ang kaaway habang idinuduyan ng ligalig at manakanakang pagkalingat, o pagwawalambahala ang paligid?

Sa mahigit isang taong singkad ay naging saksi tayo sa malalang epekto ng pandemya--ang libo-libong nagkasakit at namatay, at marami sa kanila ay mga kakilala at kaibigan. Dumarating ang pagdadalamhati at pagluluksa, at di miminsang sunod-sunod--tila wala ring pahinga--gayong bagong bungad pa lang ang umaga. Mahirap na hindi ka makahawak o makayakap o makadalaw man lang at makiisa sa mga naulila at nawalan ng mahal sa buhay.

Dinaraan natin ito ngayon--masakit, malungkot, masaklap. Pero isang mahalagang leksiyon ng pandemya ay mabuhay sa piling ng di nakikita, na may sandaling traydor, may pagkakataong kaibigan. May nanakawin sa iyong kapanatagan, kasama ang anumang pinakamahahal, o may ibabalik sa iyo. Anu’t anumang, hindi parehong tao ang dinalaw at iniwan ng dinapuan ng sakit na magpapaalala na mas maliit pala tayo sa hindi nakikita, pero tayo pa rin ang may palad at magtatakda ng pagtugon--nasa atin ang pagpapasiya hanggang saklaw ng katawan, at ang hindi saklaw ay bakulaw. Tanggapin natin iyon, makipagkamay kung kailangan. Ang aninong sumasabay ay nagpapaalala: Ang buhay at kamatayan ay hindi magkaribal, kundi balintuwad sa iisang mukha ng mga nilalang na inilalarawang mataas nang higit sa ibang may buhay, at mababa lang nang bahagya sa mga anghel na nilikha ng Maykapal.

Káya kayá ito ng nahahati ang loob? O kayang-kaya bagamat nahahati ang loob?

“Buo ang loob” ang tawag kung tutuusin, upang ilarawan ang katapangan at matibay na pagpapasiya, walang pagdadalawang-isip, hindi urong-sulong. Academic freeze ang naging panawagan ng ilang grupo sa mga ahensiya ng pamahalaan tulad ng Kagawaran ng Edukasyon at ng Commission on

Higher Education, bago pa ang pagsisimula ng ng akademikong taon. Ibig sabihin ay hihinto ang pagsasakatuparan ng edukasyon bilang karapatan ng mamamayan sa dahilang hindi nakahanda at naihanda ang lahat ng may pagtataya sa sektor pang-edukasyon.

Mabuti at may buo ang loob sa mga nagpapatupad ng batas at namamahala. Hindi ito apolohiya at hindi rin pagtatakip, dahil maláy din ang publiko sa mga kahinaan at pagkukulang, pati sa mga kamalian ng mga institusyon--sa mga modyul, sa paraan ng pagtuturo, sa attitude at mga nakasanayang hindi na angkop ngunit dala-dala pa rin sa bagong sistemang umiiral. Pero mahalagang hakbang ang magsimula sa tamang lugar at doon tumayo, buo ang loob. May isang tila payak na tula si Cirilo F. Bautista, na sumagi sa kahawig na pagninilay:

To the Women Who Asked What is True Love

Let's say we take out
all the ships from the sea
Let's say the sea
is empty and dark
Let's say there's a man
in the middle of the sea

That is true love

You have to decide
either you put back all
the ships in the sea
or join the man walking
on the water

Nagtatanong aniya ang mga babae kung ano ang tunay na pag-ibig, at ang sagot ng tula ay mamili sila: Ibalik ang lahat ng barko sa dagat o sumama sa lalaking naglalakad sa tubig. May alusyon ang tula sa Anak ng Diyos na naglakad sa tubig, at sa takot na sumanib sa kaniyang mga alagad na inakala siyang multo. At hindi ba't pagagalitan niya si Pedro na nang tinawag niya upang lumapit ay nanginig ang tuhod nang lumamig ang hangin at naramdaman ang paglubog sa tubig. "Ikaw na maliit ang pananampalataya," sabi ni Jesus, "bakit ka nangamba?" (Mateo 14: 31).

Sa gitna ng krisis, ang pagpipilian ay buhay o kamatayan, kaligtasan o pagkaratay, paglubog o paglalakad. Ang paglangoy ay may inaasahan pang kasanayan. Ang tanging inaasahan kung tutuusin ay paglalakad, bilang payak na pananalig para sa lahat ng may paa, kahit pilantod, hanggang may tuhod at gulugod para tumawid sa kabilang pampang.

Sa sektor ng edukasyon, ang pag-aaral at pagtuturo papihit sa Bagong Normal ay hindi naging madali, ngunit hindi rin naging imposible, sa awa ng Diyos. Bilang administrador ng isang kolehiyong panlokal, naririnig ko ang daing ng mga estudyante, ang kanilang dinaraan. Paano kami magkaklase gayong mahihirap ang mga nakaenrol, walang kapritso ng mamahalin at abanseng gadget, mahina at paudlot-udlot ang internet, umaasa sa data at SIM load ang marami? Samantala ay nagsisikap ding matuto ang mga guro kasabay nila, upang harapin at sabayan ang daigdig ng teknolohiya at kompyuter, kahit hindi iyon ang nakasanayan ng naunang henerasyon. Ganoon din ang mga bayaning kawani ng lokal na pamahalaan, na sumusuong sa panganib araw-araw para makapagbigay ng serbisyo sa mag-aaral at sa publiko sa pangkalahatan. Hindi nila maitatago ang pagod, ang pag-aalala sa kalusugan ng sarili at ng pamilya, ang mga sakripisyo para magampanan

ang bawat gawain at makapagsilbi nang lubos at matapat, at may sigasig, bago pa at sa kabila ng pandemya.

Ang papel na ito ay pagsipat sa pagpapasiya bilang pedagohiya o paraan ng pagkatuto at paglinang sa kaalaman. Nagkataon na nakapaloob tayo--o nakakulong, depende sa ating pagtanaw, sa kalagayan ng lipunang pinaigting ng pandemya ang kapalaran--may pagkakataong tulad nito na wala sa atin ang kontrol sa mangyayari, dahil hindi natin pa natin alam ang sagot na ibibigay ng agham at medisina kung kailan ganap na masusugpo ang birus, bagamat unti-unti nang naipatatupad at tinatanggap ng madla ang bakuna sa mga bansa ng sandaigdigan, sa kabila ng pagdududa at galit ng pagtutol ng ibang sektor ng mamamayan.

Ang pagpapasiya ay ginagawa natin sa bawat sandali o yugto ng pag-iral simula nang maging maláy tayo sa kapangyarihan ng sinasadya, iniibig, inaasam, at pinapangarap na dumating na sa oras ng pagsasaanyo o katawan. Sabi ng isang Hanunuo-Mangyan sa kaniyang ambahan:

Anong si kanaw bulan
Sinmalag na rantawan
Kabaton lugod ginan
Salhag mabalaw diman
No ga tayo di ngaran
Kang way inunyadiwan
Palalay ngatay huytan
Buhok ngatay tawidan
Unhunon sab araw man
Tida ti kanaw bulan
Tida kuramo duman
May hantod pagpaday-an
May tarag pagrun-ugan
May ili pag-alikdan.

(Look! The moon so full and bright,
Shining in front of the house!
How can you explain to me, That
the rays are soft and cool! If a
man like us he were,
I would hold him by the hand!
Seize the hair to keep him back!
Grasp the clothes and make him stay!
But how could I manage that!
It is the moon in the sky!
The full moon shining so bright,
Going down beyond the hills,
Disappearing from the plain,
Out of sight beyond the rocks.

Salin ni Antoon Postma)

Wala sa kamay ng nagsasalita at nakatanaw sa buwan ang kapangyarihang maabot ang tinatanaw. Hanggang doon ang pagpapasiya sa pagtanaw, at pagkalugod, na sinundan ng pagsuko, na ang buwan ay bumababa at naglalaho sa ibayong mga burol, nawawala sa abot ng kapatagan at mga bato. Ang mahalaga ay alam ng tinig ang gagawin kung ang buwan ay naging tao: Hahablutin iyon sa buhok

at suot, at hindi pakakawalan. Buo ang loob ng isang may kapangyarihang magpasiya. Ang pintig ng dibdib ay nagsasalitan sa hubad na paghahangad--may asal o tibok na nagmamadali upang mahawakan ang maliwanag na mithi, at sa isang banda, may kapanatagan at lubos na pagtitiwala na wala iyong ibang paroroonan kundi ang sumapit sa kaniya.

Ang pagpapasiya ay proseso--nalilintang ang kakayahang ito dahil nauunawaan natin sa malaon ang bunga at sanhi ng pasiya--mabuti man o masama ayon sa makitid nating pagtanaw sa simula, na sa paglipas ng panahon, ay saka higit nating mauunawaan kung bakit nangyari ang nangyari. Ang tuldok pala ay bahagi lamang ng laksang iba pa, upang makabuo ng hugis o anyo--marahil ang buwan na nakikipaghilahan sa naiwang kasintahan.

Paano nagaganap ang pagpapasiya bilang pedagohiya sa kolehiyo't pamantasan?

1

*Ang makinig sa sabi-sabi,
Walang bait sa sarili.*

Isa sa mahahalagang kapasidad ng tao na nalilintang sa pamamagitan ng edukasyon ay ang kaniyang kakayahang mag-isip nang may laya at nakasalig sa sarili. Ang kalayaan ay bukod-tangi sa tao, ayon kay Emilio Jacinto, sa kaniyang *Liwanag at Dilim* (1896):

Ang kalayaan ng tao ay ang katuwirang tinataglay na talaga ng pagkatao, na umisip at gumawa ng anumang ibigin, kung ito'y di nalalaban sa katuwiran ng iba.

Ayon sa wastong bait, ang katuwirang ito ay siyang ikinaiba ng tao sa lahat ng nilalang. Ang hayop ay sinusupil at nilulubiran sapagkat di nakatatanto ng matuwid at di-matuwid, di nakaabot ng dakila at magandang gawa. Liban sa tao lamang ang makapagsasabi ng ibig ko't di ko ibig kaya't ayon sa bagay na kaniyang inibig o iniibig, siya'y magiging dapat sa tawag na mabuti o masama, sa parusa o sa palo.

Kung sa tao ay wala ang Kalayaan ay di mangyayaring makatalastas ng puri, ng katuwiran, ng kagalangan, at ang pangalang tao'y di rin nababagay sa kaniya.

Ang kalayaan ang nagpapatao sa tao. Tanggalin ito at nagiging mababa kaysa tao ang tao.

Upang isabuhay ang kalayaan, ang pandamdang na kailangang linangin at patalasin ay ang kakayahang makinig. Iba ang matamang pakikikinig sa pagpapabuyo, tulad ng pahiwatig ng matandang kasabihan. Ang pagpapadala sa ingay at udyok sa paligid, mula sa iba't ibang direksiyon, lakas ng tinig at kabig, at kani-kaniyang dalang interes, ay nagpapakita ng kawalan ng kakayahan sa pagpapasiya. Maaaring nakalutang ang maykatawan, kumbaga ay tinatangay ng hangin o malakas na agos, walang tahas na pakikipagbuno sa danas o pangyayari, walang sariling pagkampay.

Hindi maikakaila na malayong-malayo sa pribadong karanasan ang mga hamon at kalagayang dinatnan ko sa lokal na kolehiyong kasalukuyan kong pinamamahalaan sa ikalawang termino. Isa sa mga unang tandâ na nagpapangiti sa akin kapag binabalikan ko ngayon ay ang pagkagitla ko't pag-aalangan dahil sa adres ng lugar. Bangus Street corner Apahap Street. Mabuti at walang calling card, sa loob-loob ko. Tunog palengke, de-kaliskis, amoy hasang. Kulang na lang ay marinig ko ang kalabog ng mga timba't batya ng kilo-kilo, sari-saring amoy at pitlag ng isda. Nang mapadpad ako roon para sa interbyu ng lokal na opisyal ay makulimlim ang langit, na sinundan sa di malaon ng buhos ng ulan papauwi. May mga bahaging baha na dinaanan. May dambuhalang mga trak na

nagpabansot sa minamanehong sasakyan. Ay, hindi na ako babalik dito. Hindi ito para sa akin, hindi ako sanay sa banda rito at lalong hindi na sa malayong biyahe mula sa panggagalingan ko sa Pasig.

Kung bakit pag-uwi ko ay nakatanggap ako ng tawag sa isang kaibigang nangungumbinsi na tanggapin ko ang hamon ng pamamahala sa lokal na kolehiyo. Sabi ko'y hindi ko akalaing ang bilis naman ng sagot ng langit nang minsang mangusal ako--pagkatapos ng malalim na sugat at pagkagimbal nang tanggalin ako at ang mga kasamang guro sa dating eskuwelahan--na gusto kong magkaroon ng sariling eskuwelahan. Doon sa puwede kong bigyang-hugis ang pangarap at pintuho para sa mga kabataan. Doon sa pinananahanan ng malasakit at respeto sa mga guro. Doon sa naninindigan sa parehong salita at gawa, sa loob ng klasrum at sa lansangan--ng katarungan, kapayapaan, at katotohanan. Ito ang mga salitang nalulusaw ang kahulugan sa mahabang kasaysayan ng pagbabalewala, pagsasamantala, at pagsagasa sa mga karapatan at kalagayan ng mga guro ng mga maykapangyarihan at nakaupo. Taon iyon ng pagpapatupad ng K-12 bilang batas, ngunit ang transisyon--na ang ibig sabihin ay panandalian at di panghabambuhay--na paglilipat-kurikulum at antas--ay tila kinakitaan ng pagkakataon ng mga mayroon at nasa panig ng negosyo upang utasin ang seguridad sa trabaho ng mga guro. (Ang pagdating ng pandemya sa isang banda ay pagpatas sa kalagayan ng mayroon at ng wala--nakaamba iyon sa kahit kanino, at hindi pantubos ang kayamanan para maligtas at mabiyayaan ng ikalawang buhay.)

Sa madaling salita ay tinanggap ko ang hamon--kasama ang sakripisyo sa biyahe, at maraming limitasyon na unti-unti kong malalaman sa pagdaan ng mga araw.

Tulad ng karaniwan, ang isang taong bagong salta sa isang lugar ay may dalang maaaring magsilbing bagahe o kalakasan. Ang pamamahala ng isang organisasyon ay maitutulad sa pagtuturo at pagkatuto, at sa pagtuturo bilang pagkatuto din, na nagiging bunga ng pagtuturo sa malaon. Laging magkatuwang ang dalawang ito: Nagsisimula sa pagkilala at pagpapakilala sa kaligiran. Iba ang naririnig lamang mula sa sabi-sabi, iba ang tuwirang nasasaksihan at nararanasan. Mahalagang tanggalin ang bagahe, ang mga bagay na hindi nakatutulong, at sa halip ay nagpapabigat sa paglakad at pagsulong.

Halimbawa: Bagahe ang prehuwisyo. Bilang tagapamahala, bilang guro, bilang estudyante, bilang mamamayan--isa sa mga unang kailangang tanggalin ang prehuwisyo o pauna at dagling paghatol o paghuhukom sa kapuwa o sa kaharap nang walang pananaliksik o ebidensiyang pinanghahawakan. Hindi sasapat ang pangkalahatang pahayag (generalization) at hindi iyon katapat ng pananaw na ang kabuuan ay higit na malaki at malakas sa maliliit na piyesang kompleto man ay hiwa-hiwalay.

Kung paiiralin ang ingay sa labas, bakit pa gugustuhin ng sinumang may katinuan ang pag-iisip ang pumaloob sa sistema ng gobyerno? Malalim ang kultura ng korupsiyon, tamad ang mga kawani at naghihintay lang ng suweldo, walang imahinasyon para umunlad ang bansa--iyan ang sasabihin ng mga kritiko. Kung sa libro, huwag nang pag-aksayahan ng oras ang awtor na iyan. Isa lang ang kaniyang sinasabi, na iba sa kaniyang pamumuhay. Kung sa guro, huwag kang mag-enrol sa klase na iyan. Hindi iyan patas magbigay ng grado. Kung sa klase, ay hanggang diyan na lang ang mga iyan. Walang asenso. Mga tamad, walang modo. Kabi-kabila ang ingay. Kung didibdibin ng maykatawan bago pa mailapat ang malayang pagdamdam--at pag-iisip--nadurog na o nasunog ang ni hindi natingki ng kaniyang malay.

Ang pamamahala sa lokal na kolehiyo at pagtuturo dito ay tulad din ng malayang pagbasang hindi nagpapasakop sa mga nauna na at may puwersa: Tinitimbang ng namamahala kung ipagpapatuloy ang nahiratihan ng karamihan, o igigiit ba ang pagbabago, na tiyak na hindi ikatutuwa ng lahat. "Hindi ganyan ang ginagawa" vs. "Ganito ang maaaring subuking gawin." Kumpulan, kampiyan, at bulungan vs Tahasang pag-uusap, dokumentasyon, at lohika. Plano vs Sumpung. Bisyon vs.

Palagay. Haka-haka. Palakasan at kakilala vs. Batayan ng pagkilala. Interes ng iilan vs. Kabutihan ng nakararami. Awa vs Istandard. Ang ganitong mga usapin ay hindi una at huling nangyari sa gobyerno. Sinusuong ng sinumang may pribilehiyo ng posisyon at pagpapasiya ang mahigpit na pinagpipilian upang maging tunay na malaya ang tao, at sa gayon ay makapagpalaya sa tuwina'y sinusubok na kaligiran at konteksto.

Hindi kagyat at permanenteng batayan ang popular na opinyon. Kung sa pagbabasa ng aklat, sabi nga ni Virginia Woolf: "The only advice, indeed, that one person can give another about reading is to take no advice, to follow your own instincts, to use your own reason, to come to your own conclusions." Ang malayang pagtitimbang ang pinakamahalagang katangian ng isang mambabasa, anuman ang binabasa--libro, grupo, o tao. Walang sinumang awtoridad ang may karapatang magdikta sa kaniyang panlasa o pagpapasiya. Walang sinuman ang may kapangyarihang iasa ang permanenteng pagtataya sa isang usapin, hanggang hindi pa nagaganap nang lubos ang katotohanan at katwirang ibinubunyag nito.

Kung noon ay hindi nalalaman ng sanggol sa kaniyang unang pag-uha na siya ay may kalayaan, sa kaniyang paglaki ay maririnig niya ang talaban ng mga tinig ng magkahalong tukso at babala mula sa magulang, eskuwelahan, simbahan, mga kaibigan, media, at iba pang institusyon at anyo ng kapangyarihan. Hanggang dumating siya sa panahon ng pagpapasiya, unti-unti, tulad ng mga tauhan sa mahihiwagang kuwentong hindi lubhang inosente, at sa halip ay dumanas ng dahas o kaparusahan o pagtatanda upang magsakripisyo, samakatuwid ay upang magpasiya--isang pares ng paang walang tigil sa pagsayaw dahil sa isinumpang pulang sapatos; isang pares ng paa ng tao kapalit ang buntot ng isda at malamyos na tinig; tinapyas na sakong at daliri ng paa para magkasya sa sapatos na ang may-ari ay hinahanap ng prinsipeng upang pakasalan. Inilalantad ng karanasan ang katotohanan, at nasa mambabasa ang pagpapasiya sa malaon kung alin ang tunay na magdudulot ng tapat na lugod at galak, anuman ang kaakibat na pangitain at pagsubok.

Ang malayang pagtitimbang, kung gayon, ang unang saligan ng pagpapasiya. Tinatanong ng maykataan: Kung may problema, ano ang mga solusyon na maaaring gawin? May isang inosenteng nagtanong dahil may masidhing takot o phobia sa butiki, ano ang gagawin ko para maiwasan ang pagsulpot ng mga butiki sa bahay? Iba-iba ang naging sagot: 1) Huwag papatayin ang butiki dahil wala iyong kasalanan; 2) Mamili ka--butiki o ipis?; 3) Masasanay ka rin atbp. Isa lang ang nagbigay nang hindi padaskol na sagot, kundi may pagtitimbang sa nagtanong, at walang paghahatol: Kung maraming insekto sa bahay, naririyang ang butiki. Kaya mainam na tanggalin at linisin ang pinamumugaran ng insekto, nang mabawasan ang mga butiki na iyong kinatatakutan. Kung gayon, ang malayang pagtitimbang ay matalas at matalisik ding pagsipat sa mga pagpipilian: Ano ang nakakikilala sa problema o sanhi niyon? Anong solusyon ang tumutugon sa kaligiran at nakadinig sa hinaing?

Nang magpasiya ang lungsod na gagamiting Community Isolation Facility ang eskuwelahan dahil sa tumataas na bilang ng mga maysakit at nahawahan ng Covid-19, ang administrasyon ng kolehiyo ay kagyat na nagpaubaya. Ang mga kawani ay inilipat pansamantala sa ilang opisina sa City Hall, ang work schedule ay isinunod sa panukala ng Inter-agency Task Force, na sinusugan ng Civil Service Commission, kaya't may skeletal force at may Work from Home, na sa positibong paraan ay nakabawas nang malaki sa trapiko. Nakahinga sa wakas ang mga lansangan ng lungsod!

Dahil ang lokal na pamahalaan ang may higit na kapangyarihan, ang kolehiyo ay sumunod. Ang malayang pagtitimbang ay pagsunod din, kung kinakailangan, bilang pagsasaalang-alang hindi lang sa sariling interes, kundi sa mas malawak na pangangailangan ng lipunan.

Anu't anuman, may maaasahang bunga ang malayang pagtitimbang, bilang pagpapasiyang may paninindigan. Ang kaganapan ng “buong loob” ay masusukat sa pag-ako sa konsekuwensiya ng pagpapasiya. Maaaring ang bunga ay ayon sa inaasahan at higit pa na lubhang kalugod-lugod. Halimbawa, nagpasiya ang pamahalaang magdeklara muli ng ECQ (Enhanced Community Quarantine) pagkatapos ng mahigit isang taon nang dumaan sa nagpapalitang lockdown, ECQ, MECQ (Modified Enhanced Community Quarantine), at GCQ (General Community Quarantine) ang bansa, lalo na ang National Capital Region na may pinakamaraming naitalang kaso ng impeksiyon. Nagbunga naman ang sakripisyo ng madla. Bumaba ang iniulat na mga bagong kaso ng Covid-19, mula sa nakababahalang pagtalon nito noong una, na nagbunsod sa pagpapalawig at halinhinang quarantine at lockdown na may higit at may luwag.

Sa aming kolehiyo, ang proseso ng pagpapasiya ay dumaan sa mga hakbang: Sa kagyat na survey ng kolehiyo ay lumabas na hindi mailalapat ang synchronous learning sa mga mag-aaral na ang karaniwang limitasyon ay gadget at load, na pinabigat din ng pagkakasara ng mga computer shop. Hindi kakaunti ang mga guro, sa isang banda, na bago lamang naging pamilyar sa online learning. Kung kaya, malaki ang naging tulong ng mga webinar ng CHED mula sa iba't ibang sangay nito sa buong kapuluan upang bigyan ng oryentasyon at pagsasanay ang mga guro sa nilalaman at mga paraan ng pagtuturo. Nagkaroon din ng talakayan ang mga guro ng kolehiyo na nagbahagi ng kanilang mga estratehiya at kaalaman sa online class. Kung noon ay nagkakasya sa GC o group chat, YouTube, at Facebook ang marami, unti-unti ay nagalugad nila ang mga kayang gawin ng Google Classroom, at ang kombinasyon ng iba pang social media apps ayon sa mga kahingian at nilalayon ng kurso upang linangin ang kaalaman at kasanayan ng mga mag-aaral.

Stop o Go ang pagpipilian. Tigil o sulong. Mahirap man ang binubuno ng parehong mag-aaral at mga guro, nagkaisa ang lahat na walang ibang direksiyon kundi ang tumuloy, sumulong, sumuong sa mga pagsubok at pagsusulit, gaano man ang hirap. Ang paghinto o pagpapatuloy sa atas ng edukasyon anumang antas ay parehong pinaghahandaan. Mas maigi nang maghanda kahit paisa-isang hakbang, hangga't pasulong. Hindi ito nag-iisang pagkilos, o paisa-isa, kundi nangangailangan ng nagkakaisang pagkilos.

Bawat araw ang pagsusulit sa ating lahat ay may kaugnayan sa pagpapasiya. Tulad sa pandemya, hindi sapat ang maging ligtas ang iisa. Ang kaligtasan ng bawat isa ay kaligtasan ng lahat. Lalabas ba ng bahay o hindi? Magsusuot ng face mask o hindi? Magsusuot ng face mask na nagtatakip sa ilong at bibig o magsusuot ng face mask para ilagay sa ilalim ng baba? Magsusuot ng face shield para takpan ang mukha, o magsusuot nito upang gawing visor? Dadalaw ba sa mga kaibigan at mag-iinuman bilang kasiyahan. Palalampasin ba ang videoke, basketbol, bilyar? Susunod ba sa batas kahit may mga sumusuway sa batas, kasama ang ilang nagpapatupad ng batas?

Ang pagpapasiya bilang pagkatutong umako ng responsabilidad at konsekuwensiya ng paglabas o pananatili sa bahay ang tunay at buhay na positibo sa pag-iral ng positibong nakamamatay. Buhay ko, pananagutan ko. Kapuwa ko, sagot ko. Kung may sumablay, damay-damay. Ang pagkagupo ng isa ay maaaring humaltak sa ibang walang malay. Ang bahagyang pagkalingat sa mga protocol ay lambat ng kaaway. Ang tahasang di pagsunod sa batas ay may katapat na paniningil pagdating ng oras. *Kung ano ang itinanim, siyang aanihin.* Ang pagpapasiya bilang malayang pagtitimbang sa maaaring kahinatnan ng pasiya, ang pagpapasiya bilang malay na pananagutan, ang pagpapasiya bilang sariling bait na may kakayahang dumamay at makipagkapuwa, ang pagpaapasiya ay pedagohiya sa pag-iral sa loob ng klase at sa labas, na laging sinusubok sa bawat sandali ng halinhinang buhay at kamatayan, tulad ng buwan at araw. Ngunit di tulad ng buwan at araw, isang ganap na wakas ang pagpataw ng kamatayan sa nagpapasiya, o isang panibagong buhay: Hindi na siya makabalik sa dati pagkat sa tuwing may maigting na pagpapasiyang nagaganap, ang paghikbang, maliit o malaki, ay pasulong at hindi paatras.

*Kung maikli ang kumot,
Matutong mamaluktot.*

Kasama sa proseso ng pagpapasiya ang pagkilos bilang aktibong puwersa sa katuparan ng malayang pagtitimbang gamit ang kakayahang mag-isip at dumamdang. Maikli ang kumot at pinagkakasya ang katawan. Kung ano ang nakahain ay sumasapat para maibsan ang kalam ng tiyan. Wala ang pribilehiyo ng labis o tamang-tama. Malinaw ang kulang, ang di sapat, ang di kasukat. Walang lambong ng hiwaga o misteryo. Kung ano ang meron ay ipantalukbong. Mamaluktot o lumabas ang paa sa kumot--upang tiisin ang kagat ng lamok o panunuot ng lamig sa balat. Tinatanggap, hindi itinatatwa, ng katawag nakapamaluktot ang katotohanan ng maikling kumot. Hindi ba't ganoon ang sanggol sa sinapupunan ng ina? Nagkakasya habang nabubuo, lumalaki, at nagiging ganap ang anyo hanggang mailuwal?

