



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
Philippine Cultural Education Program

TERMINAL REPORT

Project Title:

PCEP 2015 PROJECTS

In partnership with:

Bulacan Arts Culture and History Institute

Implementation Date:

January – December 2015

Source of Fund:

NEPCA - Program for Culture and Education– PCEP

Approved Budget:

Php 15,400,000

Board Resolution Number

2015-279



PCEP envisions A NATION OF CULTURALLY LITERATE AND EMPOWERED FILIPINOS by ensuring that culture is the core and foundation of education, governance, and sustainable development. It seeks to develop among Filipinos 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.

2001, 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. 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. A comprehensive Five-Year Plan of Action (2003-2007), containing various proposed programs, projects, and policies, was launched 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. 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).

PROGRAMS AND PROJECTS 2015



I. MAAM Scholarship: Master of Arts in Education Major in Arts Management Scholarships of artists, cultural workers and government employees to expand the artists, cultural workers and government employees-participants' knowledge base in Philippine History, Culture, Heritage, Arts, Management, Society, Entrepreneurship, Human Resources Management in the Public Sector and provide them with hands-on opportunities for critical dialogue with the local culture and arts to realize the concept to develop knowledge structures, framework and information systems that integrate arts management curriculum to their agency mandates and programs.

The 30-current pilot batch of scholars started their Master Classes in April 2014 and expected to conclude on March 2016. The program is administered by the National Commission for Culture and the Arts' Philippine Cultural Education Program (PCEP) in partnering with an accredited and CHED approved HEI's La Consolacion University Philippines, Malolos City. The Students shall undergo the following ladder-type curriculum:

Total of 42 Units + 6 Units for Thesis Writing

The program requires:

12 Units of the Core Requirements Subjects
24 Units of the Major Subjects
6 Units of Elective Subjects
Comprehensive Examination
6 Units of Thesis Writing
18 Units of Professional Education Subjects

NCCA Partner Universities is the La Consolacion University Philippines, Malolos City in Region 3. MAAM is a full program scholarship for government employees, artists & Cultural Workers to answer PCEP's objectives; to provide a comprehensive trainers' training paradigm on culture and arts; to establish a continuing education program for artists and cultural workers; and to institutionalize culture and arts programs in the formal, non-formal, and informal education sectors.

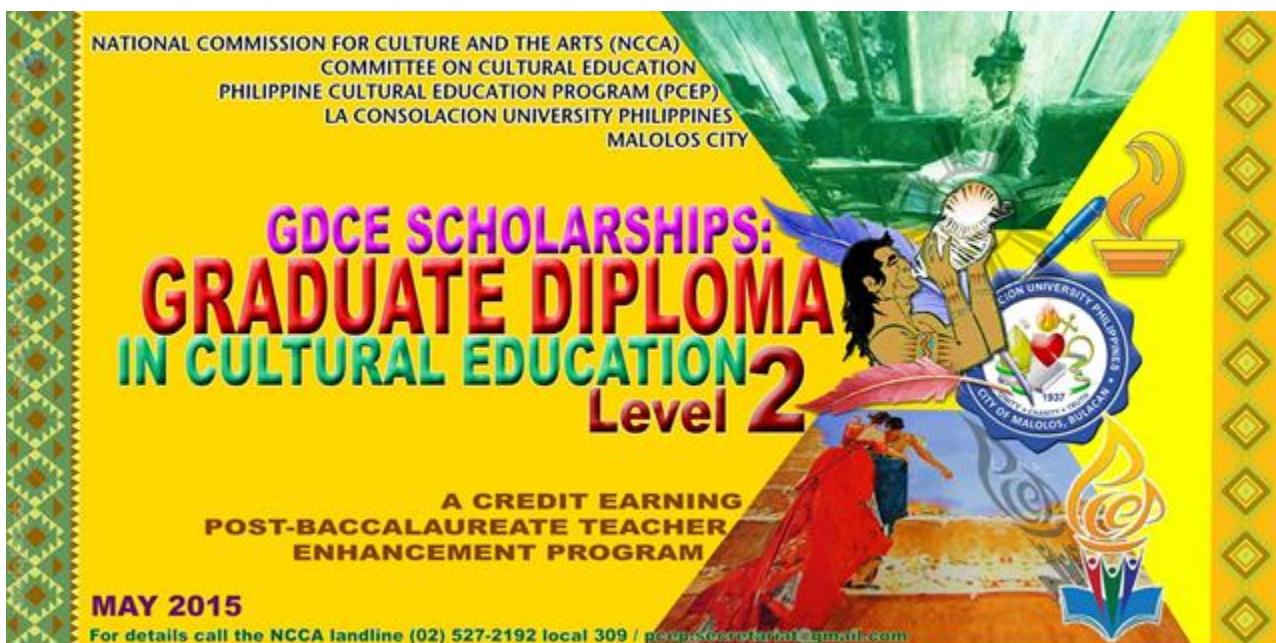
	Name Scholars	Agency / Cultural Institution
1	ALBA, REINERIO	POEA
2	ARENKO, RYAN	NCCA
3	CHAN, JEREMY	NCCA
4	CRUZAT, KATHLEEN	NCCA
5	DIAMANTE, ARCHIE JANE	NCCA
6	FARAMIL, SUZANNE	NCCA
7	GORNE, JENNIFER	NCCA
8	LUCINDO, CHRISTOPHER	NCCA
9	MALALAD, MARICEL	NCCA
10	MIZAL , CAROLINE	NCCA
11	ODULIO, FREDDIE	NCCA
12	OLAZO, CORINNAH	NCCA
13	PITALBO, MARITES	NCCA
14	SAPUTALO, WILMA	NCCA
15	SELIBIO, NINO KRISTOBAL	NCCA
16	SOLIS, RESIL	NCCA
17	VIRAY, PAULITO	NCCA
18	ESTRELLA, MARILYN	NCCA
19	MAGAS, CHRISTIELENE	NCCA
20	CONDA, JASON	NCCA
21	NICART, ROLAND PETER	LETTRAN CALAMBA ARTS & CULT OFF
22	VIRI, MARCIANO	RAMON OBUSAN FOLKLORIC
23	MAALIAO, CLEMENT	BACH INSTITUTE
24	SUSA, MARIA LUISA	LETTRAN CALAMBA ARTS & CULT OFF
25	NICOLAS, VANESSA	NCCA



Subject taken for 2016

3rd Sem 2015	PROFESSIONAL EDUCATION UNITS (PEU)	Professors	18 - Credit Unit
Seminar January – April	PEU Teach 1 - <i>Principles & Techniques of Teaching</i> (Teaching Strategies)	Prof. Rodel Bugarin	3
March 28-29 April 17-18	PEU Teach 2 <i>Principles of Education</i> (Foundation of Education II – Historical, Philosophical, and Legal Foundation of education))	Prof. Ferdie Lopez	3
	PEU - <i>Measurements & Evaluation</i> Assessment of Learning 1	Prof. Rodel Bugarin	3
	PEU - <i>Curriculum Development</i>	Prof. Rodel Bugarin	3
	PEU - <i>Audio-Visual Education</i> Education Technology 1	Prof. Ferdie Lopez	3
	PEU - <i>Educational Psychology</i> Foundation of Education 1 (Psychological, & Sociological foundation of Education)	Prof. Ferdie Lopez	3

1st semester 2015	CORE REQUIREMENTS	Professors	12 - Credit Unit
Festival at LCUP – Thesis Activity (Research)			
May	EDUC 201: Research, Design and Methods	Prof. Ferdie Lopez	3
November	EDUC 202: Educational Statistics and Analysis	Prof. Rodel Bugarin	3
July	EDUC 203: Aesthetics	Prof Felipe De Leon	3
August	EDUC 204: Augustinian Spirituality	Fr. Harold Rentoria, OSA	3
2nd semester 2015	ELECTIVE	Professors	3 - Credit Unit
December	MEAN 124: Production Theater Management	Sonny Cristobal	3
Oct-Dec	Thesis proposal (Colloquium) to Comprehensive Exam NO Compre-Exam (for Majors) / (Compre in Statistics & Research only)		



II. GDCE (Graduate Diploma In Cultural Education). A two-summer 24-unit post-baccalaureate 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 applications of arts, culture, heritage in the culture-based teaching of the basic education curriculum. Courses to be taken are as follows:

CulEd 200 – Pedagogy of Cultural Education

CulEd 203 – Cultural Diversity and Languages of the Philippines

CulEd 204 – Re-view of Philippine History and Heritage

CulEd 205 – Philippine Arts

Taken subjects for 2016 are:

CulEd 206 – Local Cultural Mapping

CulEd 207 – Media-Based Cultural Documentation

CulEd 208 – Issues in Cultural Education

CulEd 209 – Development of Culture-Based Lesson Exemplars



BACH 2016 GDCE SCHOLARS

No.	Scholar	School	Division
1.	Ablaza, Mario B.	Bangkal Elementary School	Malolos, Bulacan
2.	Antolo, Edwin	Bernabe Elementary School	Pasay City
3.	Balconcio, Mariel A.	Sapang Palay NHS	San Jose Del Monte
4.	Borja, Lauriana S.	Sapang Palay NHS	San Jose Del Monte
5.	Castillo, Bernabe	MHPNHS	Malolos, Bulacan
6.	Caynila, Richelle D.R.	Bangkal Elementary School	Malolos, Bulacan
7.	Crisostomo, Soledad S.	Caniogan Elementary School	Malolos, Bulacan
8.	De Guzman Michaela C.	Bangkal Elementary School	Malolos, Bulacan
9.	Dela Cruz Estelita S.	Bulihan Elementary School	Malolos, Bulacan
10.	Dela Cruz, Joseph P.	Bangkal Elementary School	Malolos, Bulacan
11.	Gamba, Victor O.	Sapang Palay NHS	San Jose Del Monte
12.	Gironella, Editha C.	Canalate Elementary School	Malolos, Bulacan
13.	Gramaje, Rommel	Simplicio Manalo NHS	Pateros, Taguig City
14.	Iquin, Gina	Juan Sumulong Elem Sch	Pasay City
15.	Manalo, Jennifer M.	Caniogan Elementary School	Malolos, Bulacan
16.	Mariano, Maricris L.	Dr. Felipe De Jesus NHS	Malolos, Bulacan
17.	Mendoza, Catherine S.	Caniogan Elementary School	Malolos, Bulacan
18.	Mesa, Angelyn B.	Cong. Teodulo Natividad HS	Olongapo City
19.	Narag, Oliver	Mapulang Lupa NHS	Valenzuela City
20.	Pascual, Melandro	Barasoain Memorial Elem Sch	Malolos, Bulacan
21.	Pahati, Julieta C.	Paombong Central School	Paombong, Bulacan
22.	Perdigon, Jerome	Mapulang Lupa NHS	Valenzuela City
23.	Ponce, Jennifer B.	Sapang Palay NHS	San Jose Del Monte
24.	Reyes, Ma. Fatima O.	Jose Rizal Elementary School	Pasay City
25.	Rivera, Mary Grace S.	Canalate Elementary School	Malolos, Bulacan
26.	Roque, Devine Grace R.	Sto. Cristo Elementary School	Malolos, Bulacan
27.	Sacdalan, Arlene S.	Bulihan Elementary School	Malolos, Bulacan
28.	Sanchez, Rico C.	Dr. Felipe De Jesus NHS	Plaridel, Bulacan
29.	Santiago, Ofelia Neo	Juan Sumulong Elem Sch	Antipo, Rizal
30.	Simbulan, Jhinkie H.	Calumpit NHS	Calumpit, Bulacan
31.	Trinidad, Roscel I.	Balagtas Central School	Balagtas, Bulacan

32.	Tumlos, Angeline S.P	Malis Elementary School	Guiguinto, Bulacan
33.	Varnal, Analiza	Sapang Palay NHS	San Jose Del Monte
34.	Vipinosa, Adela	Sapang Palay NHS	San Jose Del Monte



III. KAGURUANG MAKABAYAN WRITESHOP: National Trainings on Culture-Based Basic Education Curriculum and Lesson Exemplar Competition

Four (4) island-clustered training (Luzon, Visayas, Mindanao and NCR) for basic education teachers, and supervisors, on mainstreaming culture across the K+12 curriculum through mother tongue-based and culture-based approach



Trainings on Culture-Based Basic Education Curriculum:

- April 8 – 12, 2015 LUZON – Baguio in partnership with DepEd CAR, NACES LUZON & UC
- April 17- 19, 2015 MINDANAO – Davao in partnership with DepEd R11 & NACES MINDANAO
- April 24 – 26, 2015 VISAYAS - Calbayog Samar in partnership with NACES VISAYAS & NSSU
- September 9-12, 2015 LAGUNA - Support for 2nd International Malikhaing Guro



Lesson Exemplar Competition: The contest has two (2) categories

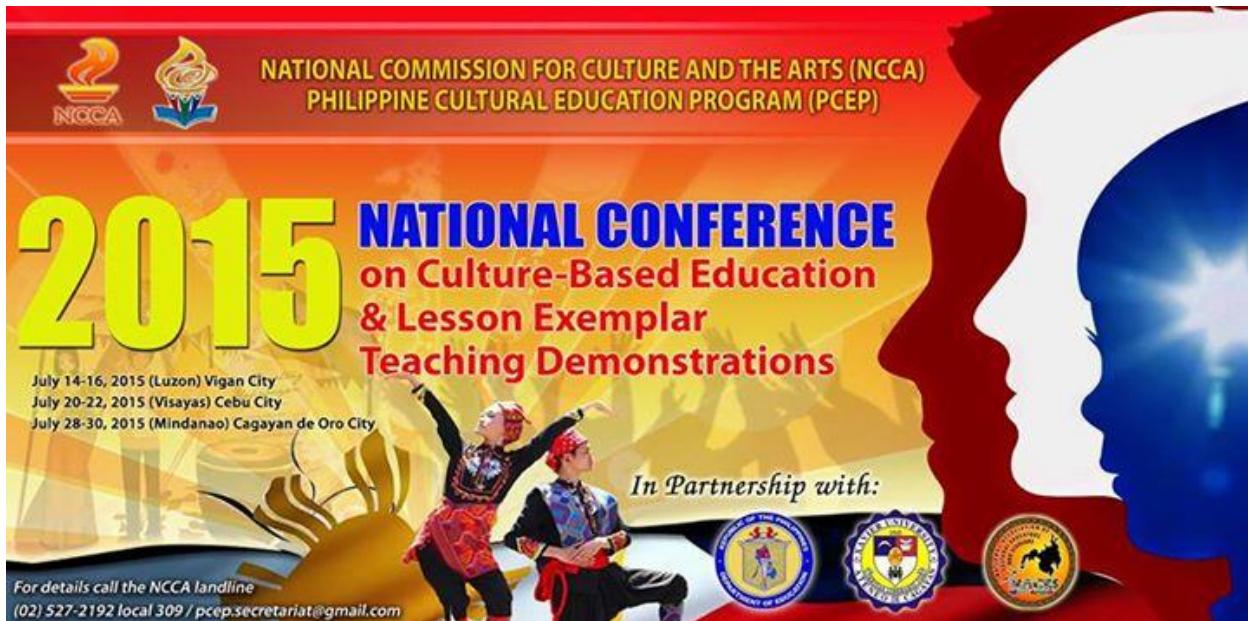
- 1ST category for K to Grade 3 Teachers
- 2ND category for Grade 4 to Sr. HS. Teachers teaching Filipino, English, Math, Science, Social Studies, Values Education, Arts/Music, TLE PE/Health

Submission of lesson exemplar entry started in April 8, 2015 up to July 25, 2015, Interest participant accomplished and attached their ENTRY FORM in front the submitted lesson plan, Entry Lesson Plan MUST BE TESTED in actual classes, deadline was 5:00pm of July 15, 2015, Only HARD COPY are accepted – NOT by email. Send your hard copy entry to NCCA – PCEP Office at Unit 3B 3/F #633 Gen. Luna Street, Intramuros, Manila

Lesson Exemplar winners are:

1. TIRSO P. ARCILLA a GDCE – CNU scholar. Lesson is Edukasyong Pangtahanan at Pangkabuhayan for Grade 4 from Basak Elementary School, Mandaue City Division of Region 7

2. IMELDA P. DAYAG – participant of KAGUMA, subject is Filipino for Grade 4 from Callao Elementary School, Cagayan of Region 1
3. VILMA A. TULABING a GDCE scholar from CNU, teaching Araling Panlipunan at Bago Central School 1 in Bago City of Region 7
4. NORUEL M. DONATO a GDCE scholar from Letran teaching Edukasyon sa Pagpapakatao. She won the special award for PEQ@125 lesson. She from Balibago Elementary School, Sta Rosa City of Region 4A
5. GRACE G. CADAG a GDCE scholar from Letran, teaching Mathematics in Grade 10 at Southville 1 in Laguna of Region 4A
6. LOIDA NARVAEZ, MERLINA PLACINO, and GERRY R. MAGPANTAY our GDCE scholar from Letran, their lesson is on TLE formm Grade 10, they are teaching at Tanauan City NHS in Tanauan City of Region 4A
7. MELVIN B. TINIO is a participant of KAGUMA, teaching Edukasyon Sa Pagpapakatao for Grade 9 at Crossing Bayabas NHS from Davao City of Region 11
8. EVELYN G. TUAZON teaching SCIENCE in Grade 9 at Dr. Ricardo Gacula MHS Candon City of Region 1
9. JEFFREY C. DOGUILES a scholar of GDTA at the LYCEUM teaching MAPEH (PE) in Grade 8 at Caloocan High School, Caloocan City of NCR
10. JHAMES F. LABRADO a participant of KAGUMA teaching MAPEH (Arts) in Grade 7 At Miriam College Middle School in Quezon City of NCR
11. ROGENO Q. VALENZUELA a GDCE at CNU teaching English in Grade 7 at City of Bago Science & Arts Academy in Bago City of Region 7