Resilience ang malimit na ikinakabit sa kakayahan ng ating mamamayan para malampasan ang anumang pagsubok--bagyo, baha, lindol, sunog, pagsabog ng bulkan, tsunami o daluyong, at ngayon nga, ang pandemyang hindi pa napupugto. Bagamat may grupong nagtatangkang ikabit ang 17 kaso ng naiulat na pagpapatiwakal ng mga estudyante sa ilalim ng Bagong Normal na nagbigay daan sa online education, mabuway ang lohika para sa dagling kongklusyon na ang bagong sistema ng pag-aaral online ang nagbunsod sa kanilang pagpapatiwakal. Para sa mga may maikling kumot, ang unang kibot ng katawan ay mamaluktot, hindi ang iuntog ang ulo sa bato. Magkasya sa mayroon. Tanggapin ang naroon. Maghanap ng paraan upang makasabay at makapagpatuloy, upang makatawid at mairaos ang bawat araw. Ang mga larawan ng ngiti at pagkaway, maging ang pag-iinuman ng magkakapitbahay habang nakalubog sa baha ay kasama sa paraan ng pag-iral. Ang panunudyo at pagtatalak sa nasa puwesto, ang makulay na sagupaan ng social media at mainstream media at sa kasalukuyan, ang pag-ungos ng impluwensiya ng social media laban sa nakasanayan at noon ay may monopolyo sa impormasyong mainstream media, ay mga malikhaing paraan ng pag-iral. Ang pagpapatawa o pagbibiro, pati na ang paghagap ng tawa sa mga kagimbal-gimbal na mga tanong sa modyul ng mga guro, ay paraan ng pag-iral, kahit pa may paalalang maghinay-hinay, dahil hindi dumaan sa pagsasanay sa pagsulat ng modyul ang dati nang nasanay sa apat na sulok ng klasrum at pisara sa harap ng klase. Kahit ang mga kakatwang paraan ng pagkuha ng signal mula sa ibabaw ng bubong ng gusali o bahay, sa sanga ng puno, o habang tumatawid ng ilog sa lubid dahil walang tulay ay paraan ng paghahanap hindi lang marahil ng atensiyon o dagling kasikatan, kundi upang maipaabot sa awtoridad ang kanilang kalagayan--kung gayon ay isang paraan ng pagkatuto dahil sa realidad ng karanasan. Gayon din ang pagkahumaling sa Tiktok atbp nauusong mga app, bilang paraan ng pamamaluktot--ang pagkakasya sa kuwadrado, ilang minutong pag-indak na may katumbas na aliw at pagkabaliw at halakhak--walang nasasayang kung buo ang loob at atensiyon ng maykatawan. Ang ganoong gawain ay hindi mangyayari o walang kabuluhang mangyayari kung hindi dumating ang pandemya, dahil para saan ang paghahanap ng daan o daraanan ng mumunting ilog kung hindi sila makararating sa dagat? Dahil taliwas sa nakasanayan ang ating kasalukuyang mga paraan ng pag-iral, pinatutunayan ng karanasan na gumagana at may langis ang parehong bait at imahinasyon. Naghahanap tayo ng paraan upang makalakad sa tubig, at samahan ang lalaking iniibig sa gitna ng laot.

Tamang-tamang lontok ang pamamaluktot. Alam ng maykatawan ang kaniyang lakas at limitasyon. Hindi siya lalampas sa hangganan. Hindi siya huhukot para mabakli. Ang pagpaloob sa kumot ay bahagi ng proseso ng pagpapasiya, dahil kailangang makapagpahinga ang isip at katawan para sa susunod na umaga.

Ang pamamaluktot bilang pagpapasiya laban sa pagkalugmok at tuluyang pagsuko at pagkatalo sa harap ng kondisyong wala sa kaniya ang kontrol ay tanda ng pagkatuto, upang sa malaon ay bumangon at sumulong, isang bagong tao.

Marahil kung ang pinairal ng kolehiyo ay ang paghinto ng klase dahil marami ang kulang na inaasahan at inaasam, gayon na nga ang nangyari. Pero ano ang kahihinatnan ng mga huminto? Paano nakausad ang institusyon? Samantala, ang pagpapatuloy sa asynchonus na mga sesyon, na inaalalayan ng mga modyul, ay hakbang para makabuo ng set ng modyul na kahit pauntal-untal sa simula, ay nakompleto dahil kailangan iyon sa pagsasalin ng kaalaman, pagsulit sa paraan (na nakaangla sa teknolohiya), at sa malaon ay pagsusulit sa mga mag-aaral. Kahit parehong nangangapa, kundi man gumagapang, ang guro at estudyante ay nakausad. Sabi ng Punong Komisyoner Popoy de Vera ng CHED, ang flexible learning bilang kombinasyon ng iba't ibang paraan ng pagsasalin, pagpapalawak, at pagpapalalim ng kaalaman ay mananatiling bagong mukha ng pagkatuto at pagtuturo kahit pa matapos na ang pandemya.

Mahirap na nga itong alisin dahil naipakilala bilang opsiyon. Noon ay klasrum lamang ang kahon ng mga mag-aaral. Ngayon dahil sa teknolohiya, ang buong mundo ang mas malawak na espasyo, maraming pinto at bintana (sa tunay na kahulugan ng open widows) ang nakabukas at nakaabang para sa kaalaman na marami nang pinagkukunan at pinagsasalukan. Hindi na laging guro ang una at huling may bigat ang salita, lalo't madaling saliksikin ang kawastuhan o kakulangan, at ang pinagkukulungan ng kaalaman. Ang tanong sa pagkatuto ay hindi unahan o padamihan ng kaalaman; ang tanong ay alam ba ng mga mag-aaral at ng mga guro ang pagsala sa bunton ng pagpipilian--bakit ito kailangan, bakit makabuluhan at kapaki-pakinabang.

3

*Limang magkakapatid, Iisa
ang dibdib.*

May marikit na kuwentong Afrikano ang nasa Facebook, mula sa karanasan ng isang anthropologist:

Sinabi niya sa mga bata na maglalaro sila. Itinago niya ang isang basket ng masasarap na prutas malapit sa isang punongkahoy.

“Kung sino ang unang makakarating sa puno ay makukuhang premyo ang basket.”

Inihudyat ang pagsisimula ng laro. Nagtaka siya sa ginawa ng mga bata. Naglakad silang sabay-sabay, magkakahawak-kamay.

Sama-sama nilang narating ang punongkahoy, salo-salo sila sa pagtikim ng masasarap na prutas.

Tinanong niya sila: “Bakit iyon ang ginawa ninyo? Puwedeng kahit sino sa inyo ay maunang makakuha ng basket!”

Sabay-sabay silang tumugon: Ubuntu.

“Paanong magiging masaya ang isang nanalo, samantalang ang lahat ay nalulungkot?”

Para sa mga batang Afrikano, ang pag-iral ng isa ay dahil sa pag-iral ng lahat.

Sa ating kultura, bayanihan ang mailalapat nating salita sa pagdadamayan. May boluntarismo ang bayanihan—nagtutulung-tulong ang magkakapit-bahay, at kung kailangan, ang buong barangay—noon: para iangat ang bahay sa lupa at itayo iyon sa lilipatan; ngayon: para walang magutom, sabi nga'y mamatay nang dilat. Walang bayad ang pagkilos. Walang nagkukuwenta sa kusang pagkilos, dahil walang katapat at sapat na bayad sa utang-na-loob. Ang nag-uudyok sa nagkukusa ay ang kaniyang payak at mabuting hangad na magkaloob sa abot ng makakaya. Walang pamimilit at walang paggigiit. Ang mga sumulpot na community pantry sa panahon ng pandemya ay may kahawig na panawagan: Magbigay ayon sa kakayahan/Kumuha ayon sa pangangailangan.

Malugod na paalala ang bugtong na tila isa ring kasabihan. Ang sagot sa bugtong ay kamay, na binubuo ng limang daliring pinagbubuklod ng palad. Ganoon ang ugnayan: Limang magkakahiwalay na pinag-uugnay ng isang palad. Hindi sila idinisenyo upang magkaniya-kaniya. Sama-sama ang mga daliri sa bawat kamay, may tanging laki at taas at papel sa buhay, pero hindi nagbubuhol o nagpapaligsahan. Para magkasilbi ang kamay, kailangan ang pagtutulungan ng mga daliri. Kailangan ang kanilang pagkakaisa para maisubo ng maykatawan ang pagkain sa bibig, para mahawakan ang walis at makapaglinis ng kalat sa silid, para makapagsulat, para maramdaman at masalat ang pagdating at paglapit ng iniibig.

Kung kayâ, ang ikatlong tuntungan ng pagpapasiya bilang pedagohiya, bukod sa malayang pagtitimbang gamit ang sariling bait at pamamaluktot sa maikling kumot, ay pagkakaisa, pagdadamayan, pagtutulungan. Nauunawaan ng nagpapasiyang buo ang loob, na ang kaniyang pasiya ay hindi nagmumula't nananatili sa kaniya; ang pasiya ng isa ay nakakakabit sa iba, at natutupad lamang ang kaganapan ng mithiin ng lahat kung sila ay magbubuklod, magkakaisa sa kabila ng kaibahan, magsasabay-sabay bilang kumpas na may isang direksiyon—walang naiiwan, walang nang-iiwan. Ang pagpapasiya ng mga daliri sa kamay ay pagkilala sa batayang katotohanang magkaugnay ang lahat sa mundo, maliit man o malaking bansa, manggagawa o may-ari ng negosyo, estudyante o guro, anak o magulang, at iba pang hindi pantay dahil sa kapangyarihan, kayamanan, at kaalaman.

May kuwento si Nathaniel Hawthorne tungkol sa paraiso ng mga bata. Noong araw aniya ay walang magulang ang mga bata, dahil hindi nila kailangan ang magulang. Lahat ng bagay ay abot-kamay nila. Walang nagugutom at walang maysakit. Walang naghihirap. Walang may problema.

There were no fathers or mothers to take care of the children, because there was no danger or trouble of any kind, and no clothes to be mended, and there was plenty to eat and drink. Whenever a child wanted his dinner, he found it growing on a tree. It was a very pleasant life indeed. No labor had to be done, no tasks studied, all was sport and dancing and the sweet voices of children talking, or caroling like birds, or laughing merrily all day long.

Magkalaro sina Epimetheus at Pandora, at ang unang napansin ni Pandora nang mapuntahan niya ang bahay ni Epimetheus ay ang malaking kahon sa sulok. Kahit pa sinabihan siya ng kalaro na huwag galawin iyon, hindi nakapagpigil si Pandora, kaya't binuksan niya ang kahon—at sa isang iglap, lumabas ang lahat ng ligalig, peste, kalungkutan, sakit, sa maikli ay ang lahat ng nagdudulot ng paghihirap sa katawan at espiritu ng tao, hanggang ang mga bata sa labas ng bahay ay tumanda, maliban kina Pandora at Epimetheus. Natuto si Pandora dahil sa nangyari, at nang may marinig siyang tinig mula sa kahon na nagsasabing pakawalan siya, ang kaniyang sagot ay tanda ng pagkatuto. Hindi, sabi niya. Hindi na niya uulitin ang ginawa noong una. Nagsalita ang tinig sa kahon, at nagsabing iba siya sa mga naunang lumabas na may lason ang buntot. At totoo, may unti-unting paggaan sa dinaramdam ni Pandora habang nakikinig.

“Epimetheus!” exclaimed Pandora, “come what may, I am *resolved* to lift the lid.”

“And as the lid seems very heavy,” said Epimetheus, running across the room, “*I will help you.*” (idinagdag ang itals)

Hindi tulad ng unang aksiyon niya sa udyok ng kuryosidad, ang kasabikang malaman ang hindi nabubunyag, gayong may sinusuway na batas, may buong-loob na pagpapasiya ang ginawa ni Pandora sa pangalawa, at hindi lang si Pandora, kundi maging si Epimetheus ay nagpakita ng pagkukusa—kapareho ng boluntad, na buksan ang kahon. Ang aksiyon ng dalawang bata ang nagpalaya sa Pag-asa, ang lunas sa lahat ng sakit, hapis, at pagdurusa ng mundo. Hindi namamatay ang pag-asa, ang gaan at liwanag na nagpapalis sa anumang takot o pangamba. Habang may buhay, may pag-asa.

Ang pagpapasiya bilang buong loob, bilang pagkukusa, bilang maláy sa kaugnayan ng pasiya sa paligid at sa kapuwa, tulad ng mga daliri sa palad, ay pedagohiyang nalilining lamang kung nagagawa nang paulit-ulit dahil sa karanasan o pagsubok. Sa mga kuwentong bayan ay laging dumaraan sa tatlong pagsubok ang tauhan. May lumalabas na matanda o pulubi at sinusubok ang kabutihang-loob ng manlalakbay kung siya ang karapat-dapat sa gantimpala. Ang pagsubok ay paglilinis kung hindi pa tuluyang nasala ang ambisyon o interes na para sa kabutihan lamang ng sarili. Kaya may busilak na loob. Hindi iyon nasasaktan ng inggit o pagdarahop. Ang pagpapasiya bilang buong-loob ay busilak. Nakatuon sa kapuwa higit sa sarili. Ang malayang pagtitimbang ng isip ay hindi nakukulapulan ng imbot o higanti, o paniningil. Ang layon ng pagpapasiya ay mabigyang solusyon ang problema, gumawa hindi ngumawa, kumilos at mapakilos kasama ang iba pang bahagi ng sistema, upang mapanagutan ang pagpapasiya, upang may mabago sa status quo at umiiral.

Sa klasrum, kolaborasyon at kooperasyon ang hinihimok ng guro lalo na sa ganitong panahong hirap at salat ang marami. Ang kakayahan ng mag-aaral na makatayong mag-isa ay ibinabalanse sa kakayahang makakilos kasama ang iba. At may pagdidiin bilang paalala, kung tutuusin: Sa mga pook na may maliliit at kakaunting opsiyon o pagpipilian, hindi kompetisyon at pagalingan ang kapaki-pakinabang, kundi ang konsultasyon at sama-samang pagkilos at damayan. Hindi ang pinuno ang tanging mahalaga; may simbigat, kundi man higit na bigat ang partisipasyon ng kaniyang pinamamahalaan. Sila ang magpapatakbo ng kanilang buhay ayon sa kanilang pagpapasiya, sa liwanag ng sariling bait at gabay ng matamang pakikinig sa loob at labas ng sarili. #

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Pagpapasiya bilang Pedagohiya

Isang halimbawa

Paksa: Ang Komunidad at ang Bata
Materyal: “Ang Pamilya Ismid” (1988), *Aklat Batibot*

Isinulat nina
Ramoncito Serrano at Rene O. Villanueva
Iginuhit ni **Sammy Esquillon**

Inilathala ng Philippine Children’s Television Foundation Maaakses ang kuwento sa mga sumusunod na link sa YouTube: Pamilya Ismid - Rene O. Villanueva at Ramoncito Serrano - Aklat Batibot - [PDF Document]. Ang Pamilya Ismid (Kwentong Pambata). Target level sa kolehiyo: Second year, BSED

Mga layunin at inaasahan sa mga mag-aaral:

1. Mailarawan, maipaliwanag, at mapagnilayan ang kahulugan at kahalagahan ng komunidad.
2. Matukoy ang mga tauhan sa komunidad, at ang kani-kanilang papel na ginagampanan.
3. Maipahayag sa malikhaing paraan ang pagganap ng komunidad sa buhay at kamalayan ng mga bata.

(Mahalagang ipaalala sa klase na ang gawain ay maaaring gamitin sa klase ng maliliit na mga bata kung sila ay magtuturo pagdating ng araw bilang mga propesyonal na guro.)

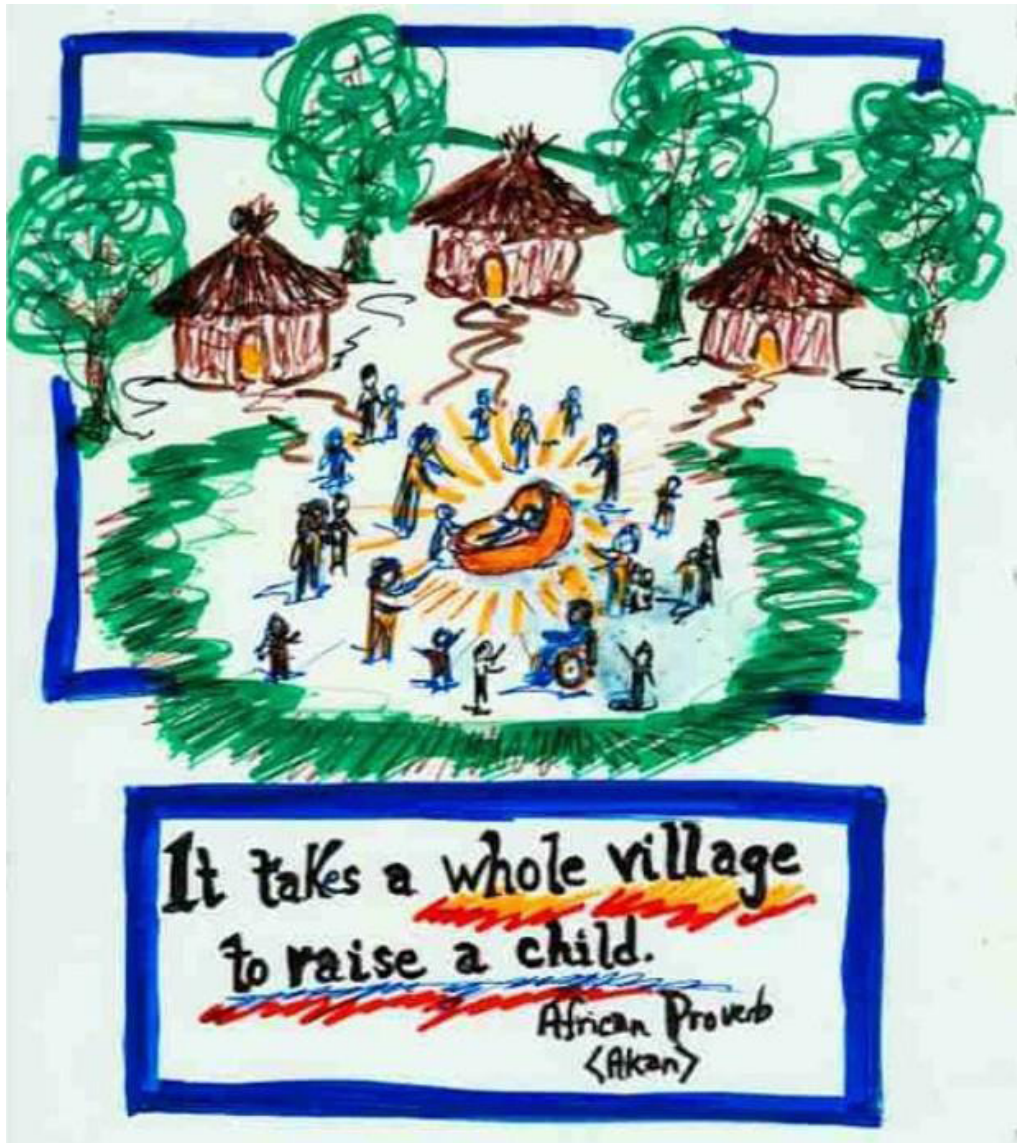
A. Introduksiyon

“AKO TAYO”

IT TAKES A WHOLE VILLAGE TO RAISE A CHILD – Inclusion Press. Inakses Mayo 23, 2021.

1. Ang village na tinutukoy sa kasabihang Afrikano ang katapat ng bayan o barangay. Gaano ito katotoo sa konteksto ng pamayanang Filipino?
2. Ano-ano ang mga nakapaloob sa isang barangay na magpapalaki sa isang bata?
3. Anong mga bata ang nanaisin ng isang pamayanan bilang bahagi nito pagdating ng araw?

(Upang sagutin ang unang tanong, ang klase ay hahatiin upang papiliin: Sumasang-ayon o Di-Sumasang-ayon? Ipaliliwanag ang sagot ng bawat grupo. Inaasahan ang kanilang pagtitipon at konsultasyon. Kung ito ay online, maaaring i-post ang mga sagot sa FB group, Google Classroom, o anumang ginagamit ng klase na may akses ang lahat. Kung ito ay face-to-face at sa loob ng klasrum, bibigyan ng 10 minuto ang mga estudyante upang kumonsulta sa isa’t isa at tumukoy sa huli ng tatlong tagapagsalita upang ipahayag ang katwiran sa kasabihan. Ang ikalawa at ikatlong mga tanong ay maaaring gamitin sa pagsagot sa una. Maaari ding magdagdag ng iba pang tanong na sasagutin upang susugan ang sagot kung sumasagot o di-sumasang-ayon ang grupo.)



Kaugnay ng pahayag sa itaas ay may ganitong FB post ang nagpapatunay sa kasabihan:

From the wall of Joelle Corbet, published on March 25, 2021:

An anthropologist showed a game to the children of an African tribe ...

He placed a basket of delicious fruits near a tree trunk and told them: The first child to reach the tree will get the basket.

When he gave them the start signal, he was surprised that they were walking together, holding hands until they reached the tree and shared the fruit!

When he asked them why you did that when every one of you could get the basket only for him!

They answered with astonishment: Ubuntu.

“That is, how can one of us be happy while the rest are miserable?” Ubuntu in their civilization means: I am because we are.

Maaaring Pagnilayan:

Ano ang pinahalagahan ng komunidad ang ipinamalas ng mga bata?
Ano ang mga salitang katumbas ng “Ubuntu” sa Filipino at mga wika ng rehiyon?
May kaugnayan ba ang “Ubuntu” sa kasalukuyang danas ng pandemya ng mundo?

B. Pagpapakilala ng mga tauhan sa komunidad sa mga bata

Mahalagang maging maláy ang mga bata sa komunidad sa labas ng tahanan. Unti-unti ay matututuhan niya na ang mga tao sa paligid ay may kaugnayan sa kaniya, at may mga papel silang ginagampanan sa kaniyang paglaki at pagkahubog. *Madaling maging tao, mahirap magpakatao.* Ang pagpapakatao ay bunga ng buklod na impluwensiya ng mga nasa paligid. Kung may tamang pagpapahalaga ang nasa paligid, iyon ang tumitimo sa bata. Kung may hindi kapani-paniwala dahil may paghihiwalay ang salita at gawa, ang maaaring maging bunga ay kalituhan, pagdududa, o pagsuway. Ang sumusunod na link ay isang mainam na pagpapakilala sa mga mahahalagang tao sa komunidad na umaalalay sa bawat musmos:

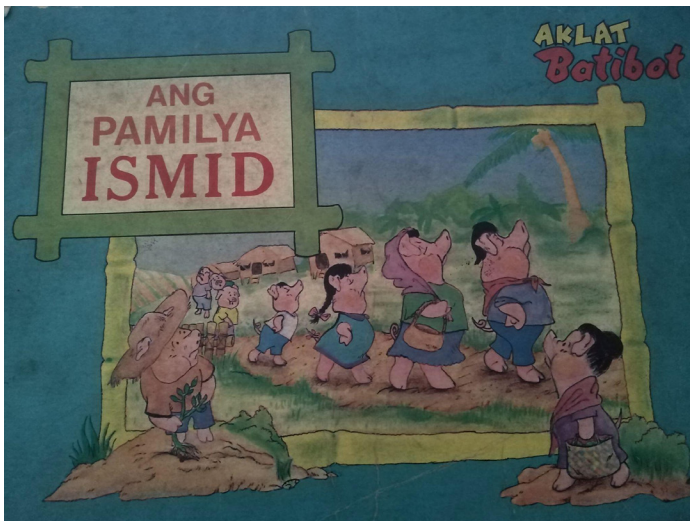
[Community Helpers for Preschool and Kindergarten](#) | [Jobs & Occupations](#) | [Kids Academy](#)

Upang mailapat ito sa lokal na konteksto, maaaring gawin ang sumusunod:

1. Tumukoy ng limang tao sa barangay o kalye kung saan ka nakatira, at ilarawan ang bawat isa ayon sa kanilang papel, tungkulin, o ginagawa batay sa iyong personal na danas ng pakikipag-ugnayan sa kanila.
2. Maaaring unang ilarawan ang malapit na kakilala o tauhan sa komunidad na iyong inaasahan sa mga partikular na pangangailangan.

C. Pagbasa at Pakikinig

1. Basahin at pakinggan ang kuwento.



2. Pagnilayan at paghandaan ang talakayan:
 - a. Bakit mahalaga ang “sense of community” o paggagap sa komunidad?

Kapuwa-baboy

- b. Sabihin at ipaliwanag kung ang mga sumusunod na sitwasyon ay may paggagap sa komunidad:
 - 1) isang grupo ng mga bully na nagtutulungan upang ipahiya ang bagong salta sa klase
 - 2) mga taong nakapila upang kumuha ng libreng pagkain sa kabubukas na pantry sa bungad ng kalye
 - 3) mga taong lumusob sa isang bahay na nasusunog upang tangayin ang mga gamit ng may-ari
 - 4) isang episode sa programa ni Mon Tulfo na nakalikom ng mahigit isang milyong view o panonood dahil sa kuwento ng OFW na pinagtaksilan ng asawa
3. Ano ang pagkakaiba ng mga halimbawa sa magkakapitbahay sa kuwentong “Ang Pamilya Ismid”?
4. Paano malilinig sa bata ang paggagap sa komunidad, at ang kaniyang lugar dito?

D. Gawain bilang Pagsusulit “Barangay Bidahan”

1. Ang klase ay bubuklurin sa maliliit na grupo--7-8 miyembro--na kumakatawan sa maliliit na grupong sumasalamin sa kultura, kasaysayan, at katangian ng nasabing grupo o komunidad.
2. Pipili ang bawat grupo ng pangalan para sa sarili. Halimbawa: Barangay Apahap.
3. Bawat miyembro ay gagampan sa isang tauhan sa komunidad at pag-aaralan nila ang mga tungkulin at gawain ng mga piniling tauhan.
4. Mag-isip ng isang masidhing pangyayari na gagambala sa kapanatagan ng mga tauhan sa komunidad. Ano ang suliranin ng kuwento?
5. Ano ang solusyon ng komunidad sa problema, o naging resolusyon bilang pagwawakas ng kuwento?
6. Buuin ang kuwento at basahin bilang isang performance o pagtatanghal sa Google Classroom. Maaaring recording o live performance ang pagsasagawa ng aktibidad na ito.

BATAYAN SA PAGGAGRADO	Katumbas na Puntos
Malinaw na pagtukoy sa mga papel ng bawat miyembro na nagpapakilala sa komunidad	25
Diyalogo	25
Problema at Resolusyon	25
Pagbasa bilang Pagtatanghal	25
Total	100%

Gabay para sa mga Guro:

1. Maraming maaaring maging pakahulugan sa komunidad, mula sa perspektiba ng agham panlipunan, kasaysayan, at kulturang pag-aaral. Ang kahulugan at kahalagan ng komunidad na ipinakilala ng leksiyon ay hindi lamang tumutukoy sa anumang grupo o organisasyon, kundi yaong may paggagap sa papel ng komunidad bilang mga taong may ugnayan sa isa't isa, at nakauunawa na ang kilos at pagpapasiya ng bawat miyembro sa kaniyang kapuwa at sa paligid ay may malilikhang bunga pagdating ng araw. Hindi nabubuhay ang tao upang mag-isa, kundi upang matutuhan ang halaga ng kapuwa at pakikipag-kapuwa.
2. Kaugnay ng pagpapasiya bilang buong loob bilang pedagohiya ang tatlong bagay na madudukal sa matatandang karunungan:
 - a. Malayang pagtitimbang ng isip nang walang bigat ng prehuwisyo o di makatarungang paghatol, paninisi, o paglalahat sa kapuwa dahil sa mga pagkakaibang dulot ng lahi, kulay, relihiyon, paniniwala, politika, edukasyon, gender, estadong pang-ekonomiya, kapangyarihan, o impluwensiya.
 - b. Kakayahang magkasya o “mamaluktot sa kumot” dahil nauunawaan ng sarili ang mga limitasyon at lakas. Alam ng nagpapasiya ang mga bagay na maaari niyang gawan ng paraan upang masolusyonan ang problema, alam niya ang mga bagay na wala sa kaniyang mga kamay ang solusyon. Ang hangganan bagamat katotohanan ay maaaring magbukas ng ibang pananaw o imahinasyon para makagaan sa ligalig at dinaramdam, at kung papalarin, makapagbigay-daan sa posible na sa una’y imposible, dahil may pagpapaubaya, kaysa paggigiit, paghihigpit, o panggigipit.
 - c. Pakikipagkapuwa, pagdamay, pagtitipon, pagsasalo-salo, pagtutulungan, pagkukusang-loob, pagkakapit-bisig, pagkakaisa, ubuntu ng Africa, sa atin ay bayanihan: Ang pagpapasiya sa sarili ay may epekto sa kapuwa anuman ang mga pagkakaiba; nasa isang sapot ang mga nilikha sa mundo, may buhay man o wala; magkakaugnay ang tao, hayop, halaman, dagat, bukid, bundok. Tao ang itinuturing na tagapangalaga ng mga bagay sa kaniyang paanan at sa kalawakan.