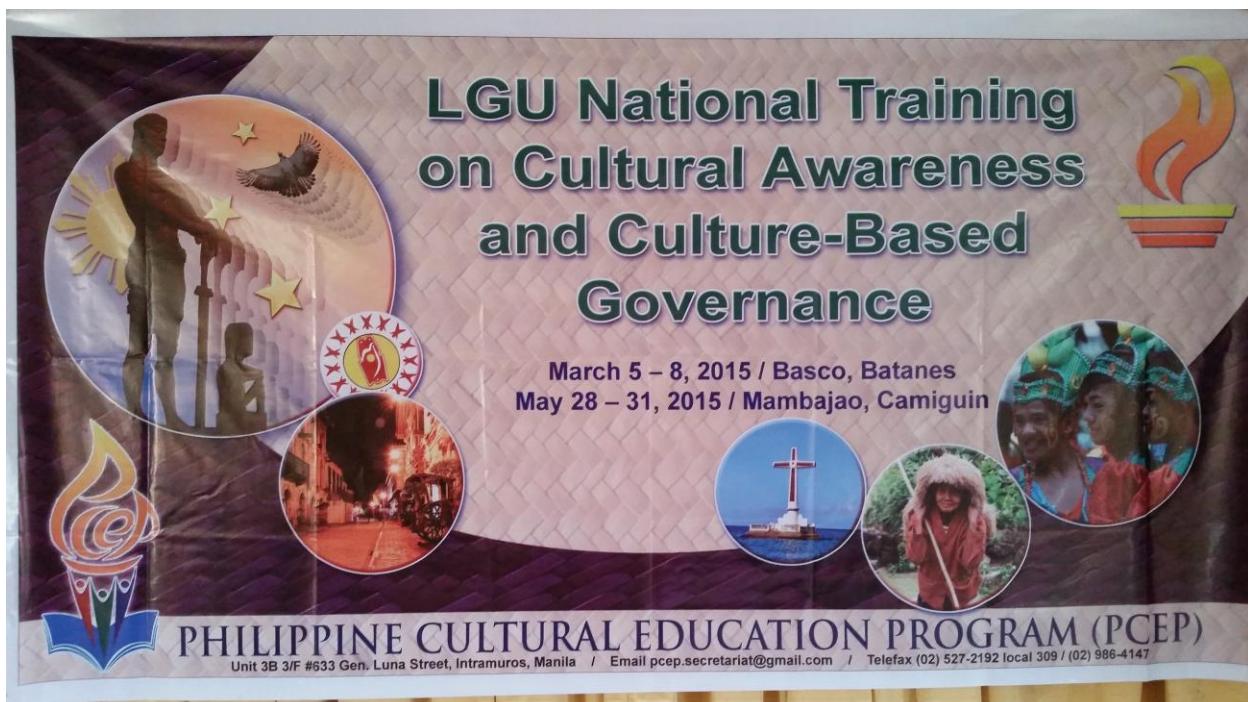
IV. NATIONAL CONFERENCE on Culture Based Education and Lesson Exemplar and Teaching Demonstrations

National Cultural Education Conference on Culture-Based Teaching of K to 12 Curriculum and Lecture Demonstrations of Culture-Based Lesson Exemplars showcase innovative researches

and case studies drawn from the field, conducted by Cultural Workers and Teachers and scholars. The conference envisioned to gather different stakeholders of Philippines education to enable them to critically dialogue regarding the issues and challenges of a culturally informed K+12 curriculum. Invited participants are cultural workers, researchers, elementary and high school teachers, KAGUMA and GDCE Scholars, coordinators, Supervisors and Principal of BEC

Conference Schedule:

- July 14-16, 2015 (LUZON) in Vigan City
July 21-23, 2015 (VISAYAS) in Cebu City
July 28-30, 2015 (MINDANAO) in Davao City



V. LGU National Training on Cultural Awareness and Culture-Based Governance

A Booth Cam Trainings of LGU Executives will hold in selected Provinces in Luzon, Visayas and Mindanao for a collaborative and productive 3-day sessions underscoring the various exchanges of cultural works and practices in the local government sector. Key areas of various topics intended to discuss and be the slant for crafting local ordinances: cultural education - institutionalization of local cultural education certificate courses in Institute of Local Culture and Governance (ILCG) - baranggay supervisory cultured-base planning, budgeting and justice management; cultural vibrancy in local governance- development of community cultural-programs participated by LGU, local artists, master craftsmen and basic education schools; culture based youth empowerment; networking and linkages among various sectors; heritage conservation projects in the Philippine world heritage sites resource mobilization and sustainability; development of culture based tourism programs and advocating the creation of arts & culture office and strengthening of local arts councils.

Training Schedule:

March 5 – 8, 2015 in Batanes

March 26 – 29, 2015 in Southern Leyte

May 28 – 31, 2015 in Camiguin

The program is open to nominated participants on a “first-to-apply, first-priority” basis. Each Provincial, Municipal and City Executives: Governor, Vice, Board Members, Mayor, Vice, Councilors and Department Heads can join, maximum of 10-participants per institution/LGU or a total of 100-total conference participants shall be accommodated. Participants shall be provided free registration, workshop ID and kits, materials and certificate of participation.





VI. NATIONAL RE-TOOLING on Culture-Based Higher Education Core

Curriculum

Support for the Re-tooling of Filipino Subject Instructors on Culture-Based CHED General Education Core Curriculum in 3 island-clustered training (Luzon, Visayas & Mindanao) and in response to the K-12 Basic Education program of the DepED, the Commission on Higher Education (CHED) revised the General Education Curriculum (GEC) for college students. This new GEC will be in place in 2018, in time for the first batch of K-12 senior high school graduates.

Intensive Training schedule and NCCA Partner Universities:

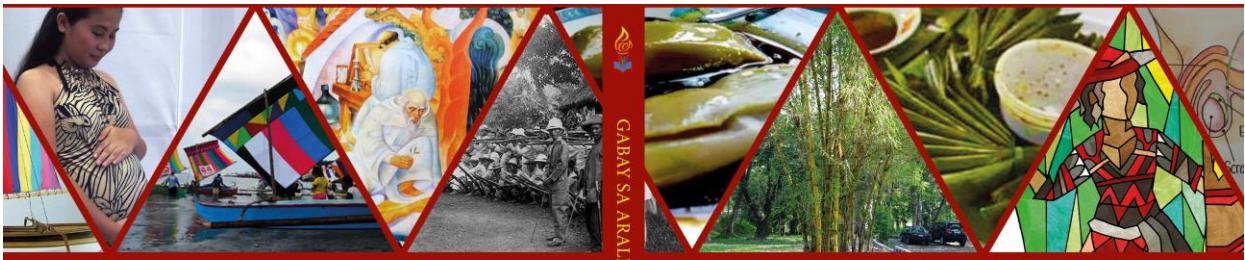
Aug. 10-14, 2015 (MINDANAO), MSU-IIT, Iligan City

Aug. 24-28, 2015 (VISAYAS), Cebu Normal University, Cebu City

Sept. 7-11, 2015 (LUZON), La Consolacion University Philippines, Malolos City

Admission to the program will be solely determined by NCCA and its project conduit and hosts. Interested participants are required to submit the individual registration and nomination forms herewith attached on or before the deadline on July 1, 2015 (Mindanao), July 15, 2015 (Visayas) and July 29, 2015 (Luzon). The organizers shall directly notify, either by fax or email, all successful applicants a week before the scheduled event.





Sa lathalaing ito, nakalikong ang PCEP ng siyam (9) na araling maituturing na Lesson Exemplar gamit ang edukasyong kultural. Ang siyam na ito ay nagwagi sa mga *DIWANG LESSON EXEMPLAR Competition* noong taong 2013 at 2014. Nagkaroon ng sama-samang pagwawasto at editing ang mga nagwagi sa harap ng mga eksperto sa paglikha ng Lesson Plan tulad nina Dr. Orlando B. Magno, Komisyoner ng NCCA at KWF; at Dr. Pamela Constantino at Dr. Galileo S. Zafra ng UP Diliman. Dumanan din sa *blind refereeing* ang publikasyong ito kahit na nagwagi na sa kompetisyon ang mga Lesson Plan na kasama dito upang matiyak ang kalidad ng mga materyal. Magkatuwang sina Prop. Lopez ng UST at Dr. Zafra sa editing ng publikasyong ito.

Ang aklat na ito ay panimulang lathalaing ng PCEP para maging gabay ng mga guro sa pagtuturo ng iba't ibang disciplina na nakaugat sa kultura.



PHILIPPINE CULTURAL EDUCATION PROGRAM
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Intramuros, Manila • Tel. 527-2192 loc 309
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633 General Luna Street, Intramuros, Maynila 1002
Tel. 527-2192 to 97 • Fax: 527-2191 to 94
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GABAY SA ARALING SAGISAG KULTURA NG FILIPINAS LESSON EXEMPLAR

GABAY SA ARALING SAGISAG KULTURA NG FILIPINAS LESSON EXEMPLAR



VII. LEARNERS' GUIDE and Lesson Exemplar Publication

Publication of Lesson Exemplar on Filipino, English, Math, Science, Social Studies, Values Education, Arts/Music, TLE and PE/Health, Sagisag Kultura ng Filipinas Teaching Guide and culture based Teaching researches delivered by GDCE Faculty and scholars in teacher's conference.

PANIMULA

Ang isa sa mga dahilan ng malawakang kampanya ng Philippine Cultural Education Program (PCEP) sa buong bansa ay ang pagkakaroon ng Sistema at programang pang-edukasyon na matatag na nakasandig sa kulturang Filipino. Sa mga kumperensiya na isinagawa ng PCEP sa iba't ibang rehiyon ng bansa, nahinuha na karamihan ng mga guro sa elementarya at sekundarya ay may kakaunti lamang na kaalaman sa kultura at kasaysayan ng ating bansa. Hindi naging mahalagang aralin o karunungan para sa kanila ang kultura at kasaysayan dahil sa ating kolonyal na edukasyon. Lumalabas tuloy na mahina ang mga guro sa integrasyon ng kulturang Filipino sa kanilang mga itinuturong aralin sa paaralan. Bukod sa wika, mahalagang may sapat na kaalaman ang mga guro sa kultura at kasaysayan upang maging buo ang kaalamang maibahagi ng aralin sa kamulatan ng bata. Dapat ding isaalang-alang ng guro na sa programang K to 12 ay kailangang mapalutang ang kaalamang kultural at pamanang kasaysayan upang makatulong at magamit sa paglikha ng mga napapanahon at makabuluhang programang pangedukasyong magtatawid sa sosyo-kultural, at pang-ekonomikong probisyong ASEAN Integration. Ang lohika at pilosopiya sa pagbabagong edukasyon sa likod ng K to 12 ang hindi pa lubos na nauunawaan ng mga guro na nagtuturo na ng K to 12. Sa sistemang K to 12, mahalagang muling matuklasan ng mga guro ang halaga ng kulturang Filipino upang makasabay sa hamon ng rehiyonalisasyon at globalisasyon.

Sa edukasyong kultural, ang kultura ay binubuo ng samot-saring paniniwala, pagpapahalaga, sining, at teknolohiya ng isang pamayanan. Sa madaling salita, ito ay gawi o pamumuhay ng mga taong nakatira sa isang tiyak na lunan at sa isang espesipikong sandali ng kasaysayan. Ito ay nalilikha ng mga nagsasangandaang ideolohiya o politika, heograpiya o lugar, kasaysayan o panahon ayon sa isang iskolar sa araling pangkulura na si Edward Soja (1995,135). Moog ng identidad ang kultura-tampok ang kamalayan, katawan, at kaluluwa na pinanday ng lugar, panahon, at ng kapangyahirang namamayani sa isang bansa. Sa Filipinas, hindi akma ang pagkilala sa iisang namamayaning kultura dahil sa pagiging arkipeladyik nito, at bunga na

rin ng iba't ibang karanasan ng mga mamamayang nakipamuhay at nakipamisan sa mga pulo, at isla nito sa iba't ibang panahon. Ang mga hanggahan at laylayan ng kasaysayan tulad ng bago nagkaroon ng kontak sa mga mananakop, na pinakamahabang yugto ng kasaysayan ayon sa pambansang Alagad ng Sining at historyador ng Panitikan, Dr. Bienvinido Lumbera (2005, 1); Panahon ng Pananakop–Espanyol, Amerikano, at Hapon; Panahon ng Republika, Martial Law, Rebolusyon EDSA, at Makabagong Panahon ay ang mga mohong politikal na nagsasaad ng iba't ibang talaban, pingkian, at negosasyon ng mga umiiral na kapangyarihan at kultura sa iba't ibang kaligiran at kapaligiran. Malinaw na naipaliwanag ni Nick Joaquin ang maling nakagisnang pagsasalarawan ng kultura ng Filipinas bilang sibuyas na binubuo ng maninipis na balat. Sa “Onion Theory of Culture,” banggit ng kritikong pangkultura na si Nick Joaquin na hindi maaaring puro o lantay na kultura ang ating makikita sa bawat balat ng sibuyas na ating tinatalupan, sa huli aniya, pawang luha lamang ang ating mapapala dahil sa ating maling pang-unawa sa ating sariling kultura at kasaysayan (2009, 227). Kaya nga, inaasahan na ang guro ay may kakayahang mabatid ang kultura, at kasaysayan ng kaniyang kinapapalooban o kinabibilangang komunidad, upang maiakma niya ang kaniyang aralin sa pangangailangan, karanasan, at saloobin ng kaniyang pamayanang pinaglilingkuran at tinuturuan upang maihatid sa tarangkahang mas maunlad na kinabukasan. Kaya akmang-akma sa Filipinas, na kinabibilangan ng iba't ibang pulo na may kaniya-kaniyang uri ng pamumuhay, wika, at kasaysayan ang Multilingual Education o MLE.

Winika nga ni Navine Kumar Singh sa kaniyang “Culturally Appropriate Education: Theoretical and Practical Implications” na ang makabuluhang kultural na pag-aaral ay: “melds instruction to better fit the expectations and cultural patterns of the group being served.” Ibig sabihin nito na ang mga guro ay may moral na obligasyon na bumalik sa kaniyang komunidad na siyang bukal at batis ng karunungan mahalaga, napapanahon, at naaayon sa pangangailangan ng pamayanang. Pagyamanin ang kaalamang pampayananan at pagpahalagahan ang mga pamanang lahi na matatagpuan sa komunidad—mga sagisag kulturang gamit sa pagtuturo sa mga partikular na disiplina, halimbawa ay sa matematika, agham pisikal at panlipunan, at iba pa, na mag-uugnay sa mga lokal na kaalaman at sa mga praktikal na layunin ng pag-aaral na ganap na bubuo sa pagkatao ng mag-aaral.

Sa lathalaing ito, nakalikom ang PCEP ng siyam (9) na araling maituturing na Lesson Exemplar gamit ang edukasyong kultural. Ang siyam na ito ay nagwagi sa mga DIWANG Lesson Exemplar Competition noong taong 2013 at 2014. Nagkaroon ng sama-samang pagwawasto at editing ang mga nagwagi sa harap ng mga eksperto sa paglikha ng Lesson Plan tulad nina Dr. Orlando B. Magno, Komisyoner ng NCCA at KWF; at Dr. Pamela Constantino at Dr. Galileo S. Zafra ng UP Diliman. Dumaan din sa blind refereeing ang publikasyong ito kahit na nagwagi na sa kompetisyon ang mga Lesson Plan na kasama dito upang matiyak ang kalidad ng mga materyal. Magkatuwang sina Prop. Lopez ng UST at Dr. Zafra sa editing ng publikasyong ito. Ang aklat na ito ay panimulang lathalain ng PCEP para maging gabay ng mga guro sa pagtuturo ng iba't ibang disiplina na nakaugat sa kultura.



**GABAY SA ARALING SAGISAG KULTURA NG FILIPINAS
LESSON EXEMPLAR**

Karapatang-ari © 2015 ng PAMBANSANG KOMISYON PARA SA KULTURA AT MGA SINING.

Reserbado ang lahat ng karapatan. Walang bahagi ng aklat na ito ang maaaring sipiin o gamitin sa alinmang paraan nang walang pahintulot mula sa may-akda at tagapaglathala.

EDITORIAL BOARD

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NILALAMAN
Panimula
ni JOSEPH “SONNY” CRISTOBAL 7

**ARALING SAGISAG KULTURA: Kikilalanin, Pahahalagahan,
Palalaganapin ng mga Guro ni JULIUS V. SARABIA. 11**

Araling Sagisag Kultura
Culture Based Lesson Exemplar in Mathematics Grade 6
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VIII. CULTURAL DOCUMENTATION: Multi-Media Instructional Material Development

A Micro-teaching video focused on the creative techniques, methods and audio-visual documentation of heritage-related subjects and instructional materials for cultural education

- President Elpidio Quirino's Documentation in Vigan City, March 21-22, 2015
- Ilonggo Culture Documentation in Iloilo City, April 7-8, 2015
- Epic Research Documentation in Panay-Bukidnon Capiz-Iloilo, May 7-8, 2015

Video Title: CULTURAL EDUCATION: CASE STUDY ILOILO

DR. ERIC ZERRUDO [00:24 – 01:33]

Ang pagkamalikhain ng isang tao ay nabubuo sa pamamagitan ng kanyang pamilya, ng kanyang kapaligiran, at lalong lalo na dahil sa ating magandang kalikasan. Ang pagkamalikhain ay hindi nabubuo sa iisang tulog, kundi nabubuo po ito sa daan-taong pagsasanay, at daan-taong pakikisalamuha sa iba't ibang suliranin.

Marami tayong nabubuong pagkamalikhain mula sa ating pagkabata. Mula dito – dahil sa kwento, sa mga awit, sa mga koro, kahit na sa ating mga pagsasanay, at tradisyon – nabubuo ang inspirasyon para tayo ay maging isang malikhaing nilalang. Maririnig at maisasalarawan din natin ang paggamit ng ating mga tradisional na mga damit, ang ating mga palamuti sa katawan, ang mga pintado noong unang panahon at gayonpaman, ang maganda nating mga kaugalian, kung saan ang ating paggamit ng mga instrumento – kahit ang pagsalin-salin nito sa mga susunod na henerasyon – ay lagi nating isinasabuhay.

MR. BEN JIMENA [01:35 -

I am Ben Jimena, the City Tourism Officer of Iloilo City, and this is the place where Dinagyang originated; the best tourism event of the country. Dinagyang started in 1968. The Parish of San Jose, the Santo Niño Parish, went to Kalibo to observe and invited two tribes to perform and that was the start of the Iloilo Ati-atihan, then. The most important salient point of Dinagyang as a festival was its street dancing feature which nobody, no one else, was trying to perfect in the past. It was Dinagyang that set the trend to make street dancing as an important feature of a festival, and it is the first festival to have five performance areas in the different sites of the city to make sure that everybody would be able to watch Dinagyang.

Dinagyang is not just a seasonal festival but it continues to serve its function as a unifying element. We do a lot of branding for Dinagyan to sustain its being visible the whole year round. It's not only during the Dinagyang time that we patronize the things of Dinagyang – like the tribes – but we also hire them to open the program of national nature just like the PRISAA and then the national competition. And we have a lot of ideas about how to improve making Dinagyang as not only as a spectacular festival, but a safe festival as well. In a sense we keep on telling people that when you come to Iloilo you will be watching a festival that is ensuring for your safety and security.

It is a family-oriented festival because there is everything for everybody. The reason why the festival has been successful all through these years is because it has become a community activity where people are involved, where everybody has a take on the festival in many ways that a group of people could cooperate, and bring whatever they want for the activity. For example, the private sectors continue to support the festival because they found out that with their support, there is sustainability and there is a sense of belonging to a place like Iloilo City. The tagline of the mayor, which is “I am Iloilo, proud to be Filipino” is something that has come to our mind and reminded us of our being a cultural group to reckon with because of the things that we believe in and because we believe in ourselves, and we take pride of our culture

DR. ZERRUDO [05:27 – 06:46]

Araw-araw, mula sa ating paggising hanggang sa ating pagtulog ay talagang isinasabuhay natin ang ating kultura. Mula sa ating pananamit, hanggang sa ating pagbiyahe at paglalakbay, hanggang sa ating pagkain. Malalaman natin ang kultura o kaugalian ng isang tao, o maging ng isang bayan dahil sa kanyang mga pagkain. Magandang tingnan ito dahil dito – mula sa mga sangkap, hanggang sa pagluto, kahit na sa kanilang pagpresentasyon ng kanilang mga pagkain – ay marami tayong matututunan tungkol sa kanilang mga kaugalian.

Ang mga sangkap ng bawat bayan ay iba’t iba. Ito po ay nadidikta ng kanilang kapaligiran. Ang kanilang pagluto ay nadidikta din ng kanilang mga kaugalian. Hanggang sa punto ng kanilang pagpresenta ng kanilang mga pagkain, malalaman mo kung saang rehiyon nanggagaling ang mga pagkaing ito. Ngayon ay atin namang tunghyan ang iba’t ibang pamamamaraan ng pagluluto ng ating pagkain dito sa Iloilo at papano sila nagpapakita at nagpapamalas ng kultura at kalinangan ng mga Illonggo.

MS. DULCE BLAS [06:48 – 11:00]

Kumusta kamo tanan. Ang ating lulutuin ngayon ay cassava custard. This is a family recipe, which has evolved through the years. Noong maliit pa kami, ‘yong aming lola ay mahilig magluto. Ito – ang kanyang niluluto – ay bibibenta nya sa tindahan. We grew up with her in her kitchen na nag-observe kami sa kanyang luto. So when we had families, we were cooking the same thing kasi ito ‘yong mga materials, mga ingredients na pinaka-available dito lang sa paligid namin. Hindi na kami bibili, pero ngayon we have added ingredients which were not available at that time. Pinasarap na namin. Ngayon, it has become a bestseller in our restaurant and it has become a pasalubong item sa aming bayan.

Ang ating ingredients for the cassava custard are grated cassava, coconut water, evaporated milk, condensed milk, egg, sugar, melted margarine, young coconut, vanilla, and custard for the topping.

Umpisahan na natin ang pagluto ng cassava custard. Hahaluin lang natin ang lahat ng mga ingredients. First ang cassava, and then and coconut water, evaporated milk, condensed milk, egg. Adjust natin lang yung taste ng sugar kasi ‘yong iba ayaw nila ng masyadong matamis. Since we have condensed milk, lalagyan natin ng sugar, depende yan sa taste. But usually we don’t make it so sweet and it has also custard topping so tamang-tama lang ‘yong sweetness. So we also add, ito hindi pa na-melt, but we usually melt the margarine or butter, and then we add the young coconut. Ito ‘yong twist from the rest of the cassava. Kasi marami kami ditong cassava, marami na rin kaming buko, so para iba sa lahat, we add buko strips to make it different and to make it special. And buko is healthy, so we add health to the dessert. And then we put vanilla to add a little flavor so that it will smell good.

After we have mixed all the ingredients, we put this in a tray, and bake in an oven for around 45 minutes over medium heat. So after that, ‘pag nakita natin na medyo dry na yung sa taas, we put the topping. This is the custard topping, which give really a different twist to the cassava. And

then we cook it until it is golden brown and serve it as a dessert. And this is how it would look like.

MS. LUTH CAMIÑA [11:05 – 17:03]

My name is Luth Salud S. Camiña, the 4th generation owner of the Camiña Balay nga Bato in Arevalo, Iloilo City.

Early 1860s, the first generation owner Don Fernando Avanceña, with his wife Eulalia Abaja, started building this house. This house is, of course, Arkitektura Mestiza. The inspiration of the house came from our very own icon, the bahay kubo. We have, of course, the four European influences. First, we have the English black and white floor, then the Queen Victoria board and batten walls, and we have the Dutch ceiling. We have the French light-venting panels, the art they call the light venting panels, the transom. And then of course our pride, is the Japanese Puerta Mayor, our very own Puerta Mayor, which we attribute to the Japanese fishermen at Calumpang Molo. The door is very distinct in our area, that's the Japanese fortess door. It is made entirely of one single wood of molave, that's from the beach forest of Guimaras. So maybe this house is sometimes called the house on wooden legs with a stone skirt.

Then when you go up the escalera principal, that is patterned after our very own ladder-type found in our very own bahay kubo. So the architect of this house was Father Anselmo Avanceña, the brother of Don Fernando Avanceña. So part of the transom is called French art they call – you can find the Llabe ni San Pedro. So part of the transom has a Spanish influence.

Then from the escallera principal, you go do the caida, that's the spanish for drop, that's where the lady of the house will normally drop her patadyong or her saya. And from the caida straight into the oratorio or the family alter and into the master's bedroom. We still have our quiroga bed. And if you are an illustrado and if you're not an indio, you'll be shown of course the sala mayor, the muebles is still intact. Remember in the Acapulco Manila Calle Trade, La Estrella del Norte we have Manila, Cebu, and Iloilo. So most of the muebles were bought from the La Estrella del Norte based in Iloio. So if you happen to go to other houses they still have these grandfather's clock with the name La Estrella del Norte.

In around 1892, Arevalo was hit by cholera el tor, and Father Anselmo died a martyr taking care of all the cholera victims of the town. Remember, we lived along the river, so one drop of that cholera el tor, and we were all decimated. So of the sixteen sibling of Lola Rufina – Dona Rufina – only five survived. And so in thanks giving, Don Fernando bought them a Rachals piano in La Estrella del Norte in Iloilo. So we have the Rachals piano all made in Salzburg, Germany.

The food that we normally serve are the riverine and the estuarine food. Remember we live along the river, and rivers would normally mean protein and all the fruits and the vegetables that we have. In June 2010, we decided to open the Camiña Balay nga Bato to the public because we wanted to have pride of place. Iloilo – we never had our share of long tourist queueing to see the city so we decided with friends and with Eugene, maybe it is about time that we place culture and heritage as the main attraction to our tourist.

So right now we are very fortunate to be part of this cultural and heritage circuit so we dcecided to open the house by serving truly authentic food of our past: the riverine and the esturaine food. So on our table you can see that we have celebrated the beauty and the abundance of the Iloilo River. Distinctly Iloilo is we can throw a party anytime because we do the suki system. So there are families gathered around our community that are famous for their empanada and then for the fresh lumpia, and then for our vegetables and for our fruits. Iloilo is always famous for – the Ilonggos would always know what is takway, those are the taro runners that we have, and then the hinangko.

We have the bounty of the sea and the river. So we have the anchovie fries, we have the shrimp fries, and then of course the tomatoes, and all the vegetables that we have. We have the alugbati

or the malabar night shade. And then we have, of course, our kamote. We don't use potatoes, because kamote is very abundant in our town. We have the kamote farm all over Iloilo and Guimaras. So we have kamote chips, and Iloilo will never be Iloilo without her bangus. So we always serve bangus and the tilapia that we grow in our river. And of course we have a little twist so we decided to use for our pasta the malunggay pesto that we have and the kasuy that we grown abundantly also in Guimaras. And for our main course, we have the pork binoob. Binoob is the term for grilled. So those are called the vesperas food, the happy food that we have. So the friars would always teach us that the day before the fiesta, we should serve the best. Because that will be an indicator that the best is yet to come on fiesta day.

MS. DULCE BLAS [17:05 – 21:44]

Kumusta kamo tanan.

Ang ating lulutuin ngayon ay native chicken binakol, and the ingredients are: native chicken, tomato, onion, garlic, cooking oil, young coconut, ginger, lemongrass, and batwan. The secret ingredient is batwan. This is found only in Iloilo and we are using this para mag-asim ‘yong aming luto. Since we are using coconut water, this will balance off the sweetness of the coconut water – parang balanced ‘yong sweetness and sourness of the recipe. Usually, yung mga tao, yung mga customers namin, they will think of it a tinola, but it is not tinola because it is a bit sour but it is also sweet because of the coconut water and the young coconut, which you put into the dish. This is the very healthy component of the chicken binakol.

So we sauté. First, we put in the cooking oil, we sauté the tomato, the onion, and the garlic. We put a little salt, and then we put the slices of chicken. So we wait a while until all the spices have been absorbed by the chicken. Then we add coco water, this is the very important ingredient which makes it different from the rest of the sinigang. Then we put the ginger, lemongrass, the batwan. When it starts to boil, we put it the young coconut. And we allow it to boil until the chicken is tender.

Traditionally, we would cook this in this bamboo container, ‘cause at that time, this is the most available cooking vessel, which our forefathers have. And we have to use chicken that is very young. We call it the mulaga. So it is like dalaga, and it is really even younger than dalaga, so it's very tender. You can cook it in a vessel like this. But here, we have to cook it very slowly, because ‘yong bamboo, at biglang heat ay mag-crack ‘yan. So it is low fire, slow heat for until it's really tender. We cover this with banana leaves. ‘Pag malambot na ang ating chicken, pwede na siyang i-serve. Ito ho ang pagluto ng native chicken binakol.

DR. ZERRUDO [21:52 – 24:18]

Ang paggamit at pag-unawa ng ating kultura ay isang mahalagang sangkap upang mabuo ang ating kasarinlan bilang mamamayan ng ating bayan. Mahalaga ito dahil dito magsisismula ang ating pagpapalalim kung sinoman tayo at kung sinoman ang ating mga ninuno, gayundin naman kung saan tayo patutungo dito sa ating bayan na ‘to.

Unang una na, di na tayo kailangang lumayo sa bahay mismo. Makikita natin ang iba’t ibang elemento kung bakit dapat tayo ay naging ganito, at paano tayo magiging ganito pa sa darating na panahon. Halimbawa na lang ang mga bahay po na naitayo sa mga bayan, tulad dito sa iloilo. Marami po ang mga bahay dito ay gawa sa kahoy dahil mainit po sa larangan ng hacienda. Ang mga bahay din ay magaling ang pagkakatayo dahil sa kanyang teknolohiya dahil ito po ay madalas nalilindol kaya kailangang isang matatag na pundasyon meron ang bawat bahay. Ang mga bahay dito ay simple dahil lahat ng tao dito ay magsasaka, lahat dito ay naghahacienda. Dahil dito, malalaman mo ang katangian ng mga nakatira sa loob ng bahay. Para mapalalim ang pag-unawa natin sa ating kabahayan, intindihin natin: ano ba ang materyales na ginamit sa bahay na ‘to, kasaysayan ng bahay na ‘to, sinong tumira dito, sino ang ating mga ninuno? Paano tayo umaakyat sa bahay natin? May hagdan ba? May kanto po ba? Sa may ilog po ba? Paano ito napapaligiran ng kanyang kalikasan? Ito po ba ay malapit sa karagatan? Ito po ba ay malapit sa

kabundukan? Ang bahay po ba natin ay nagsimulang bahay talaga o marami pang kwento kung saan nagbago ang kanyang paggamit dito sa kanyang espasyo?

Maraming-marami pa tayong dapat unawain sa ating kinalalagyan na tinatawag nating tahanan o bahay at dahil dito, napapalalim natin kung ano talaga ang meron tayo at ang pag-unawa natin ‘di lamang sa ating mga ninuno, pati na rin sa ating sarili.

ARCHITECT MANUEL TINGZON, JR. [24:18 – 27:44]

Good afternoon, I'm Manuel Tingzon, Jr., Vice Chairman of Iloilo City Cultural Heritage and Conservation Council.

So far, we have twenty six buildings, heritage buildings, that has been identified and more than ten already were ordered to start with just a façade intervention, like repainting or repair of some architectural decorative elements, as well as the signages, store front, and even the adjacent structures within the heritage zone.

So the heritage zone was really identified as a starting point of all the effort of the city and conservation of the built heritage. Our ordinance 200-54 emphasizes the importance of all built heritage structures here in Iloilo City. The starting point is the heritage zone, mangtan heritage zone, but the ordinance covers also all kinds of heritage structures, built heritage structures, in Iloilo city 50 years old and above. Provided that it has cultural historical significance that will contribute to the culture and development of Iloilo City.

Then we have the other natural heritage, which is close in proximity within the heritage zone is the Iloilo River. This is the starting point also of the development of Iloilo city in the late 1860. The Iloilo river is a very important resource, water resource of Iloilo City, that is close within different districts of the city. Within the vicinity, even more than fifty meters, the heritage structures grove developed simultaneously with Iloilo River.

So Iloilo River was also given impetus of developing the first master plan development, which won the liveable communities award five years ago in Chicago. So Iloilo River is now growing with emphasis in natural environmental conservation, also. But at the same time, it considers the growth of heritage structures in Iloilo. These two projects actually give us the more importance of what is the role of Iloilo in heritage preservation in our country. So far, we have achieved continuing development, both for the heritage zones and other built heritage structures around the city like institutions, businesses, churches, even like mga bahay na bato or cluster of heritage structures like school buildings, also. So I think we were also to start a good approach in urban planning, urban design within context of heritage conservation.

DR. CHRISTINE TREÑAS [27:47 – 29:05]

I am Christine Treñas. I am the Chairperson of the Iloilo Cultural Heritage Conservation Council. The heritage council has conducted several cultural mappings because we feel that culture really belongs to everyone. It does not belong to people in the mansions or just people in the bahay na batos, but it belongs to every man, woman, and child in the street. And I think cultural mapping really helps people understand their roots. And this is the key to sustainability: when we have something in it for everyone.

Our very maybe academic and research arm and that helps really with conducting our cultural mapping is the Center for Western Visayan Studies. They have worked with the heritage council for as long as I can remember, and I think we really – when we say culture, it really says the way we live, the way we speak, the way we eat, the way we dress. And so culture is something we breathe, culture is something that we see everyday. It's not something we celebrate once a month. It's something we celebrate everyday because it tells us about who we are.

DR. ZERRUDO [29:06 – 29:36]

Pamana ang ugat ng ating imahinasyon. Pamana ang lahat ng bagay na mahalaga sa atin mula sa ating nakaraan, natural man ang kultura na nagbibigay sa atin ng ating alaala, nagbibigay sa atin ng ating identidad sa kasalukyan, at ito ay ating inspirasyon para sa ating kinabukasan. Ako po si Eric Zerrudo, mula dito sa bayan ng Ajuy sa lalawigan ng Iloilo.

Maayong gabii sa inyong atanan.



Video Title: Epic Research Guide

ALICIA P. MAGOS, Ph.D. [01:28 – 19:22]

As a child, and even as – I mean, as a young student, even from grade five, even from early as grade school, up to high school, up to college, I have always loved something near to history, and literature is very near history. I love history and culture. I love literature because literature has a historical and cultural background. So it's a given thing that I love things like this. I know that some students, or some researchers, would be interested in doing epic work because there are still other places in the Philippines which have epics. I cannot tell it now where but I know there are epics somewhere in the Visayas.

Ang maigi diyan, connect also with people who have gone there first. Baka may alam kayong tao na nakakaalam, na nakapunta na doon. Or sometimes, that person also will connect with you if they know that you are interested in the study of epics, or in my case, halimbawa, alam niya sa Volante that anthropologists ako, so siya ang pumunta sa akin, at naghingi ng tulong na tutulungan ko siya. Then later on, we found out that na 'di pala kaya ng isang tao o dalawang tao when the epic works expanded, so we have to get a team.

So get in touch with people or maybe someone who knows you as interested would look for you, would seek you. Then second, sa _____ kasi ngayon, nangangailagan na may consent from the community, that you will have to study that work, that epic so that – baka kung ano'ng mga terms ang ano nila. Of course, mabait ang mga tao sa bukid, even if they didn't know the value of that siguro they would just say, "O sige ano lang."

Pero sa akin kasi at first, I just love doing it. But if they like it, pwedeng initiative nila o kaya ay tig-iisa lang tulong sa inyo para nag-joint work kayo. Ang mga real kasi na owners ng epics are the chanters themselves. And ang self ko – I regard myself as researcher, or chief researcher of my group, and as also translator or chief translator of the group. So dalawa 'yan. That real owners – now, unlike before, ah – the real owners of the epics are the people themselves – the singers. Or if the singers got it from their kamag-anak, and people in the community are usually kamag-anak, it could be na it would belong to the community.

So next, may informed consent ka na, of course you should get ready with mga gamit mo, mga recorder mo, and how long would you stay, and then make arrangement. Feel close to the family. Bilangin mo na parang kasama ka sa family. Kasi kung parang binibilang mong kasama ka sa family, hindi ka na diyan ano, eh – they'll not keep something from you. That is what I did with the first epic. Pero later, iba na kasi marami na. I have to look for some money na bibili ako ng bigas, isang sako. And then maybe some amount for the bayan so that when I get their time from the farm work, at least it would give them something. But ang kanilang free time lang ang inaano

ko. I don't want to impose on them. Free time lang nila. Unless of course, they want to help you, and then maski na hindi free time nila, they want to help you and maybe you can give them some kind of incentive, but usually it's good na you don't disturb the pattern of the world; the pattern of the day to day life.

Those are techniques on how to get close to the family: bring something, and then arrange for the schedule. Arrange mo ang schedule mo with them. And you can also arrange schedule sa iyong assistant para 'pag mapagod siya, you can take over, or maybe you can make arrangements where the chief researcher can already start studying, or maybe looking at the background of the epic – doing some ethnographic work to contextualize. And then the new researcher can do the work: Recording, transcribing, and then, you can start with the translation. Una siguro muna sa nearest language, then later on you can jump to Filipino. Filipino, malapit yun e – Filipino and then later on – much, much later na lang ang English.

Typing of course, that's a lot of work, ang typing. And then editing, and then checking. Typing and then looking for publishers. Maybe the publisher would just come to you. So you also need the – what do you call this – the inspiration and the support of your institution. Otherwise, if you're left to the work like that, you'll just wake up in the morning, and if you know have valuable the work is, you will wake up in the morning with tears falling from your eyes. Why are the epics important? There are a lot of things that you can get from the epics, but I'll just say three things:

Number one, the Panay epics is a fresco, is painting of pre-Hispanic Visayan life. First, you will see that it is a maritime society and that indeed it is true. Archipelagic tayo, eh. Even if you're there on the mountain tips and not gone to the town. The epics state that once upon a time these people were maritime people and that says a lot on that. A lot of things happen there. Second, pre-Hispanic Visayan life or Philippine life is a warrior society. But it is a warrior for defense. Hindi tayo nangangaway. It is a warrior society for defense. So bawat mga ibungan ginaguwardiyahan 'yan ng mga buyong or what you would call as the datu. They would come there, the taga-guwardiya will ask them, "Ano'ng purpose n'yan," and kung hindi sila magkasundo, or if they think that it's threat, mag-aaway 'yan, patayan. So they are really fearless people. If our honor is being challenged, malalaman mo 'yon because sa kanilang suot dine-describe yung sinaha, it's a long bladed bolo; 'yung protector; 'yung taming; at saka yung lance. Every time they go out, kumpleto sila. But this is not for killing people, talagang pang damit nila 'yon. Its adornment nila. Hindi ka totoong lalaki – parang 'di ka tunay na lalaki – kung di ka nakaalis sa bahay na ganoon. Ganoon talaga yun. And the women, also, are dressed beautifully. Then ikatlo, aside from being artistic people, and you could see there – artistic. Nasa kanilang traditional designs and it shows how close they are to the environment. Sulikama. Taken from the skin – inspired by the skin of the python snake. This one is sikag-sikag, it's a kind of plant. Ito naman ang parang balsa. This one, it's a kind of fern. Fern – kinakain ito, eh. Nilagyan ko lang 'yan ng mga palamuti. And matang punay, lets see, where are you matang punay? I think this is matang punay. These are traditional designs.

So aside from being artistic, mahalaga sa mga Filipino, as typified by the Panay Bukidnon Visayan, ang word of honor. That's why in three episodes of the Panay epic, nandian talaga yang tuos. Kung kakasalin, halimbawa, kasi very important sa kanila 'yong their daughter to be promised a marriage. Kailangan 'yan may nakaano na – tuos, something precious. That's why we have the gold pubic hair it's symbolic of something promised. Talagang it's as good as tapos na ang covenant.