Sa panahon ng internet, bagong normal, online learning at mga kaugnay na salita, mahalagang linangin sa mag-aaral ang katuturan ng pagtutulungan at damayan bilang pambalanse sa tigib at matibay na paninindigan ng sarili upang maiwasan ang pagkamakasarili. Sa masalimuot na hinaharap ng mundo, ang mainam pagtuunan ay pagbubuklod tulad ng walis tingting, kapag nakatali at sama-sama, kaysa kumakawala at nahuhulog na paisa-isa. Mahalaga ang kritikal na pag-iisip, tulad ng mahalaga ang sari-sari pananaw dahil sa mga pagkakaiba ng konteksto at karanasan. Sa timpla at pagbubuklod ng mga kaibahan, kaya nasusubok ang kagalingan at karunungan. Ang pagpapasiya bilang buong loob ay paraan din ng pagkahusto’t pagkatuto.

3. Ang mga aktibidad, talakayan, at mga pagsasanay ay kailangang ilapat sa kakayahan at konteksto ng tinuturuan. Ang nakapaloob na mga gawain dito ay halimbawa lamang. Ang pagpapasiya bilang buong loob bilang pedagohiya ay nakasalalay pa rin sa guro, o mas tamang sabihin, sa palitang-kuro at pagkakasundo, ng mga estudyante at ng guro.

TRANSITIONING AS PEDAGOGY, TRANSMIGRATION AS PERFORMANCE: Queering Philippine Culture-based Education

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While “transitioning” is a process that belongs quintessentially to the transsexual subject whose process of “becoming other” is marked on the body, the motif of transitioning, however, is universal and it involves a crisis that puts in flux our history and destiny.

- Oren Gozlan

All times are transitional.

- Lauren Berlant

Our mind is still racing back and forth, longing for a return to “normality” trying to stitch our future to our past and refuses to acknowledge the rupture. But the rupture exists.

- Arundhati Roy

Imagine the key moment in Pedro Dandan’s celebrated story, “May Buhay Sa Looban.” Here, we find the protagonist Popoy, the bossy, feisty and audacious leader of his clique bidding farewell to his friends. His father thinks there is no beauty, no life, no future possibilities in the poverty-stricken neighborhood. They are moving from Looban in Tondo, a familiar place where he was born, grew-up, and became a man, to Dampalit in Malabon, a strange and unfamiliar location. In a rare instance, we see how this young man grappled with the pervading sense of loneliness, resentment, and fear. In a tearful parting, Popoy dramatized the agony and anxiety of transitioning. Dandan endearingly writes,

Nailulan nang lahat sa trak ang mga kasangkapang pambahay nina Popoy. Ang mag-aanak ay nakasakay na rin. Si Popoy ay nasa tabi ng tsuper at nagpapaalam sa kanyang mga kalaro.

“Diyan na kayo,” ang kanyang wika. Basag ang kanyang tinig at narinig niya ang ingay ng makina ng trak. Minsan pang inilibot ang kanyang paningin sa kanyang mga kalaro at sa buong paligid ng Looban, saka inihimpil nang matagal kay Lina.

Lumakad na ang trak at unti-unting nawala sa likuran ang kanyang mga kapuwa bata. Nguni’t nahabilin sa kanyang balintataw ang malulungkot na anyo ng mga mukha at ang mga kamay na ikinakaway. Naramdaman ni Popoy sa kanyang pisngi ang pag-agos ng maiinit na butil ng luha, at nalasap ng kanyang bibig. Sa kauna-unahang pagkakataon, sapul nang mamulat siya sa kahalagahan ng kanyang sarili, ay noon lamang siya napaiyak. Hindi niya madalumat kung paano nakakilala ng luha ang walang gulat na “hari” ng Looban. (1996, 13-14)

Even the bravest, toughest, and strongest among us are not spared of the affective aftermaths of transitioning. Transitions are changes, shifts, and movements which are common occurrences in life. Every day, we are in transition. The accompanying flurry of emotions during ruptures mark the tensions persisting in space in time, and time in space. They often straddle the spectrum of joy and sadness, frustration and anticipation, hope and despair, and all in-between feelings or the unnameable emotions. Transitions have always been here and will always be around. Some of them are earth-shaking and we remember them vividly, others are commonplace happenings which become neglected and lost, diluted with the other dramas of the everyday and everywhere. It has been our habituations with the fantasies of a good life and the fictions of a comfortable existence that jolt us when the unpredictable nature of life sets in and dragoons us to a new and perplexing state of being. Transitions are crises, breakdowns, breaches, and glitches in the infrastructures of quotidian life. (Berlant, 2016, 394)

Airports, seaports, transports, walkways, doorways, conveyance corridors, and sites farther than sight itself, are transition spaces where emotions oscillate between control or sudden outburst. Migrant people have perfected the art of mobility – transitioning from one state to another. Inertia and movement, rest and mobility, points-of-origins and stop-overs, lay-overs and ports-of-destinations are negotiated in moments of transfer. Migrants' messy lives enable diasporic subjects to flow, move, and shift in everyday survival mode straddling past and present, home and exile, illusion and reality, belonging and un-belonging – each passing differing in the rhythmic ebb and flow of time. (Manalansan 2003,17; 2014,97) The accompanying flurry of emotions during ruptures and disruptions mark the tensions persisting in the *ongoingness* of the troublesome *meanwhile* and *meantime*.

I remember the ambivalent feelings I had when I moved to Toronto in 2019, after retiring early from a University I was affiliated with for almost three decades. I was sad to leave behind my family, friends, and students. At the same time, I was happy and anxious about starting anew in this Land of Immigrants. In my transition to this newly inhabited diasporic space, I had to confront an issue which was a non-issue for me in the Philippines. The pronoun was my initiation to my new *transness*. I am a transnational, trans-migrant in transition. Pronouns matter to people around me, so when I went to see the bank manager after opening a savings account, she was profusely apologetic when she saw the form filled out by her staff, after an interview that addressed me as *he/him*.

In school, hospitals, department stores, conferences, meetings, discussions, appointments I had to use *she*, and *her* as my preferred pronouns so as not to upset the order of things here. Back home, I was not so concerned about the pronouns people use to refer to me. I can sense though the speaker's attitude behind honorifics like Sir, Ma'am, Sir/Maam, and pronouns he, him, she, her pragmatically and perfunctorily employed when alluding to me. Consequently, it determines the appropriateness of my response with them. I realized that pronouns here in Canada are products of years of struggle and I wish to honor that. Mislabelling, mis-gendering, and resurrecting transgender dead names are serious offences here. They are not taken lightly since they are an affront to the inalienable right of a human being to be treated with much respect and dignity. So next time you have an involuntary compulsion to call someone Patricio after she has transitioned, think again. You might discover yourself in deep trouble, bashed and bullied because of your cultural ignorance and gender insensitivity. Call her Trisha, Trish, or Patty. In some occasions, when asked for my pronoun preference, I would revert to using *siya*, a non-gendered Filipino pronoun to signify my Global South post-colonial queer posture here in the Global North.

I have always been baklang-bakla in the Philippines. Even at the time, when it was fashionable to refer to oneself as a gay scholar in the nascent field of gender and sexuality in the academic circle in the 90s, I was already a bakla academic. In Filipino gay discourse, bakla is considered low-class, and

under-educated like the “*parloristas*.” (Garcia 1996, Diaz 2015, 722) But I revel in the term bakla, a capacious hypernym signifying gender non-conforming individuals in the Philippines. The bakla, most especially the *parloristas*, are hardworking, street-smart individuals schooled in the university of everyday resilience. I grew up and lived with them in Manila’s backdoor community, Tondo. They are breadwinners, caregivers and survivors, who refuse to wallow in self-pity and victimhood. They have always been at the forefront of daily struggles for recognition, acceptance, and tolerance even before most of the ivory-tower frontliners of the LGBT coalition movement, ensconced in their air-conditioned offices, became part of the rights-based struggle.

As queer subject, in whatever field we find ourselves in, we bore the brunt of homophobic violence, religious persecution, and widespread discrimination in society. We drag our crosses in the crossroads of the everyday. For a bakla like me, transition has become a way of life. I find myself traipsing the tightrope of acceptance and rejection, belonging and un-belonging, loss and found, vulnerability and courage, lack and completion. In a culture which traditionally does not distinguish gender from sexuality, (*kasarian*) *kabaklaan* becomes synonymous with queer performativity in the Philippines and the diaspora. It embraces nuances of gayness, queerness, transgenderness, and 2spiritedness common to indigenous communities in Asia, and in the Americas. In transnational queer studies, the necessity to locate gender and sexuality in their specific cultural provenance and context, gives impetus for the bakla to speak back to the colonial, metropolitan “other” that constructed them as *disappeared*, and rendered them silent and invisible in the globalized LGBTQIA+ movements. (Benedicto 2014)

Like the Bakla, Tondo has also been ridiculed and shamed for being not respectable enough, and not pure, and unproductive in the metrics of genteel capitalism. Tondo, is the most densely populated and most impoverished district of the Ever-Loyal and -Faithful City of Miguel Lopez de Legaspi, Manila. (Joaquin 1990) It is the detritus of the city, replete with its landfill of mountain-high garbage that emits methane gas smoke 24/7. It is wayward urban informality. It is a haven for the notorious, criminal underground elements. For these reasons, Popoy’s father in the story mentioned aforehand, saw clearly the stark ugliness, unvarnished brutality, and the abject poverty of a disintegrating and decaying body polity. Tondo has always been transitioning and adapting to inevitable changes but has also managed to preserve some of its cherished traditions. I have always loved Tondo – warts, calluses and all. And like Popoy in the story who sensitively uncover the pulsating life and the hidden beauty of the place, I too discovered what Adrian Cristobal Cruz wrote, as *langit* (heaven) in “Sa Tundo Man May Langit Din.”

Transitioning from the grim and pessimistic reality of a socially reproduced injustice, inequities and inequalities, to a realistic resistance and refusal of cultural-, social- and economic -determinism is common in this part of the asphalt jungle. Tondo and the bakla, are disenfranchised by an ableist, homo-normative, hetero-patriarchal, military-capitalist, and homo-nationalist structural systems responsible for the intersectionality of their oppressions. In this surveillance regime, Tondo’s queer disposition and the bakla’s subversion subtend the shame, micro-aggression, and economic dispossessions inhering in a policed environment. Living in this transitional condition, both the bakla and Tondo created a survival mechanism to cope with the storms and stress of exclusion, silencing and constructed invisibility.

In a class on Filipino Transnational Studies last Summer, I was forced to reckon about my transitional relationship with the Philippines. I no longer occupy the privileged position of an inhabitant, but as a migrant looking at my homeland from a safe, considerable distance. In a synchronous meeting, we were discussing Martin Manalansan’s “Byuti and Drama of Everyday Life,” the fourth chapter of “Global Divas: Filipino Gaymen in the Diaspora” (2003) when it dawned on me that we cannot always physically or psychically go back to our homeland even if we want to. It is Motherland who

regularly comes to us for a visit. The Philippines arrives as memories, news, gossips, languages, symbols, images, sounds, tastes, touch, smell, feel, movements, synesthetic stimulations, ethereal, embodied, or technologically-produced mnemonic prompts, performed and enacted. My senses fill the void of longing with a parade of the familiar and the personal around me in this foreign land. The taste of adobo in the Filipino restaurant in Sherbourne, the sights and sound of friends in messenger calls and zoom meetings, and the smell of fried *danggit* in a friend's house--I'm oscillating between worlds. Tethering between home and exile, as cracks and crevices of the unfamiliar are filled with a sense of belonging. In spite of the separation and the distances in time and space, I never felt homesick. I humorously see quite familiar faces in the sea of people in the subway. I watched my favorite Korean dramas in the comfort of my small room like I'm binge viewing in Manila. I walked around in parks, engulfed by the beauty of nature as though I am back in Bohol, Camiguin, or Batanes. In my transitional moments here, I keep the seismic sounds and silences of the 7,100 islands during high tide, and the 7,600 islands during low tide, in my Pacific heart.

It takes distances in space and time to see things from a proper perspective. I have been in the academe for 32 years. The Philippine Academy, ironically, is an unsafe working environment for most people. It was never hospitable to a bakla, who was aptly described by my mentor-friend as a "walking subversive." I have unsettled people and occasion a crisis for simply being my beautiful self. Academia is populated by well-dressed, well-mannered, self-professed god-fearing, bigots and hypocrites, intellectual snobs and power trippers. Racists, sexists, classists and ableist academic personalities use their powers to persecute, oppress, and police those who are not one of them, and those who will not break bread in their company. I persisted, persevered, and prevailed despite that. I collected a lot of emotional scars from being made to feel that I am not good enough, not respectable enough, not religious enough, not significant enough to matter in my chosen career. I was repeatedly subjected to verbal abuse, and in one instance physical abuse from an administrator. I dragged my cross as I dragged my cape. I crossed moments of possibilities, amidst precariousness of performing my *kabaklaan* and *kalandian*.

In my everyday transition from who they-want-me-to-be, to being who-I-am, I discover packets of happiness in the company of my brilliant professors, faithful friends and colleagues, student allies and a supportive family. Transition is to me a form of transgression. The amount of force it takes in going against the tide of homophobia, transphobia, and effeminophobia is so strong, you need to cultivate an inward strength to weather the tide of social proscription, cultural expectation, and religious persecution. It is in the moment of brokenness, that "a breakage can be a transition moment." (Ahmed 2019, 31) To them who constituted me as of *no use*, and *out-of-use* based on repro-normative value and dogmatic standard, I rise from the fall and the ruins. I transition, I transform "out of time, strange, queer and startling." (33) The *forness* of my existence reconfigured for something otherwise and repurposed for someone else.

What I propose to do, is, for us cultural educators to embrace our precolonial concept of gender and sexuality to create a socially just, inclusive and humane society. In western epistemology and ontological practice, gender and sexuality are parsed and divided, different from each other. Our indigenous past conceived of a wide spectrum of desire, expression, and articulation. "Kasarian," rooted from "sari," (as in samut-sai, or sari-sari) implies difference, and diversity describing the respectful regard of our wise ancestors to gender non-conforming persons like the *asog*, *bayuguin*, *agui*, *bantut*, *bakla*, *bayot*, the half-and-half, the heiros gamos principle, the in-between, and the two spirit individuals, accepted and celebrated by indigenous communities here, in the Pacific islands, in the Atlantic, and across the Indian ocean. We need to reclaim *sari* in kasarian to signify plurality of gender expressions and orientations. We must interrogate *ari* in kasarian which suggests the anatomical and physiological indicators of gender moored in the western conceptualization of property and ownership in colonial capitalism, if culture-based education uses lifeways, world-

making practices, meaning-producing, and breath-sustaining performances of our ancestors. We need to touch base with our indigeneity, and our pre-colonial knowledge systems to understand the notion of diversity, and plurality preserved in our indigenous communities through our culture-bearers, and community leaders. Discursively, the bakla is disappeared, (using the Derridean concept of *spectrality and hauntology*) effaced and erased in the global social movements like the LGBTQIATNB2S. We need to critically insist on the B (for bakla, bantut, or bayot) before the L, G, B, T, and Q, if we are true practitioners of culture-based education.

What we need in Philippine culture-based education is to evolve our own localized, indigenized, and contextualized pedagogy. In thinking about pedagogy of transitioning, I was inspired by the scholarly activism of black radical feminists, third world women of colour feminists, indigenous feminists, and transnational queer scholars like M. Jacqui Alexander, Hazel Carby, Sarah Ahmed, Jose Esteban Munoz, Lyndon Gill, and Martin Manalansan. Third World and Black feminists foreground personal experiences as the sources of activist practice of knowing, feeling, and being. The personal is political (Shulamith Firestone). The personal is theoretical (Sarah Ahmed). The personal is pedagogical (M. Jacqui Alexander). The personal is spiritual (Lata Mani). The personal is cultural.

Ang paglilipat bilang paraan ng pagtuturo ay halaw sa pilosopiya ng lakbay-turo o lakbay-aral na kalimitang ginagawa sa labas ng silid-aralan. Nakasandig ang konsepto ng paglilipat sa tradisyon ng mga karaniwang Filipino tulad ng paglilipat sa estado ng pagiging walang asawa patungong paglagay sa tahimik; paglilipat-bahay tulad ng kinagisnang *bayanihan*; at paglilipat-kawad mula sa mga liham na inihahatid sa baháy-baháy sa pamamagitan ng koreo patungong mga bagong social media kagaya ng email, Zoom, Facebook, Twitter, Grinder, Badoo, at iba pang kahalintulad na apps na bumubuo ng kasalukuyang cyberspace. Paglipat at paglalakbay din ang itinatakda ng kamalayang katutubo na nasasalamín sa mga sining at pang-araw-araw na mga tagpo ng buhay mula sa mga lungsod at kanayunan. Tulad ito ng banga ng manunggul na inilalarawan ang paglipat mula sa mundo ng mga buháy patungo sa daigdig ng mga yumao; sa mga alamat ng paglisan, pakikipagsapalaran, at pagbabalik pamayanan ng mga bayani ng ating mga ethno-epiko, at ang huli, ang madadamdaming tagpo sa mga paliparan kung saan mula sa bansang sinilangan at kinamulatan, ay panandaliang lumilipat at naglalakbay sa ibayong dagat at nangingibang-bansa ang ating mga kababayang manggagawa sa iba't ibang panig ng mundo.

Maraming mga aral ang nakukuha sa mga paglalakbay. Gamit ang mga pandama at pandamdám, ninanamnam ang mga sandali, marubdob na pinagmamasdan at dinadalumat ang kapaligiran, at binubuksan ang kalooban sa mga bagay sa labas nito. Dito mahalaga ang kaganapan ng lokalisasyon, at kontekstwalisasyon ng mga natutuhan. Pinaghahambing ang nakuha sa labas at sa loob. Pinagtutugma, pinagtatambal, at isinasalin ang kaalaman at danas sa buhay bago idinudulog at inilalapit sa mga mag-aaral. Aral mula sa mga personal na dinanas at mga pinagdaanan sa mahabang tahakin ng buhay. Aral na naibahagi ng iba, bunga ng pakikipamuhay, pakikipisan, at pakikipagkapwa. Báon ang mga karanasan at lakas ng loob, inihahakbang ng mga guro ang kanilang mga paa, tumatawid, nagpapalipat-lipat sa mga bahagdan ng buhay. Ang teoretikal at mga praktikal ay pinagtatagpo ng pagitan, at mga dugtungan. Sa mga intersiya ng mga nagbabanggaan at nagtatalabang mga kultura. Sa teoryang Postcolonial ang mga transisyon, mga gitna, mga pagitan ay tinatawag na *liminal spaces, borderlands, in-between, hybrid spaces, zones of engagement, transcultural points at contact zones*. Sa mga espasyong nabanggit nagaganap ang negosasyon, pagtutol, pag-alma, pagsasalin, pagbabaklas, pag-aaklas, pagbalikwas, pag-iwas, pagtanggap, appropriasyon, at malikhaing panggagaya.

Laging may kaakibat na mga agam-agam, at pangamba ang paglipat. Tulad ng nararanasan nating kabagabagan mula ng lumipat galing sa mga nakasanayan at nakagawian, patungo na sa bagong nararanasan tulad ng lockdown, emergency community quarantine at social distancing. Lungkot at takot ang umiiral sa bawat paglipat. Pagkasiphayo dahil sa posibilidad na hindi na makababalik sa

dati at takot dahil sa di malirip at mabanaag na hinaharap. Kagulumihanan ang namayani noong inabisuhan ang mga guro na lilipat mula sa face-to-face residential classroom papuntang remote-online platform. Marami ang nagitla, nagimbal, nasiphayo, nahintakutan, at nawalang gana sa pagtuturo. Nasaan ang mga kompyuter? Meron bang stable internet connection? Paano ang training ng mga tagapagturong bigla na lang isasalang sa bagong teknolohiya ng paglilipat-kaalaman? Sino ang gagawa ng mga modules? Saan kukuha ng mga gadget ang mga tinuturuan? Handa kaya ang mga magulang, at kapamilya na gampanan ang mga tungkulin na mga guro sa kanikanilang bahay? Paano susulusyunan ang dumaraming problemang pangkaisipan at pandamdamin ng mga guro at mag-aaral?

Sa pedagohiya ng paglipat mahalagang tukuyin ang panahon, kalagayan, at lugar na patutunguhan. Mulat ang guro sa mga kaangkupan ng mga paraang gagamitin, ang lalamanin ng ituturo, ang pananaw sa pagtuturo, at ang proseso ng pagtasa o ebalwasyon ng pagsasalin ng kaalaman. Ito ay dapat ginagabayan ng isang malinaw na mga dahilan at pilosopiya ng pagtuturo. Ang konsepto ng paglilipat ay konsepto rin ng pagtatawid, paghahakbang, pagpapalit, at patuloy na paglalakbay. Mahalaga na may mga kaukulang paghahanda sa bawat palilipat. Kailangan din na may konkretong kaalaman sa mga kultura ang mga mag-aaral, ang kanilang mga pinanggalingan, ang kanilang mga karanasan, ang kanilang mga gawi, paniniwala, pangarap sa kinabukasan. Kailangang pasiglahin at payabunin ng isang *kakaiba o namumukod-natatanging* pananaw, at paraan (queer perspective, and queerified process) ang isang edukasyong nakasandig sa kultura upang ito ay maging higit na inklusibo, makahulugan, naangkop. Ang mapagpalayang pedagohiya ay nakasandal sa mga karapatang taglay ng mga tinuturuan (rights-based pedagogy) patungo sa isang edukasyong hindi mapaniil, hindi mapang-uri, hindi mapangkamakam, hindi mapangyurak at mapangbusabos. Ito ay isang marangal na adhikain – isang pagkatuto ng pagkalinga, pagmamahal, pagmamalasakit sa kapwa, sa sarili, at sa kapaligiran.

Hindi natin pinaglalakad ng napakalayo, pinahahakbang ng mataas, pinatatakbo, pinagsasagwan, pinalilipad ng napakataas ang ating mga tinuturuan, kung hindi pa sila handa o kung wala pa silang kakayahang tumungo sa hinahangad na patutunguhan. Mahalaga ang pagtatasa at pagtitimbang ng mga mungkahing mga paraan ng paglilipat. Itigil na natin ang nakagawiang *one-size fits all* na paraan ng pagtuturo at pagkatuto. Maliwanag pa sa sikat ng araw na magkakaiba ang ating mga mag-aaral, kinakatawan nila ang mga nagsasangandaan at mga nagsasalimbayang kasaysayan at kultura ng pamilya, pamayanan, daigdig, at bayan. Layon ng pedagohika ng paglilipat na maabot sa sadyang makakaya, ang mga mag-aaral ayon sa mga sariling kakayahan, kasanayan, panahon at paraan ng pagkakatuto. Ito ang tunay na culture-based education. Ang matututo sa mga pinagdadaanang proseso ng paglilipat, at magamit ang natamong kaalaman sa pagdalumat sa mga bagong karanasan at mga bagong sisidlang lilipatan ng mga bagong binuong teoretikal, konseptual at eksperiential na kabatiran ay lubkang napakamahalaga at mainam lalo na sa panahon ng transisyon. Sa ganitong paraan nakakapagbuo ng mga bagong kaalaman, at hindi na lang inuulit ang mga nalaos, naluma, at napanis ng kaalamang pinaglilipat dila ng mga guro, ngunit hindi kayang ipalipat-diwa. Gaano kahalaga ang pagtatawid ng mga nasa, gana, damdamin, kaalaman na tumatawid mula sa ating kubling-malay o unconscious patungo sa ating pagkamulat at pagkamalay? Paano natin magagabayan ang bawat paglalakbay, pagtawid mula sa loob patungong labas, o mula sa labas patawid muli sa kaloob-looban, o sa kaibuturan? Ang matibay, malalim, malawak, at malalabay na sanga ng kultura ang maaaring sandigan at kapitan ng mga tao sa mga oras ng ibayong pangangailangan.

Muhon ng kultura ang kasaysayan, at heograpiya. Ang mga sining at wika ay kapahayagan ng kalinangan, paniniwala, at pagpapahalaga. Ang malalim na kaalaman sa ating sariling kultura ang mabisang gamot sa ating cultural amnesia, cultural schizophrenia, at cultural dementia. Kayang langgasin ng mga dahon ng kasaysayan ang kaisipang kolonyal na bunga ng napakatagal na pag-iral ng pandayuhang pananaw, paraan, at mga paksa na ating pinasususong sa ating mga mag-aaral.

Kayang gabayan ang mga nawawala at mga nagwawala, ng mga kuwintas ng alaala, mga talisman at agimat ng mga kaalamang pampamayanan. Sisirin natin ang lalim ng ating pagka-Filipino, at liparin ang taas at lawak ng ating pagkabansa. Hanapin ang natanikalang kaluluwa at palayain ang ating mga balintataw na iginupo, ikinulong at iginapos ng mga dayuhan, ng mga nandarayuhan, at mga kampon ng mga mapanupil at mapaniil na mga makabagong mananakop. Ibalik natin ang pananaw, paraan, pagsusuri, at pagbuo ng mga kaalaman gamit ang mga kultura ng Filipinas sa bawat anyo, uri, paraam ng pagtuturo tungo sa isang makabuluhang danas ng paglilipat. Huwag na natin balikan at silipin pa ang mga nagdaang mga taon ng ating edukasyong kolonyal. Ngayon ang panahon ng paglilipat – isang panahon ng pagmumuni-muni, pagkukuro, paghahanda at walang takot na paghahabang sa isang mulat at makahulugang edukasyong pangkasalukuyan at panghinaharap.

Sa bawat yugto ng buhay, palagian ang paglilipat. Ito ay nagaganap sa tuwina – mula pagdilal hanggang pagpikit, mula pagsilang hanggang pagkapugto ng hininga, mula sa pagbubukang-liwayway hanggang sa pagsapit ng pusikit na kadiliman. Nakapaloob ito sa bawat pintig ng puso, sa sandali ng kisapmata, sa bawat buntonghininga, sa pagitan ng mga sandali: May paglilipat na nagaganap. Ang paglilipat ay isang itinakdang kalagayan upang makapagbalik-tanaw upang maging malinaw ang susunod na landasin. Ito din ay mahalaga sa pag-iipong-lakas upang maharap ang mga nagbabadyang unos sa buhay. Nakapagmumuni, nakapagkukuro, nakapagtatanto, nakapaglilimi sa sandali ng paglipat. Ang paglipat ay pag-angkin muli ng oras at sandali, na patuloy na inaaagaw ng kapitalismo. Mahalaga ang oras, mahal ang bawat minuto ayon sa mga kapitalista. Puhunan ang bawat segundo ng paggawa at pagpapagal. Meron pinapangakong pagkaalwan ng kinabukasan. Ngunit patampata na ang katawan, pagod na ang isipan, luray-luray na ang damdamin, bakit hindi pa nakalilipat ang mga guro sa mas sagana, mas maayos, at mas mainam na kalagayan sa buhay at lipunan? Mula sa kaunti hanggang sa sapat o higit at ibayong pagpapahalaga sa ating mga guro ang dapat na maging kahahantungan ng mga mapagpunyaging alipin at matiising mga bayani ng bayan. Nakita natin ngayong pandemya kung gaano ibinubuhos ng mga guro ang kanilang panahon sa paggawa ng mga bagong kagamitang panturo upang walang patlang ang pagtatawid ng kaalaman sa gitna ng epidemya. Ibinubuwis ang kanilang buhay maipahatid lang ang mga module sa kanilang mga estudyante.