Second naman doon sa may derikaryong pada. The gold medallion was promised, was a precious thing – the material – which is promised to Matanayon when the right time comes na kakasalin na sila. I mean na 'yung magsasama na sila as a couple. So the last one also involves also the tuos. So word of honor is very important to them.

Maybe some people would ask me how I was able to sustain my work in the thesis. Really, I have to confess that with that kind of work, and then if you don't have support, parang gusto mo na mag-give up. But the spirit in me is still there, still there.

I rested momentarily because there was no funding, but when the right people came, I pursued the work. So kailangan committed ka. You should be committee to the work. Committed to finish it when the resources are there. Because it's not just one epic, it's a certain thirteen volumes.

And then second, you have to know your potentials. You have to know your talents. You may have the potentials pero 'pag 'di mo masyadong nagustuhan 'yong trabaho mo. So I love the work, and I think I would say I have the potential. And what sustained me is my faith in God. I believe that if God has placed me at such time in the University of the Philippines, at such place, and allowed to know the Panay Bukidnon and to work with them, it was for a reason. I believe that I should use my talents. I should use my giftings. I believe that what I study, I shoud return back to the people so that I can tell other people that there is dignity in doing work with the IP, with the indigenous people. And in my case more especially in doing epic work with them, as well as in learning other aspects of the culture, which is also found in the epics like the binanog dance and the use of the instruments.

One of the purpose of my study also is to give dignity to them. I found out that years before that, many of the people do not want to be identified as IPs. Not necessarily there but even in other places in the past. They don't want to be identified as chanters. Which mean that maybe they had some kind of a bad experience in the lowland about it.

So now, when I work with them, I also did a lot of advocacy. So when they learn that this work is very valuable and when I also learned from them that their parents, their grandparents, their great-grandparents, their five ascending generations were mostly binukot, they were manobosay or arbiter, and then binukot, which means they are chanters also, then all the more, when they knew that I appreciated their binukot ancestry, many people also came out saying that they have also binukot ancestors, and their binukot ancestors have also skills. So it gave them some kind of – it boosts their ego as a people, their dignity as a people. And to me that is very important because when you give dignity to the people that would encourage them to do more. Like for instance, to do other aspects of the culture which is also found in the epics like this one. It came from them before. They didn't do this before but later on they revived it with some help also. It became a livelihood. And because of the skills that have been identified through the study of the epic, and so with the rest that have been identified, that became one of the main reasons why we applied. I merely helped them they liked it.

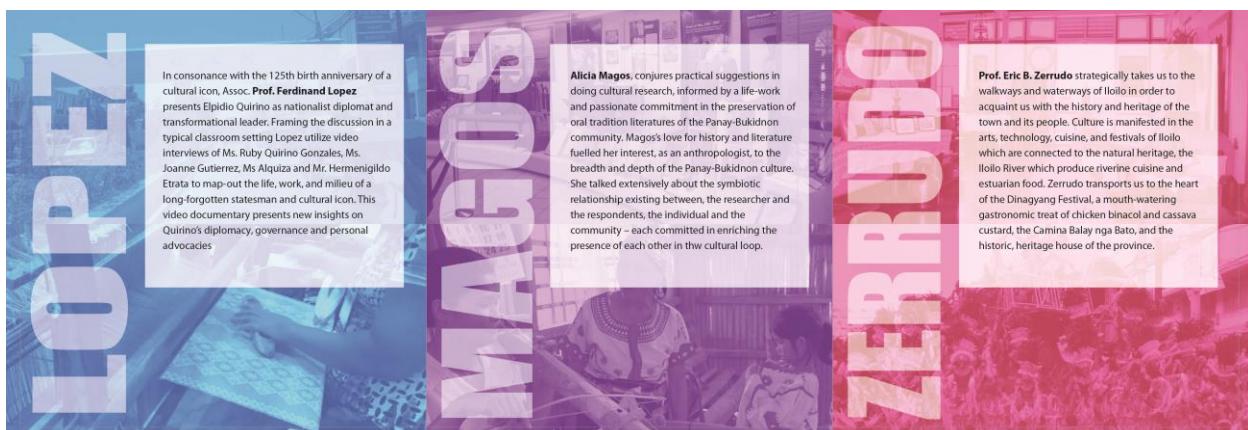
I told them about the idea of having a school for living tradition and they liked it. They said that, "We really long that our epic would be chanted and we thought that this day would not come. A day like this would not come." So when we helped them and when we worked together for the proposal for the first school for living tradition in the Visayas, which is found in Darangan, that boosts their ego. Kung meron mga presentation somewhere, before walang pupunta. Ngayon talagang everybody wants to go and so sabi ko sa sarili ko that gives them a sense of dignity, and it also gives importance to the position of the binukot as a woman who is a transmitter of history, a transmitter of arts and the knowledge.

The binukot are usually women who are selected because not only are they pretty, but because they are talented. They have the brains – they are talented. So why did we have the first Gawad Manlilikha ng Bayan in epic literature in the person of Federico Caballero? And why do we have also an Indigenous Leadership awardee in the person of Romulo Caballero? It's because they have binukot or kept maidens for their ancestor, five generations back. It was chanted to them

and they happen to know that epics because they were the first children, the first three or four children.

So I would like to say that, to the researchers, that when you study on the oral literature or anything on the indigenous people, you should also be reminded that it's good to give them dignity as a people, to give them also livelihood as a people. Because if you do this, you change their image. You give them a sense of self-confidence. And when you are able to do that, you also feel that you have done your work as a researcher. That you didn't just go there because you want to get data for your work, for your academic work, but you have to go there because you want to give back to them what you have studied about them and you want to help them. You want to raise their dignity as a people, because to me the dignity of the Panay Bukidnon that I have worked with, is the dignity of the Visayas as a whole, and is the dignity of the Filipino as a whole before the whole world.

So I thank people who have supported me in this work. I thank people who like the work that I do and now it's starting to go around the world. And I thank people like you. I thank future researchers who would be interested in doing also similar work. Maybe in Samar, maybe in Leyte, or maybe in Bicol or wherever, somewhere in Mindoro. More are waiting there, I know. And then just know your talent. Know your skill. It may not be in the epic, it may be in some other kind of work. It may be some other kind of oral literature. But know your talent, and emphasize your talent. You cannot do everything in this world. You cannot develop all your talents but know where you are good at and highlight it.



Video title: EQ Cultural Documentary

ASSOC. PROF. FERDINAND M. LOPEZ [00:28 – 01:38]

Good evening, class. Today, we are going to talk about Elpidio Quirino, Transformational Leader and Nationalist Diplomat in our class in Review of Philippine History. For our course intended learning outcomes, the first thing that you have to bear in mind is that you are expected to identify discerning qualities of Elpidio Quirino as public servant and diplomat, by researching from available sources, whether this being print, audio, video performance, or electronic mail regarding pieces of information about the man – his life and also his works. And then, you are also expected to reflect on Quirino's concept of Transformational Leadership and Nationalist Diplomacy by writing an editorial essay on Elpidio Quirino, the long forgotten Filipino diplomat and statesman. And lastly, you are expected to design and execute a pop-up picture book on the life of Elpidio Quirino after listening attentively and participating actively in the discussion.

Does the name Quirino ring a bell?

[02:13 – 02:47]

So if you're watching the different videos, I would like you to consider the following discussion points. Like for example:

- What was Vigan like during the time of Elpidio Quirino?
- How did the milieu shape his consciousness?

- And lastly, what role did his family play when he was young, in relation to the formation of a future president? What values did they inculcate in the young Elpidio Quirino, which he carried with him until his presidency?

MS. RUBY QUIRINO GONZALEZ [02:49 – 03:24]

My name is Ruby Quirino Gonzalez, and I am the second daughter of the former first lady Vicky Quirino, the daughter of President Elpidio Quirino. In other words, I am the granddaughter of Elpidio Quirino. I invite you all to see the place where grandfather was born. He was the son of a jail warden in Vigan, Ilocos Sur. He was born in the jail from very modest, from a very modest family.

What was Vigan like during the time of Elpidio Quirino?

MS. MILAGROS ALQUIZA [03:32 – 04:11]

Vigan was like any other town in the Philippines na nag-aano siya, nag-ra-rise siya from the wrath of the war. Siyempre sira-sira lahat. Unstable ‘yung kanyang economy, just like any war-torn community and Vigan was very lacking – ‘di lang Vigan kundi entire Ilocos Sur – kasi somebody like Apo Pidiong or President Elpidio Quirino was there sa National Government. Naging president pa.

MS. JOANNE GUTIERREZ [04:12 – 04:43]

Because Vigan was a trading town dati, kasi the Chinese were very prominent here so alam ko tuloy pa rin naman yung kalakalan during that time. Before... kasi before, nagkaroon lang ng problema noong dumating ‘yung mga Hapon. So ang napi-picture ko is siguro it’s a happy town na tuloy yung kalakalan kasi Calle Crisologo, siya rin yung mismong kalakalan noong araw.

MS. ALQUIZA [04:45 – 05:25]

So when he became president, at talaga namang napakagaling niyang presidente kasi he was, he came from a simple family, na talagang napalaki siya na very humble, very nationalistic, na talagang parang ideal, ideal leader siya. So he did everything to make Vigan rise again. And not only that, again I say the entire Philippines kasi sabi nga, he’s the greatest president of the Philippines, ‘yan dahil nga siya yung nag-rebuild ng ating country.

MR. HERMINIGILDO T. ETRATA [05:25 – 06:03]

Kagaya noong panahon ni President Quirino, kasi siya nga ang naunang Presidente, kaya alam na niya kung ano ang nakagawian ng mga Español dito noon. And he don’t want to be done by the Spanish to the people of Ilocos Sur, kaya ang ginawa niya, siyempre as a freedom-loving people ang Ilocano, at saka masisipag, faithful, ganoon ang mga ugali ng Pilipino noong araw.

MS. GONZALEZ [06:04 – 08:46]

I believe that Quirino came from a very modest family but very erudite and very edukados. I think that a visionary, a leader, or leadership starts very early, when a father leads a whole bunch of – they were five children and they are very smart, very learned. They had a joy of learning. His older brother for example was one of the illustrados that were sent to America. Quirino was forced to take up law. His brother, a governor, who used to be the governor of Ilocos, Eliseo. Eliseo was a very good speech writer. So the Quirinos may not have been born with money. What is very good about his life story is that from when they were small, they were taught that without education, you don’t get very far. So he had to pay a price, just to be educated. Imagine yourself walking five kilometers going and five kilometers going back, just to go to school. Imagine that you had to work before you were 16 so that you could afford your education, higher education in Manila. These are all character-building traits that build a visionary. So pinaghirapan; hindi ito anak ng mayaman kaya mayroon kang karapatan maging leader. I don’t believe so. I believe, that that quest for education, that joy, that necessity to strive more brought up the leadership in him.

What makes hero, a leader? His choices. Life is about choices. And Quirino made different choices out of different circumstances, and that make – that was guided by faith in the Lord. And the faith in his fellow Filipinos. He was an encourager. He was not ever airing dirty linen in public. He says, “Let us keep our problems to ourselves. We have to look strong from within and from without. We have to make friends with our neighbors. We are one global world.” He was a globalist before globalism was. He just simply got it. And if you ask me, this vision was very much entwined with his great sense of humanity. Humanity as individuals, regardless of color and creed and race. Quirino is, above all, a great humanist.

ASSOC. PROF. LOPEZ [08:47 – 10:58]

The next topic of our discussion has something to do with the notion of transformational leadership. Transformational leadership is a type of leadership which leads to a positive change in those who follow the leader. Both leaders and followers inspire each other to a higher level of moral and ethical motivation, the leader inspires followers to change expectations, perceptions, and motivation to work together for the common good. It is the leader who inspires the followers to transcend their personal interest for the sake of what is said to be good to the majority. So it's about time that we also take a look into the characteristics of a transformational leader. First of all, the transformational leader is a visionary. Next, he is expected to have a strong political will. Of course, your transformational leader has a strong ethical centre and moral compass. Corollary to this, a transformational leader is God-fearing and he is also passionate about the work that he does. And lastly, the key is competence. I would like you to consider the following:

- Will you consider Elpidio Quirino as a transformational leader after listening to our discussion? Why?
- How are the qualities of a transformational leader exemplified in the life of Quirino?
- What are some legacies of Quirino's transformational leadership to the following sectors: Women, poor, youth, and other sectors of society?

MS. GONZALEZ [11:00 – 12:53]

My grandfather was wont to say, “It is not only inspiration, it's also perspiration.” He really believed it. Put up your hands. That's the kind of leadership he had: hands on. He faced the problems as they came. You will see in our history the debate has never been are we communist, are we democratic? Hindi ganoon, eh. Ang labanan, what are the needs today and paano natin haharapin ang mga natin problema ngayon? The problems that are in Mindanao are not only for the Moslems. This is our country. We believe in his actions. He was the president of all Filipinos, not some. He's a president for all. As Quirino himself says, at those times they felt the end of the world was coming. ‘Di ba topic pa rin ito ngayon? “Ay we are reaching the end of the world.” “Oh, we don't know who our new leaders would be.” Oh, pare-pareho ang lahat.

Question is, what are you doing? Why can't you be the Quirino of the future? What is it that it has to take for each student of history?

Of course, I say it in all humility because he is my grandfather. But there are other leaders worth emulating, why don't we instead instill from every one of our past leaders' the good traits. The traits that made them good leaders. Maybe it's not their choice. But I think leaders that are worth emulating, anyway. I think that from every leader we have in the past, kailangan naman – siguro naman – in each one of them there are traits that are worth emulating. And I encourage you all to dig a little deeper, learn about, because there is much to learn from an awesome leader.

MS. ALQUIZA [12:54 – 13:42]

Masyadong partriotic and mga Ilocano, eh. Patriotic, at the same time, artistic. So kahit hanggang ngayon, manifested ito doon sa love nila for their heritage. Kaya nga ang Vigan ngayon, eh renowned na ngayon ang kanyang her conservation program. And then innate yata ‘yong pagka-artistic ng Vigeños kasi we have produced so many popular painters. Example diyan si Esteban Villanueva who did the Basi Revolt in fourteen paintings.

MS. GUTIERREZ [13:43 – 14:16]

‘Yong pagmamahal nila sa arts. Pagmamahal sa kanilang bayan ang alam ko na humubog talaga sa kanila, kasi kung wala kang pagmamahal sa ginagawa mo, you cannot do anything. So gaya noong ‘pag sa pottery, kailangan ‘yun, you have to love the craft. Kasi it takes a long time to learn the skill sa paggawa ng pottery. Ganoon din sa paghahabi, so you have to love the craft din para mas mapaigi mo’t mapaganda ‘yung produkto mo.

MR. ETRATA [14:17 – 14:59]

Alam n’yo ang mga Ilocano kasi, courageous ‘yan. Inborn ‘yan, innate na very brave ‘yong mga Ilocano. So pagka kinakawawa sila, talagang lalaban ‘yan. Another thing is ‘yong Ilocano, sabi nga nila, mga Ilocano, kuripot. It’s a reality. Ilocanos are frugal. Kasi alam nila kung anong hirap ng paghahanap ng pera for the family. At saka mga peace-loving ang mga Ilocano. Tingnan n’yo naman, very, very peaceful po ang Ilocos, not only now but ever since.

ASSOC. PROF. LOPEZ [15:00 – 17:15]

The next important item is to find out is what is a nation. A nation is simply a social construction and, therefore, would mean different things to different people. For example, in his 1882 lecture at Sorbonne, Ernest Renan said that. “A Nation is a soul. It is a spiritual principle, a large-scale solidarity constituted by feelings of sacrifice that one has made in the past and those that one is prepared to make in the future. This is a culmination of a long past of endeavors, sacrifice, and devotion.”

Timothy Brennan, on the other hand, refers to both nation-state and to something more ancient and nebulous as the ‘natio’ – a local community, a domicile, family, and a condition of belonging.

The English scholar Raymond Williams said that a “nation is a term is radically connected with ‘native.’ We are born into relationships, which are typically settled in a place. This form of primary and ‘placeable’ bonding is of quite fundamental human and natural importance.”

Let us now go into the tide of nationalism. Nationalism is the ability to rouse unlike peoples in drastically unlike conditions in an impassioned chorus of voluntary cooperation and sacrifice. Nation, therefore, is an aggregate of people of cultures in one state, one nationalism is a sentiment based on common culture characteristics, binding the population, oftentimes producing a policy of national independence.

MS. GONZALEZ [17:17 – 21:22]

Quirino was, as I told you earlier, very nationalistic from the time actually that he was a student, you could already see. That is the difference between ordinary people and a visionary, and a visionary that is a total patriot. He was, in his first oratorical debate when he was 23, and he won the battle entitled the Advent of an Island Nation. He went back and he described our struggles as a nation, as peoples. He never thought in terms of, “I am Ilocano and you’re Cebuano and you are from Mindanao, the Moros of Mindanao, and from the somewhere in the North.” He says, “We are one nation and we have to act like a nation.”

He exemplified it in his life. He could have been... he started as a barrio school teacher. He had an educator’s heart. At birth, he was a natural educator, and all through out, though he didn’t teach for very long, he was always educating his country. With every position he took, it was always in the furtherance of studying how to be a better country, to be great. Look at his life. He’s very poor, he goes to school and walks five kilometers everyday and in his head he says it in his speech, “All teachers, you’re the first light.” He says what made him think that it was worth it was a sense of nationalism that this country can be great and I can be part of that greatness and it was a burning ambition. He had energy and burning ambition and persistence. So that translated to his college years. He was a painter by nature. Earning good money and they wanted him to be a professional painter and he says, “No. I need to be a lawyer.” Because these

are the times when legal minds are very necessary to study how we get educated so that we can get our rights and freedoms. So he started his law, he graduated and continued to do his practice and he says this is not going fast enough.

He was part of the 1935 Constitution. Mind you, this man, when he graduated started as civil servant for forty years of his life.

1906 is his first employment. He was a lowly clerk in the Bureau of Lands all the way to the presidency. He has been... His life can be patterned during those years where we're struggling for independence, and as he joined the 1935 Constitution, he saw Quezon at work. He saw Quezon and he accompanied him all the way to America just to get the best arrangements with the Americans with the Tydings-McDuffie. He came back and he says, "It's too slow, I can do more." Then he joined politics with the blessings of Quezon, and from there, he imbibed again: What was it? What laws can be passed? What is it that he could do for this country to ensure that our rights and our freedoms are respected.

From congressman he became a senator and a senate president. Again, always at the forefront. Even his enemies, those who he fought with, whom he did not agree with had to give him credit for his nationalistic stance. On both sides of the two parties – que Nacionalista, que Liberal – talagang doon aminado lahat that Quirino was always pro Filipino.

ASSOC. PROF. LOPEZ [21:24 -

In plain and simple language, nationalism is simple loyalty to one's country. I would like you to consider the following points:

- What is the heritage of positive effects and how was it conceptualized by Elpidio Quirino?
- What was in the mind of the nationalist statesman and diplomat in pardoning the Japanese prisoners of war?
- What is Quirino's own dilemma as father, husband, kinsman, and countryman, when he granted executive clemency to the Japanese POWs after the pacific war?
- How is Quirino's nationalist diplomacy exemplified in a comment made by an American diplomat? "The trouble with Quirino is that he's taking the Philippines' independence seriously."
- And lastly, what are some of some of Elpidio Quirino's contributions to international relations and diplomacy?