Isang kasanayang bunga ng karanasan na pang-araw-araw ang pagtatawid at paglilipat sa mga Filipino. Ito ay ating natutunan mula sa ating kasaysayan at heograpiya. Bilang isang kapuluan, tumatawid-dagat tayo upang makasapit ang mga kanugnog na mga isla, pampang, at dalampasigan ng mga pulo. Naglipat pahina mula sa Sinaunang Kasaysayan, papuntang panahon ng Pananakop, hanggang makasapit sa mga saysay at kasaysayan ng Kasalukuyan. Nagpapalipat-lipat at nagpapalit-palit – itinatawid mula sa diwa hanggang salita, mula sa hindi maipaliwanag na damdamin hanggang sa mga tiyak at tuwirang nadarama. Itatawid mula sa kolonyal na pagtuturo patungong culture-based education, upang sa susunod na henerasyon maranasan ang masaganang bunga ng isang mapagpalayang pagkatuto.

Mababanaag din ang paglipat sa ating mga kinagawiang tradisyon tulad ng Mahal na Araw, lalo na pagsapit ng Biyernes Santo patungong Pasko ng Pagkabuhay. Mula lungkot at pighati, na kinakatawan ng itim na belo pagtapos ilibing ang anak na yumao, ang paglakad ng Birheng Maria, ang Nuestra Señora de Soledad patungong libingan ng kanyang anak na si Kristo ay isang paglalakbay at paglipat mula sa lumbay paparoon sa dako ng walang hanggang saya, nang sila ay magsalubong sa daanan. Ang pag-aalis ng belo ng pagluluksa ay sandali ng paglilipat damdamin patungong pagpupuri at pagpapasalamat sa Makapangyarihang Diyos na nabuhay na mag-uli pagkaraang mabayubay sa krus, bawian ng buhay at ilibing. Ang ating mga padasal sa mga yumao, ang paghihintay ng 40 araw ng mga kaluluwa sa lupa bago humantong sa nararapat ng kalagayang pangwalang hanggan, ay halimbawa ng mga tradisyong maaaring paghalawan ng katuruan sa pilosopiya at pedagohiya

ng paglilipat. Mula katawan at espiritu, mula pagkabata hanggang pagtanda, mula sa malusog na katawan hanggang pagkakasakit, mula sa umpisa at dulo, mula nakaraan tungo sa kinabukasan, mula sa mga nakikita at di nakikita, mula pasalita hanggang pasulat, mula sa daigdig ng mga tao hanggang sa mundo ng mga hayop, halaman, dagat at himpapawid – walang sandali, walang oras na hindi tayo nagbabago, kumikilos, bumabalikwas, at humahakbang papalayo o papalapit sa ating patutunguhan.

Matatas na sinabi ni Plato na ang mga guro ay mga kumadronang nagpapaanak ng mga makabuluhang kaisipan. Makikita natin ang pigura ng nagdadalantao bilang isang halimbawa ng pagtatawid at paglilipat mula sa loob hanggang pagluluwal o paglalabas ng bata. Maselan ang gampanin ng mga tagapagbigay kaalaman. Ito ay karanasan ng isang tao na nagluluwal ng mga bagong pag-unawa, mga kakaibang-uri ng pagtanaw, ng mga namumukad na mga pangitain. Mula sa marubdob na paghahanda, hanggang sa maigting na pagbabahagi, at sa mahalagang pagtatasa ng mga natutunan, itinatawid ng guro ang nararapat at inaasahan, ang mga pinapangarap at inaasam-asam, ang mga kubling malay patungong mapagpalayang kamulatan o kamalayan. Lakas at tibay ng loob ang puhunan sa bawat paglipat. Ang takot, at pag-aagam-agam ang kalimitang kasama ng bawat pagpapalit, paglilipat, at pagtatawid. Takot na hindi na makabalik sa magandang nakalipas, at takot din sa di nababanaagang kinabukasan.

Dapat na natin itawid ang kasalukuyang edukasyon sa isang makabuluhang pagkatuto ng buong lipunan. Bilang mga guro, may responsabilidad tayo na akayin ang bawat mag-aaral sa isang kalagayang kaya na nilang mag-isip nang mag-isa at gumawa ng tamang pagpapasiya at mapanindigan ito. Paano tayo lilipat kung puro lamang tayo teoretikal na kaalaman na galing sa samu't saring binasa, na hindi man lamang naranasan ang mga ito. Ang isang edukasyong nakasandig sa kultura ay nakatuon sa mga pangyayaring nagaganap sa kapaligiran at sa lipunang ginagalawan. Hubugin ang mga mag-aaral sa mga usapin na kinasasadlakan ng balana, ang malawakang kahirapan, ang korupsiyon sa mga hanay at kawani ng pamahalaan, ang mga pagyurak sa dangal ng mga kababaihan, ang patuloy na diskriminasyon dulot ng kasarian, kapansanan, at kalagayan sa buhay, at ang malawakang paglabag sa mga karapatang pantao. Binuksan ng pandemya ang ating mga mata at isipan sa malawakang di pagkakapantay-pantay sa ating lipunan; idinilat ang ating mga nakapikit na diwa sa kahalagahan ng sarili at kapwa upang mabuhay sa oras ng peligro tulad ng ating patuloy na naranasan. Dapat nang bumaba ang mga gurong matagal na namuhay at umiral sa kanilang mga toreng garing kung saan nila pinagmamasdan ang paghihirap ng kanilang bayan. Tigilan na ang pamumuhay para sa sarili, tumawid sa pamumuhay na may pananagutan at pagkalinga sa kapwa.

This pandemic has created a pandemonium. The transition is sudden, jolting, and persisting. The world has been turned upside down, revealing what John Milton alluded to as the “place of all demons” in *Paradise Lost*. What lies in the wake of death and destruction as a result of the spread of this deadly virus around the globe is chaos, disruption, anxiety, despair, and loss. In this mayhem, we realize how connected we are in the human and beyond-human worlds. We saw how vulnerable our lives have always been, and how fragile our relationships have become in this state of global emergency. We re-discover how the arts provide solace and healing in troubled times. A version of the tale of “Pandora’s Box” is that when the bearer of the gift (that is the meaning of *pandora*; the bearer of the gift for all), out of curiosity, unleashed the calamities, and catastrophes like death, diseases, destructions, famine, and war, she also released the other gifts such as faith, love, patience, perseverance--virtues needed in coping with debilitating trials and challenges. Hope is what remains and what awaits when all the other virtues depart.

This COVID-19 global epidemic teaches us the valuable lesson in resilience and repair by channeling creative energies to inhabit the everyday, and the ordinary. The pandemic offers new ways of viewing the fragility of human life, and the vulnerability of peoples, and reconfigures new solidarities,

attachment, and sociality, as we transition to our new realities. It redefines radical hope as learning to live meaningfully and survive graciously in the precarious moment of floundering infrastructure, institutional oversight and negligence, and the inevitable messiness of lockdowns, social distancing, and self-quarantine. As an infrastructure of affect, the commons animate a process of faith-making and trusting. It is a practice of veering away from indifference and apathy, a movement generating new geographies of intimacies while creating new networks of care and compassion, and a modality of re-inventing new vocabularies for proximities, reciprocities, coping, and survival.

This global pandemic is a phase, a transition, and crossroads. It is a “portal, a gateway between one world and the next,” as the writer activist Arundhati Roy puts it. We can choose how to cross-over it, says Roy – either by “dragging the carcasses of our prejudices and hatred, databanks and dead ideas, our dead rivers and smoky skies, or we can walk through lightly, with little luggage, ready to imagine another world. And ready to fight for it.” In Lauren Berlant’s infrastructures of the commons, she provides a structure for transitioning in troubling times by underscoring the “need for a collective struggle to determine the terms of transition, the infrastructural protocols and practices which hold the world up.”

Let us not look back to the normal because normal is the source of intersectional oppressions of women, queer, and indigenous people. There is no need to go back to the past with its asymmetry of power that has caused systemic violence, harm, and death on the poor, brown, female, queer, and indigenous body. We must not treat the normal with nostalgia and longing for it is the source of widespread discrimination perpetuated by academic institutions, family, church, media, and other ideological state apparatuses against *another*. Instead, as we transition, let us imagine and build a better world of genuine care, justice, and compassion. A world that outlaw hatred, aggression, abuse of authority, and toxic masculinity. Feminist activist M. Jacqui Alexander (2005, 317) envisions a space that is emancipatory and empowering – sanctified by the Sacred, by the Sacred Pedagogy of Crossing.

This is the queer future that I imagine: A world where equity and equality prevail, and where respect and understanding attend human and beyond-human relationalities. It is a condition of great possibilities: This queer future that I am dreaming of is a place of healing and restoration.

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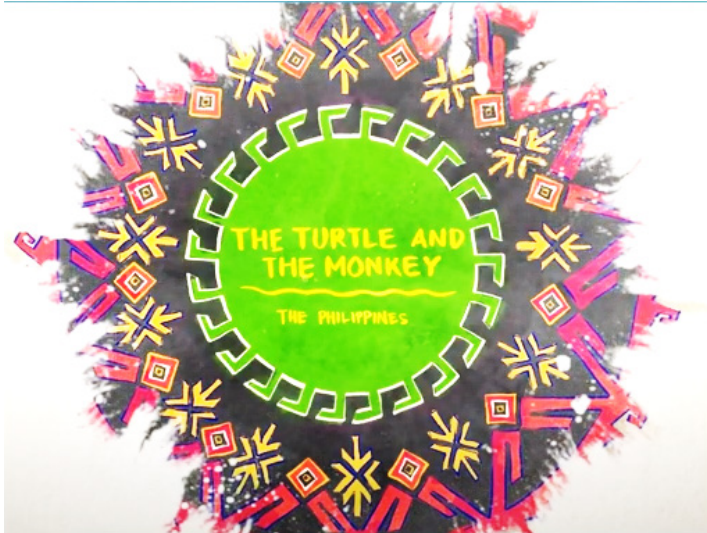
TRANSITIONING AS PEDAGOGY: Teaching Merlinda Bobis' *White Turtle* using Feminist- Postcolonial Approach

Intended Learning Outcomes: At the end of the session, the learners are able to:

- a. Analyze “White Turtle,” using the Feminist-Postcolonial Approach in order to understand how the issues of racism, sexism, classism, and ableism are interconnected with colonization, capitalism, and migration;
- b. Describe the protagonist and identify the conflict in the story in relation to the transitioning and crossing-over motifs;
- c. Examine the setting as site of transitioning, locus of healing, and venue for decolonial practices;
- d. Discuss the theme of travel: movement, crossing, and transitioning as exemplified in the story;
- e. Comment on the writer’s use of images and symbols in reinforcing the theme of transitioning in the story;
- f. Justify the pre-eminence of oral tradition in literature as an expression of rich intangible cultural heritage and decolonial practice;
- g. Create a comics adaptation of the story by using plot development as guide;
- h. Design various performances like speech choir and dramatization using the story as textual springboard.



1. **FILM VIEWING:** Philippines: The Monkey and the Turtle (ASEAN Folktales)



URL Link: <https://cutt.ly/ekcrS5N>

2. **GAME:**

Instructions

- Divide the class evenly into 3 groups (Team A: Matsing, Team B: Pagong, Team C: Kuneho)
- Each group will get the chance to answer the question provided that they are the fastest in ringing their bell. A correct answer gets a reward. A wrong answer gets a penalty.
- The first group to cross the finish line wins the game.

Modified Snakes and Ladders

INSTRUCTIONS

- Choose a card to answer a question.
- Correct answer means to move forward according to corresponding steps credited.
- Wrong answer means to move backward according to corresponding steps demerit.
- Player with most number of steps made forward wins the game.

Start

GAME LINK: <https://cutt.ly/hkctzXy>

KEY CONCEPTS:

1. Point of view: Vantage point from where the story is narrated.
2. Character: Moral agent of an action.
3. Theme: Central truth about life embodied in a text.
4. Setting: Any physical or spiritual background where the story takes place.
5. Plot: Logically arranged series of events following the law of causality.
6. Conflict: Struggle between two opposing forces in a narrative.
7. Key Moment: The point when the protagonist gains greater insight about the self, family, community, and the world-at-large.
8. Epiphany: Moment of illumination.
9. Parable: An allegorical and didactic story which imparts a lesson.
10. Fable: An allegory making use of animals as representations of human characters.
11. Allegory: an extended metaphor which uses symbolism in character, setting, and events or actions.
12. Central Intelligence: Third-person-limited or objective point of view.
13. Feminism: A range of social movements, and political ideologies advocating the rights of women on the basis of gender equality.
14. Post Colonialism: Critical theory which considers the cultural legacy of colonialism and imperialism, focusing on the concept of subjugation, control and exploitation of people, natural resources and the land.
15. Feminist-postcolonial: Intersection of feminism and postcolonial theories which assert that women are oppressed by legacies of colonization and imperialism such as patriarchy, capitalism, migration, and poverty.
16. Intangible heritage: Non-material cultural tradition such as epics, legends, songs, rituals, games, performances.
17. Magical Realism: Literary trend that fuses the elements of the marvelous and the realistic, the fantastic rendered using verisimilitude.
18. Diasporic Literature: Writings from *elsewhereness* or outside the homeland
19. Organic Unity: All the formal elements of a text cohere in order to produce a single effect.
20. Transition: A shift, change, a movement from one condition to the next.

3. UP CLOSE AND PERSONAL: The Writer

MERLINDA BOBIS is a Filipino-Australian novelist, poet, short story writer, dramatist, performance artist, and scholar. Originally from Albay in the Bicol Region, she lives in Canberra, Australia, where she is now Honorary Senior Lecturer at The Australian National University after teaching Creative Writing for 21 years at University of Wollongong. She studied at the Aquinas University of Legazpi (BA Public Administration, *Summa Cum Laude*), the University of Santo Tomas (MA Literature, *Meritissimus*) and at the University of Wollongong (Doctor of Creative Arts). She received the Philippine National Book Award (2000, 2014, 2016) for a collection of short stories and two novels; the Don Carlos Palanca Memorial Awards in Literature (1987, 1989, 2016) for her poems in English and in Filipino; the Gawad Pambansang Alagad ni Balagtas (2006) for her prose and poetry in English, Filipino, and Bikol; the Gintong Aklat Award (2006) for *Banana Heart Summer*; the International Prix Italia and the Australian Writers' Guild Award (1998) for her radio play *Rita's Lullaby*; the Steele Rudd Award for the Best Published Collection of Australian Short

Stories (2000) for *White Turtle*; and the Christina Stead Prize for Fiction (2016) for *Locust Girl. A Lovesong*. Her poetry book *Accidents of Composition* was Highly Commended for the ACT Book of the Year while *Summer Was a Fast Train Without Terminals* was shortlisted for *The Age Poetry Book of the Year*. Her publications include: *The Kindness of Birds* (2021), *Accidents of Composition* (2017), *Locust Girl. A Lovesong* (2015), *Fish-Hair Woman* (2011), *The Solemn Lantern Maker* (2008), *Banana Heart Summer* (2005), *White Turtle* (1999), *A Novel-In-Waiting* (2004), *Pag-uli, Pag-uwi, Homecoming* (2004), *Summer Was a Fast Train Without Terminals* (1998), *Kantada ng Babaing Mandirigma / Cantata of the Warrior Woman Daragang Magayon* (1993), *ang lipad ay awit sa apat na hangin* (1990), and *Rituals* (1990). Bobis also published scholarly papers on decolonizing, borders and difference, war and memory, the environment, and the aesthetics, politics and ethics of her arts practice across the border between different cultures, geographies and creative forms, and between creative practice and critical thinking. She had 10 dramatic works (stage and radio) produced/performed internationally. She developed and facilitated community projects on cross-cultural and environmental engagements in the Philippines, Australia and Canada.



Australia and Me - Merlinda Bobis

URL LINK: <https://cutt.ly/0kctEEP>



White Turtle

Merlinda Bobis

(First Published in “White Turtle”, Spinifex 1999)

*I'll dream you a turtle tonight;
cradle on her back
bone-white,
I'll dream you a turtle tonight.*

Lola Basyon listened intently to the translation of the final lines from her chanted story, then to the palms which met in loud approval in the foyer of an art deco building in Sydney. She was very pleased. Her translator, an Australian anthropologist, was doing an excellent job. They must like the story or turtles or dreams, or the sound of dreams in their own tongue, the seventy-year-old chanter from the Philippines thought, as she bowed politely to the crowd, hand on her heart.

Filipina storyteller and chanter Salvacion Ibarra, a.k.a. Lola Basyon, was on her road to fame, but she didn't know this, nor did she care. Her main concern was to get the night over with.

“Please — can't you sing those last lines again in your dialect — Bikol, isn't it? It's beautiful...” said the woman at the other end of the stage.

Ay, the oriole with the books that made people laugh. Lola Basyon, turned towards the bright yellow streak on the black hair which was neatly combed back from a half-awed face. Of the three authors who read from their books that night, the old woman liked best this vivacious young writer with her silver bangles and vivid gear. She reminded her of a rare bird in the forest back home. A glossy oriole.

But the novelist who sported a cowboy hat and snakeskin boots disturbed the old chanter. She kept an eye on his boots under the table, worrying that anytime they might slither all over the stage. He had a way of running his fingers over the crisp pages of his book, almost lovingly, before he began reading. He hardly looked at anyone or anything except the fine print of his text. He stared at it so hard that Lola Basyon wondered whether he had a problem with his eyes, poor man. The other author, a middle-aged man with grey sideburns and dark, heavy spectacles, was very polite, she observed, as he, half-smiling, nodded to whoever had finished reading. He himself had read for more than half an hour and, being last, Lola Basyon wondered whether they would ever get to her turn. She was very nervous; she felt she didn't quite belong. With no book or even paper to cling to, she hid her hands under the folds of her *tapis*. She imagined the audience could hear them shake; she had been worried since the program began. How in the world would they see the white turtle if I can conjure it only in my dialect? Ay, *Dios ko*, this is very difficult indeed.

The old woman rubbed the fabric of her *tapis* between her fingers for luck. She had chosen to wear her dead mother's fiesta clothes, because they had always made her feel as if she were wrapped in a cozy blanket but, at the same time, dressed for a special occasion. The *tapis* was home-dyed in various shades of soft green. The blouse, a *kimona* made of *piña*, the fibers of pineapple leaves, was embroidered with tiny *sampaguita* blooms and intricate loops at the neck and sleeves. But this finery seemed to lose its old power of bestowing comfort and confidence when the storyteller stepped into the big building of the strange, white faces. For a while, she did not know what to do with her shaking hands.

Oriole's reassuring smile from the other end of the table had eased her anxiety, and now the black hair with its vibrant yellow plumage was nodding towards her. "Please — I'd love to hear it again. It's very beautiful."

"*Salamat*... thank you..." Lola Basyon bowed once more. She understood "beautiful," but couldn't quite comprehend the request in the foreign tongue. She turned to the anthropologist who immediately came to her aid. The chanter obliged.

*Ngunyan na banggi
Ipangaturugan taka kin pawikan;
Duyan sa saiyang likod
Kasingputi kan tulang.
Ngunyan na banggi
Ipangaturugan taka ki pawikan.*

All palms, especially Oriole's, responded with enthusiasm once again. Except Cowboy's. he was still glued to his book, scanning it for the next round of readings. There was a faint buzz of praise in the room. Lola Basyon felt the warmth rippling in her stomach then invading her arms, flushing her hands to their fingertips. She abandoned her *tapis* and lay her hands on the table.

"*Salamat . . . maraming salamat . . .* thank you very much." They saw the white turtle after all, thank God. They're talking about it now.

"Imagine, doing harmonies in her throat."

"It's like listening to three voices singing. Amazing."

"I've never heard anything quite like that before. An unusual way to produce sound, don't you think so?"

Lola Basyon was tired though exhilarated. She had just flown in from the Philippines the day before for this writers' festival. The Australian anthropologist, after so much fussy discussions with the board, had arranged that she be invited to this event. He had met her during his research on the mythologized genesis of native peoples and was undoubtedly charmed.

In her village of Iraya, he had fallen in love with her chant about the white turtle. Its story is pure poetry, he had explained to her in broken Bikol, his blue eyes misting over, growing as bright as the sea where the turtle swam. A mythical tale — once the turtle was small and blue-black, shiny like polished stones. It was an unusual creature even then; it had a most important task. It bore on its back the dreams of Iraya's dead children as it dived to the navel of the sea. Here, it buried little girl and boy dreams that later sprouted in corals which were the color of bones. After many funerals, it began to grow bigger and lighter in color; eventually it, too, became white, bone-white. This was Lola Basyon's story, told in a chant. When the anthropologist first heard it, he felt as if the white turtle had somersaulted into his eyes.

That night of the readings, it dived into him again, down to the depth of his irises, as he acted as interpreter. After she sang each scene, he would read his translation. There was a dialogue in two tongues blending and counterpointing. Strange to hear the turtle voice in English, Lola Basyon thought. She rather liked its sound though —

I am your cradle
rocking
your baby dreams
past anemone;
the hundred fingers
curling around sleepgurgles
passing . . .

What an exciting version of performance poetry! A group from the back row tuned their ears more to the chanting than to the translated story. Notice how she sings with no effort at all. She doesn't even blink her eyes,

*Ako ang simong duyan
napasagid
sa puting kurales . . .*

I am your cradle
brushing
against white corals;
porous bones
draw in
your bubblebreath
humming.

Oriole's eyes were closed. She was engulfed by the chant, lulled into it, falling into the sea with the anthropologist and some keen listeners to his English translation. Wonder how this feels in her dialect for someone who is born to it —

I sail your cradle home.
Be water.

I sink your cradle
deep beyond grief.
Be stone.

The bespectacled writer was slightly impatient — but her act is a multicultural or an indigenous arts event, definitely not for a writer's festival. And those organizers should have, at least, printed and handed out the translation to the audience. That anthropologist's reading is painfully wooden, dead. And this could go on forever, heaven forbid. He looked at his watch, shaking his head —

But warm, skin-smooth
And promising wings.
Be bird.

And hear your flapping
From the navel of the sea

Cowboy was bored; he was suspicious of all performance poetry. He thought it was invented to disguise pedestrian writing. Where he came from, he had seen too many performance poets outshouting, outstyling each other. He fixed his gaze at the cover of his latest crime fiction.

"Nice performance — and what a fabulous top." A woman in black and pearls whispered to her companion at the front row as an anthropologist ended the reading of his translation. She could not take her eyes off Lola Basyon's *piña* blouse.

"Wonder what it's made of."

"Very fine material, I'd say."

"I love your story. It's poetry — where can we get your book?" A teenage boy wearing a pony-tail addressed the chanter directly in order to drown the clothes-talk at his elbow. He's about the age of my favorite grandson back home, Lola Basyon thought. She couldn't help but notice him. Earlier, right after her chant, he had placed two fingers into his mouth and whistled, then he had

clapped vigorously, stamping his feet. She felt embarrassed, but pleased. Did you see the white turtle, she wanted to ask him.

“I’d like a copy of your book. It would be a treasure.”

A faint titter issued from the back row.

Book, book. Lola Basyon understood the word, but what was he after — “Book...?”

Cowboy rolled his eyes to heaven then back to his latest crime fiction and the bespectacled author raised his brows towards a tall woman in cobalt blue; she was the chair of the readings.

“Yes, book — your book. I’d like very much to buy — ”

The anthropologist tried to intervene, but Lola Basyon was just beginning to speak, so he kept quiet.

“Book...”

“Yes, book...”

“*Gusto niya raw bumili ng libro mo,*” a shrill voice from the audience interrupted the exchange. “Excuse me, I’m a journalist from the Philippine community paper in Sydney — and I was just translating for her that young man’s request,” she addressed everyone before taking a photo of Lola Basyon and sitting down. The anthropologist-translator felt censured.

I’d love a copy, yes...” the young man pressed on. The storyteller sensed the blue sleeve at her shoulder. The chair of the reading was explaining that the audience would have enough time to chat with the writers during drinks later and that they were running out of time, but she was interrupted by the young man’s seatmate.

“Do you have a publisher here?”

Cowboy suppressed a giggle, the spectacles adjusted and re-adjusted itself — she shouldn’t have been in this panel in the first place — and Oriole looked very disconcerted.

“I like your white turtle very much.”

Now who is it this time? All heads turned towards the origin of the very young voice. A girl, about six, stood on her chair at the back of the foyer and made her own statement, “Oh, yes, I do.”

Her mother shushed her, but she was very determined —

“Is it really white...?”

In broken Bikol, the anthropologist tried to explain to the storyteller just what was happening, while the cobalt blue dress took the floor and, with admirable diplomacy, introduced the second half of the readings. The embarrassed mother had to drag her protesting daughter out of the building. “But I’ve got lots of questions,” she bawled.

Cowboy caressed his pages again and cleared his throat before launching into his old spiel, with improvisations this time. He rhapsodized over more details on the writing of his latest novel. How he was converted to crime fiction, but not the genre writing kind, mind you. He was a committed anti-gun lobbyist. His heroes were good cowboys like him, someone like the Lone Ranger without a gun. Oriole and the older writer seemed very amused, while from the audience the Filipina journalist took another photo of Lola Basyon staring at the speaker’s snakeskin boots.

After the reading, a lively exchange of impressions filled the foyer. The exquisite poetic style of the older writer, the quirky plots in Cowboy’s fiction and Oriole’s comic eroticism were notable conversation pieces. And of course, Lola Basyon’s extraordinary chanting was also a favored subject. Almost like three voices harmonizing in her throat, remember? A few referred to the awkward moment when the boy asked about the old woman’s publication. How silly, how ridiculously dumb, the woman in pearls complained to the anthropologist. He had to put that poor thing in an embarrassing situation.

The drinks taste very strange, but these colorful bits are so delicious — *siram sana!*” Oblivious to all the murmurings about her, “the poor thing” was having the time of her life sampling all, from wine to the orange juice to the trays of canapés and fruits as the crowd made a beeline for the three authors’ book-signing.

I wish I had understood their stories, she thought, shaking her head while biting into a strawberry. They must be very important ones considering how fat their books are. Ay, impressive

indeed. She ran her fingers across the books, imitating Cowboy's loving gesture, then parked herself beside the food trays.

"*Marhay ta enjoy ka. Su kanta mo* very good." The anthropologist offered her another glass of orange juice. He said he was glad to see her having a good time and the audience loved her story.

"*Kumusta*, I'm Betty Manahan, a Filipina journalist originally from Manila. *Ang galing mo talaga* — great performance!" She hugged and kissed the chanter then shook the anthropologist's hand before adjusting her camera. "I'll put you on the front page of my paper," she gushed at Lola Basyon. "I can make you famous in Sydney, you know — isn't she fantastic?"

"She's very special," the anthropologist agreed. "Her turtle story is just — just beyond me. I must say I —"

"I like your translation, too — could you take our photo, please?" The journalist handed the camera to the enthusiastic translator before posing beside Lola Basyon, who looked a bit baffled.

"Picture *tayo*." The journalist flashed her most engaging smile at the old woman and towards the camera, putting an arm around the waist of her greatest discovery.

A quarter of an hour later, after many more compliments, Lola Basyon found herself alone beside the food trays. I must memorize the taste of his wonderful feast, so I could tell it to my grandchildren. Imagine, they put pink fish on biscuits and what's this yellow thing that smells like old milk, I don't like it, ay, ay. And what's that blowing bubbles over there? Someone had just popped a champagne bottle open. *Aprubicharan ngani*, I'll try it, too. *Hoy, luway-luway daw*, Basyon, easy, easy, she chided herself, or else they might think you're very *ignorante*.

"Thanks for that fabulous performance."

In the middle of gulping the bubbly thing, Lola Basyon recognized the pearly woman who had kept staring at her *kimona* blouse earlier. The chanter smiled up at her. *Aysus*, how very tall.

"That's beautiful, very delicate..." The woman gestured towards the *kimona*.

"Beautiful?" Lola Basyon bowed and pointed to the other's pearls.

The woman smiled graciously. "What's it made of?" she asked, squinting at the *kimona*.

"*Sige, kaputi ngani...* touch... touch..." The chanter held out the edge of her blouse towards the manicured fingers.

The pearls leant forward and fondled the floral embroidery. "I say, so dainty, so..."

"Mother ... my mother..." With little success, the storyteller was trying to tell her about the source of the heirloom when the pony-tailed young man appeared. He had just extricated himself from the long book-signing queue.

"Thank you very much for your story..." he began.

The pearls excused herself. "I guess I must join the queue now," she told him and laid a hand on the chanter's arm. "See you."

"I do like your song immensely." The young man's face was unabashedly radiant.

Somehow, Lola Basyon understood this overflow of enthusiasm and youthful confidence — the way he opens his hands towards me like my favorite grandson. She managed the widest grin; her jaws ached pleasantly.

He smiled back. "I wish I could tell you how I feel about the burial of dreams of dead children. How I really feel about your story — here," he said, cupping his hand to his chest.

"Story... sad... happy." She scanned her head for more English words.

"Sad-happy, you're quite right, and very disturbing."

She longed so much to understand the full meaning of his earnestness. And she wanted to ask if he saw her white turtle, but how to say it. She looked around for the anthropologist so he could translate for her, but he was chatting with the readers. And the Filipina journalist was busy "networking with my Aussie VIPs, you know."

Again, the young man opened his arms towards her. "I like the sound of your dialect, too. I wish I could have a copy of your story, but —"

Ay, my son why don't you speak my tongue? Lola Basyon longed for a proper conversation with this beaming face. "Story...?"

“I know, I know, stupid of me. Of course, that was an oral story...how could I have made a fool of myself then? And look at me now trying to...”

“Excuse me, please...”

Lola Basyon felt a slight tug at her skirt from behind.

“Is it really white, your turtle?”

She turned to face the bold little girl who had asked about the turtle earlier. Her eyes were shining.

“Really white white?”

“White turtle...” This Lola Basyon understood.

“There you are. I thought I’d find you here.” The mother took her daughter’s hand. “Thanks very much for your performance. We loved it.”

“Big turtle?” The girl drew a large circle with her little hands.

Lola Basyon chuckled, nodding vigorously, “Big...big big.”

“White white, too.”

“White white,” the chanter repeated, squatting before the child.

“And beautiful?”

“Beautiful.” She opened her arms towards the girl as if to embrace her, but she clung to her mother.

“You’re all shy now, hey?” The mother laughed.

“Beautiful,” Lola Basyon laughed, too, pointing at the daughter.

For the first time since she boarded the plane from her country, the old chanter felt very relaxed. She was making a real conversation at last. She will tell her grandchildren just how nice these people are. And they saw the turtle, after all, they really saw it. Ay, I could sing for them forever.

With her second glass of champagne and amidst this comforting company, the old woman was transported back home, close to the forest and the sea of her village, among her grandchildren begging for the old story, waiting for her to take them for a swim on the turtle’s back. All in a night’s chant.

*Ngunyan na banggi
Ipangaturugan taka ki pawikan;
Duyan sa saiyang likod
Kasingputi kang tulang.
Ngunyan na banggi
Ipangaturugan taka ki pawikan.*

The warmth in her stomach made double-ripples as she began to chant again, filling her lungs with the wind from the sea and her throat with the sleepgurgles of anemones. Her cheeks tingled sharply with saltwater. I’ll dream you a turtle tonight, she sang softly at first, then steadily raised her volume, drowning the chatter in the foyer.

Three harmonizing voices reverberated in the room with more passion this time, very strange, almost eerie, creating ripples in everyone’s drink. All book-signing stopped. People began to gather around the chanter. By the time the main door was pushed open from outside by a wave of salty air, the whole foyer was hushed. An unmistakable tang pervaded it — seaweed!

“White white.... oh, look ...beautiful white!”

The little girl saw it first, its bone-white head with the deep green eyes that seemed to mirror the heart of the sea and the wisdom of many centuries. It was as large as the four-seater table from where the three authors stared in bewildered silence. Taking in the crowd, the white turtle raised its head as if testing the air. Then it blinked and began to make turtle sounds, also in three voices harmonizing in its throat and blending with the song of the chanter. Everyone craned their necks towards the newly arrived guest.

Six voices now sending ripples through everyone’s drink. *Hesusmaryahosep*, the Filipina

journalist muttered under her breath, a miracle! The mother and daughter, and the young man gasped as the immense creature came very close, while, at the other end of the room, the anthropologist stood riveted, all movement drawn in, pushed to the back of his eyes. A hundred white turtles somersaulted there.

Whatta gimmick, a regular scene-stealer, Cowboy thought as he left the book-signing table and strode towards the very late guest, peeved but as curious as everyone. Meanwhile, the older writer, sideburns strangely tightening against his cheeks, peered from his spectacles. Oriole sensed the salt-sting behind her eyes. “Ohs” and “ahs” travelled the foyer while the hand of the woman, who loved the *kimona*, flew to the pearls in her throat and the cobalt blue dress hugged itself, swaying to the chant. The skin around everyone’s ears tingled.

As if in choreographed motion, all bodies began to lean towards the two chanters, arms stretched out, palms open, raring to catch each of the six voices. Even Cowboy had succumbed to this pose which was almost like a prelude to a petrified dive or dance. For a brief moment, everyone was still.

“Can I pat it?”

The girl had wriggled free from her mother. “Can I?” Her voice, in its foreign tongue and timbre, wove into the long, drawn-out vowels of the chant.

But the mother heard her daughter distinctly above the alien ululations. She grabbed the eager hand and held her close, hugging her tightly. The dreams of dead children, the mother remembered, goosebumps growing on her arm. Why am I being so silly?

“I want to pat it. I want to touch — it’s a good turtle, a beautiful good turtle, the child protested, beginning to cry.

The spell was broken. Everyone started moving and speaking in unison, some in wonder, others with the deepest unnameable emotions, but a few murmured their doubts. Dreams? Dead children? Suddenly, they remembered the story. Funerals. One man contemptuously dismissed this foolishness and argued instead against cruelty to animals. It was probably flown all the way here. Part of the act? Just look at that poor, strange, beautiful thing, an endangered species, no doubt. But what if it had been smuggled in, speculated an elderly woman. It might not have even been quarantined — the crowd began dispersing. In the din, the turtle stopped singing and Lola Basyon swallowed her voice.

Silent now, the massive whiteness crawled towards the table where the books were displayed. Passing the snake-skin boots of Cowboy, it seemed to shudder and hesitate before moving on. The chair of the readings rushed out of the room to ring for help.

When the police arrived, they found it nestling its head on the old woman’s lap beside the table of books. They were dumbstruck. What whiteness, what extraordinary, beautiful whiteness. Color of bone. And with eyes full of understanding as they stared at the last two people in the room. By then, everyone had been asked to clear the area. Only Lola Basyon and the anthropologist were left behind.

She wanted to explain to the men in blue that it did not mean to cause harm or any trouble, that perhaps it came to the reading because she did not have a book. Because the story that she chanted was written only on its back, never really hers. Only lent to her in a moment of music. She wanted to plead for them to be gentle with it. It was very tired after a long, long swim. But how to be understood, how to be heard in one’s own tongue.

It blinked its emerald eyes at the police. It seemed sad, as if it were in mourning. Its white back stirred, then rocked like an inverted cradle. The anthropologist sensed the burial of dreams. Gloved hands steadying the creature, the police wondered about the unnameable emotion that stirred in their wrists, a strange, warm ripple of sorts. They lifted it with utmost tenderness as if it were a holy, precious thing. It was as large as the table, but oh so light.

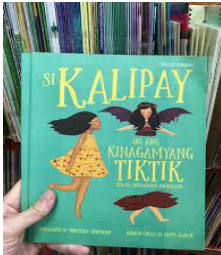


COMPREHENSION QUESTIONS:

- a. Describe the central intelligence character, Lola Basyon, (Salvacion Ibarra) of the story, *White Turtle*. What does her name signify? Does it in any way foreshadow her role in the story as indigenous knowledge bearer, conjurer, shaman, chanter, and story-teller? What is the author trying to insinuate by putting her in a writer's festival when she is not a writer to begin with?
- b. Why did the story start with lines coming from her chant? What does this accomplish? Is it a good transition device from the title to the first sentence of the story?
- c. What does the turtle symbolize in the story? Why did the white turtle become a funerary object? How did it become bone-white? Why is it coming to the Sydney Writers' Festival?
- d. Who is the foil character in the story? How was he portrayed in the narrative?
- e. Why did the writer use the border-crossing motif represented by Lola Basyon, the Shaman-Chanter and the White Turtle? What did Bobis accomplish by putting side-by-side printed literature with chanting as spoken word / performance poetry? Discuss the liminality, contact zones, and intersectionality of feminism and postcolonialism as transition pedagogy / as reading approaches. How is the concept of transition and transitioning exemplified in the following;
 1. Bikol to English: Translation as Transition
 2. Chanting: Mediation as Transition (from the Invisible World to the Visible Universe)
 3. From Disciplinarity to Anti-, Cross-, Multi-, Interdisciplinarity: (Anthropology to Heritage Studies (Literature, Performance, Feminist, Post-Colonial, Gender, Anthropology, Migration, Geography) Transition as an Approach in Knowledge Production
 4. Dream to Reality, Reality to Fantasy: Magical Realism as Narrative Technique
 5. Iraya (Philippines) to Sydney (Australia): Geography of Transition
 6. Old Basyon to the young girl: Character Shift as Transition Device
 7. From print to orality: Performing Transition as Text (from Literature to Orature)
 8. Human body (Lola Basyon) and beyond-human body (white turtle): Transition in Between Worlds
 9. Rural (Iraya) to Urban (Sydney): Transitional Space
 10. Poetry to Prose: Genre-Crossing as Transition



Discovering



LITERATURE HIGHLIGHT: Magic Realism or marvelous realism blends the fantastic, mythic and supernatural elements with mundane reality. Poetic Faith is a requirement in accepting the magical elements as part and parcel of the real world. In diasporic communities, migrant writers explore myths, legends, rituals, epics, folktales from one’s native land and provide the fabric of fantasy which merges with the verisimilitude of actual setting of social environment producing a marvelous real effect in fiction. In the Philippines, Arnold Molina Azurin calls it “ethnic realism.”

- Using the story, “White Turtle,” list down the marvelous, and the real events in the narrative.

MARVELOUS	REAL

- How does the Filipino concept of *ethnic realism*, a term coined by Arnold Molina Azurin to describe the coexistence of the spiritual world and the world of material reality, compare with magical or marvelous realism of Latin America? Does our shared history of Hispanic colonization inform our sense and sensibilities, which frame our concept of everyday reality?

CULTURAL HIGHLIGHT: CHANTING AS INTANGIBLE CULTURAL HERITAGE



A chant is a singing of words or iterative speaking usually employed in rituals as a means of communing with the Divine. Its song or a melody is repeated over and over. It is rendered in monotone. Chanting is an ancient practice of calming one's mind, body, soul and spirit. It develops heightened awareness (energy) which enables focused listening, and sensitivity to others. Rituals involve chanting to appease or placate the spirit in order to bless, heal, or hex.

Maneuvering



Group Activity: Divide the class into different groups with different tasks. The size of each group will depend on the differentiated nature of the assigned task. Using the multiple intelligences framework, students are allowed to choose and explore their interpersonal, visual-spatial, musical, bodily kinesthetic, intrapersonal, and verbal-linguistic intelligences in this collaborative activity.

Group 1: Comics adaptation of “White Turtle” by Merlinda Bobis. (3 members)

Group 2: Music and Dance adaptation of the story. (17 members)

Group 3: Play Production of the narrative. (15 members)

Group 4: Speech Choir version of “White Turtle” (15 members)



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Individual Activity: Using a creative cartogram, map the intersections, convergences, and crossroads as transition moments in your life from your Childhood until the Present. Explain how the in-between spaces helped you cross borders, overcome barriers, and negotiate difficulties while transitioning.

Note: The teacher can assign either individual or group activity depending on the learning objectives and outcomes specified at the beginning of the module.

TEACHER'S GUIDE

The pandemic has forced us to rethink ways of re-animating the educative process. We calibrate our pedagogy and rethink our own philosophy of teaching. Plato's "The Allegory of the Cave" is an allegory of education as *educare* which means to bring-up, to train, to nourish; and education as *educere* which means to lead, or to guide. Both signify a passage or a transition from one state or condition to another. This global emergency occasions a Benjaminian *emergence*. In between the past and the present, the present and the future are liminal spaces that inform our multiple crossings. Adversity as the mother of invention. It makes people create and innovate in order to cope with the existing challenges. The infrastructures of transition, and logistics of transfer are important considerations in negotiating the troublesome *meanwhile* and *meantime*. Below are some of my meditations regarding transition as pedagogy:



1. There is no single best way in implementing transition pedagogy. It is as varied as the conditions, experiences, resources, know-hows, inward constitution, and personality of the person implementing the pedagogy. Transition pedagogy involves an act of the will, to cross-over and become a better version of themselves as *midwife of ideas*. Hence it requires a sincere re-visitation of our teaching philosophy. Why do we teach? What do we, as teachers bring to the Philippine Classroom? What do Filipino students in the Philippine classroom need to learn? Am I, as teacher contributing to the betterment of another individual, the community, or of society at large? Our *raison d'etre* will ascertain our field of vision and determine the extent of our engagement.
2. Transition Pedagogy requires careful and thorough planning. We need to come up with a blue print, a roadmap of where we are and where we are headed to. If the teacher is a transformational leader, the teacher should be able to lead others, students and colleagues to the direction the teacher wants them to pursue. A vision of the kind of class, the pace of learning, the flow of instruction, discussion and dialogue, the condition for learning enable the teacher to plan the course of action needed in order to make each meeting meaningful, memorable, efficient and effective. The classroom is a safe learning environment, a zone of peace and a site which respect life, as well as value the dignity of human beings and beyond human beings. We need to transition from human-centeredness to beyond-human worlds to include other living beings and non-living things in our ecosystem. We need to shift from exclusive to inclusive classrooms by embracing disability; by accepting class, gender, sexual, ethnic differences; and by respecting religious, linguistic, and cultural diversity.
3. Transition Pedagogy promotes creative improvisation. There are days when our teaching strategies, methods, and techniques work, but when bad hair-days come, it's time to let loose, bring down, and flip one's hair to innovate. Don't be afraid to change as the need arises. Improvise if it needs be. Go out of your comfort zone. Get out of the box and transition. Teaching requires performance. The teacher is a magician, pulling a rabbit out of a hat, or as Marianne Moore conceptualized, an imaginary pond with real toads in them. The teacher is everyone and no one in particular. Be inventive and innovative. Don't take yourself seriously. Re-invent yourself. Surprise your students. Transition from

being a lifeless, insipid, vapid, zestless teacher to becoming a source of excitement, passion, enthusiasm and dynamism in the class. Teachers are not only embodiments of their pedagogies, but they are also living pedagogies. Perform yourself. Showcase the transitions to the multiple facets of your personality. Be yourself. Beautiful, Courageous, and Creative. These qualities separate the ordinary from the legendary. Think of every life you will touch. Of the meaningful difference you can make by inspiring every learner in your class. I teach because I want to offer my students better life choices and chances. My life is a window of radical hope, and a showcase of the personal as political, cultural, theoretical, pedagogical, and spiritual plenitude of possibilities.

I chose the metaphor of traveling in talking about the transitional learning stages in the classroom. If life is a journey, there would be a point-of-origin and point-of-destination. In-between, are transition spaces or stop-overs linking both purposes and ends. It allows the traveler to look back, evaluate and assess the remaining distance to cover. I used the concept of **Launching** to signal the transition from out-of-the-class modality to in-the-class encounter. In Teaching “White Turtle,” the motivation strategies that link the first and the second stage of learning are: film viewing, interactive game, and a video documentation of the writer’s migrant journey and transitioning. They signal the transition from asynchronous to synchronous learning. The fable, The Monkey and the Turtle can be an asynchronous task while the game and the video documentation are introduced as synchronous activities. **Navigating** is a reading foray in the beauty of a magic realist text. Reading is an adventure, a journey, a pilgrimage to sites of human geography and spaces of human imagination. I chose “White Turtle” because it illustrates the life of Filipinos in transition. Our migrants in their Filipino *elsewhereness* are embodied in the life of Bobis and in the character of Lola Basyon who was invited to the Sydney Writers’ Festival even if she has no book. She chants the story of the White Turtle, who carries the dreams of the dead children of Iraya. The juxtaposition of orature and literature, of intangible cultural heritage of the Global South, and the preeminence of the printed text in the Global North, of in-betweenness and deterritorialization are important points that underscore the multiple transitions in the narrative. **Exploring** includes comprehension questions that guide the readers in understanding the text. From not knowing to knowing, from knowing to a greater awareness, from profound understanding to committed actions, are the transition stages observable in the robust reading praxis. **Discovering** highlights both literary and cultural qualities of the text as it is moored in Philippine tradition. **Maneuvering** allows the student to experience trans-creating the text. These enrichment activities enable the students to indulge in works of creativity, imagination and innovation.

Teaching and Managing Cultural Education in the Philippines During the Pandemic

Joseph “Sonny” Cristobal

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The Philippine Cultural Education Program (PCEP) is the Institutional Education Program of the National Commission on Culture and the Arts (NCCA), mandated to oversee the Philippine Cultural Education Plan implementation. The plan is the overall design of cultural education in the country for a designated period. A number of Philippine laws govern cultural education. The National Cultural Heritage Act is the most recent of such laws that provides comprehensive and continuing education programs on culture for trainers, teachers, artists, cultural workers, civic leaders, government officials, and workers.

Cultural Education is “a broad transdisciplinary teaching process and learning system where culture is the object of inquiry, framework, methodology, impetus for discussion, tool for assessment, and evaluation where skills, abilities, and knowledge regarding the self, community, nation, and the world-at-large are constituted, mediated, and disseminated.” (PCEP 2018-23 Strategic Plan)

With the promulgation on 11 August 2001 of Republic Act 9155, also known as “An Act Instituting a Framework of Governance for Basic Education, Establishing Authority and Accountability, Renaming the Department of Education, Culture and Sports (DECS) as a Department of Education (DepEd) and for other Purposes,” cultural education was strategically reaffirmed as an integral part of basic education. Meanwhile, administrative supervision of cultural agencies formerly attached to DECS was transferred to the NCCA.

Cognizant of the need to accelerate the process of integrating culture in the basic education curriculum and mainstreaming it in national development plans, the NCCA Board of Commissioners, in its September 2001 meeting, resolved that a Philippine Cultural Education Plan (PCEP) be formulated and operationalized. In 2002, after a series of year-long consultative meetings, PCEP was launched as a comprehensive Commission flagship program that outlined goals, policies, programs, and projects on cultural education through the formal, non-formal, and informal systems.

Philippine Cultural Education Program (PCEP) envisions a nation of critically informed, culturally literate and empowered Filipinos by ensuring that culture is the core and foundation of education, governance, and sustainable development. (PCEP 2018-23 Strategic Plan) It seeks to develop among Filipinos a greater awareness, understanding, and appreciation of their culture and arts, towards the evolution of a consciousness that will improve the quality of their lives. It was designed to make cultural education accessible to all sectors of Philippine society, particularly the youth, teachers, artists and cultural workers, officials and employees of the government, members of the media, and civil society.

A Brief History. A comprehensive Five-Year Plan of Action (2003-2007), containing various proposed programs, projects, and policies, was launched in order to flesh out the necessary steps toward the attainment of PCEP goals. The NCCA Board constituted a Task Force in October 2002. From 2003 – 2007 PCEP was put into operation with the Sub-Commission on Cultural Dissemination as oversight and implementing body. It carried out several projects including national consultative meetings, conferences, workshops, training-writeshops, arts camps and festivals on culture-based teaching and good governance. Among the projects initiated was the Kaguruang Makabayan National Consultative Workshop Series on Culture-Based Teaching of the MAKABAYAN Curriculum. To ensure that the Plan is properly reviewed, updated, consolidated, and extended, the NCCA Board of Commissioners created the Philippine Cultural Education Program (PCEP) Task Force in March 2007.

With the enactment of the National Cultural Heritage Act of 2009 on March 26, 2010, PCEP established a major gain by its designation as the body, together with the Department of Education, tasked to “*formulate the cultural heritage education programs both for local and overseas Filipinos to be incorporated into the formal, alternative and informal education, with emphasis on the protection, conservation and preservation of cultural heritage property.*” (Article X, RA 10066). On December 7, 2016, NCCA Board of Commissioners meeting mandated the preparation of the successor plan of the PCEP. In 2018, the successor plan was presented to the TWG composed of the four Sub-Commission Heads and to the Chairman of NCCA.

The 2018-2023 Philippine Cultural Education Program is the overall plan and design of cultural education in the country under the flagship program of the NCCA. The plan aims to provide direction, purpose and strategies to systematically carry out the objectives and task of Philippine cultural education that is national in scope and in participation.

Conceptual Framework of Culture-based Education

The definition of cultural education in the Philippine is dynamic and evolving.

The PCEP 2003-2007 defined cultural education as “education that brings about awareness, understanding, and appreciation of a people’s cultural patrimony”

Sec. 3(k) RA 10066 or the National Cultural Heritage Act of 2009 stated that “cultural education shall refer to the teaching and learning of cultural concepts and processes.”

The Operations Manual of PCEP characterized cultural education as “the curation, dissemination and application of cultural knowledge, creativity and intercultural understanding through education to enhance cultural literacy, promote innovation and achieve sustainable growth and development” Based on learnings from cultural education work and implementation of the PCEP 2003-2007, the PCEP TWG (2017) is putting forward an enhanced definition and conceptual framework. Cultural education is “a broad transdisciplinary teaching process and learning system where culture is the object of inquiry, framework, methodology, impetus for discussion, tool for assessment, and evaluation where skills, abilities, and knowledge regarding the self, community, nation, and the world-at-large are constituted, mediated, and disseminated.”



This definition recognizes that cultural education encompasses disciplinary (such as the study of culture in the Social Sciences and the Humanities)—and by extension the notions of transdisciplinarity and antidisciplinarity.

Cultural education as an organizing principle covers a panoply of approaches, methodology, and a strategy grounded in the unique cultural beliefs, values, norms, heritage, practices, language, experiences, and cultural expressions of a community.”

Cultural education operates in the three modes of learning (formal, non- formal and informal education). By formal education we mean the systematic and deliberate process, hierarchically-structured and, separated learning corresponding to the general concept of elementary, secondary, and tertiary levels of schools. Non-formal education refers to any organized, systematic, educational activity carried outside the framework of the formal system to promote selected types of learning to a segment of the population. Informal Education is a lifelong process of learning by which every person acquires and accumulates knowledge, skills, attitudes and insights from experiential activities. Cultural education contributes to the fulfillment of PCEP Vision of constituting “a nation of critically informed, culturally literate, and empowered Filipinos.”

To be critically informed, culturally literate and empowered, Filipinos must manifest a) critical consciousness of Philippine history, heritage and geography, b) contextualized knowledge based on meaningful encounter and interaction with the community, and c) be able to make culturally informed choices and action for inclusive growth and sustainable development (see Figure 2)

In offering this enhanced definition, the TWG does not seek to merely provide categories for determining which initiatives are cultural education and which are not. Rather, the intention is to affirm the richness of cultural knowledge, encourage further enrichment and sharpening of cultural education work particularly the aspect of culture-based education, ensure that cultural education actively covers the three learning modes, and anchor it on a societal vision.

Proposed Model for Cultural Learning Outcomes

Among the accomplishments of the PCEP 2003-2007 were the formulation of the PCI Total Environment Framework/Balangkas ng Kamalayang Filipino, the mapping of 8000 cultural icons from the 17 regions, defining the Essential Cultural Knowledge on Philippine Arts, Culture and Heritage (EKPACHBEC) per grade level out of the 8000 icons, and the dissemination of these.

To contribute to defining minimum learning competencies in Philippine culture and arts, PCEP 2017-2023 offers the following as components of a Proposed Model for Cultural Learning Outcomes:

1. Promote a heightened awareness and sensitivity regarding the uniqueness of one's culture through vicarious, and actual experience and exposure in the local, regional and national communities.
2. Develop respect and appreciation for the cultural diversities and practices of other groups/ communities embedded in the formal, informal, and non- formal learning systems.
3. Transmit, and disseminate the history and heritage of a community by highlighting its significance in the Philippine classrooms and beyond.
4. Value cultural integrity, memory and identity by including IKS (Indigenous Knowledge System), ICK (Index of Cultural Knowledge), and Essential Cultural Knowledge (ECK) in the national curriculum (basic and higher education).

Indicative Alignment of the 2018-2023 PCEP Objectives to the Cultural Learning Outcomes and the Indicators of the Cultural Education Vision

The 2018-2023 PCEP Objectives are aligned with the Cultural Learning Outcomes towards achieving the Indicators of the Cultural Education Vision (see Figure 3). The highlights are as follows:

- The interaction of the PCEP Objectives with the Cultural Learning Outcomes Model and the Indicators of Cultural Education Vision (Figure 2) could be stated in this manner: The Philippine Cultural Education Plan will achieve seven Objectives for the period 2018 to 2023 so that the Cultural Learning Outcomes would be accomplished towards attaining the indicators of the Cultural Education Vision
- The first five PCEP 2018-2023 Objectives are inter-related and could be summarized as knowledge retrieval (Objective 1) and utilization (Objective 2), definition of minimum learning outcomes and cultural competences (Objective 3), comprehensive and continuing education for enablers (Objective 4), and cultural heritage education (Objective 5)
- The first five Objectives of the PCEP 2018-2023 are anticipated to lead to 1) heightened awareness and sensitivity of Filipinos regarding the uniqueness of their culture, 2) develop respect and appreciation for the cultural diversities and practices of other groups/ communities, and 3) transmit, and disseminate the history and heritage of a community—which constitute the three elements of the Cultural Learning Outcomes—to progress towards the three vision indicators: a) critical consciousness of Philippine history, heritage and geography, b) contextualized knowledge based on meaningful encounter and interaction with the community, as well as c) make culturally informed choices and action for inclusive growth and sustainable development (see schematic diagram below)
- The last two PCEP 2018-2023 Objectives, which are oriented towards policy development and enactment, and plan implementation mechanisms, support the first five.