What economic reform was introduced by Quirino administration to resuscitate the ___ and war-torn Philippines economy?

- What are some of Elpidio Quirino's thoughts on patriotism, war, peace, nationalism, freedom, and moral recovery?
- And lastly, if Quirino were alive today, what would be his message to the Filipino people?

MS. GONZALEZ [22:58 – 45:08]

As Quirino says during his last radio chat, his 60-second radio chat, he never failed even once, regardless of his state of health or whether he is in this country or abroad, he always spoke for his people via radio. And the most inspiring one was his last one where he says, "I leave you a heritage of positive effects." He chose to dwell on the positive, not on the negative. The cup is always half-full, not half-empty.

Any leader today knows it is a lonely and steep climb to the top. You have few friends, few real friends that surrounds leaders of today as they were lonely years back. That is the sacrifice a leader makes for his country. The message to the youth, the message that Quirino expounded. All these threats, all these end of the world, doomsday scenarios are of no use. He says, "I yield to the notion that our country and the world will be here for some time yet. They will survive all of us. For what we do, for what we failed to do. Both will survive. And there will be no lack of

problems and new challenges for the minds of the new generations to come. But this he knows that the world is crying to be saved. Many more, inspired by the authentic savior, Jesus Christ himself, will arise to take up the queue. And I dare say that we, as a God-fearing and God-loving country, will survive despite any other threats or insecurities that one may feel.”

Quirino left and gave his best for this country. He never regretted it a day in his life. And I think our leaders that are on his lonely path. That seemingly, you’re alone in a big ocean of problems. Take heed from a positive president who could always rise above any personal anguish or any criticisms that are made to him, for the benefit of the country that he loved.

At this moment, when he pardoned the Japanese prisoners of war, I believe that Quirino put his personal feelings way above. He loved his country so much that he could afford to put aside any hatred, any regrets that would hinder the country from healing. I told you that one of his biggest wish was to be the father of a nation – a grieving nation, a nation totally devastated by war, bitter factious, very splintered, hopeless, fearing the communistic wave coming from China. We were threatened from outside, we were bickering inside and this man stood firm and says, “We better put this to the side.”

As he forgave the Japanese, he said very simply from his sick bed in Baltimore, Maryland in 1953, he says, “I should be the last one to forgive the Japanese for they took my wife, and my three children. However, I do not want my children and my nation to inherit from me a hatred for a country that may yet be critical to our future.” Now there is where you see the visionary, there is where you see a man that is full of love for our country that he is willing to forgo.

You asked me a question, how do you know it? Because he walked his talk. Hindi lang pampilitika. He was running an election. He was losing and it’s not something that you do. He never had it passed because he could never pass in congress. He never presented to the senate. But as an executive, as the top executive of the land, he provided clemency. That is a real man. And subsequently, my mother, her only surviving brother, not one of the Quirino family never had any bias towards the Japanese. He was, his family at least, felt that he was way too idealistic. That he could have been a little more practical. That he shouldn’t have gone for the impossible dream, because his own brother, in the preface to his book says, “My brother loved this country with a love of the unrequited.” Even then, they did not give him the due respect for having such lofty ideals.

“The trouble with Quirino is that he takes this independence thing too seriously.” That was meant as an insult, but this this day looking, for that being said, that proves the point what a nationalist. For you to say that trouble with Quirino is that too much, he believed in this independence. He believed it, he fought for it, he lived for it. And to this day, we are a proud independent nation, no matter what anybody says.

So what do we learn? What does he... what did he say. He says, when they were talking in a speech in February 1948, he was still vice president. He wasn’t even president, he says, he was talking to the veterans of those who suffer in the war and he says, “You know you represent an important part of those heroic people everyday.” The man that gets up to work, a man that has to feed his children. That act that you do everyday. You don’t have to do magnificent things. Heroism is in the daily grind and the perseverance, getting up everyday and putting up in the table and then some; and then adding the sacrifice.

He says, “Democracy is a way of life. Is to me the only way of life that is compatible with human dignity,” and as we have proved time and again that we step into the fray without arms; just armed with a few bolos. Never underestimate the power of a bolo and a thinking mind. Furthermore, he says – you know he was always about peace. He knew that the struggle of our people will continue, that the freedom came with a price. Yes, you’re idealistic, but if it doesn’t begin in the mind, you don’t feel it in the heart and definitely, you will not live it. He was a

believer that in the end, war has terrible consequences. There are, in the final analysis, no victory. "Human lives and human suffering are futile states; neither the victor nor the vanquished profit by war. In the light of this fight, we must remember that the sleep of the heroic dead is never peaceful."

A question he begged an answer, those who have paid the supreme sacrifice, the Quirinos, the Roxases, and all the presidents before that and those who suffered in the war and died. The question that he asked – those who have paid the supreme sacrifice would want to know the answer from the living: What are we, the survivors, doing in the interest of this? Lolo was always, always talking about peace no matter what he find. He says, "Patriotism is not only written with heroic blood. It should be written with the mind and muscle."

So the message to the youth today: How do we create a better world, a better Philippines using the examples of the leaders such as Quirino. Take it from his words, "Mankind cannot survive if it persists in provoking the causes which will mean its destruction."

Whether we destroy our environment, whether we destroy our own leaders, whether we think that the government should do things for us, whereas each of us should be doing a little bit for our own.

Quirino a vice president, even before he was president, had concurrent positions as the Secretary of Foreign Affairs and Secretary of Finance. As such, Quirino was very well versed in these two critical government agencies. He is, aside from Apolinario Mabini, considered today as a father of foreign affairs. We say this because during his presidency, he worked hard on developing and opening relationships with twenty seven countries. Aside from that it is also at a time when Quirino sent Carlos P. Romulo to negotiate for us. To negotiate with the United Nations that statehood of Israel. There was a Palestine Resolution recognizing Isarel in 1948. Before that, 5 countries and the Philippines was the last vote that gave them their statehood. Panama, Philippines, Denmark, Bolivia, Czechoslovakia, and because of that today, we have excellent relationship with this country. That is to show you that sense of globalism and the sense of importance that Quirino led this country.

He made... he put our country on the map with 27 countries; just put it in the perspective of time. There were no fax machines, there were no telephones, or cellphones, there was no social media. Imagine what it took to liaise. Even just mail and telegrams were awfully exposed. It was quite an awesome job that he was able to accomplish during his vice presidency and of course increase other diplomatic relations as he became president.

He invited all his neighbors. He had a very distinct sense of regional identity. There was communist threat from mainland China. So he reached out to Chiang Kai Shek from Taiwan, Sukarno from Indonesia, Malaysia, and later on, we would see that his gestures toward Japan consolidated the non-communist block, which was the precursor of Maphilindo during the time of Magsaysay, and later on ASEAN – what we call today.

In 1950 he called the Baguio Conference. Again these Asian countries participated and what you call today APEC. This is very similar to what he did, the vision in 1950. He felt that this part of the world, regardless of the good relations with America. We had to help our Asian group as a regional block which today is the most progressive in the world. That is vision.

Quirino would take state visits. Upon assuming residency, he would take state visits. On such state visit saw him leaving the country in August and coming back in October, because in those days, and at his age, it was not easy to travel. He went through... started in Europe... No, he actually started in America and went over, stop over. There were no direct flights. He went from Manila to Hawaii, Hawaii to San Francisco, San Francisco to Washington. He was negotiating.

He was negotiating better terms, better trade agreements for us. See, this was a president who not only have diplomatic sense, but a very keen economic agenda.

After that he proceeded by ship. He went to visit Spain, to visit Scandinavian countries. He visited Italy and went come right back. Those were the days when you would take a long time to go from different countries. In each country, Quirino was immediately recognized. He was a very good speaker. He had a sense of globalism. He was very international. He was... you would think that he was born for this position. He had to learn it. It was not something that he learned at home. He represented us very well. Not only was he very good diplomat, he was also an incredible, compassionate leader.

Quirino's vision not only included lofty ideals. Quirino was an economist. When he set out his administration, he had pillars. One was globalization. The next one was economy and industrialization. He saw right away that we needed food. So he set out for his rice and corn program. We had to learn to be more efficient and industrialize the way we did farming. Then he says if we were to bring more businesses and more industries, we needed a whole package which he called the Economic Mobilization Program. In that program, he set up the first concern he had, which apparently we still have today which is energy. He saw then that if this country was to prosper, it was directly linked with the ability to produce energy.

He set up the Maria Christina falls in 1959. When he approached America and he asked that this be included in the package that they did to help us, and they refused but he did it anyway with our own resources and our own agenda of giving jobs and creating jobs and producing power. You will see that to this day, it is only during this administration that they are discussing, yet again, how to increase the productivity of electric plants that were built 70 years ago, 70 odd years ago.

Now, that is vision. That is moral leadership. That is the example of somebody who says, "We've got to get the job." Aside from that, he recognized that workers had to be paid fairly. He, again, enacted the Minimum Wage Act. If today you are all aware that we enjoy the benefits of a minimum wage check, it is because at that time Quirino made sure that no laborer would be paid unjustly. Including farmers had a minimum wage.

He also was a precursor with the Social Commission, with the SSS. Kung meron kayong SSS ngayon, doon pa lang kila Roxas at Quirino, pinag-usapan na nila and it became into law in the next administration. But the vision was his: that we needed to have social benefits for our workers. He was very close to the workers.

Then he did a massive – with his food production and food security – he did massive irrigation projects that he had all over the nation, from Luzon, Visayas, especially in Mindanao. He had the homestead program. Where, if in Mindanao they had so many national resources, why don't we encourage other people to co-mingle with different cultural groups, he would call it. He incentivized them to come; for Ilocanos to come to work in Mindanao. For people in Mindanao to be able to work with energy. He also, with Executive Order 355, he started with the land development corporation, Lasadeco.

Quirino again was a precursor of the Agrarian Reform, as we know it today. He balanced the budget. For layman's term, ano ibig sabihin? Well when you have a checkbook, when you balance your budget, meaning your expenses – your income and your expenses – you balance out. Whatever you have in the bank less your expenses, you balance your little checkbook budget. He balanced the nations budget in 1950 with a surplus. That is barely three years from when he took office. That is amidst all the complaints that he heard everywhere.

He was pro women. He amended the Women's Compensation Project. Women should earn the same as men regardless of their gender. Quirino saw that and was very much involved with women. He, early in his life, all his five-pesos-a-month salary as a teacher, he would send to his mother so... Quirino early on lost his father when he was very young and Quirino was always surrounded by women. Especially when he was a bachelor. As a widower, he was a bachelor. The cost of the poor, the humble, and oppressed was to him the commitment of a lifetime and he showed it in everything that he did.

So here we are. We finished the war. Our strongest ally is obviously America. We are not a rich country, and yet he was, together with America, joined... He put together a force of 4,000 soldiers to fight our war in Korea. Why? We are fighting against communism. Democratic countries like the US. We were only second to US in numbers of troops. He not only sent soldiers, he sent his son and his son in law. He ruled by experience, "If I'm sending people to war, I'm sending my own to fight the same war that the other people are doing."

If Lolo were alive today. What do I think, my personal opinion? What would he say? I can't speak for him but let us go back to his words so that you can see the spirits. His own words, I will use his own words. He says, as he was addressing a group of people after the war, he says, "Let us be united nationally. Whatever may be our personal differences. Let us give motherland every ounce of energy, strength, power, and intelligence that we possess. Let us all cooperate with the government we've put to service of this country. Happen what may, this is our country. The land that God has given us to develop and not to destroy. We are counting on you, each and every one of you to help us to maintain preserve, and enhance the freedom and ideal we have fought for. Only then, when we retrace our steps on the bloody roads of the wars that were fought. Let us always keep in mind that we have one country. No other."

I think that if my grandfather today would be here, as he encourage Magsaysay a few years later. He always said, "Take heart. The lord may not protect you from the people who put you in power."

He wrote in his memoirs. He suffered because, as presidents did after him, usually, you are never a prophet in your own land and you're sure of the very same people that put you there are the first ones that probable may take you down. But Quirino never wavered, never blinked. And he left this country in a way that he was ready for the progress of generations to come.

The lesson of Quirino was one of encouragement. The lesson of Quirino was be a man of peace, be a president for the whole country. Not for some but for all. Regardless of creed, regardless of religion, regardless of gender. I think that Quirino was, above all, a truly Filipino leader.

ASSOC. PROF. LOPEZ [45:09 – 45:32]

After the discussion, we have learned so much about a long forgotten president whose contribution has been so immense to the task of nation-building. So now, we can say that we know him a little bit better and the kind of sacrifice he has made for us all.



IX. **BAYANING-BAYAN: Sa ating mga katutubong Epiko, Mito at Alamat**

Imagery building and visualization of characters of Sagisag Kultura myth, epics and folklore contest, conferences, exhibit, critiquing, patent / registration to support the establishment of Philippine Cultural Index of Knowledge and development of MTB-MLE local instructional materials

10 Grand Prize winners received P30, 000.00 in cash

Project Regional coordinators accepted regional entries started in May 28, 2015

LUZON – Baguio (University of the Cordilleras)
c/o DR. NORMA MARIA RUTAB
0908-8887262 normamaria.rutab@yahoo.com.ph

VISAYAS – Cebu Normal University
c/o DR. LEODINITO CAÑETE
0932-8494442 cnusecretary@gamil.com

MINDANAO – Davao DepEd Regional Office
c/o: DR. JESELYN DELA CUESTA
0917-3131921 jeselyn_delacuesta@yahoo.com

For NCR, entries was submitted to PCEP Office on before: June 4, 2015

Philippine Cultural Education Program
Nat'l Commission for Culture & the Arts
Room 3D #633 Gen. Luna Street, Intramuros, Manila
PLDT Land Line Plus (02) 986-4147
Telefax: (02) 527-2192 loc. 309 /pcep.secretariat@gmail.com



JUDGING was held at NCCA exhibition area on July 9, 2015, judges are the following:

1. BEN CABRERA, National Artists for Visual Arts
2. PROF. FELIPE DE LEON, Chairman of the NCCA
3. DR. JESS PERALTA, Anthropologies and NCCA Consultant



Reconfirmation of judgment was held at NCCA PCDEP Office last July 23 composed by

1. Commissioner Orlando Magno, Head of SCCEd
2. Dr. Galileo Zafra, Bayaning Bayan Consultant
3. Salvador Ching, Bayaning Bayan Consultant
4. Sonny Cristobal, Director of PCEP



AWARDING AND EXHIBITION was held at SM North EDSA (The Block), September 11, 2015 during the opening day. Among the finalist artworks for Bayaning Bayan competition are

1. WALDZ VILLANUEVA'S Dumalapdap and
2. MARRZ HARLEY QUIP CAPANANG'S Luyung Baybay of the Panay-Sugidanon epic Hinilawod;
3. MARVIN SAMONTE'S Handiong,
4. EMILE ALDRINE ALARCON'S Oryol and
5. JUANITO PEÑERA'S Baltog from the Bikolano epic Ibalong;
6. EDU PERRERAS' Aliguyon Ang Paghihiganting Nauwi sa Pag-ibig inspired by the Hudhud epic of the Cordilleras;
7. CRISANTO AQUINO'S Kagitingan at Pag-Asa featuring the Ilokano epic Biag ni Lam-ang;
8. MICHAEL BROQUILLO'S Tuwaang Bagobo's Lightning Rider; and
9. RESTY LOPEZ' Banna of the Kalingas and

Disqualified RC CAMARINE who made Labaw Doggon: Ang Panganay na Binhi ng Hinilawod earlier announced as one of the winners but ---later, disqualified on the ground of copying the 2011 posted Labaw Donggon character located in the internet. PCEP discovered the anomaly last October 26, 2015 while searching at the net for the preparations of the publication of Bayaning Bayan Booklet.



Winning works are exhibited at The Block, SM City North EDSA from September 11 to 14, 2015

CONFERENCE was held at NCCA ICAM Hall on September 18, 2015 facilitated by Dr. Alvin Yapan of Ateneo de Manila University and Prof. Ferdie Lopez of UST

Conference Output:

MGA MUNGKAHING PARAAN NG PAGTUTURO NG EPIKO SA BASIC EDUCATION HANGGANG KOLEHIYO

Alvin B. Yapan, Ph.D.
Kagawaran ng Filipino, Ateneo de Manila University

PANIMULA

Kinakailangang papurihan ang pinasimunuang paligsahan ng Philippine Cultural Education Program (PCEP) ng National Commission for Culture and the Arts (NCCA) sa pagpinta ng mga bayani ng epiko, dahil natutugunan nito ang isang napakalaking kakulangan sa pagtuturo ng epiko sa bansa. Kadalaan, kapag ipinalalarawan sa mga estudyante kung ano ang hitsura ng mga bayani ng epiko, wala nang ibang pumapasok sa isip nila kung hindi na nakabahag at

walang saplot na pang-itaa ang ating mga bayani. Literal na ipinahihiwatig ng ganitong uri ng imahinasyon ang kultural na kahirapan nating mga Pilipino. Wari bang nakalimutan na natin ang kayamanang pangkultura, maging ang likas-yaman, ng ating mga ninuno na matutunghayan sa mga epiko. Narito ang halaga ng pagtuturo ng epiko sa mga estudyanteng Pilipino. Hindi lamang upang kilalanin ang kultura ng katutubo sa isang etnograpiko at antropolohikong antas, o sa paimbabaw na kahingiang tugunan ang paglingon sa nakaraan, kung hindi na makita ang kultura ng bayan bilang kasudlong ng katutubong kultura, at higit na mayaman dahil dito. Sa pagtuturo sa loob ng silid-aranan na hindi naman etnografiya at antropoloziya ang pakay, magiging mahalaga ang epiko bilang mapagdudukalan ng katutubong imahinasyon sa pagbubuo ng tinatawag na kontra-kultura ng imahinasyon.¹ Idineklara ng UNESCO ang Hudhud at Darangen bilang mga *Masterpiece of Oral and Intangible Heritage of Humanity*. Maaaring maituro sa atin ng mga epiko ang katutubong uri ng imahinasyon na napaghanguan rin ng mga Latino-Amerikano ng sasandatahin upang suwangin ang Realismo ng imahinasyong Kanluran, at pagmulan ng mga natatanging likaw ng pag-iisip upang unawain ang kasalukuyang kalakaran ng galaw ng pamumuhay ng mga Pilipino.

MGA SAGABAL SA PAGTUTURO NG EPIKO

Makilala man natin ang halaga ng pagtuturo ng epiko sa mga estudyanteng Pilipino, napakarami pa ring sagabal na kailangang lampasan upang maisakatuparan ang ganitong tunguhin nang mahusay at epektibo.

Una, dahil kabilang sa tinatawag na pabigkas na tradisyon, hindi maiwasan na magkaroon ng napakaraming bersyon ang ituturong epiko. Kailangang idiin na nasa ganito ngang katangan ng epiko ang kayamanan mismo nito; ibig sabihin lamang na buhay na buhay ang epiko magpahanggang ngayon. Ngunit sa kapakanan ng pagtuturo sa loob ng paaralan, may pangangailangang may mapagtutuntungang matibay na pundasyon, isang hindi matitina na lupa, ang pagtuturo ng epiko. Dahil kung iba-iba ang ituturo sa loob ng paaralan, hindi rin naman magkakaunawaan ang mga estudyante na magmumula sa iba't ibang bahagi ng bansa. Maaari pa rin namang ituro ang iba pang mga bersyon; ngunit, bilang pumapangalawa na lamang sa mga batayang teksto ng isang epiko.