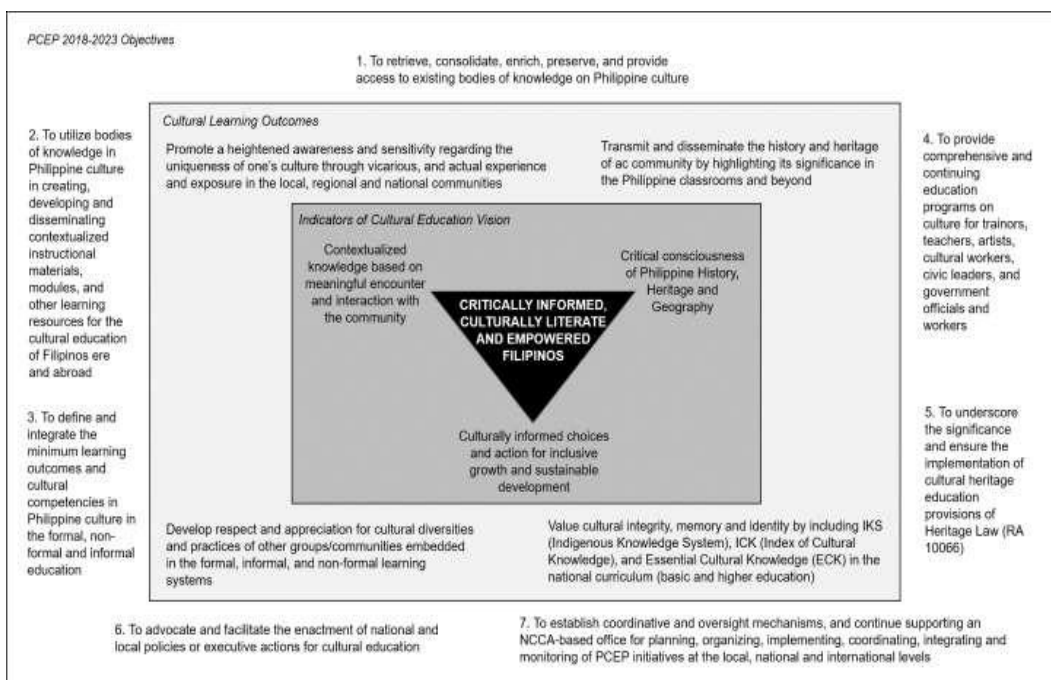
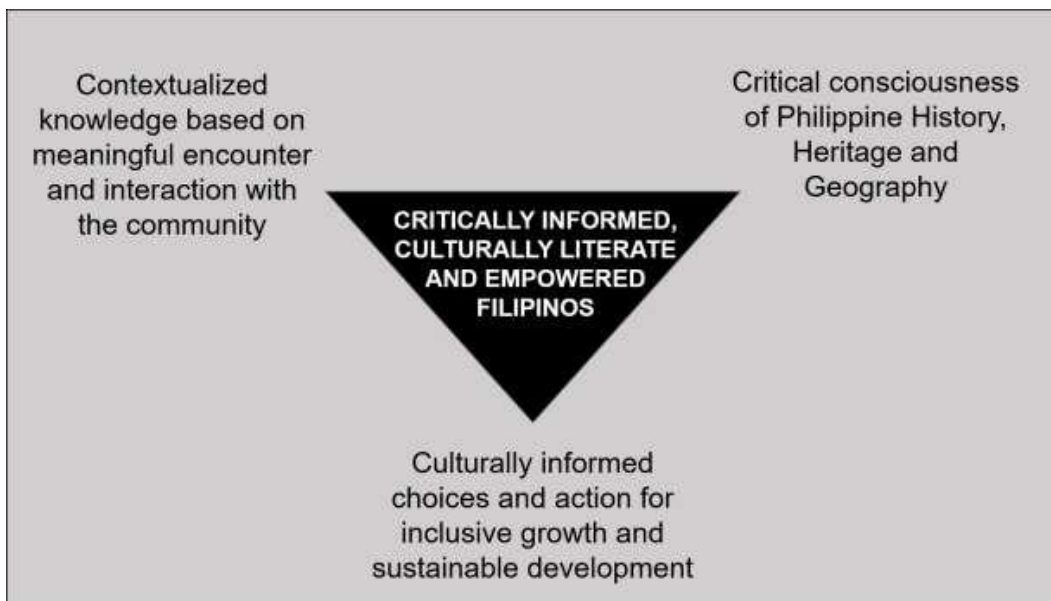


Figure 2 PCEP 2018-2023 Objectives in Relation to the Cultural Learning Outcomes and the Indicators of the Cultural Education Vision

The Philippine Cultural Education Plan for 2018-2023 intends to achieve a coherent and strategic set of purposes (Goal and Objectives) and results (Table 4). The indicators of the results will be defined in subsequent processes.

The Philippine Cultural Education Plan for 2018-2023 intends to achieve a coherent and strategic set of purposes (goal and objectives) and results.

Table 4 PCEP 2018-2023 Purposes and Results Table

	Development Narrative	Results
PCEP Vision	A nation of critically informed, culturally literate and empowered Filipinos	<ul style="list-style-type: none"> ● Increased level of awareness of Filipino values, cultural diversity, creativity and culture sensitivity ● Enhanced tolerance and respect for others ● Heightened pride of place and pride of being Filipino
PCEP 2018-2023 Goal	Uphold and promote cultural education as the core of teaching and learning, and governance towards inclusive growth and sustainable development	<ul style="list-style-type: none"> ● Cultural education is mainstreamed in the basic, technical, vocational, and higher education systems ● Cultural education mainstreamed in governance
PCEP 2018-2023 Objectives	1. To retrieve, consolidate, enrich, preserve, and provide access to existing bodies of knowledge on Philippine culture	<ul style="list-style-type: none"> ● Collections of digitized resources developed and preservation of materials on Philippine arts and culture improved ● Research outputs on Philippine culture to update and upgrade Philippine cultural knowledge increased ● Institutional network of libraries, archives, and local studies centers in the regions developed ● Access to resource materials on Philippine arts and culture enhanced ● Researches and documentation of Philippine languages increased ● LGUs utilizing cultural resource maps as a key information, planning and decision-making tool increased ● Continued learning on Philippine arts and culture promoted ● Pool of Filipino translators enhanced ● Translated works increased ● Awareness of Philippine cultural icons increased ● Development of Filipino language promoted
	2. To utilize bodies of knowledge in Philippine culture in creating, developing and disseminating contextualized instructional materials, modules, and other learning resources for the cultural education of Filipinos here and abroad	<ul style="list-style-type: none"> ● Delivery of formal and non-formal cultural education courses enhanced ● Abilities of educators, artists, and cultural workers in their respective spheres of cultural education enhanced ● Accessibility of relevant learning resources/references to Filipino communities here and abroad increased ● Awareness of Philippine cultural icons increased

	<p>3. To define and integrate the minimum learning outcomes and cultural competencies in Philippine culture in the formal, non-formal and informal education</p>	<ul style="list-style-type: none"> ● Conceptual framework for Philippine cultural education developed and disseminated ● Curriculum guide of DepEd, CHED and TESDA revisited and realigned ● Curriculum in cultural education for LGUs, government agencies, groups and sectors developed and disseminated ● Standardized national instrument to measure literacy in the Philippines developed and deployed
	<p>4. To provide comprehensive and continuing education programs on culture for trainers, teachers, artists, cultural workers, civic leaders, and government officials and workers</p>	<ul style="list-style-type: none"> ● More qualified cultural educators
	<p>5. To underscore the significance and ensure the implementation of the cultural heritage education provisions of the Heritage Law (RA 10066)</p>	<ul style="list-style-type: none"> ● Cultural heritage framework formulated and disseminated ● Cultural heritage education manual of policies and guidelines ● Education policies that incorporate heritage conservation as integral part of learning and local governance ● Manual of standard policies, procedures, and guidelines for dances, languages, rites, and practices ● Digitized information hub of cultural heritage education ● Training needs of cultural workers and LGU executives in terms of heritage preservation listed and documented ● Training framework in heritage preservation and management for LGU executives and cultural workers ● Competencies of LGU executives and cultural workers in terms of heritage conservation and management enhanced ● Instructional materials on cultural heritage education in terms of conservation, preservation, and management developed ● More cultural workers and local executives equipped with academic qualifications in cultural heritage education

	6. To advocate and facilitate the enactment of national and local policies or executive actions for cultural education	<ul style="list-style-type: none"> ● More government officials and employees with enhanced capacities for promoting cultural education in governance ● Establishment of the Department of Culture
	7. To establish coordinative and oversight mechanisms, and continue supporting an NCCA-based office for planning, organizing, implementing, coordinating, integrating and monitoring of PCEP initiatives at the local, national and international levels	<ul style="list-style-type: none"> ● PCEP Inter-Agency Advisory Council (IAC) ● PCEP Secretariat ● PCEP 2018-2023 is implemented, monitored and evaluated ● National network of cultural officers ● Information on initiatives of all cultural officers gathered through annual conference processes ● Annual accomplishment report

PCEP 2018-2023 Objectives in Relation to the Cultural Learning Outcomes and the Indicators of the Cultural Education Vision

STRATEGIES AND INITIATIVES
<p><u>001: Balanced & Pluralistic Culture Developed</u></p>
<p>INFORMAL EDUCATION:</p> <ul style="list-style-type: none"> a) Pagsasanay sa Edukasyon Pangkultura (PEP): National Conference on Culture-Based Module, Approaches and Management (for Artists, Cultural-Workers, Community-Leaders, Elementary, Secondary Teachers, School Administrators) b) National Retooling of University Professors on Culture Based GE-Curriculum c) LGU Executive Capacity Building on Culture-based Governance (City, Municipal & Barangay & Cultural Officers) a) Kongreso ng Guro at Mag-aaral (KGuMa) para sa Edukasyong Kultural (Student-Teacher’s Conference) b) DUNONG KATUTUBO: Forum / Interactions with IP’s Culture Bearers (with IKSP’s Teacher-Scholars) d) BANTULA: National and International Conference on Culture-Based Research

002: Phil Historical & Cultural Heritage Conserved

FORMAL EDUCATION:

- a) Graduate Diploma on Cultural Education
- b) Graduate Diploma on Teaching of the Arts
- a) MA (3rd Batch) & PhD on Arts Management (continuing)

RESEARCH PRODUCTIVITY

- b) TALAS JOURNAL (refereed - source book)
- c) PCEP ONLINE LIBRARY updating & CulEd Promotions)

003: Creation Promoted

NON-FORMAL EDUCATION

- d) DIWANG: Sagisag Kultura ng Filipinas (Camping Workshops & Competitions)
- e) AGORA: Crossroads of Creativity, and Ideas (Performance Assessment of Regional Artists & Awarding)
- f) Inter-Agency Cultural Education Capacity Building
- g) PCEP Coordinating Center: Program Staffing, Administration, Mobilization and Monitoring covering Salaries of PCEP Staff, Travel expenses & Allowances, per-diem & insurances.

PDP OO1: Balanced & Pluralistic Culture Developed
INFORMAL EDUCATION:

a) Pagsasanay sa Edukasyon Pangkultura (PEP):

PEP is a venue for teachers, school administrators, community leaders, artists and cultural workers to understand the Culture Based Education to develop greater awareness, understanding, and appreciation of our culture and arts, towards the evolution of a consciousness that will improve the quality of our lives. The 3-day conference designed to introduce culture-based module to define and integrate the minimum learning outcomes and cultural competencies in the Philippine culture in the formal, non-formal and informal education in Luzon, Visayas, and Mindanao talk about the significance, conceptual framework and application of culture-based education. The session provides lesson planning, showcase of culture-based teaching demonstrations, workshops on different art forms to use as methodologies or approaches in teaching across curriculum and management. This project is in partnership with DepED, Regional Offices, Local Schools and LGU.

b) BANTULA: National and International Conference on Culture-Based Research:

Bantula is a bamboo instrument that is use by the Matigsalug community. The bantula is pounded by a solid timber to produce loud sound. The rhythm of the pounding depends on the intention of the caller such as calling the community to gather for a meeting, a warning that strangers are coming in the community, a warning for intruders, an emergency warning during floods or simply as a musical instrument.

The BANTULA: National and International Conference on Culture-Based Research is a three-day conference that provide venue for ventilating issues regarding Culture-Based Education. Through scholarly discourse, dialogue, and dissemination, culture-based education could be the pivotal role of culture-based education as a driver of sustainable development and inclusive growth in the ASEAN knowledge economy region. This project is in partnership with DepEd. CHED, host University, PCEP Fellows (Faculty).

c) National Retooling of Filipino University Professors:

Retooling project is a capacity building course for university Filipino professors. It aims to strengthen the skills, abilities, processes and resources to teach culture-based General Education subjects like Understanding the Self / Pag-unawa sa Sarili; Purposive Communication / Malayuning Komunikasyon, Contemporary World / Ang Kasalukuyang Daigdig, Art Appreciation / Pagpapahalaga sa Sining, 4-subjects under the new GE Curriculum mandated by CHED MEMO#20 series of 20013. The training conducted for 5 days. in 54-hours with equivalent 3-unit academic credits under PRC-CPD program. This project is in partnership with CHED, KWF and some Universities in Luzon, Visayas and Mindanao. The project also covered the Training on Culture-based Mathematic Investigations in partnership with DepEd-TEC.

**d) National Training on Culture-based Governance for LGU
(Executives, Cultural Officers, Community Leaders)**

The Culture-Based Governance Training is given to LGU Executives, Cultural Officers and Community Leaders to strengthen the capacity of many LGU executives across the Philippines by providing relevant review of LGU practices on governance that is culture-based within their respective localities, young leaders to develop a culture based leadership and skills, coordinate efforts and mechanisms for resource and expertise sharing on cultural education programming, share experiences and approaches in managing heritage sites, cultural events, artist development and cultural education, engage to develop and formulate

modules on LGUs' cultural education plan and crafting of local ordinance (as uphold by the Republic Act No. 10066 National Cultural Heritage Act of 2009 and Republic Act No. 7160 – Local Government Code) to institutionalize culture and arts programs by creating culture and arts office with annual budget allocations. This project is in partnership with DILG, LGA, UST-CCPET, Vigan City and SCCTA & SCH. This project also covered the National Screening Policy for Incoming Education Students in partnership with DepEd-TEC

e) Kongreso ng Gurong-Mag-aaral (KGuMa) para sa Edukasyong Kultural

The Regional Students' Congress convenes graduating student teachers from different institutions. This prepares them to become culture-based teachers of the 21st century. The project is in partnership with Teachers Education Council (TEC), Philippines Association for Teachers and Educators (PAFTE) and some Center of Excellence in Education Universities. The Congress discusses the Heritage Law (RA 10066), concepts of Culture-based Education and make them understand the philosophy and theory of Sikolohiyang Pilipino, Kultura at Wika, Action Researches, and Pedagogy in Cultural Education. These topics are key elements to understand and have access to existing bodies of knowledge on Philippine culture. Participants may utilize these in creating, developing and disseminating contextualized instructional materials, modules, and other learning resources for cultural education.

PDP OO2: Phil Historical & Cultural Heritage Conserved
FORMAL EDUCATION:

Graduate Scholarship Program (PGSP):

a) M.A. Education major in Cultural Education (formerly GDCE)

Two-summer 24-unit (8 Subjects) post-baccalaureate scholarship program divided into Level I and Level II which offers foundation and major courses to enhance the students' understanding of the basic theories, processes and application of arts, culture, and heritage in the culture-based teaching of the basic education curriculum. Curriculum & Syllabi for this course was developed and designed by NCCA-PCEP faculties, HEI's partner, & academic scholars from 2009-2016.

b) M.A. Education major in Teaching of the Arts (formerly GDTA)

Two-summer 24-unit (8 Subjects) post-baccalaureate scholarship program divided into Level I and Level II. GDTA can apply classroom concepts in professional settings through internships and independent studies at numerous art organizations in their own region. The arts management program maintains academic and professional relationships with many national and regional institutions. Curriculum & Syllabi for this course was developed and designed by NCCA-PCEP faculties, HEI's partner, & academic scholars from 2014-2018.

c) MA & PhD on Arts Management:

Scholarship is given to certified cultural workers under the partnership of Bulacan Arts Culture and History Institute with the La Consolacion University Philippine in Malolos City, Bulacan. The program aims to develop knowledge structures, framework and information systems that integrate arts management curriculum to their agency mandates and programs; and build capability which contributes to a deeper understanding in Arts Management, Arts in Society, Arts Entrepreneurship, Human Resources Management in the Public Sector, Performance Measurement, Grant Writing in the Art and Arts Policy, and to produce knowledge based on Philippine history, culture, heritage and the arts.

Curriculum & Syllabi of courses was developed and designed by NCCA-PCEP faculty, La Consolacion University, & academic scholars (MAAM: 2013-2017 & PhD: 2017-2019).

d) TALAS JOURNAL:

A source book and refereed research journal on cultural education. TALAS is a transdisciplinary academic journal of the National Commission for Culture and the Arts (NCCA) - Philippine Cultural Education Program (PCEP). This refereed journal on Culture-based Education envisions to provide a space for critical discussion and creative dialoguing among scholars, practitioners, and culture bearers in the fields of Philippine Arts, Heritage, History, Culture, and Education. The issue editor welcomes scholarly articles, literary works, visual arts and performance documentation, and book reviews which may be written in Filipino or English. Literary works in other Philippine languages should be accompanied by an abstract in English or Filipino. As a refereed journal, the accuracy of facts and all opinions are the responsibility of the authors, and do not necessarily reflect the opinions of the editors and the NCCA-PCEP.

e) PCEP ONLINE LIBRARY (updating of & CulEd Promotions)

An online platform featuring the culture-based teaching materials developed and created by PCEP, partner agencies and scholars such as Sagisag Kultura (Cultural Icons), Culture-Based Video Documentations, Culture Based Lesson Exemplars, Researches, Journals, Kuwentong Supling, Quizzes, and other Culture-Based Teaching Materials. This is free, accessible, user friendly website for media practitioners, students, teachers, cultural-workers, parents, and many others.

**PDP OO3: Creation Promoted
NON-FORMAL EDUCATION**

a) DIWANG: Sagisag Kultura ng Filipinas Competitions:

The institutional flagship project of DepEd and NCCA-PCEP in collaboration with the Sub-Commission on Cultural Dissemination – which include the National Committee on Communication, National Committee on Cultural Education, and National Committee on Language and Translation. The project aims to introduce, promote, disseminate and inculcate the importance of Filipino cultural icons to our students, educators and to all Filipinos. Since 2013 this nation project is in partnership with DepEd, all participants are exclusively from Public School students and teachers.

2020 contest components are:

1. Lesson Exemplar
2. Kwiz
3. Balagtasán
4. Kundiman
5. Laro ng Lahi
6. Kampong Pambansang Alagad ng Sining

b) DUNONG KATUTUBO: Forum / Interaction with IP's Culture Bearers:

The project is in partnership with IPed of DepEd and in cooperation with the Sub-Commission on Traditional Arts of the NCCA. Dunong Katutubo project for this year has 2 components: 1st) Region III Validation of 'Facilitator Guide' (crafted by DepEd-IPed and PCEP with IP Masters in 2016) specifically in Zambales and Pampanga; and 2nd) Summit of selected IPed teachers & GDCE teacher-scholars, cultural workers, artists,

community leaders on contextualizing the basic education curriculum in the schools or in the community. The summit aims to properly contextualize the Indigenous knowledge, practices, and beliefs of every indigenous community in arts creation, lessons planning, and governance.

c) AGORA: Crossroads of Creativity, and Ideas (CulEd Market @ the Malls)

Agora, in ancient Greek cities, refers to an open space that served as a meeting ground for various activities of the *polis* citizens. The PCEP's Agora is the Cultural Education converging public venue for our partner Higher Education Institutions, DepEd local schools, LGUs, National Association of Cultural Educators and Scholars (NACES) to showcase their talents, researches, products, local cultural icons, and human resources in one creative market place. General public are invited in the market to shop, have access, and be connected to PCEP's education institutions. This project is in partnership with DepEd Regional Offices, Malls, and National Association of Cultural Educators and Students (NACES). The project aims to have an inventory of performing artists in the regions for creative industry reference, evaluation of SPA local programs, and to educate the general public.

Transition Plan for the Implementation of PCEP 2020 Projects During the Pandemic

The COVID-19 pandemic has drastically affected our lives – altered our perception of normality and sufficiency, impeded our habits and interrupted our routines, re-structured our sociality and created new forms of cultural citizenship, belonging, and affinity as echoed by the government's heralded theme, "We Heal as One." The virus affected not only the body and the mind, it afflicts people's way of life. Now more than ever we need to re-educate our people, amidst the sound and the fury, chaos and uncertainty, by re-orienting them to the enduring values of *pagmalasakit*, *pakikipagkapuwa*, *pakikipagtulungan*, and *pagkamalikhain* as conditions of possibilities, and of *bayanihan*, as aesthetics of radical hope amidst the devastating effects of the virus. As we make sense of this transition, from a recent past marked by fantasies of a good life, towards a bleak and uncertain future, PCEP offers myriad ways of creatively implementing its projects albeit midstream by using various digital platforms, and multimodal *synchronous* and *asynchronous* delivery systems while upholding the government's injunctions for self-quarantine, social distancing, stay-at-home, and a renewed sense of collective commitment in eradicating the intractable virality of human vulnerability.

In the wake of this pandemic, where life-making processes, meaning-making sense, practice of humanness and the performativity of humanity are being constantly re-defined and interrogated, the value of culture-based education cannot be underscored enough. Cultural Education develops critical thinking skills needed to sift through welter of visual images and soundbytes, pieces of information and narrative threads about the precarious condition that we are in, by sorting out what is true and false, what is real and what is fake, what is scientific investigation and what is mere ludicrous speculation. Cultural education makes us more grounded in the various survival techniques as gleaned from our various exposures, exchanges, and experiences of how indigenous people survive colonial genocide, how marginalized people are able to graciously cope with the storms and stresses of everyday life, and how the home, becomes the nucleus of care network and site of pragmatic homeopathic interventions. Through the lifelong learning feature of cultural education, we can be able to map out strategies on how to cope with challenges of a globalized world, such as global health issues and pandemic, terrorism and the adverse effects which are the global issues affecting culture-based learnings. It will lessen panic and undue anxieties by promoting substantive coping mechanisms and the formation of resilient communities of culturally-aware and critically-informed individuals.

As we look forward to a more stabilized form of existence, we draw from the wellspring of culture based epistemic and ontological knowledge to help us steer the course of Philippine life towards cultural futurity in the Global South.

Consistent with the 2018-2023 overall design, and cultural education plan of the NCCA, PCEP strategically follows its objective in providing direction, purpose, and strategies that would enable plan users to systematically carry out the tasks and responsibilities in the implementations of Philippine Cultural Education that is national in scope and participation, and nationalist in aspirations. The plan also considers the global trends that were flagged by key informants as significant to cultural education such as the enactment of the Heritage Law and Design Law, ASEAN Integration, K-12 and the institutionalization of the Arts/Design Track, the rise of creative industries, impacts of the internet and social media, emergence of the millennial generation, environmental challenges and crises, persistent poverty, the push for inclusive education, federalism, and bureaucratic decentralization. To date, COVID 19 pandemic is teaching us to look back and consider, culture-based community learning in coping with the vicissitudes of everyday life as Filipinos in a borderless global-society.

With the support of DepEd, CHED, TESDA, LGU's, HEI's and partner Academic Institutions, NCCP-PCEP program underscores its relevance and importance in the precarious life of the individual, the community, and society besieged by the decimating effect biopolitical virality. Programs and projects of PCEP are critically informed by the 21st century learning competencies such as critical thinking and problem-solving skills, creativity, innovation, communication, and collaboration in order to promote flexibility and adaptability, initiative and self-direction, social and cross-cultural interaction, productivity and accountability, leadership and responsibility as enduring values in life-long learning.

The 2020 Projects of PCEP were re-calibrated, its contents re-configured and the modes of delivery were adjusted to meet the demands and challenges of the times. They are as follows:

PCEP 2020 PROJECTS	Program Realignment	Target Beneficiaries & Expected Output
Graduate Diploma in Teaching the Arts PhD	Using the HyFlex Model – hybrid or high-flexibility approach are delivered both in person, and online platforms. As new modes of quarantine, lockdown, and limited mobility are introduced to create a semblance of normality in all areas of social life, students (who are already in the age of majority and are professionals) can then choose whether or not to physically attend their class, depending on government directive and injunction or they can simply decide to continue with their on-line meeting. This builds on the CHED instituted flexible teaching mode of delivering instruction among Higher Education institutions. The underlying design ethos behind the HyFlex Model is the flexibility that it offers which factors digital divide, student's availability, self-paced learning, teacher's innovation in non-residential delivery while bearing in mind the possibility of a creative transition in space and time.	7 Universities 30-Minimum Students 2 face-to-face facilitation seminar (Selected Students in Ozamis & Bulacan) 7 Universities 30-Minimum Students 1 University 5 Students

	<p>Partner Higher Education Institutions (HEIs) are consulted regarding this arrangement.</p> <p>Enrolment and schedule of semesters are determined by HEIs and PCEP Secretariat. Since we are using HyFlex Model, some HEIs implementors in GCQ areas will conduct 1 face-to-face meeting and 4 days remote learning course.</p>	
<p>Retooling of Cultural Workers and Artists on the Use of Technology</p>	<p>Retooling of NCCA Staff, PCEP Stakeholders, Faculty and students to improve technology skills and to familiarize them regarding the platform system to be used by NCCA and PCEP in the implementation of its projects. Appreciation of a platform or a software application for the administration, documentation, tracking, reporting, and delivery of educational courses, training programs, or learning and development programs.</p> <p>Short Courses on: Massive Open Online Course (MOOC) on Interlocal Cooperation (ILC) And use of Blackboard as a platform for continuous learning</p>	<p>On-Line Training of</p> <p>NCCA Staff</p> <p>PCEP Faculty</p> <p>CulturalWorkers</p> <p>Artists</p> <p>Students</p>
<p>National Retooling of Filipino University Professors</p>	<p>Using HyFlex Model, 20-participants in GCQ areas will use remote teleconferencing, Webinar, Podcast and a minimal number of face-to-face encounters in 5-day training session.</p> <p>To revitalize instruction and rejuvenate the program, relevant discussions shall be appended in the following courses: “Pag-unawa sa Sarili” shall cover topics on the mental health, the aesthetics of well-being, philosophy of pagtitipid as economics of survival, alternative sociality, cultural relationality and transitioning; “Malayuning Komunikasyon will include culture-based pandemic language, discourse on epidemiology for the commons, communicating through digital highways and information channels; “Kasalukuyang Daigdig” will touch on global citizenship and the threats to global security, interplanetary urbanism and smart city complex, geopolitics of epidemics and immunology, cultural revitalization of economy, politics, and social life; “Pagpapahalaga sa Sining” shall incorporate aesthetics of radical hope in the Time of COVID, Art as therapy and healing,</p>	<p>20 College Professors: Participants per subject (with face-to-face facilitation)</p> <p>Conduct at least 2 Major Subjects</p> <p>2-Center Sites</p> <p>1-Writing of Teachers Guide Book for ‘Contemporary World’/ Ang Kasalukuyang Daigdig subject</p>

	the commons as aesthetic empathy, creative performances as alternative condition from devastation, despair and cultural destruction	
PEP: Pagsasanay sa Edukasyon Pangkultura, National Orientation on Culture-Based Modular Approach on Strategic Management	<p>HyFlex model: Teleconferencing, Webinar, Podcast and minimum face-to-face encounter for Pagsasanay sa Edukasyon Pangkultura (PEP) shall continue as proposed. The activity will happen in 3 island clusters:</p> <p>Mindanao shall be facilitated by the lead-group from La Salle Ozamis</p> <p>Visayas shall be facilitated by lead-group from NCES Visayas</p> <p>Luzon shall be facilitated by Barasoain Kalinangan & scholars from La Consolacion University of the Philippines</p> <p>THEME: “We Heal as One: Bayanihan as Filipino Cultural Value, Care Network, Culture-based Survival Strategy and Mode of Resiliency in Time of the Pandemic”</p> <p>Participants will send their Output (for 3-days): If you are a teacher – Output will be a Culture Based Lesson log</p> <p>If you are Cultural Officer/Leader – Output will be a Culture-based Community Plan or proposed policy</p> <p>If you are an Artist – Output will be a Culture based art-work</p> <p>Additional component of this project is the Commissioning work for the collection of 20-minute to 30-minute Video & narrative Demo-Materials for teaching. Example in Dance, Painting, Theater, Poetry, Video Production, Animation, Crafts, Cultural Research, and others.</p>	<p>3 Center Sites teleconference with face-to-face facilitation</p> <p>50 max participants per site</p> <p>5-Commissioned TEACHIN: Lecture demo-video as Teaching Material:</p> <p>KUNG PAANO LUMIKHA NG KORYOGRAPIYA sa SAYAW</p> <p>KUNG PAANO BUMUO NG DULA</p> <p>KUNG PAANO GUMAWA NG ISANG SINING BISWAL</p> <p>KUNG PAANO GUMAWA NG KASOOTANG TERNO</p> <p>KUNG PAANO MAGSAGAWA NG ACTION RESEARCH</p>
LGU Executive Capacity Building on Culture-based Governance (City, Municipal & Barangay & Cultural Officers)	<p>2020 Budget for this project shall be devoted for collating and crafting educational materials to support the Culture-Based Governance Training.</p> <p>The digitally compiled learning resource to be produced this year shall highlight the best practices, lessons, and experiences of our LGU-culture-based managers as champions in managing the pandemic covid19 crisis. Said materials shall be distributed to all LGU’s.</p>	<p>1-Small-group face-to-face Conference in Vigan City on Culture Based Governance Course (ON-LINE) Curriculum Development</p> <p>1 Book Publication Material,</p>

		5 Major Articles in a journal format 1000 copies / distribution
KGUMA: Kongreso ng Guro at Mag-aaral para sa Edukasyong Kultural (PARENTS & Student-Teacher's Conference)	This year's major islands' teleconference, webinar, and podcast will center on the theme: COMMUNITY/HOME EDUCATION AS OUR NEW CLASSROOM Topics include: Culture-based Pedagogy, 21st Century themes, Remote Learning, Flexible and Hyperflexible Mode of Delivery in the Age of Global Uncertainties and Epidemics Additional feature of this project is a digital publication of culture-based instructional materials and virtual teaching strategies	3 Communities/ HOME SCHOOL Learning Education Teleconference 1 on-line Publication of 8 journal articles. MAGULANG AY GURO DIN
DUNONG KATUTUBO: Forum / Interactions with IP's Culture Bearers (with IKSP's Teacher-Scholars)	2020 Budget for this project shall be devoted for retrieving, collating, and documenting indigenous survival skills and practices, indigenous knowledge systems and community-based healing practices which will serve as springboard in crafting culture-sensitive educational materials to support, and enrich the culture-based instruction in the Philippines and the Philippine IP Education.	Documentation Research of Ayta ng Zambales and publication on IPs SURVIVAL SKILLS and Practices 500 copies
BANTULA: National and International Conference on Culture-Based Research	Using Zoom-conferencing, The BANTULA: National / International Conference on Culture-Based Education and Research shall continue. THEME: Developing Culture-based Approaches for Strategic Survival, Flexibility, Resiliency, Security, and Sustainability in the ASEAN Region: Impetus for Community-based Education and Community- designed Instructions	1 Major Teleconference with face-to-face facilitation 5 plenary speakers, 20 paper presenters and an on-line Publication
DIWANG: Sagisag Kultura ng Filipinas (Contest & Lecture Documentation)	The contest is OPEN TO ALL interested Teachers, Artist, Cultural Workers in private and public institutions. Using Teleconferencing, Webinar, Podcast and multi-modal platforms DIWANG: Sagisag Kultura ng Filipinas shall be done in every Region. This year's program is more intensive and national in scope. The contest components shall focus on: the following:	National winners 1st, 2nd 3rd placers in every category 6 Contest components Video Documentation- Lecture of 5-Living National Artists.