Sa kasalukuyan, nasasagot na ang ganitong sagabal ng ginawang paglilista ng PCEP ng mga bayani ng epiko at paglilista rin ng mga opisyal na sanggunian. Sa ganito ring tunguhin, inirerekомenda ang muling paglilimbag at pagpapakalat ng mga kopya ng *Antolohiya ng mga Panitikang ASEAN: Mga Epiko ng Pilipinas*, na siya na yatang pinakamainam na pagtatangka na pagsama-samahan sa iisang batayang teksto ang iba't ibang mga bersyon ng ilang epiko sa bansa. Kung kaya, magkaroon man ng ibang bersyon, may mababalikan nang masasabing batayang teksto na maaaring mapaghambingan ng natuklasang bersyon. Ang mga sumusunod ang inilistang mga epiko ng PCEP kasama ng kanilang mga batayang sanggunian.

LISTAHAN NG MGA EPIKO AT SANGGUNIAN SA BROCHURE

Epiko/ Grupong Pangkulturang Pinagmulan	Bayaning Bayan	Sanggunian
Hudhud Ifugao	1. Pumbakhayon 2. Bugan 3. Aliguyon	<ul style="list-style-type: none"> • Castro, Jovita Ventura, et al. 1984. <i>Antolohiya ng mga Panitikang ASEAN: Mga Epiko ng Pilipinas</i>. Komite ng Kultura at Kabatiran ng ASEAN.

¹ Michael Dash, "Marvellous Realism: The Way Out of Negritude," *Caribbean Studies* Vol. 13 No. 4 (January 1974): 57-70.

		<ul style="list-style-type: none"> Demetrio, Francisco. 1979. "An Overview of Philippine Epics." <i>Kinaadman</i>. Vol I, 9-28. Lambrecht CICM, Francis. 1960. "Hudhud of Aliguyon Who Was Bored by the Rustle of the Palm Tree at Aladugan." <i>Folklore Studies</i>. Vol XXIX, 1-173. Lambrecht CICM, Francis. 1961. "Hudhud of Bugan with Whom the Ravens Flew Away at Gonhadan." <i>Folklore Studies</i>. Vol XX, 136-273.
Ullalim Kalinga	4. Banna	<ul style="list-style-type: none"> Billiet CICM, Francisco and Francis Lambrecht CICM. 1970. <i>Studies on Kalinga Ullalim and Ifugaw Orthography</i>. Baguio: Catholic School Press. Billiet CICM, Francisco and Francis Lambrecht CICM. 1974. <i>The Kalinga Ullalim II</i>. Baguio: Catholic School Press. Demetrio, Francisco. 1979. "An Overview of Philippine Epics." <i>Kinaadman</i>. Vol I, 9-28.
Lam-ang Ilocano	5. Lam-ang	<ul style="list-style-type: none"> Castro, Jovita Ventura, et al. 1984. <i>Antolohiya ng mga Panitikang ASEAN: Mga Epiko ng Pilipinas</i>. Komite ng Kultura at Kabatiran ng ASEAN. Manuel, E. Arsenio. 1963. "A Survey of Philippine Epics." <i>Asian Folklore Studies</i>. Vol. XXII, 1-76. Yabes, Leopoldo. 1935. <i>The Ilocano Epic</i>. Manila: Carmelo and Bauerman Inc.
Humadapnon Sulod in Panay	6. Labaw Donggon 7. Humadapnon 8. Dumalapdap	<ul style="list-style-type: none"> Barte, Gina. 1985. "A Synopsis of the Story of Humadapnon (A Song of the Hinilawod Epic)." <i>Danyag</i>. Vol. III, 175-182. Jocano, F. Landa. 1964. "The Epic of Labaw Donggon." <i>Philippine Social Sciences and Humanities Review</i>. Vol XXIX.
Labaw Donggon Sulod in Panay	9. Labaw Donggon 10. Baranugun	<ul style="list-style-type: none"> Castro, Jovita Ventura, et al. 1984. <i>Antolohiya ng mga Panitikang ASEAN: Mga Epiko ng Pilipinas</i>. Komite ng Kultura at Kabatiran ng ASEAN. Jocano, F. Landa. 1964. "The Epic of Labaw Donggon." <i>Philippine Social Sciences and Humanities Review</i>. Vol XXIX.
Sandayo Subanon of Zamboanga	11. Sandayo 12. Bolak Sonday 13. Benebong	<ul style="list-style-type: none"> Castro, Jovita Ventura, et al. 1984. <i>Antolohiya ng mga Panitikang ASEAN: Mga Epiko ng Pilipinas</i>. Komite ng Kultura at Kabatiran ng ASEAN.
Ag Tobig Nog Keboklagan (The Kingdom of Keboklagan) Subanon of Zamboanga	14. Taake 15. Tomitib Manaon	<ul style="list-style-type: none"> Ochotorena, Gaudiosa Martinez. 1981. <i>Ag Tobig nog Keboklagan</i>. <i>Kinaadman</i>. Vol III, 343-543.
Guman Subanon	16. Sakandal 17. Pailalam ri Bolak	<ul style="list-style-type: none"> Malagar, Esterlina Mendoza. 1980. "The Subanon and the Guman: Introductory Essay." <i>Kinaadman</i>. Vol II, 253-274.
Kudaman Palawan	18. Kudaman	<ul style="list-style-type: none"> Macdonald, Nicole Revel and Edgardo Maranan. 1988. <i>Kudaman</i>. Quezon City: Ateneo de Manila University Press.
Agyu Ilian on of Northern Cotabato	19. Agyu 20. Tanagyaw, Agyu's son	<ul style="list-style-type: none"> Castro, Jovita Ventura, et al. 1984. <i>Antolohiya ng mga Panitikang ASEAN: Mga Epiko ng Pilipinas</i>. Komite ng Kultura at Kabatiran ng ASEAN. Ching-Unabia. 1986. Demetrio, Francisco. 1979. "An Overview of Philippine Epics." <i>Kinaadman</i>. Vol I, 9-28. Manuel, E. Arsenio. 1969. <i>Agyu: The Ilian on Epic of</i>

		Mindanao. Manila: University of Santo Tomas Press.
Ulahingan Livunganen- Arumanen	21. Agyu 22. Baybayan (Agyu's son) 23. Lena/Lono (Agyu's brother)	<ul style="list-style-type: none"> Ching-Unabia, Carmen. 1976. "An Exploratory Study of the Bukidnon Folk Literature." Master of Arts Thesis, Xavier University. Demetrio, Francisco. 1979. "An Overview of Philippine Epics." Kinaadman. Vol I, 9-28. Maquiso, Elena. 1977. Ulahingan: An Epic of Southern Philippines. Dumaguete City: Humanities Publications Series, Silliman University.
Darangen Maranao	24. Bantogen/ Bantugan	<ul style="list-style-type: none"> Manuel, E. Arsenio. 1963. "A Survey of Philippine Epics." Asian Folklore Studies. Vol. XXII, 1-76. Miura, Taro. 1989. Review of Darangen by Mamitua Saber and Ma. Delia Coronel ICM. Asian Folklore Series. XLVIII, 319-322. Saber and Coronel ICM. 1986. 1987. 1988.
Parang Sabil Tausug	25. Panglima Hassan	<ul style="list-style-type: none"> Kiefer, . 1968. Manuel, E. Arsenio. 1963. "A Survey of Philippine Epics." Asian Folklore Studies. Vol. XXII, 1-76. Rixhon.Gerard (ed). 1973. "The Parang Sabil of Abdulla and Putli Isara in Spanish Times: A Tausug Ballad Sung by Indah Annura." Sulu Studies No. 2. Tuban, Rita. 1988. "The Tausug Parang Sabil." Tambara. Vol. V., 153-171.
Tuwaang Manobo	26. Tuwaang	<ul style="list-style-type: none"> Demetrio, Francisco. 1979. "An Overview of Philippine Epics." Kinaadman. Vol I, 9-28. Manuel, E. Arsenio. 1958. The Maiden of the Buhong Sky, A Complete Song From the Bagobo Folk Epic Tuwaang. Quezon City: University of the Philippines Press. Manuel, E. Arsenio. 1975. Tuwaang Attends a Wedding. Quezon City: Ateneo de Manila University Press.

Ikalawa, upang mahusay at madaling maituro ang epiko sa mga estudyanteng Pilipino, nandoon din ang kahingian ng istandardisasyon ng kosmolohiya at kosmohoniya ng katutubong kultura. Sa kasalukuyan, masuwerte na kung kilala ng isang estudyante sina Kabunian at Bathala. Nakalulungkot isipin na kahit araw-araw tayong kumakain ng kanin, nawala na sa imahinasyon natin na may diyos pala ng palay. Ampuq at Paray ang tawag sa kanya sa epiko ng Kudaman. Bukod pa sa pagkakakilala ng mga diyos at diyosa ng katutubong kultura, kinakailangang maunawaan din ng estudyante kung paano tiningnan ng mga ninuno natin ang kaayusan ng santinakpan (kosmolohiya) at kaayusan ng mga diyos (kosmohoniya). Sa ganitong paraan lamang mapadadali ang pagtuturo ng epiko na nilikha ng isang kamalayang ibang-iba ang pagkakaunawa sa kaayusan ng santinakpan. Halimbawa, mapadadali lamang ang pagturo ng Kudaman ng Palawan kung maipauunawa sa mga estudyante kung papaano nila tinitingnan ang mundo bilang may pitong nakatataas na antas at pitong nakabababang antas, na maaaring dala ng impluwensiya ng paniniwalang Hindu.

Sa kasalukuyan, wala pang ganitong malawakang pag-aayos ng iba't ibang kosmolohiya at kosmohoniya ng iba't ibang epiko.

Ikatlo, may kakulangan sa kagamitang panturo sa mga epiko. Bukod sa *Antolohiya ng mga Panitikang ASEAN: Mga Epiko ng Pilipinas* na itinigil na ang paglilimbag, nahihiirapan ang mga guro na hanapin ang mismong kopya ng mga epiko. Kadalasan, natatagpuan lamang ang mga kopya sa iba't ibang aklatan ng mga pamantasan na kinakailangan pang ipakopya sa sariling gastos ng mga guro. Paano pa kaya ipababasa sa mga estudyante? Bukod sa mismong mga kopya ng epiko, walang matatagpuang anumang gabay sa pagtuturo ng epiko upang kunsultahan ng mga guro. Kung minsan, hindi nagtagtaglay ng mga buod. Kung may buod man,

isang buod para sa isang nag-aaral ng etnografiya o antropolohiya, at hindi ng isang karaniwang estudyante na higit na nakatuon ang pag-unawa sa naratibo.

Tintugunan ang ganitong kahingian ng kasalukuyang publikasyon. Halimbawa, nandito ang biswal na representasyon ng mga bayani ng epiko, na nagtatangkang magtataas ng batayang ikonografiya ng mga bayani. Epektibo ang ganitong ikonografiya dahil sa ganitong parehong paraan ipinakilala sa atin ang iba't ibang santo ng paniniwalang Kristiyano. Sa ganitong paraan sa atin itinuro ang iba't ibang diyos at diyosa ng mga mitolohiyang Griyego, Romano, at iba pa. Ngunit kailangan ding tanggapin na marami pa ang kailangang gawin. Nandoon din ang kahingian sa larawan ng mga tribong pinanggalingan nila. Kung hindi man larawan, kahit kaunting pagpapaliwanag sa kulturang pinagmulan nila nang hindi lamang nakatuon sa entograpiko at antropolohikong halaga kung hindi pantulong sa higit na pag-unawa sa mismong naratibo ng epiko. Malaking tulong sa mga guro at estudyante kahit man lang ang etnograpikong pagmamapa ng iba't ibang epiko sa kapuluan ng Pilipinas.

Ikaapat at huli, bagamat mahalaga ang etnograpikong pagpapahalaga sa pag-aaral ng epiko, may panganib na magtapos lamang dito parati ang talakayan sa loob ng paaralan. Huwag naman sanang magtapos lamang ang pag-aaral sa epiko sa pagpapasaulo sa mga estudyante ng mga pangalan ng mga tauhan at lugar. Umalagwa pa sana ang pag-aaral sa epiko sa higit na malalim na pag-unawa sa kulturang ipinakikita sa loob ng naratibo ng epiko. Bantayan na kawangis nito ang kinasadlakang panganib ng pagtuturo ng *Noli Me Tangere* at *El Filibusterismo* sa mataas na paaralan. Nauuwi lamang minsan ang pag-aaral sa tauhan ni Maria Clara sa pagtukoy kung sino sa mga naging kasintahan ni Jose Rizal ang naging inspirasyon para sa kasintahan ni Ibarra. Kung minsan, hindi na napag-uusapan ang masalimuot na pagpapasyang ginawa ni Maria Clara sa pagbigay ng sulat sa kanya ni Ibarra kay Padre Salvi upang maisuplong ang binata sa mga awtoridad ng Kastila. Ganito rin ang kinasadlakang panganib ng pagtuturo ng wika sa mababang paaralan. Tinuturuan ang mga estudyante ng mga morpema at ponema gayong hindi naman sila mga dalubhasa sa lingwistiksa. Manapa'y turuan ang mga estudyante kung paano higit na mapaghuhusay ang kanilang pagpapahayag sa wikang Filipino, at hindi turuan ng istrukturang pangwika.

Ganito rin ang maaaring mangyari sa pagtuturo ng epiko, na baka mauwi ang usapan sa etnograpiko at antropolohikong pag-aaral sa mga katutubong kulturang kanilang pinagmulan. Baliktad dapat ang mangyari, nandoon ang pagtuturo sa katutubong kultura bilang pantulong sa higit na malalim na pag-unawa ng naratibo ng epiko. Halimbawa, sa pagbanggit kung paano inutusan ni Banna ang kanyang aliwwa na pugutan ng ulo si Kumaw, nandoon ang kahingian na ipaliwanag siyempre na ang aliwwa ay bolo na ginagamit sa pagputol ang ulo. Ngunit, hindi kinakailangang talakayin nang malaliman sa loob ng klase ang buong kasaysayan at mekanismo ng ritwal ng pagpupugot ng ulo sa rehiyon ng Cordillera. Dahil hindi tungkol sa pagpupugot ng ulo ang epiko, kung hindi kung bakit hindi magawa ni Banna na siya mismo ang pumatay kay Kumaw, at kinailangan pa niyang iutos ang gawain ng pagpatay sa kanyang bolo. Higit na mahalaga ritong pag-usapan kung bakit inihiiwalay ni Banna ang kanyang sarili sa instrumento ng karahasan at ano ang epekto nito sa kanya bilang mandirigma.

* * *

Pagkatapos talakayin ang mga sagabal sa pagtuturo ng epiko, tumungo tayo ngayon sa mga mungkahi kung paano kaya maaaring ituro ang epiko sa loob ng paaralan nang sumusunod sa metodo ng spiraling na iminungkahi ng Department of Education (DepEd).

PAGTUTURO NG EPIKO SA ANTAS K-3

Sa Antas K-3, hindi pa muna kinakailangang ituro ang epiko bilang epiko; ibig sabihin, bilang anyong pampanitikan ng pabigkas na tradisyon. Sa ganitong batayang antas, kinakailangan lamang ipakilala ang mga bayani ng epiko bilang mga kinatawan ng pagpapahalagang Pilipino na nais nating isaloob ng mga estudyante. Kung kaya, naroon ang kahingian ng paglilista kung ano bang mga pagpapahalagang Pilipino ang nais nating ituro sa mga estudyante, at sino sa mga bayani ng epiko ang pinakamainam na kinatawan ng ganitong pagpapahalaga. Muli, narooron ang kahingian ng istandardisasyon nang hindi malito ang mga estudyante.

Halimbawa, maaaring maging modelo ng pagging masunurin at magalang sa mga magulang sina Aliguyon at Pumbakhayon. Hindi puwedeng iangat sina Aliguyon at Pumbakhayon bilang modelo ng kagitingan dahil ipinakita nila ang kanilang kagitingan sa loob lamang ng digmaan. Maliban na lamang kung gusto nating maging pala-away ang mga estudyante natin. Ngunit bilang modelo ng pagging masunurin at magalang, maaaring magamit sina Aliguyon at Pumbakhayon dahil, ayon sa epiko, huminto sila pati sa kanilang pag-aaway nang tawagin na sila ng mga nanay nila upang papagpahingahin at pakainin. Ganoon ka-masunurin sina Aliguyon at Pumbakhayon na napatitigil ang kanilang laban sa pag-utos lamang sa kanila ng kanilang mga nanay.

Maaari na ring ipakilala sa mga estudyante ang iba't ibang diyos at diyosa ng mga katutubo, nang tinitiyak ang kanilang mga katangian at maiikling salaysay ng kanilang mga gawain. Halimbawa, sa Ulahingan ng Livunganen-Arumanen, mahalagang ituro na may Diyos ang mga Manobo, si Lagabaan ko Langit, na gawain ang pagpapaalala sa mga nag-aaway na pangkat na magkakakapatid lamang silang lahat kaya't walang dahilan upang magkaroon ng alitan. Upang higit na maitanim sa loob ng estudyante ang mga nasabing pagpapahalaga, kailangan ding bumuo ng maiikling anekdota bilang ilustrasyon ng nasabing pagpapahalaga. Katulad ng pagbuo ng anekdota tungkol sa itinapong tsinelas ni Pepe Rizal upang ipakita ang kanyang talino at pakikipagkapwa. Katulad din kung paano humahango ng mga parabula sa Bagong Tipan ng Bibliya upang maipaliwanag ang isang aral.

Hindi pa kailangang ituro ang kabuuang naratibo ng epiko sa Antas K-3. Sapat nang maipakilala ang mga tauhan ng epiko at mga pagpapahalagang kanilang kinakatawan kasabay ng maiikling anekdotang galing sa loob mismo ng epiko. Maaari kung gayong ipasok ang ganitong tunguhin kaugnay ng Values Education sa Antas K-3.

PAGTUTURO NG EPIKO SA ANTAS 4-6

Sa Antas 4-6, maaaring ipasok ang pagtuturo ng epiko sa asignatura ng Filipino, Araling Panlipunan, Edukasyon sa Pagpapakatao, at maaari ring isama sa Music, Art, Physical Education and Health (MAPEH). Dito maaaring gamitin ang epiko upang ituro ang katutubong identidad ng mga Pilipino. Dito na rin maaaring ipakita sa mga estudyante ang paglalagay sa mapa ng iba't ibang epiko. Higit pa ngang mapadadali sa bahagi ng mag-aaral ang pagsasaulo ng iba't ibang rehiyon sa bansa, o iba't ibang pangkat pangkultura, kung natutulungan sila sa pagsasaulo ng pagging pamilyar sa mga naratibo ng epiko. Halimbawa, madaling matandaan ang kultura ng Ifugao at Kalinga kung ituturo sa konteksto ng naratibo ng Hudhud at Ullalim. Maaari pang ipakita sa loob ng klase ang habi ng rehiyon ng Cordillera bilang sumasalamin sa kanilang mga epiko.

Isa pang halimbawa, magandang lunsaran ang epiko upang ituro sa mga estudyante ang pagnguya ng nganga sa mga katutubo. Sa kasalukuyan, nauwi na lamang ang pagnganga sa pagdura sa tabi-tabi ng kalsada. Ngunit sa panahong katutubo, mayaman ang ritwal ng pagnganga na maaaring itumbas nating mga Pilipino sa tradisyon ng pag-inom ng tsaa sa kultura naman ng mga Hapon. Naghahain ng nganga ang mga katutubo kapag may bisita sila;

binubuksan ng pagnganga ang anumang kasal, at anumang mahalagang pagdiriwang. Madali ring maipaliliwanag ang tradisyon ng buklog ng mga Subanon kung hahanguin sa guman ng *Ag Tobig nog Keboklagan*. Sa Music, maaaring gamitin ang epiko upang ituro ang likas na hilig ng mga katutubo sa mga musikang de-tambol. Halimbawa, isang idiophone ang bangibang na binabanggit sa Hudhud. Sa Art, maaaring ituro ang mga sinaunang habi na nagsasalaysay ng mga pangyayari mula sa epiko. Sa Edukasyon sa Pagpapakatao, napakaraming pangyayari sa epiko na maaaring gamitin upang ihambing ang ideya ng pagpapakatao noon nang higit na maunawaan ang ngayon.

Muli, hindi pa muna kailangang ituro ang epiko bilang epiko hanggang sa ganitong antas. Mahalaga lamang na ipakilala na may epiko na maaaring magamit upang maunawaan ang iba't ibang kultura sa loob ng Pilipinas sa pagtuturo ng MAPEH.



PAGTUTURO NG EPIKO SA ANTAS 7-8

Dito na iminumungkahing ipakilala sa mga estudyante ang epiko bilang epiko; muli, sa mga asignaturang Filipino, Araling Panlipunan, Edukasyon sa Pagpapakatao, at MAPEH. Ngunit hindi pa rin muna iminumungkahing ipabasa ang kabuuang teksto ng alinmang epiko. Baka matakot lamang ang estudyante at mawalan ng gana kapag nakita nila ang napakahabang babasahing teksto. Sa pagpapakilala ng epiko sa mga estudyante sa ganitong antas, may dalawang mungkahing maaaring pagpilian. Una, maaaring detalyadong buod lamang muna na nasa anyong tuluyan ang ipabasa sa mga estudyante. Sa ganitong paraan, magkakaroon na muna ng pamilyaridad ang estudyante sa batayang istruktura ng naratibo ng epiko na babasahin na nila sa anyo nitong patula sa higit na mataas nang antas ng pag-aaral. Kung kaya, sa higit na mataas na antas ng pag-aaral sa epiko hindi na sila mahihirapang sumunod sa kuwento dahil alam na nila ang kabuuang daloy na tatakbuhin ng kuwento. Ikalawa, kung nais nang ipatikim sa estudyante ang tunay na patulang anyo ng epiko, maaaring pumili lamang at sumipi ng isang episodyo sa kabuuang ng epiko na maaaring ipabasa. Madaling gawin ang ganito dahil likas na nahahati sa mga episodyo ang alinmang epiko. Halimbawa, maaaring ipabasa ang kabuuang episodyo ng Agyu kung saan inilalarawan ang bayan ng Nalandangan upang ipaliwanag ang konsepto ng langit para sa mga Manobo. O kaya'y maaaring ipabasa ang mga huling episodyo ng Lam-ang upang ipaliwanag kung gaano karangya ang naging kasalan nina Aliguyon at Bugan sa Hannanga.

Sa pagtuturo ng epiko sa Antas 7-8, kailangan nang harapin at bunuin ng guro ang katotohanan na umiikot lamang sa dalawang pangyayari ang lahat ng epiko sa Pilipinas: sa digmaan at kasal.

Sa ganitong antas kailangan nang harapin ang panlilibak at pangmamata sa mga epiko sa Pilipinas bilang wala nang ibang ginawa kundi mag-away at maghanap ng asawa, punong-puno ng dahas at sexist. Kailangang maunawaan ng guro na iba ang kulturang pinagmumulan ng mga epiko. Isinasaproblema ng mga epiko ang pagpapalawak ng territoryo ng tribo na maaari nilang gawin sa pamamagitan ng dalawang ritwalistikong institusyon: ang digmaan at kasal. Komplementaryo ang ugnayan ng dalawa: katulad din ng komplementaryo ang ugnayan ng lalaki, na madalas iniugnay sa digmaan; at babae, na madalas iniugnay sa kasal. May isang marahas na pamamaraan, at may isang mapayapang pamamaraan. Ngunit hindi nagahanap ng away ang sinuman sa mga bayani ng epiko para lamang sa kapakanan ng away. Paulit-ulit ngang itinuturo ng mga epiko ang mapayapang pamumuhay. Nababawasan pa nga lalo ang karahasan ng digmaan sa loob ng epiko sa pamamagitan ng paggawa ditong isang ritwal. Halimbawa, sa Hudhud, naging magkaibigan ang dating magkaaway na Aliguyon at Pumbakhayon sa pagging ritwalistiko na ng kanilang ginawang labanan. Sa bahagi naman ng mga kasunduang kasal, hindi masasabing nakararamdam ng pang-aapi ang mga babae. Nakikita ng mga katutubong babae ang kanilang sarili sa loob ng higit na malawak na konteksto ng pamayanang kolektibo. Nakikita nila ang kanilang sarili bilang mga tagapagpatibay ng mga alyansa sa mga pagitan ng mga bayan. Kapag hindi sila ipinagkasundo sa isang kasal, doon pa sila makararamdam ng pang-aapi dahil hindi sila nabibigyan ng papel sa loob ng lipunang katutubo. Kaya rin nagkakaroon ng kahingiang kumuha ng napakaraming asawa (polygamy) hindi sa kung anumang karnal na luho ng katawan ng lalaki, kundi upang mapalawak ang sakop na kapangyarihan ng pamayanan. Ibig sabihin, kailangang maging maingat ang guro na huwag ipataw ang mga kontemporanyo niyang pagkiling upang husghan ang lipunang katutubo. Kailangang mag-atalar at manaliksik din ang guro tungkol sa katutubong kultura upang higit niyang mapaunawa ang epiko sa hanay ng mga estudyante.

PAGTUTURO NG EPIKO SA ANTAS 9-10

Iminumungkahi na dito sa Antas 9-10 ang pagtuturo ng epiko sa tunay nitong anyong patula bilang produkto ng pabigkas na tradisyon. Maaari muling ipasok sa mga asignatura ng Filipino, Araling Panlipunan, Edukasyon sa Pagpapakatao, MAPEH. Mapapansing kanina pa ginagamit dito ang terminong “naratibo” at hindi “kuwento” bilang pagtukoy sa pagkakasunod-sunod ng mga pangyayari sa loob ng epiko. Idinidiin nito ang kaibahan ng pamamaraan ng pagbasa ng epiko, higit pa sa paggamit ng kategorya ng banghay at tauhan na kadalasang ginagamit sa pagtalakay ng anyo ng maikling kuwento at nobela. Halimbawa, hindi maaaring hanapan ng sikolohikong motibasyon ang mga tauhan ng epiko dahil nilikha sila ng katutubong imahinasyon bilang mga arketipo. Ibig sabihin, hindi maaaring husghan bilang mga de-kahon ang mga tauhan sa loob ng epiko. Sinadya talaga silang maging ganoon upang maglaman ng mga partikular na ideya mula sa katutubong imahinasyon.

Upang lubos na mapahalagahan ng estudyante ang naratibo ng epiko, iminumungkahing gamitin ang konsepto ng monomyth na isinulong ni Joseph Campbell sa batayang pag-unawa ng epiko.² Hindi mahirap unawain ang konsepto ng monomyth ni Campbell. Bagkus, mapadadali pa nга nito ang pag-unawa ng mga estudyante sa epiko. Sinasabi lamang ni Campbell na ang lahat ng epiko sa alinmang bahagi ng mundo ay sumusunod lamang sa iisang balangkas ng paglalakbay ng bayani ng epiko. Kung kaya, kinakailangan lamang sundin at tukuyin sa loob ng klase kung anong mga pangyayari sa epiko ang kabilang sa kung anumang yugto ng paglalakbay ng bayani. Sa kabilang banda, marami ring bumatikos sa ganitong mungkahi ni Campbell. Hindi kinikilala ng monomyth ni Campbell ang kakaiba sa bawat kultura, bagkus pinagsasama-sama ang lahat ng kultura sa iisang hulma. May kawastuhan ang ganitong pagtuligsa. Ngunit para sa pangangailangan ng pagtuturo ng epiko sa Antas 9-10, sasapat na ang monomyth ni Campbell

²Joseph Campbell, *The Hero with a Thousand Faces* (New Jersey: Princeton University Press, 2004).

upang mabigyan lamang ng direksyon kahit papao ang talakayan sa loob ng klase. Kinakailangan lang muna sa Antas 9-10 na maging pamilyar ang estudyante sa naratibo ng epiko, na makilala ang anyo ng epiko. Maaari nang ilaan sa matataas na antas ng pag-aaral ng epiko ang pagtukoy sa mga kaibahan at pagging katangi-tangi ng mga epiko.

Ayon sa monomyth ni Campbell, may tatlong yugto lamang talaga ang paglalakbay ng bayani ng epiko. Una, ang pag-alis sa kanyang bayan. Ikalawa, ang pagdaan sa mga pagsubok. Ikatlo, ang pagbalik sa kanyang bayan. Kabilang sa unang yugto ang kapanganakan ng bayani, ang pagtawag sa kanyang makipagsapalaran, at ang pagbibigay sa kanya ng mga tutulong sa paglalakbay. Kabilang naman sa ikalawang yugto ang lahat ng pakikipaglaban sa mga kaaway at pag-iwas sa tuksong mapagdadaanan. Ang mga nabanggit na pagsubok ang magpapadalisay sa bayani ng epiko upang maging karapat-dapat makabalik sa kanyang bayan. Kabilang naman sa ikatlong yugto ang lahat ng kasalan at muling pagpapanumbalik ng kasaganaan ng bayan.

Muli, hindi pakay na ipasaulo sa mga estudyante ang pagyuyugto rito ng paglalakbay ng bayani. Tinuturuan ang mga estudyante tungkol sa epiko at hindi tungkol sa monomyth ni Campbell. Instrumento lamang ang pagyuyugto ni Campbell upang maipaliwanag ng guro sa mga estudyante ang kabuuang paglalakbay ng bayani. Halimbawa, dahil sa pagyuyugtong ginawa ni Campbell, maaari nang itanong sa mga estudyante kung bakit kinailangang umalis ni Banna sa Durawon kahit ayaw naman sana niya. Sa Hudhud, maaari nang itanong kung bakit kinakailangang idetalye nang ganoon kahaba ang kasal nina Aliguyon at Bugan. Nagiging madali nang mag-isip ng mga tanong sa bahagi ng guro kung papaano paaandarin ang talakayan sa loob ng klase, dahil mayroon nang hulmang panggagalingan ang talakayan at pag-aaral.

Sa napakaraming epiko na pagpipilian sa loob ng bansa, iminumungkahi ang mga sumusunod na ituro sa Antas 9-10: Hudhud, Biag ni Lam-ang, Kudaman, Agyu, Ulahingan, Tuwaang, at Humadapnon. Hindi gaanong naglalaman ng ganoon ka-kontrobersiyal na paksain ang mga inilistang epiko na maaaring mahirap pang ipaunawa sa estudyante sa ganitong antas. Kahit punong-puno ng mga episodyo ng karahasan ng digmaan at patong-patong na kasalan, nauwi pa rin ang mga nabanggit na epiko sa pagpapanais ng kapayapaan sa loob ng pamayanan. Pinakakontrobersiyal na siguro dito ang Kudaman na tumatalakay sa paglalasing bilang paraan upang maabot at makausap si Nagsalad, ang Dakilang Humabi ng Lahat, ang pinakamataas na Diyos para sa mga Palawan. Ngunit madali nang maipaliwanag ang ganitong paglalasing sa loob ng konteksto ng isang ritwal, kaiba kung gayon sa paglalasing sa kasalukuyang panahon.

PAGTUTURO NG EPIKO SA ANTAS 11-12

Pagdating sa Antas 11 hanggang 12, iminumungkahi pa rin ang paggamit ng monomyth ni Campbell sa pagbibigay ng istruktura at direksyon sa pagtalakay sa mga epiko. Maaaring ipasok ang pagtuturo ng epiko sa mga asignatura ng Filipino, Philosophy, at Contemporary Local Issues sa Antas 11; at, Filipino, Philippine Literature, World Literature, at Contemporary Global Issues sa Antas 12. Ngunit kaiba sa Antas 9-10, maaari nang talakayin dito ang iba pang epikong may masasabing kontrobersiyal na mga paksain, kung kaya umaalagwa na ang pagtalakay ng epiko hanggang sa mga global na usapin katulad ng migrasyon, isyung pangkasarian, neokolonyalismo, atbp. Kabilang dito ang mga sumusunod na epiko: Ullalim, Labaw Donggon, Panglima Hassan, at Guman. Ibinibilang din dito ang Darangen hindi sa pagging kontrobersiyal kung hindi sa lantay na kasalimuutan ng balangkas nito. Ibig sabihin, marunong na dapat magbasa ng epiko sa patula nitong anyo ang estudyante upang maunawaan nang lubos ang Darangen. Kontrobersiyal ang Ullalim dahil tinatapos ang epiko sa isang mapaghiganting pagpatay. Sa Labaw Donggon naman pinapaksa kung paano inagaw ni Labaw Donggon ang asawa ng may asawa. Kung bakit ba naman kasi si Nagmalitong Yawa pa ang kanyang nagustuhan gayong asawa na nito si Saragnayan. Isang Parang Sabil naman ang naratibo ni Panglima Hassan, tungkol sa paglusob sa larangan ng mga kaaway at hindi paghinto sa pagpatay

hangga't hindi pa napapatay ng kaaway. Hindi nalalayo ang ganitong naratibo sa karanasan ng mga suicide bomber sa kasalukuyan. Sa Guman naman, paulit-ulit at patong-patong lang talaga ang labanan na kung minsan mahirap nang pangatwiran.



PAGTUTURO NG EPIKO SA KOLEHIYO

Sa pagtalakay na ng epiko sa Antas Kolehiyo, maaari nang basagin ang konsepto ng monomyth ni Campbell. Malaya na ang gurong dalhin sa kung saan mang direksyon nais niyang dalhin ang pag-aaral sa epiko. Halimbawa, maaaring gamitin pati sa Biolohiya ang pagtuturo ng epiko gayong sisidlan sila ng pagbanggit ng iba't ibang katutubong flaura at fauna na hindi na gaanong napapansin. Mayaman ang Hudhud sa listahan ng mga ibon. Mayaman ang Tuwaang sa paglilista ng mga lokal na puno. Ngunit saanmang direksyon dalhin ng guro ang epiko, tiyak na magiging mayaman at dinamiko ang magiging talakayan sa loob ng klase dahil naging maganda na ang pundasyon ng pag-aaral sa epiko sa higit na mabababa at mga batayang antas ng pagkatuto.

Sa kabilang lahat ng direksiyong maaaring tahakin sa pag-aaral ng epiko sa Antas Kolehiyo, iminumungkahi pa rin naman ang pagpapayaman ng kultura ng imahinasyon na kasalukuyang malaking kakulangan ng bansa ayon kay Resil Mojares.³ Sa ganitong paraan lamang magiging kapaki-pakinabang din ang pag-aaral ng epiko sa iba pang disiplina ng karunungan sa loob ng bansa. May maituturo sa ating kultural na kaalaman ang mga epiko na may potensiyal na makapagbago sa mga polisiya ng pamamalakad sa bansa para sa ikasusulong nating lalo sa landas ng kaunlaran.

³ Resil Mojares, "Waiting for Mariang Makiling," sa *Waiting for Mariang Makiling: Essays on Philippine Cultural History* (Quezon City: Ateneo de Manila University Press, 2002).



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
Philippine Cultural Education Program



*Pailalam vi Bolak
Tomitib Manaon
Sakandal kudaman
Pumbakhayon*

LAM-Ang
Dumalapdap Benebong

Taake Agyu Sandayo

Bolak Sonday Bugan Panglima Hassan

Banya Baybayan Laban Donggon Luna

Aliquyon Baranugun Bantugan

Tanagyan Laban Donggon Bantugan

Tuwadang Humadapnon

Artistang Pinoy, tinatawagan ka...
Paganahin ang imahinasyon.

Bigyang mukha at katauhan
ang iba't ibang karakter
mula sa mga epiko, alamat
at mitong Filipino.

BAYANING **BAYAN**

Sa ating mga Katutubong Epiko,
Mito at Alamat

February - October 2015

www.ncca.gov.ph
Philippine Cultural Education Program
pcep.secretariat@gmail.com

To complete the 30 target characters to be given faces for this project, the PCEP commissioned 9 winning artists to create 20 more characters, they are:

BAYANING BAYAN COMMISSIONED WORK		
ARTISTS	EPIC CHARACTER	EPIKO / GRUPONG PANGKULTURANG PINAGMULAN
Waldz Villanueva	Panglima Hassan Taake	-Parang Sabil Tausug -Ag Tobig Nog Keboklagan (The Kingdom of Keboklagan)
Emil Aldrine Alarcon	Sandayo Bolak Sonday	-Sandayo Subanon of Zamboanga
Michael Briquillo	Agyu Tanagyaw	-Agyu Ilianon of Northern Cotabato
Marvin Samonte	Bantugan Kudaman	-Darangen Maranao -Kudaman Palawan
Marrz Capanang	Baybayan Baranugun	-Ulahingan Livunganen – Arumanen -Labaw Donggon Sulod in Panay
Edu Perreras	Pumbakhayon Tomitib Manaon	-Hudhud Ifugao -Ag Tobig Nog Keboklagan (The Kingdom of Keboklagan)
Resty Lopez	Lena/Lono Palaisgen	-Ulahingan Livunganen – Arumanen - Palawan
Chrisanto Aquino	Humadapnon Benebong	-Humadapnon Sulod in Panay -Sandayo Subanon of Zamboanga
Juanito Peñera	Sakandal Pailalim ri Bolak	-Guman Subanon
RC Camarines DETHRONE	Bugan Putli Isara	-Hudhud Ifugao

X. NDCEP: Heritage Education

In support of the MOA between the NCCA and the DepEd, the NDCEP office, headed by its Chair Dr. Orlando B. Magno and PCEP Director Joseph Sonny Cristobal is taking the initiative to explore how the pertinent provisions of the National Cultural Heritage Act regarding cultural education can be fully realized. The NDCEP will hold a series of roundtable discussions (RTDs) and consultative forums to be attended by representatives from Department of Education, Commission on Higher Education, Commission on Overseas Filipinos, TESDA and other relevant stakeholders.