	<p>1) Lesson Exemplars for teachers (public & private) using hyflexible mode of delivery</p> <p>2) Descriptive, or Expository Writing of their top three (3) Local Community Cultural Icons NOT YET included in the 3-Volume NCCA Sagisag Kultura Publications, supported by pictorial documentations (open to all researchers, teachers and students)</p> <p>3) Komiks- making about how your family and community cope with the pandemic (open to all artists amateur & professionals)</p> <p>4) Bahay-Kubo music-video animation for awakening agricultural consciousness in the ambit of the “Balik Probinsiya” movement of the government. (Open to all artists amateur & professionals)</p> <p>5) Essay Proposal on Regional Cultural Education Program for 2021 by the NCCA-DepEd Coordinators. Exclusively for DepEd-NCCA Coordinators.</p> <p>6)Lecture Documentation of Living National Artist in “Paano Ituturo ang kanyang mga Obra?”</p>	<p>Ex: ALICE REYES – Paano ba Ituturo ang mga Sayaw ni Alice Reyes</p> <p>RYAN CAYABYAB – Paano ba Ituturo ang mga Musika ni Ryan Cayabyab</p> <p>BEN CABRERA – Paano ba Ituturo ang mga obra ni BenCab</p> <p>BIEN LUMBERA – Paano ba ituturo ang mga Akda ni Bienvenido Lumbera</p> <p>AMELIA BONIFACIO- Paano ba ituturo ang mga likhang dula ni Amelia Lapena-Bonifacio</p>
<p>AGORA: Crossroads of Creativity, and Ideas (Performance Assessment of Regional Artists & Awarding)</p>	<p>AGORA 1st Phase of Project started before the lockdown was announced. The Luzon Agora was conducted in Bicol from March 9-14, 2020</p> <p>The remaining phases of AGORA are devoted to help artists (amateur & professionals) from the local community to market their works in a global market place ONLINE.</p> <p>PCEP will initiate the building of Regional E-Commerce Website to serve as market place for artists. We will provide software infrastructure and services and training for all DepEd-NCCA Regional coordinators so they can set-up their art ‘store’ or showcase online.</p> <p>All these Regional Marketing-website shall be linked to PCEP Website: https://philippineculturaleducation.com.ph to monitor the activity and ensure the maintenance of the web.</p> <p>Said innovation shall revolve around the theme Aesthetics of Hope, and the Art of Survival: Culture-Industry and Art Centers as Hub of</p>	<p>Online Marketing & Selling Workshop for Regional Artist Groups</p> <p>E-Commerce Website Services Training for artists & SPA coordinators</p> <p>1-WebMarket 1 Region in Luzon 1-WebMarket 1 Region in Visayas 1-WebMarket 1 Region in Mindanao All to be link to PCEP Website</p> <p>Documentation performing companies in the Region 5</p> <p>Directory of Region 5 performing groups</p>

TALAS JOURNAL (refereed journal and resource book)	Economic Transition and Recovery All articles in the latest journal are been vetted, refereed, and edited awaiting its publication and launching this year	1 Publication 500 copies
PCEP ONLINE LIBRARY updating & CulEd Promotions	Continuous upgrading of cultural archive, genealogies, and sources for strengthening culture-based knowledge infrastructure Building an Online infrastructure design and support for Cultural Education implementation shall prioritize the creation of TWG for online teaching policy and guidelines, Online course design and development, Capacitating Teachers & Students, Student Support mechanism, and Assessment and evaluation to ensure the quality of management	Web Maintenance & Setting up of a PCEP Customized Education Platform

The flexible learning modalities of all programs and projects of PCEP have been reconfigured in 2020 to include blended learning, synchronous and asynchronous sessions. PCEP was able to lead in organizing webinar series like the Kongreso ng Gurong ag-aaral (K-GuMa) para sa Edukasyong Kultural webinar series, Pagsasanay sa Edukasyong Pangkultura (PEP) island cluster online conference programs, meetings and trainings that enabled the teachers, students and cultural education stakeholders to navigate in the volatile, complex and uncertain times.

In anticipation of the long-term effects of the pandemic, modes of program delivery for PCEP 2021 and 2022 have been readjusted to meet the demands of the new normal. They include blended-learning, HyFlex model, synchronous and asynchronous modes, video conferencing, podcasting, blogging, and many more (see appendix A for details.)

APPENDIX A

PCEP 2020 PROJECTS	Immediate Plan of Action (April -December 2020)	Mid-term Plan of Action (January – December 2021)	Final Plan of Action in Anticipation of Global Stabilization and the New Normal (January – December 2022)
FORMAL EDUCATION:			
Graduate Diploma in Cultural Education	<ul style="list-style-type: none"> • Adapt Flexible or HyFlex Model • Remote learning • Asynchronous and synchronous mode • Webinar • Podcast • Teleconferencing • Video consultation • Voice cloning lectures 	<ul style="list-style-type: none"> • Adapt Flexible or HyFlex Model • Blended Learning • Intensive Faculty Upgrade training on the maximal use of on-line platform • Continuous Development of on-line teaching resources and 	<ul style="list-style-type: none"> • Adapt Flexible or HyFlex Model • Blended Learning • Curriculum Evaluation • Syllabus Upgrading • Assessment and validation of on-line instructions • Assessment and

	<ul style="list-style-type: none"> • Digital differentiated activities • Micro-teaching • Blog • Virtual mind-mapping and diagraming • Computer- assisted instructions (Facebook and Twitter) • Live-streaming tutorials • Real-time feedback • Self-paced assessment tasks 	<ul style="list-style-type: none"> • lesson exemplars • Production of on-line assessment tools for evaluation • Continuous implementation of best practices in on-line teaching • Self-assessment on effectiveness of remote teaching methods, techniques, and strategies 	<ul style="list-style-type: none"> • validation of on-line evaluation instruments
Graduate Diploma in Teaching of the Arts	<ul style="list-style-type: none"> • Remote learning • Asynchronous and synchronous mode • Flexible learning • Webinar • Podcast • Teleconferencing • Video consultation • Voice cloning lectures • Digital differentiated activities • Micro-teaching • Blog • Virtual mind-mapping and diagraming • Computer- assisted instructions (Facebook and Twitter) • Live-streaming tutorials • Real-time feedback • Self-paced assessment activities 	<ul style="list-style-type: none"> • Blended Learning • Hyperflex learning • Intensive Faculty Upgrade training on the maximal use on-line platform • Development of on-line teaching resources and lesson exemplars • Production of on-line assessment tools for evaluation • Continuous implementation of best practices in on-line teaching • Self-assessment on effectiveness of remote teaching methods, techniques, and strategies 	<ul style="list-style-type: none"> • Blended Learning • Hyperflex learning • Curriculum Evaluation • Syllabus Upgrading • Assessment and validation of on-line instructions • Assessment and validation of on-line evaluation instruments
MA & PhD	<ul style="list-style-type: none"> • Remote learning • Asynchronous and synchronous mode • Flexi classrooms • Webinar • Podcast • Teleconferencing • Video consultation 	<ul style="list-style-type: none"> • Blended Learning • Hyperflex or flexi classrooms • Intensive Faculty Upgrade training on the maximal use on-line platform • Development of 	<ul style="list-style-type: none"> • Blended Learning • Hyperflex or flexible classrooms • On-line consultation and academic advising • Hyflex presentation and

	<ul style="list-style-type: none"> • Voice cloning lectures • Digital differentiated activities • Micro-teaching • Blog • Virtual mind-mapping and diagraming • Computer- assisted instructions (Facebook and Twitter) • Live-streaming tutorials • Real-time feedback • Self-paced assessment activities • On-line consultation and academic advising • Teleconference presentation • Virtual thesis defense 	<p>on-line teaching resources and lesson exemplars</p> <ul style="list-style-type: none"> • Production of on-line assessment tools for evaluation • Continuous implementation of best practices in on-line teaching • Self-assessment on effectiveness of remote teaching methods, techniques, and strategies • On-line consultation and academic advising • Video research production • Teleconference Presentation • Virtual Thesis Defense 	<p>Defense</p> <ul style="list-style-type: none"> • Collaborative Curriculum Review • Syllabus Upgrading
FORMAL EDUCATION:			
Pagsasanay sa Edukasyon Pangkultura (PEP): National Conference on Culture-Based Modular Approach on Strategic Management (for Artists, Cultural Workers, LGU, Elementary, Secondary Teachers, School Administrators)	<ul style="list-style-type: none"> • Teleconferencing • Webinar • Podcast 	<ul style="list-style-type: none"> • Teleconferencing • Webinar • Podcast 	<ul style="list-style-type: none"> • Teleconferencing • Webinar • Podcast
LGU Executive Capacity Building on Culture-based Governance (City, Municipal & Barangay & Cultural Officers)	<ul style="list-style-type: none"> • Webinar • Podcast • Teleconferencing • Live Streaming • On-line Journal Production 	<ul style="list-style-type: none"> • Webinar • Podcast • Teleconferencing • Live Streaming • On-line Journal Production 	<ul style="list-style-type: none"> • Webinar • Podcast • Teleconferencing • Live Streaming • On-line Journal Production

Kongreso ng Guro at Mag-aaral (KGuMa) para sa Edukasyong Kultural (Student-Teacher's Conference)	<ul style="list-style-type: none"> • Webinar • Podcast • Teleconferencing • Live Streaming • Digital publication 	<ul style="list-style-type: none"> • Blended Delivery • Face-to-Face Encounter • Webinar • Podcast • Teleconferencing • Live Streaming • On-line publication 	<ul style="list-style-type: none"> • Blended Delivery • Face-to-Face Encounter • Webinar • Podcast • Teleconferencing • Live Streaming • On-line publication
DUNONG KATUTUBO: Forum / Interactions with IP's Culture Bearers (with IKSP's Teacher-Scholars)	<ul style="list-style-type: none"> • Webinar • Podcast • Teleconferencing • Video Documentation • Print publication 	<ul style="list-style-type: none"> • Blended Delivery • Face-to-Face Encounter • Webinar • Podcast • Teleconferencing • Print publication 	<ul style="list-style-type: none"> • Blended Delivery • Face-to-Face Encounter • Webinar • Podcast • Teleconferencing • Print publication
BANTULA: National and International Conference on Culture-Based Research	<ul style="list-style-type: none"> • Webinar • Podcast • Teleconferencing • On-line Journal Production 	<ul style="list-style-type: none"> • Blended Delivery • Face-to-Face Encounter • Webinar • Podcast • Teleconferencing 	<ul style="list-style-type: none"> • Blended Delivery • Face-to-Face Encounter • Webinar • Podcast • Teleconferencing
NON-FORMAL EDUCATION:			
DIWANG: Sagisag Kultura ng Filipinas (Camping Workshops & Competitions)	<ul style="list-style-type: none"> • Webinar • Podcast • Teleconferencing • Live Streaming • Multimodal transmission • Komiks • On-line publication 	<ul style="list-style-type: none"> • Blended Delivery • Face-to-Face Encounter • Webinar • Podcast • Teleconferencing • Multi-modal transmission • Komiks • On-line publication 	<ul style="list-style-type: none"> • Blended Delivery • Face-to-Face Encounter • Webinar • Podcast • Teleconferencing • Multi-modal transmission • Komiks • On-line publication
AGORA: Crossroads of Creativity, and Ideas (Performance Assessment of Regional Artists & Awarding)	<ul style="list-style-type: none"> • Webinar • Podcast • Teleconferencing • Live Streaming • On-line directory 	<ul style="list-style-type: none"> • Blended Delivery • Face-to-Face Encounter • Blended Delivery • Webinar • Podcast • Teleconferencing • Live streaming • On-line directory 	<ul style="list-style-type: none"> • Face-to-Face Encounter • Blended Delivery • Webinar • Podcast • Teleconferencing • Live streaming • On-line directory
TALAS JOURNAL (refereed - source book) PCEP ONLINE LIBRARY updating & CulEd Promotions	<ul style="list-style-type: none"> • Print publication • Online archive 	<ul style="list-style-type: none"> • Print and On-line Journal Production • Continuing Content Development Production • Resource Updating • Digital Animation 	<ul style="list-style-type: none"> • Print and On-line Journal Production • Continuing Content Development Production • Resource Updating • Digital Animation

ON-LINE TRAINING OUT-LINES:

PAGSASANAY SA EDUKASYONG PANGKULTURA (PEP) ISLAND CLUSTER ONLINE CONFERENCE PROGRAM

Participants	Counterpart Organization	Dates
Luzon Teachers, Supervisors & Principal	BKFI and LCUP Scholars	August 7 – 8, 2020
Visayas Teachers, Supervisors & Principal	NACES Visayas	August 14 – 15, 2020
Mindanao Teachers, Supervisors & Principal	La Salle Ozamiz	August 21 - 22, 2020

- Island cluster Online Conference via zoom. Participants with certificates
- Recorded lecture will be stream via FB Page of PCEP and will be uploaded in PCEP website

TIME	TOPIC	SPEAKER
DAY 1		
9:00 – 10:00 am	Opening Ceremonies - House Rules - Welcoming Remarks and Program Rationale - Introduction of Speaker	Moderator/Host Joseph Cristobal Director, PCEP Moderator/Host
10:00 – 11:30 am	Cultural Education	Felipe de Leon
11:30 am – 12:00 nn	Question and Answer	Moderator
12:00nn – 1:00 pm	Lunch Break	
1:00 – 1:30 pm	- Settling Down - Reminder of House Rules - Introduction of Speaker	Moderator / Host Gave announcement
1:30pm – 3:00pm	Enhanced Basic Education Act of 2013 (RA 10533) “Contextualization of Curriculum	Lourie Victor DepEd IPsEO
3:00pm – 3:30pm	Question and Answer	Moderator
DAY 2		
9:30 – 10:00 am	- Settling Down - Reminder of House Rules - Introduction of Speaker	Moderator / Host
10:00 – 11:30 am	Filipino Pambansang Wika: Gamitin sa Pagtuturo at Pananaliksik	Virgilio S. Almario, NA
11:30 – 12:00 nn	Question and Answer	Moderator
12:00nn – 1:00 pm	Lunch Break	
1:00 – 1:30 pm	- Settling Down - Reminder of House Rules - Introduction of Speaker	Moderator / Host

1:30 – 2:30 pm	Framework for Developing an Enriched Culture-based Instruction Mainstreaming the Philippine Cultural Education Program's Essential Cultural Knowledge in the Basic Education Curriculum (K-12)	Dr. Orlando Magno
2:30 – 3:00	Question and Answer	Moderator
3:00 – 4:00 pm	Round Table Discussion: Culture-based Education during the pandemic	Partner HEI and scholars Panelist

Round Table Panelists

Luzon:

1. Melandro Pascual
2. Randy Nobleza
3. Patson Opido

Visayas:

1. Jonathan Jimenez
2. Mia Marie Biliran
3. Jennith Sabela-Gabisay

Mindanao:

1. Salvador Patricio
2. Felimon Blanco
3. Eric Roland Natividad

Round Table Moderator: Ferdinand Lopez

Zoom Host and Moderator:

1. Jovy M. Peregrino
2. Ricamela Palis

KONGRESO NG GURONG MAG-AARAL (K-GuMa) para sa Edukasyong Kultural

Webinar Series Program

- Registered participants with certificate via Zoom
- Live Broadcast via PCEP FB Page

DATE	TIME	TOPIC	SPEAKER
July 20, 2020	9:00 – 9:30 am	Welcome Remarks and Rationale	Joseph Cristobal PCEP Director
	9:30 – 10:15 am	Pedagogy on Culture-based Education	Prof. Allan B. de Guzman, Ph.D. University of Santo Tomas
	10:15 – 11:00 am	Integration of Cultural Icons in the Lesson Plan	Rita Tagalog, Ed.D. University of San Carlos, Cebu
	11:00 – 11:30 am	Question and Answer	Moderator: John Christopher Mesana

July 22, 2020	9:30 – 10:00	Welcome and Overview Introduction of Speakers	Moderator: John Christopher Mesana
	10:00 – 10:45 am	Mode of Educational delivery in the Age of Global Uncertainties and Epidemics	Filomena T. Dayagbil, Ph.D President, Cebu Normal University
	10:45 – 11:30 am	Homeschooling: Curriculum and Character	Joseph Regalado Tambio, MA, LPT
	11:30 am – 12:00 nn	Question and Answer	Moderator: John Christopher Mesana
July 24, 2020	1:00 – 1:15 pm	Welcome and Overview; Introduction of Speakers	Moderator: John Christopher Mesana
	1:15pm – 2:00 pm	Pagpaplanong Pang- Wika	Jayson Petras Assistant Professor University of the Philippines, Diliman
	2:00 – 2:45 pm	Sikolohiyang Pilipino	Carl Dellomos Faculty of Behavioral and Social Sciences Philippine Normal University, Manila
	2:45 – 3:00 pm	Heritage Law	Atty. Kathleen Tantuico National Committee for Monuments and Sites NCCA
	3:00 – 3:30 pm	Question and Answer	Moderator: John Christopher Mesana
July 25, 2020	1:00 – 1:15 pm	Welcome and Overview Introduction of Speakers	Moderator: John Christopher Mesana
	1:15 – 2:00 pm	For Parents: How to be a teacher during the pandemic	Donah L. Banaticla, MA Ed Principal Colegio San Agustin - Bacolod
	2:00 – 2:45 pm	Most Essential Culture-based Learning Competencies	Asst. Prof. Alvin Ringgo Reyes, LPT, MA University of Santo Tomas, Manila
	2:45 – 3:15 pm	Question and Answer	Moderator: John Christopher Mesana

BANTULA INTERNATIONAL CONFERENCE ON CULTURE-BASED EDUCATION AND RESEARCH CONFERENCE PROGRAM

The global education landscape has changed dramatically in the year 2020 due to the COVID-19 pandemic. The sudden shift from classroom learning to virtual classes transformed the learning environment and this unexpected shift has been reshaping educational systems since. The role of culture-based education during this time of pandemic is a potent force in fostering a more inclusive and resilient adaptation to the new learning ecosystems.

The three-day international conference (via Zoom) gathered over 482 educators, cultural practitioners and advocates, researchers, community stakeholders, and learners from The Philippines and other countries to engage in meaningful knowledge-sharing, scholarly discourse, and insightful discussions. Five plenary sessions, four parallel sessions (with 16 presentations), and two round-table discussions were conducted, covering a myriad of topics encompassing culture-based education during the pandemic, flexible learning systems, tangible and intangible heritage, community adaptation and resiliency, and a lot more.

With the theme, “*Mapping the Role of Culture-based Education in Times of Pandemic: Implications on the Local, National, Regional and Global Landscapes*”, the conference provided an engaging platform to discuss the impacts of the pandemic in culture-based education, and how cultural educators, practitioners, and learners are adapting to the new forms of giving and receiving knowledge. The conference provided a venue for ventilating issues and challenges encountered by these cultural stakeholders, including concerns on reliable internet connectivity, provisions of technological equipment and devices, and adapting to flexible learning systems. How indigenous knowledge and contemporary cultural expressions (such as staging of virtual theater performances, writing songs and poetry, and others) may be vessels of adapting effectively to the changes brought by the pandemic to the educational milieu were also explored. Moreover, essential discourses such as recalibrating pedagogy, effectively managing virtual learning, integrating culture in the classroom in light of COVID-19, and mental health and well-being were also discussed and shared.

The COVID-19 pandemic has profound implications at the global level, but it may also be an opportunity to promote global solidarity through education, culture, and community. The Bantula International Conference on Culture-Based Education and Research will continue to be a potent platform to promote cultural dialogue and education through multicultural exchange, meaningful collaboration, and dissemination of knowledge across races, borders and societies.

Conference Streams

- The Role of the Arts in Times of Lockdown, Quarantine, and Social Distancing
- Local Cultural Knowledge as Wellspring of Community-based Healing and Survival Strategies
- Culture-based Education and the Challenges of Flexible Learning Modalities
- Resiliency, Flexibility, and Risk-Reduction in the Global City
- Localization, Contextualization, and Indigenization of Online, Remote Learning Resources and Pedagogy
- The Language of Catastrophes, Epidemics, and Calamities
- Mapping the Cultural Geographies of Empowerment, Support, Cooperation, and Care
- Cross-Cultural Recovery Schemes and Culture-based Post-Pandemic Administrative System
- Culture-based Information-Gathering, and Data-Collection for Equitable Resource- Allocation, and Distribution
- The Pandemic as Warfare: Human Rights, Gender Issues, Fake News, and Historical Revisionism in the Troubling Times

Day 1 - November 20, 2020

9:00 – 9:30 am	<p>Opening Ceremonies</p> <ul style="list-style-type: none"> - Philippine National Anthem and Doxology - House Rules - PCEP Overview - Opening Remarks 	<p>Alvin Ringgo Reyes</p> <p>Carole Diamante, Ed.D, DBA</p> <p>Joseph Cristobal, PhD Director, PCEP</p> <p>Vicente C. Handa, PhD Commissioner for Cultural Dissemination, NCCA</p>
9:30 – 9:50 am	<p>Opening Keynote Address “Philippine Culture-based Education in the Age of Pandemics: Academic Shift from Residential to Flexible On-line Learning.”</p>	<p>Aldrin Darilag, Ph. D., RMT, RN Commissioner, Commission on Higher Education</p> <p>Moderator: Alvin Ringgo Reyes</p>
9:50 – 10:00 am	Academic Exchange	
10:00 – 10:45 am	<p>Plenary Session 1: “Culture-based Education in Flexible Learning Systems”</p>	<p>Robert S. Murphy, Ph.D. University of Kitakyushu, Japan</p> <p>Moderator: Alvin Ringgo Reyes</p>
10:45 – 11:00 am	Academic Exchange	
11:00 – 11:45 pm	<p>Plenary Session 2: “Filipino Language Studies Across Borders, Beyond Barriers”</p>	<p>Jovy M. Peregrino, Ph.D. Departamento ng Filipino, Unibersidad ng Pilipinas, Diliman</p>
11:45 – 12:00 pm	Academic Exchange	Moderator: Alvin Ringgo Reyes

12:00 – 1:00 pm	Lunch Break
1:00 – 2:15 pm	PARALLEL SESSION 1 Panel Presentation 1: Language, Culture, and the Pandemic Panel Presentation 2: Re-calibrating Pedagogy for the New Learners Panel Presentation 3: Language, Culture, and Education Panel Presentation 4: The Learning Ecosystem and Instructional Technology
2:15 – 2:30 pm	Break
2:30 – 3:45 pm	PARALLEL SESSION 2 Panel Presentation 5: Cultural Dialogue, Radical Hope and Conditions of Possibilities Panel Presentation 6: Laws, Ethics, and Social Justice Panel Presentation 7: Cultural Heritage, and the Technology of Transfer Panel Presentation 8: Mapping Tangible and Intangible Heritage

Day 2 - November 21, 2020

9:30 – 9:45 am	<ul style="list-style-type: none"> - Welcoming Remarks - Introduction of Speaker 	JC Mesana
9:45 – 10:30 am	Plenary Session 3: “Transitioning as Pedagogy, Transmigration as Performance: Queering Philippine Culture-based Education in Times of Global Epidemics”	Ferdinand Lopez Women and Gender Studies Institute, University of Toronto Moderator: JC Mesana
10:30 – 10:45 am	Academic Exchange	
10:45 – 10:55 am	Break	
10:55 – 12:10 pm	PARALLEL SESSION 3 Panel Presentation 9: Culture of Resiliency and Community Survival Panel Presentation 10: The Nuances of Flexible Learning System: Adaptation in the Pandemic Present Panel Presentation 11: Performing Intangible Heritage: Staging Indigenous People’s Stories from Mindanao Panel Presentation 12: Re-thinking Archipelago: Re-imagining the Filipino-Canadian Diaspora	
12:10 – 12:50 pm	Lunch Break	
12:50 – 2:05 pm	PARALLEL SESSION 4 Panel Presentation 13: Revaluations: The Significance and Significations of Arts, Values, and Culture Panel Presentation 14: Narrating Space and Time: History, Memory, and Performance Panel Presentation 15: From Coast to Coast: Local Games, Health Education, and WellBeing Panel Presentation 16: The Compass of Culture-based Education	
2:05 – 2:15 pm	Break	

2:15 – 3:15 pm	Round Table Discussion 1: “Addressing the Issues and Challenges in Philippine Teachers’ Education”	Panelists: John Arnold Siena, Ph.D. Department of Education
3:15 – 3:30	Academic Exchange	Edizon A. Fermin, Ph.D. National Teachers College Rita May Tagalog, Ed.D. University of San Carlos, Cebu Moderator: Alvin Ringgo Reyes

Day 3 - November 22, 2020

9:30 – 9:45 am	- Welcoming Remarks - Introduction of Speaker	Alvin Ringgo Reyes
9:45 – 10:45 am	Plenary Session 4: “The Education Landscape in the Republic of Korea during the COVID 19 Pandemic”	Hon. Kim Sung-geun Chungcheongbuk-do, Office of Education Republic of Korea
10:45 – 11:00 am	Academic Exchange	Moderator: Alvin Ringgo Reyes
11:00 – 12:00 nn	Plenary Session 5: “PCEP Artists and Cultural Educators Rapid Assessment (PACER): Study Highlights and Steps Towards the Next Normal”	Richard Philip A. Gonzalo University of the Philippines Moderator: Alvin Ringgo Reyes
12:00 – 1:00 pm	Lunch Break	
1:00 – 2:30 pm	Round Table Discussion 2: “The Network of Care and Support: Philippine Response to the Pandemic” Panelist: Rowalt Alibudbud, MD , De la Salle University Raymond John Naguit , Youth for Mental Health Jay Nathan Jore , National Youth Forum on Heritage NACES Representatives: Melandro Pascual , Longos II Elementary School (Bulacan) Juribert T. Iligan , Sofronio Española Central School (Palawan) Mia Marie Biliran , Camaya-an National High School (Bohol) Salvador Patricio , Baliwasan Central School (Zamboanga City) Rodel Gentapa , Tampakan National High School (South Cotabato) Moderator: Richard Gonzalo	

2:30 – 2:45 pm	Academic Exchange	
2:45 – 3:15 pm	Closing Keynote Address “Indigenous Education as Foundation for Culture-based Learning: Mainstreaming Indigenous Education in the Philippines”	Edwin Antonio, Ph.D. Head National Committee on Northern Cultural Communities, NCCA Moderator: Alvin Ringgo Reyes
3:30 – 4:00 pm	Closing Ceremonies - Closing Remarks - Photo Opt Evaluation Form Submission	Carole Diamante, Ed.D, DBA PCEP Secretariat

GUIDE TO PARALLEL PAPER PRESENTATIONS

DAY 1: NOVEMBER 20, 2020 (FRIDAY) 1:00 – 2:15 pm

Panel 1: **Language, Culture, and the Pandemic: Performing the Discourse**

Moderator: JC Mesana

Christian George Francisco	COVID-ictionary: Mga Nagharing Leksikon sa Panahon ng COVID-19	Pamantasang De La Salle-Dasmariñas
Reicon C. Condes	Ay Maubani’y: The Tagalog Mauban Code Switching in Formal Education	Talipan National High School, Quezon Province
Jerick T. Gonzales, Tracy Fate Tabuso, Joshua Advincula, Jherick Reotorio	Etnolingwistikong Pagsusuri sa mga Terminolohiyang Ilocano na Ginagamit sa Pangangisda sa Santo Domingo, Ilocos Sur	Naglaao-an National High School, Ilocos Sur

Panel 2. **Re-calibrating Pedagogy for the New Learners**

Moderator: Jonathan Jimenez

Jiye A. Margate	From Intangible to Tangible: Development of Learning Module based on Local Dances as a Tool for Remote Learning in Camarines Sur	Central Bicol State University of Agriculture
Marvin C. Punsalan, Joshua S. Nares, Shaira Valdez, and Francis F. Diaz	The Emergence of Students’ Neologisms as Counterculture to Academic Language Use	City College of Angeles

Luisito M. Nanquil	Service-Learning Project in ELT: Connecting Classroom Experiences to Community	Bulacan State University
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Panel 3: Towards a Critique of Language, Culture, and Education

Moderator: Kenneth Roy Aranas

Voltaire M. Villanueva	WIKAKUL ng Kalinangang Bayan ng Bongabong, Silangang Mindoro Tungo sa Pagbuo ng Lunsarang Aralin sa Ugnayang Wika at Kultura	Philippine Normal University, Manila Faculty of Arts and Letters
Cailvin D. Reyes	Plight of Indigenous (the Aetas) Students in Conversational English: Inputs for a Proposed Module	Don Honorio Ventura State University- Porac, Pampanga Campus
Lora N. Gerardo	A Phenomenological Study on the Challenges of Contextualized Mathematics Teaching in the Countryside	Villareal National High School

Panel 4: The Use of Instructional Technology in the Learning Ecosystem

Moderator: Erika Valencia

Elizabeth Joy S. Quijano	Webinars and Professional Development of Faculty During the COVID-19 Pandemic: The SPAMAST Experience	Southern Philippines Agribusiness and Marine and Aquatic School of Technology Malita, Davao Occidental
Jeovanny A. Marticion	Cultural Perspectives on Crisis-Driven Distance Education in the Philippines	Zamboanga Del Norte National High School
Randy P. Acoba and Marion Faye Q. Ariola	Predictive Role of Classroom Learning Environment on the Academic Performance of Students in Mathematics in the Modern World in Isabela State University, Echague	Isabela State University, Echague, Isabela

DAY 1: NOVEMBER 20, 2020 (FRIDAY) 2:30 – 3:45 pm

Panel 5: Radical Hope: Cultural Dialogue, and Conditions of Possibilities

Moderator: JC Mesana

Janusz Prud, SVD	Cultural and Faith-based Response to this Pandemic	Piecki, Olsztyn, Poland
Prithiraj Borah and Pooja Kalita	She is Still Plucking: The culture of 'Assam' Tea during a Pandemic	Prithiraj Borah Department of Humanities and Social Sciences, Indian Institute of Technology Bombay. Pooja Kalita Department of Sociology South Asian University (New Delhi)
Bagui Bassa Lakougnon, SVD	The African Philosophy of "UBUNTU": Africa's Gift to the Whole World	Lome, Togo (Africa)

Panel 6: Upholding Laws, Ethics, and Social Justice in the Philippines

Moderator: Kenneth Roy Aranas

Ivan Efreaim A. Gozum	Highlighting Rawlsian Distributive Justice as a Possible Response in the Philippine Economic Situation during the COVID-19 Pandemic	Angeles University Foundation
Judge Emery Ma Jabal	Fake News in Mainstream Social Media: Implications to Existing Laws in the Philippines	Presiding Judge Municipal Circuit Trial Court Bansud-Gloria, Oriental Mindoro
Rhoderick John S. Abellanos, Marvic John M. Leyson, Danilo I. Dillo	Educating for Business Ethics in the New Normal: Changing Contexts and Cultural Challenges	Sacred Heart School - Ateneo de Cebu

Panel 7: Cultural Heritage, and the Technology of Transfer and Transmission

Moderator: Erika Valencia

Emmanuel D. Dayalo	Istorya: An Exposition on the Oral Traditions of Capiz Amidst Pandemic	Capiz State University, Roxas City
Maria Clarissa S. Magdael	Analysis of the Ethnic Dance of Alangan Tribe	Mindoro State College of Agriculture and Technology
Archie Secuya Gallego	Socio-Cultural Dimensions of Palusad Practice Among Fisher Folks: Inputs to K-12 Instruction	Cebu Technological University Daanbantayan Campus, Cebu

Panel 8: Mapping the Tangible and Intangible Heritage of Luzon

Moderator: Jonathan Jimenez

Allan E. Avena	ADYA: Ang Danas ng Pag-aadya sa Balakid at Hakbanging Pag-angkop ng Teatro ng SSAM Departamento ng SHS sa Hamon ng Pandemyang COVID-19	St. Scholastica's Academy – Marikina
Cesar A. Arao	Cultural Mapping of Mayon Volcano National Park (MVNP) in the Municipality of Sto. Domingo, Albay as UNESCO World Heritage Site	Bicol University Daraga, Albay College of Social Sciences and Philosophy
Alma D. Guinto	Panitikang Oral Patungo sa Pasulat na Alamat: Proseso at Produkto	Balibago Integrated High School Santa Rosa City, Laguna

DAY 2: NOVEMBER 21,2020 (SATURDAY) 10:55-12:10pm

Panel 9: Re-discovering Cultures of Resiliency and Community Survival

Moderator: Kenneth Roy Aranas

Vijaylakshmi Brara	Rethinking Development Processes	Centre for Manipur Studies, Manipur University, India
Andy Peter M. Lubi	The Mangyan Chest of Resilience	Saint Augustine Major Seminary, Tagaytay City Catholic Theological Union at Chicago USA
Aldrin R. Logdat	Spirits, Rituals and Structures: Amplifying Alangan Mangyans' Perspectives and Stories to the Pandemic Dialogue	Divine Word Seminary Tagaytay Apostolic Vicarate of Calapan

Panel 10: The Nuances of Flexible Learning System: Adaptation in the Pandemic Present

Moderator: Jonathan Jimenez

Jacqueline A. Valleser	Cultivating Theatre Arts Skills Among SPA Learners Using Culture-based Pedagogy in Remote (Online) Learning During the Pandemic	Don Vicente Rama Memorial National High School, Cebu City
Gianinna Elaine M. Labicane	Competence and Attitude in Information and Communication Technology (ICT) Integration into English Language Teaching: Basis for Improved Language Instruction towards Education 4.0	Marinduque State College
Emilio Carag, Darin Jan Tindowen, and Jennifer Bangi	Local Knowledge Integration in Higher Education: E-local as Flexible Learning Environment	University of Saint Louis, Tuguegarao City, Cagayan

Panel 11: Performing Intangible Heritage: Staging Indigenous People's Stories from Mindanao

Moderator: Erika Valencia

Amado Cabus Guinto Jr.	The Darangen Redux in Lanao Del Norte's Sagayan Festival: Transcreating Oral Lore to Emergent Literature	Mindanao State University, Iligan Institute of Technology
Felimon Blanco	Staging a Legend: Performing Subanen Culture	La Salle University Ozamiz, Ozamiz, City
Hobart Savior	Reimagining "Pagkabihag Ta Nalandangan" into a Dramatic Text	Liceo de Cagayan University, Cagayan de Oro City

Panel 12: **Re-thinking Archipelago: Re-imagining the Filipino-Canadian Diaspora**

Moderator: Ferdinand Lopez

Darlyne Bautista	Evolving a Contextualized Filipino-Canadian Pedagogy: Responding to the Needs of the Filipino-Canadian Learners	University of Toronto Women and Gender Studies Institute
Matthew Mucha	Worlding Pain and Traumatic Remembering in Lualhati Bautista's <i>Desaparesidos</i>	University of Toronto Department of Comparative Literature
Vhil Castellejos, Glyn Narca, Hilary Naluz	Building Relationality Through <i>Kapwa</i> : Filipino Student's Association of Toronto (FSAT) Community Engagement in Time of the Pandemic Using <i>Kapwa</i> to Guide Communities	University of Toronto Dalla Lana School of Public Health Department of Politics and Public Administration Ryerson University Department of Curriculum, Teaching and Learning, Ontario Institute for Studies in Education University of Toronto

DAY 2: NOVEMBER 21, 2020 (SATURDAY) 12:50 – 2:05 pm

Panel 13: **Revaluations: The Significance and Significations of Arts, Values, and Culture**

Moderator: JC Mesana

Ma. Jesusa Ridor-Unciano Jerick T. Gonzales Wendel A. Lived	Kung Bakit Dapat Walang Masayang: Praksis ng <i>Kailala</i> sa Buhay ng mga Ilokano sa Panahon ng Pandemya	University of Northern Philippines Naglaohan-an National High School Saint Paul College of Ilocos Sur
Honey Libertine Achanzar-Labor	The Arts in Community Development: BA PhilArts projects in the Time of Pandemic	University of the Philippines, Manila Cultural Heritage and Arts Management Program
Baby Jean VC Jose	Ang D.A.N.A.S ng Panagkuripot: Marangyang “Padas Iti Biag” ng mga Ilokanang OFW ng Isabela ng/sa Isabela	Central Luzon State University

Panel 14: Narrating Space and Time: History, Memory, and Performance

Moderator: Kenneth Roy Aranas

Marian A. Caampued	Manipestasyon ng Babaylan sa Kapampangan	Central Luzon State University
Princess Mhay V. Hernandez	Virtual Site of Memory as Source of Historical Knowledge: The Case of Gumaca District Museo ng Gumaca Facebook Page	Museo ng Gumaca, Quezon Province
Mary Angel L. Gavina	Historiographical Empowerment of the Centennial Amidst the Global Pandemic	Philippine Science High School, CALABARZON

Panel 15: From Coast to Coast: Local Games, Health Education, and Well-being

Moderator: Erika Valencia

Ma. Zenia C. Dulce Merites M. Buot Jackyline A. Pobre	Local Games of a Philippine Coastal Town	University of the Philippines - Visayas, Tacloban University of the Philippines, Los Banos Department of Human Kinetics University of the Philippines - Visayas, Tacloban
Christian George F. Acevedo	Fake News, Pandemic, and Health Education: Lessons from the Early 20 th Century Philippines	Capiz State University, Roxas City

Merites M. Buot Rona C. Montecalbo -Ignacio Fr. Galen C. Cortes	A Look at Wellbeing Through the Lens of Kinetic- Family Drawing	University of the Philippines, Los Banos Department of Human Kinetics University of the Philippines - Open University Department of Education Davao Redemptorist Mission Community
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Panel 16: The Compass of Culture-based Education

Moderator: Jonathan Jimenez

Rodel B. Guzman and Dave Tyron D. Paggao	Indigenous Knowledge of Gender: The Itawes Perspective	Isabela State University, Echague College of Education
Jenalyn T. Polanco, Jumar T. Amistad and Jerick T. Gonzales	Discovering the Meanings of Monuments in Santo Domingo, Ilocos Sur	Naglaoa-an National High School
Ramel Pajarillo	Factors Affecting Psychological Stress: Impact on Teachers' Delivery of Learning Continuity Plan in the New Normal	Villareal National High School, Western Samar

To summarize, cultural education as an organizing principle covers a panoply of approaches, methodology, and a strategy grounded in the unique cultural beliefs, values, norms, heritage, practices, language, experiences, and cultural expressions of a community. Teaching and managing cultural education amidst the pandemic has been a very challenging endeavor. The ability of PCEP to thrive and transform the educational landscape lies in the collaborative efforts starting from the organization's leadership cascading to all the stakeholders who work together to develop critically-informed, culturally-literate and empowered Filipinos.

NOTES ON CONTRIBUTORS

REBECCA T. AÑONUEVO ay makata at propesor ng panitikan at pagsulat sa kolehiyo. Ang kaniyang aklat ng mga tula ay nagwagi ng mga gantimpala sa Don Carlos Memorial Awards for Literature at National Book Awards mula sa Manila Critics Circle at National Book Development Board. Siya ang awtor ng mga akdang *Bago ang Babae*, *Pananahan*, *Nakatanim na Granada ang Diyos*, *Saulado*, *Kalahati at Umpisa*, *Isa Lang ang Pangalan*, at *Dungol*. Noong 2013 ay pinarangalan siya ng Southeast Asian Write Awards (SEAWRITE) mulang Bangkok, Thailand. Nagtapos siya ng PhD Literature sa Pamantasang De La Salle at ang kaniyang pag-aaral, ang *Talinghaga ng Gana: Ang Banal sa mga Piling Tulang Tagalog ng Ika-20 Siglo* (UST Publishing House, 2003), ay ginawaran ng Gold Medal for Outstanding Dissertation, na sinundan pa ng parangal bilang National Book Award for Literary Criticism ng Manila Critics Circle. Ang kaniyang aklat ng mga sanaysay, *Talab*, tungkol sa panitikan, wika, at pagtuturo, na inilathala ng Ateneo de Naga U Press, ay nanalo ng National Book Award, Best Book on Literary Criticism, noong 2015. Sa kasalukuyan ay nagsisilbi siya bilang pinuno ng lokal na kolehiyo sa Lungsod Navotas, ang Navotas Polytechnic College.

JOSEPH “SONNY” J. CRISTOBAL obtained his Bachelor of Science in Education degree at the Meycauyan College, Bulacan, 1989; Master of Arts in Language and Literature degree at De la Salle University, 1996; Managing the Arts Certificate Program at the Asian Institute of Management, 2003; Master of Arts in Education Major in Arts Management degree at the La Consolacion University Philippines, 2010 and Phd in Pagpaplanong Pangwika from the University of the Philippines. He was a senior officer of the CCP, 1990-2012; Executive Member of the National Committee on Cultural Education (NCCE) of the National Commission for Culture and the Arts (NCCA), 2008-2013; and Provincial Tourism Officer of the Provincial Government of Bulacan, 2012-2013. He is also the founder and an honorary chair of the Bulacan Arts Culture and History Institute (BACH Institute), 2008. He has been the Executive Director of the Barasoain Kalinangan Foundation, Inc. (BKFI) since 1998; Director of the NCCA Philippine Cultural Education Program since 2013; and Vice President and Director of the NCCA-Department of Education Cultural Education Program (NDCEP) since 2014.

Cristobal has written plays on the lives of Filipino heroes such as: *Pasyong Dapat Ipag-Alab*, which highlighted Marcelo H. del Pilar as a writer; *Oyayi ni Pule*, a musical play on the life of Apolinario Mabini; and *Awit ni Francis B*, a lyrical drama on Francisco Balagtas; In addition, he composed dramas on Philippine National Artists: *Atang at Amado* based on the lives of National Artists Atang de la Rama, and Amado V. Hernandez; *Bato sa Buhangin*, inspired by the life of National Artist for Music Ernani Cuenco; *Joya: Guhit, Hugis, Kulay*, a biographical play on National Artist for Visual Arts Jose Joya; and *Rio Alma: River and Soul*, based on the life and works of National Artist for Literature, Virgilio S. Almario. For his accomplishments, both as a theater artist and a cultural administrator, Cristobal received the Outstanding Alumni of Meycauyan College, 2000; Outstanding Alumni of Dr. Yanga's Colleges, 2010; Outstanding Alumni of the La Consolacion University Philippines, 2012; and Gawad Rizal of Bocaue, Bulacan, 2014.

FILOMENA T. DAYAGBIL was the National President of the Philippine Association for Teachers and Educators (PAFTE), Technical Committee Member for Elementary and Secondary Education of the Commission on Higher Education (CHED), Board of Trustee of the Central Visayas Federation of Higher Education Associations (CVFHEA) and the National Executive Vice-President for State Universities and Colleges Teachers Educators Association (SUCTEA). She is an assessor of the Regional Quality Assurance (RQUAT) team of the Commission on Higher Education (CHED RO7) and a senior accreditor of the Accrediting Agency of Chartered Colleges and Universities of the Philippines (AACUP).

She earned her Doctor of Education major in Educational Management in Cebu Normal University. She was the recipient of the Best Dissertation Award from the same institution. She was a course tutor of the International Distance Education for the Teaching of English as a Second Language by the Regional Language Center (RELC), Singapore. She became the flexible learning tutor of the Program on Excellence in School Leadership for principals sponsored by Southeast Asian Ministers of Education Organization (SEAMEO) Innotech and the Department of Education. She is a writer, trainer, researcher and curriculum developer. She has written books and published research articles in refereed national and international journals.

Before serving as President, she served as the Dean of the College of Teacher Education of Cebu Normal University. Her leadership paved the way for excellence garnering prestigious awards for the College like the Center of Excellence in Teacher Education, Center of Training for DepEd's programs and projects and Level IV accreditation, the highest program accreditation level a state university can achieve.

MANOLET V. GARCIA has a professional career that is characterized as multi-layered, multi-faceted, and multi-dimensional. He is a licensed architect by profession, a Design, Multimedia and Arts Educator by vocation, and a creative impresario by diversion. As an architect, he earned his degree from the University of the Philippines, Diliman in 1989 and has since been actively involved with a string of notable residential, commercial, and institutional projects both here and abroad. As an educator, he has more than 20 years of teaching engagements in various higher learning institutions. He is currently a part time faculty in College of St. Benilde. Garcia was based in Singapore from 2008 – 2016, where he established his own design practice. He returned to Manila to continue his passionate involvement in the country's creative industries and cultural education.

JONATHAN TORREGOSA JIMENEZ was a National Winner in the Culture-based Lesson Exemplar of the First Diwang Sagisag Kultura ng Filipinas Competition of the National Commission for Culture and the Arts (NCCA)-Philippine Cultural Education Program (PCEP). He was a former scholar of the Graduate Diploma in Cultural Education (GDCE) of the NCCA-PCEP and eventually became an Accredited Faculty of the GDCE that gave him opportunities to teach the courses: CulEd 200-Pedagogy and Foundation of Cultural Education; and CulEd 209-Development of Culture-based Lesson Exemplar as Visiting Faculty to different universities and colleges like Leyte Normal University, Isabela State University, Northwest Samar State University, Palawan State University, University of Northern Philippines, Western Mindanao State University, Marinduque State College, and La Consolacion University Philippines. He is the President of the National Association of Cultural Educators and Scholars (NACES-Visayas) for 2 terms. He is a General Member of the National

Committee on Cultural Education (NCCEd) of the NCCA. He is the Program Head of the Special Program in the Arts (SPA) and the Subject Group Head of the Senior High School Arts and Design Track of Don Vicente Rama Memorial National High School in Cebu City where he also serves as Master Teacher in MAPEH. Now, he is pursuing his doctorate degree at the Cebu Normal University, the same university where he completed his Baccalaureate Degree.

FERDINAND M. LOPEZ was an Associate Professor in Literature at the Faculty of Arts and Letters of the University of Santo Tomas. She was the U.P. - J. Vargas Museum Centennial Fellow in Arts, Culture and Society (1990); the 2002 DLSU – NCCA Fellow in Literary Criticism at the University of Saint La Salle; the 2001 British Council Fellow to the 16th Oxford Conference on the Teaching of Literature at the Corpus Christi College, Oxford University; Fellow to the Nagoya American Studies Summer Seminars at Nanzan University (2011); Fellow to the Asian American Studies Summer Institute at the Tsing Hua National University, the National Taiwan University, the National Taiwan Normal University (2014-2016). In addition, Prof. Lopez was the Vice Chair of the National Committee on Cultural Education of the National Commission for Culture and the Arts. (2017-2019) She is an Academic Council member of the Graduate Diploma in Cultural Education of the National Commission for Culture and the Arts (NCCA) – Philippine Cultural Education Program (PCEP); a Board member of the College English Teachers Association (CETA); and the President of the Council for Department Chairpersons in English (CDCE).

Prof. Lopez has edited *Views: Beyond Borders, Between Barriers – Understanding Peoples and Cultures Through World Literatures* (Manila: UST Publishing House, 2010); *Edith Tiempo Made Easy* (Manila: UST Publishing House, 2009); co-edited *Kritique/Kritika: Essays From the J. Elizalde Navarro National Workshop in the Criticism of the Arts and Humanities 2009-2012* (Manila: UST Publishing House, 2014); *Gabay sa Araling Sagisag Kultura ng Filipinas: Lesson Exemplars* (Manila: NCCA-PCEP, 2015), and *Talas: A Transdisciplinary Journal in Culture-based Education* (Manila: NCCA-PCEP, 2017) In 2015, she was listed by 8List Philippines as one of the 8 Iconic Teachers Students Loved in College. At present, Lopez, is an International Scholar at the PhD Program of the Women and Gender Studies Institute at the University of Toronto. She was given the University of Toronto Graduate Award for Scholarly Achievement in the Area of Gender-based Violence in 2020.

VICTOR EMMANUEL CARMELO DAELO NADERA, JR. ay isang propesor sa Unibersidad ng Pilipinas sa Diliman kung saan siya nagtapos ng Ph.D. Philippine Studies at naglingkod bilang Direktor ng Likhaan: U.P. Institute of Creative Writing. Kinuha niya sa Unibersidad ng Santo Tomas ang B.S. at M.A. Psychology na tesis niya ay Poetry Therapy na naghanda sa kaniya upang maging isang expressive arts therapist sa mga pasyenteng maykanser, may A.I.D.S., gumagamit ng bawal na gamot, batang lansangan, “comfort women,” at iba pang biktima ng abuso, kalamidad, at lumbay. Itinatag nila ng kaniyang asawang si Dinah noong 2009 ang Foundation A.W.I.T. o Advancing Wellness, Instruction, and Talents makaraang pumanaw ang kanilang pangatlong anak na si Awit noong 2006 kung kailan ang kaniyang librong *Poetreat: The Use of Poetry as a Therapy in Mutual Support Groups of Cancer Survivors in Metro Manila* ay inilabas ng UST Publishing House. Sa Department of English and Comparative Literature, pinagturo siya ng Performance Poetry sa imbitasyon ni Dr. Cristina Pantoja Hidalgo. Kaya, mula 1995 hanggang 2005, nakabuo siya ng maraming grupong nagtatanghal ng tula taon-taon pero kinalaunan, siya ay naging bahagi ng Departamento ng Filipino at Panitikan ng Pilipinas mula noong 1995 hanggang ngayong pinagtuturo siya ng Trauma at Malikhaing Pagsulat.

JOVY M. PEREGRINO, ay kasalukuyan FULL PROFESSOR sa Departamento ng Filipino at Panitikan ng Pilipinas, Kolehiyo ng Arte at Literatura sa UP Diliman. Naitalaga siya bilang VISITING PROFESSOR sa School of Southeast Asia, Busan University of Foreign Studies, Busan City, at pina-ngunahan ang pagtatayo ng Philippine Studies Program sa Korea. Naitalaga din siya bilang Pinuno ng mga Visiting Professors mula sa Vietnam, Indonesia, Malaysia, Myanmar, Thailand, Cambodia, at Laos upang makabuo ng mga kagamitang panturo para sa wika at kultura ng Southeast Asia. Aktibo siyang Konsultant at Resource Person sa pagbuo ng Cultural Diversity and Languages of the Philippines Module ng Graduate Diploma in Cultural Education (GDCE), Philippine Cultural Education Program (PCEP) ng National Commission for Culture and the Arts (NCCA).

ACKNOWLEDGEMENTS

The COVID 19 pandemic has caused a lot of shifts in our everyday life. We got habituated with the multiple facets of quotidian existence, no wonder we were all jolted when the deadly virus disrupted the rituals and routines of the everyday. Imagination forced us to become inventive, creative, and innovative – in surviving the commonplace, in dealing with protocols, in coping with distances, longings, and losses, and in meeting the challenges of continuing ongoing works, projects, and commitments. The pandemic likewise brought to the fore, Filipino values like bayanihan, pagmamalasakit, pagtutulungan, pakikipagkapuwa, and pakikipagdamayan.

This book grew out of a desire to document the pedagogical imaginaries and practices of teachers using the culture-based approach in teaching during the precarious pandemic present. Many institutions and individuals provided invaluable assistance so that we can complete the task of producing a reference material for the use of our teachers in the archipelago. We would like to thank the National Commission for Culture and the Arts (NCCA) for their generous institutional support to the different projects of PCEP; the Barasoain Kalinangan Foundation, our project conduit; Mr. John Delan Robillos, former Chair of the NCCA National Committee on Museums and Art Galleries, who served as our liaison with the visual artist; Mr. Wilfredo Offemaria Jr., who allowed us to use the painting, *Maria@Clara*, from the collection of Fr. Domingo Salonga, in the book cover; Dr. Merlinda Bobis for graciously letting us use her short story “White Turtle,” and her pictures in the module; to the PCEP Director and Secretariat for helping us in the different stages of book production; and to all our contributors, for their profuse commitment in “spreading the light of truth, and sweetness of beauty,” through culture-based education.

Mr. Rey Clement Maaliao(+), envisioned a book on culture-based pedagogy that can guide and inspire teachers in the Philippine classrooms. We dedicate this book to you.

FTD
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