Round Table Discussions on Heritage Education at DepEd Curriculum discussed *Ang MTB-MLE sa Edukasyong Kultural: Implikasyon sa Implementasyon Ng K to 3*

July 14-16, 2015 (LUZON), Taguig
Rica Palis, Facilitator

July 21-23, 2015 (VISAYAS), Cebu
Prof. Ferdie Lopez, Facilitator

July 28-30, 2015 (MINDANAO), Davao
Prof. Ferdie Lopez, Facilitator





Round Table Discussion Output:

Ang isa sa mga dahilan ng malawakang kampanya ng Philippine Cultural Education Program (PCEP) sa buong bansa sa sistemang pangedukasyon ay ang pagkakaroon ng mga programang matatag na nakasandig sa kulturang Filipino. Base sa mga ebalwasyon sa mga komperensyang isinagawa ng PCEP, karamihan ng mga guro sa elementarya at sekondarya ay may kakaunti lamang na kaalaman sa kultura at kasaysayan ng ating bansa. Hindi naging mahalagang aralin o karunungan para sa kanila ang kultura at kasaysayan dahil hindi ito ang pinagtutuonan ng kanilang espesyalisasyon ng kanilang mga disiplina. Lumalabas tuloy na mahina ang mga guro sa integrasyon ng kulturang Filipino sa kanilang mga itinuturo aralin sa paaralan.

Sa pag-aaral ng MTB-MLE, bukod sa wika, mahalagang may sapat na kaalaman ang guro sa kultura at kasaysayan, upang maging buo ang kaalamang maibahagi ng aralin sa kamulatan ng bata. Dapat ding isaalang alang ng guro na sa programang K to 12 ay kailangang mapalutang ang kaalamang kultural at pamanang kasaysayan upang makatulong at magamit sa paglikha ng mga napapanahan at makabuluhang programang pang-edukasyon magtatawid sa sosyo-kultural, at pang-ekonomikong probisyon ng ASEAN Integration. Ang lohika at pilosopiya sa pagbabagong edukasyon sa likod ng K to 12 ang hindi pa lubos na nababanaag ng mga guro na nagtuturo na ng K to 12. Sa sistemang K to 12, mahalagang muling matuklasan ng mga guro ang halaga ng kulturang Filipino upang makasabay sa hamon ng rehiyonalisasyon at globalisasyon.

Makikita ang hilaw na pananaw ng guro sa naging karanasan ng MTB-MLE sa implementasyon nito buhat ng ito ay pasimulan ilang taon na ang nakalipas at hanggang sa kasalukuyan. Gramatika at hindi kommunikatib kompetens ang estratehiya o pamamaraan ng guro upang ituro ang mother tongue bilang subject. Sa kawalan ng guro ng sapat na kaalaman sa kultura at kasaysayan, bumabalik ang guro sa mga lumang paraan ng pag-aaral ng wika na ang pokus ay ang mga formalistikong elementong tulad ng istruktura, morpolohiya, sintaktika, at semantika at hindi ang iba't ibang kontekstong bumuo at nagbigay katuturan at kahulugan sa mga paggamit nito.

Sa Edukasyong Kultural, ang kultura ay binubuo ng samu't saring paniniwala, pagpapahalaga, sinining, at teknolohiya ng isang pamayanan. Sa madaling salita, ito ay gawi o pamumuhay ng mga taong nakatira sa isang tiyak na lunan at sa isang ispesipikong sandali ng kasaysayan. Ito ay nalilikha ng mga nagsasangangdaang ideolohiya o politika, geografiya o lugar, kasaysayan o panahon ayon sa isang Cultural Studies iskolar na si Edward Soja (1995,135). Moog ng identidad ang kultura – tampok ang kamalayan, katawan, at kaluluwa na pinanday ng lugar, panahon, at ng kapangyahirang namamayani sa isang bansa. Sa Filipinas, hindi akma ang pagkilala sa iisang namamayaning kultura dahil sa pagiging arkipelagik nito, at bunga na rin ng iba't ibang karanasan ng mga mamamayang nakipamuhay at nakipamisan sa mga pulo, at isla nito sa iba't

ibang panahon. Ang mga hangganan at laylayan ng kasaysayan tulad ng Bago Nagkaroon ng Kontak sa mga Mananakop, na pinakamahabang yugto ng kasaysayan ayon sa pambanang Alagad ng Sising at historyador ng Panitikan, sa Dr. Bienvinido Lumbera (2005,1); Panahon ng Pananakop – Espanyol, Amerikano, at Hapon; Panahon ng Republika, Martial Law, EDSA Rebolusyon, at Makabagong Panahon ay mga muhong polilikal na nagsasaad ng mga iba’t ibang talaban, pingkian, at negosasyon ng mga umiiral na kapangyarihan at kultura sa iba’t ibang kaligiran at kapaligiran. Malinaw na naipaliwanag ni Nick Joaquin ang maling nakagisnang pagsasalarawan ng kultura ng Pilipinas bilang sibuyas na binubuo ng maninipis na balat. Sa “Onion Theory of Culture,” banggit ng kultural kritik na si Joaquin na hindi maaring puro o lantay na kultura ang ating makikita sa bawat balat ng sibuyas na ating tinatalupan, sa huli aniya, pawang luha lamang ang ating mapapala dahil sa ating maling pang unawa sa ating sariling kultura at kasaysayan. (2009, 227) Kaya nga, inaasahan na ang guro ay may kakayanang mabatid ang kultura, at kasaysayan ng kanyang kinapapalooban o kinabibilangang komunidad upang maiakma niya ang kanyang aralin sa pangangailangan, karanasan, at saloobin ng kanyang pamayanang pinaglilingkuran at tinuturuan upang maihatid sa tarangkahang mas maunlad na kinabukasan. Kaya akmang akma sa Filipinas, na kinabibilangan ng iba’t ibang pulo na may kanya-kanyang uri ng pamumuhay, wika, at kasaysayan ang Multi Lingual Education o MLE.

Winika nga ni Navine Kumar Singh sa Culturally Appropriate Education: Theoretical and Practical Implications na ang makabuluhang kultural na pag-aaral “melds instruction to better fit the expectations and cultural patterns of the group being served.” Ibig sabihin nito na ang mga guro ay may moral na obligasyon na bumalik sa kanyang komunidad, na siyang bukal at batis ng karungang mahalaga, napapanahon, at naaayon sa pangangailangan ng pamayanang. Pagyamanin ang kaalamang pampayananan at pagpahalagahan ang mga pamanang lahi na matatagpuan sa komunidad – mga sagisag kulturang gamit sa pagtuturo ng mga partikular na disiplina, halimbawa ay sa matematika, agham pisikal at panlipunan, at ibp., na maguugnay sa mga lokal na kaalaman at ng mga praktikal na layunin ng pagaaral na bubuo ng ganap na pagkatao ng magaaral.



Kasabay ng mga proyekto ng Philippine Cultural Education na KAGURUANG MAKABAYAN National Trainings on Culture Based Basic Education Curriculum sa Luzon, Visayas at Mindanao ay isinagawa ang pagtatanong o survey sa mga guro ng K to 3 tungkol sa tunay na estado ng MTB-MLE. Sa huling bahagi ng survey, kung ano ang mga nakikitang isyu o usapin sa paggamit ng MTB-MLE, napag-alaman ang mga sumusunod:

1. Ang Mother Tongue ay isa nang aralin o subject sa kinder hanggang Grade III;
2. Ang curriculum mula sa DepEd ay nasa wikang ingles;
3. Gramatika at translations ang nagiging pokus ng estratehiya ng pagtuturo;

4. May mga terminolohiyang hindi mabanggit sa classroom dahil sa X rated na katangan nito (halimbawa: buto, tete, bilat etc);
5. May labing siyam (19) na wika lamang ang kinikilala ng DepEd, kaya ang mga mother-tongue na wala sa listahan ay hindi kinikilala o hindi kinokonsidera na mother tongue sa classroom discussion – tulad ng Matugsalog, Calbayonon, atbp;

12 MAJOR LANGUAGES PARA SA MTB-MLE

- a. Ilocano
- b. Pangasinan
- c. Kapampangan
- d. Tagalog
- e. Bicol
- f. Waray
- g. Hiligaynon
- h. Cebuano
- i. Maguindanao
- j. Maranao
- k. Tausug
- l. Chavacano

DAGDAG NA 7 WIKA (DEPED ORDER 28 S. 2013

- m. Ybanag – Region 2 – Tuguegarao, Cagayan, Isabela
 - n. Ivatan – Region 2 – Batanes Group of Islands
 - o. Sambal – Region 3 – Zambales
 - p. Aklanon – Region 6 – Aklan, Capiz
 - q. Kinaray-a – Region 6 – Capiz, Aklan
 - r. Yakan – ARMM – Basilan Province
 - s. Surigaonon – Caraga – Surigao City and Provinces
6. May malaking epekto ang mother tongue sa ‘grading’ ng mga bata pagdating sa pangkalahatang average. Madalas nagigingsuliranin ito sa mga batang nasa honor list;
 7. Ang mother tongue na may konseptong wika ito ng ina ng bata ay lumalabas na nagiging suliranin ng ina ang nasabing aralin kung hindi niya ito wika at hindi niya alam salitaain ang isa man sa 19 na wika ng DepEd;
 8. Walang opisyal na aklat at teachers guide na magamit para sa subject na mother tongue o walang mga learning materials o references na makuha sa local na komunidad;
 9. Hindi lahat ng 19 na piling wika ay may ortografiya o diksyonaryo, o kung mayroon man ay walang formal na edukasyon at kulang sa training ang mga guro tungkol dito;
 10. Marami magulang ang di sang-ayon sa paggamit ng mother tongue classroom dahil para sa kanila ay dapat sa bahay lang ito ginagamit at hindi sa paaralan – natatakot silang hindi matuto ng English ang kanilang mga anak – karamihang komento ito ng mga magulang na nasa middle class;
 11. Ang mga pamilyang lumipat ng lugar ng tirahan ay nahihirapan sa mother tongue subject; at
 12. Pero mas maraming bata ang nagpaparticipate sa classdiscussion.

Ang iba pang mga katanungan sa survey ay nagsimula sa, anong nagsisilbing motibasyon mo para gamitin ang MTB-MLE sa loob ng klasrum? At may matapang na sumagot na napipilitan siyang gumamit nito dahil ipinag uutos o ginawang mandatori sa DepEd. Karamihan ay ginaganahang magturo gamit ang local na wika dahil naiintindihan sila ng kanilang mga magaaral. Ang sumunod na katanungan ay kung ano ang epekto ng paggamit ng MTB-MLE sa mga sumusunod? sa sarili, sa estudyante, sa komunidad / paaralan at sa edukasyon. May mga sagot na, sila ay nangangapa sa mga terminolohiya sa pagtuturo kung pansariling opinion ang hinihingi. At sa bahagi naman ng kaning mga mag-aaral: nagkakaroon ng pagkalito dahil ang

mga paksa sa mother tongue ay kapareho ng paksa sa English at Filipino subjects; at itong mother tongue ay nagiging translations lamang ng dalawang naunang aralin at asignatura. Pagdating sa tahanan, ang mga magulang ay nahihiapan din sa paggabay sa aralin ng mga anak na nag aaral dahil hindi rin sila pamilyar sa mother tongue ng DepEd na gamit panturo sa iba't ibang aralin.

Sa tanong na kung sila ang papipiliin, anong wika ang gagamitin mo sa loob ng klasrum at bakit? Karamihang sagot ng mga guro ay MTB-MLE, mukhang ginawa na nilang wikang panturo ang MTB-MLE. Ang ang ibig sabihin ay milti-lingual ang ating lipunan ngunit ang mamayaning wika ay Filipino, palibhasa'y tinatanggap ng Filipino ang iba't ibang salita ng mga local na lenguage sa Filipinas.

Malinaw ang pagkilala ng UNESCO sa mahalagang ugnayan ng wika at edukasyon. Sa UNESCO Advocacy Kit for Promoting Multilingual Education: Including the Excluded matatagpuaan ang mga kadahilanang ito na nagbibigay halaga sa MTB-MLE bilang: means of improving educational quality by building upon the knowledge and experience of the learner and teachers, means of promoting both social and gender equality as a key element of linguistically diverse society, essential component of intercultural education in order to encourage understanding between different population groups. Ayon pa sa primer ng UNESCO ang mabuting edukasyon sa anumang wika ay ginagabayang ng dalawang batayang prinsipyos, una, learning involves meaning. Paglilinaw pa we might be able to memorize, but we cannot really learn something that does not make sense to us. Ikalawa, learning involves going from the known to the unknown: paliwanag pa we learn best when we use what we already know to help us understand and use new ideas and information. Sa karanasan ng MTB-MLE sa Pilipinas mukhang tulad ng UNESCO ay iisa ang nagging paniwala ng DepEd sa pandaigdigang adbokasiyang ito ng UNESCO kaya tumugon ang DepED at nagpalabas ng Order 74, s. 2009 The Lessons and findings of various local initiatives and international studies in basic education have validated the superiority of the use of the learner's mother tongue or first language in improving learning outcomes and promoting Education for All (EFA).

Subalit bakit naging iba ang karanasan ng mga guro sa pampubliong paaralan sa pagtuturong ng mother tongue, gayung malinaw ang layunin at intensyon ng UNESCO at DepEd. Muli nating balikan ang ginawang panuto o key stage standard ng DepEd sa K to 3 program. Ninanais ng DepEd na pagnatapos ng grade 3, ang mga mag-aaral ay mahusay na nagagamit ang kanilang unang kinasanayang wika sa pakikipag-ugnayan para sa mga pamilyar na usapin at para sa iba't iba pang gamit nito at makagagamit ng mga pangunahing bokabularyo, kataga, makabasa nang may pangkaintindi at makalikaha ng kwento ayon sa kanyang salita.

Sa K o kinder kailangang makaapagpakita ng kakayanan ang bata na makatukoy ng iba't ibang tunog: kakayanang phonological at ponemiko, kaalaman sa alphabet, makilala ang tunog ng mga letra at pagsasalita sa kanyang sariling wika. Sa grade 1 ay makapagpakita ang bata ng kakayanan sa simpleng pagsasalita tungkol sa pamilyar na usapin gamit ang verbal at non verbal na pamamaraan, makapagsimula sa bokabularyo, istruktura ng wika, makapagbasa, makapagsulat at maunawaan niya ang kanyang kultura. Sa grade 2 ay makapagpakita ng kakayanan sa komunikasyon sa pagsasalita sa varayti ng usapin gamit ang simple at malawak na wikang nagagamit sa verbal at non verbal na kommunikasyon, nakauunawa na nang bokabularyo at istruktura ng wika, naiintindihan at na nagagamit sa pagbasa, pagsulat sa maikling uri ng panitikan at nakapagpapaunawang sulat. Sa grade 3 ay patuloy na makapagpakita ng kakayanan sa komunikasyon sa pagsasalita sa varayti ng usapin gamit ang simple at mas malawakang wikang nagagamit sa verbal at non verbal na kommunikasyon, nakauunawa ng mas maraming bokabularyo, batid na ang istruktura ng wika, naiintindihan at nagagamit sa pagbasa, pagsulat sa maikling literatura at nakapagpapaunawang sulat at magamit ang medium na mother tongue sa pag-aaral ng Filipino at English.

Lumalabas, na sa pagaaral ng mother tongue at sa implementasyon ng MTB-MLE hindi lamang polesiya ang kinakailangan sa implementasyon, kakailanganin din ng malaking perang pangtustos sa paghahanda ng learning materials na magagamit nilang lahat at ng mga makabuluhang pagsasanay ng mga gurong magpapatupad ng mga batas at polisiyang inihahayag ng UNESCO at DepEd. Kailangan ng mga aklat tungkol sa kulturang lokal upang maisalarawan ng bata sa wika ang kanyang verbal at non verbal na kakayanan, mga instrumentong makatutulong sa biswal at pandinig na kompetens ng mag-aaral, mga talasangunnian o references tulad ng glosaryo ng wika na magpapaigting sa mga talasalitaan ng mga mag-aaral at, paglilimbag ng mga aklat ng mga sagisag kultura na laman ng kanilang pagtututong kultural. Sa paghahanda ng mga material na panturo, hindi maihihiwalay ang usaping sosyolek, dayalek at idyolek. Ipinaliliwanag ng mga teknikal na terminong ito ang pagkakaroon ng mga pagbabago ng wika sa pamamagitan ng iba't ibang panlipunang gamit. Halimbawa, Idyolek-thumbmark; Dayalek-Cebuano ng Cebu, Cebuano ng Davao etc; Sosyolek-wika ng showbiz, relihiyon, propesyon, text messaging, jejemon, wika ng bading, wika ng media, etc. bawat isa nito ay kailangang makagawa ng learning kit o aklat upang maging sapat ang pagtuturo ng mother tongue. Kasabay nito, kailangan din ng sapat na training ng mga guro upang matiyak na maipagkalooob sa bata ang mga tagubilin ng DepEd at matupad ang mga attributes na ito sa mga garduates ng K to 3.

Ang sapat na kaalaman ng guro sa wika, sa kultura at kasaysayan ay kailangan pang dagdagan ng pangunawa mula monolingual, patungong bilingual, patungong multilingual. Ang monolingual – isang wika, ang bilingual – dalawang wika, ang multilingual – higit sa dalawang wika. Ang multiliterate – nagbabasa at nagsusulat sa maraming wika, ang multicultural – pag-alam, pagkaunawa, at pagkatuto ng maraming kultura. Sinabi ni Diane Dekker at Catherine Young, 2006 simple exposure to experience does not lead to learning. Hindi sapat ang tatlong araw na training ng mga guro upang pag-aralan ang napakaraming araling kinakaharap niya sa mother tongue. Ang malalim na pagaaral sa wika, kultura at kasaysayan ay makatutulong sa mga guro ng K to 3 para higit na maging matagumapay ang adbokasiya na UNESCO. Dagdag pa nina Dekker at Young, 2006, Cultural information integrated into the curriculum strengthens the connection that the learner can make between their community worldwide and the culture of the classroom. Mahalaga ring kilalanin ang mga tema at paksang makabuluhang, pamilyar at kawili-wili o interes ng mga mag-aaral.

UMALOHOKAN JOURNALS. Upang makarating sa mga guro ang guro ang nagkakaisang Gawain ng NCCA at ng DepEd ay nilikha ang Daryong umalohokan. Nilalaman nito ang mga isinasagawang proyekto sa ilalim ng PCEP at EDCEP at mahalagang mga artikulong magpapataas ng kamulatan ng mga guro tungkol sa Culture-Based Education.



Detailed Data of 2015 PCEP Projects

Outputs/ Activities	Details / Accomplishments	For 2015
GRADUATE DIPLOMA IN CULTURAL EDUCATION LEVELS 1 & 2 & MAAM SCHOLARSHIP - Master of Arts in Education major in Arts Management (Batch 1) Total Grantee for 8-years 2008-2015 Pax 2,887	(1) Region 1 - University of Northern Philippines, VIGAN CITY (2) CAR - University of the Cordilleras, BAGUIO CITY (3) Region 2 - Isabela State University, ECHAGUE (4) Region 3 – Bulacan Arts Culture & History Institute, Inc. LUCP, MALOLOS CITY (GDCE & MAAM) (5) NCR – Lyceum of the Philippines – MANILA (GDTA) (6) Region 4A - Colegio de San Juan de Letran-Calamba, LAGUNA (7) Region 5 - Bicol University, LEGASPI CITY (8) Region 6 – West Visayas State University, ILOILO CITY (GDCE & GDTA) (9) Region 7 –Cebu Normal University, CEBU CITY (10) Region 7 - Holy Name University, TAGBILARAN CITY (11) Region 8 - Northwest Samar State University, CALBAYOG CITY (12) Region 9 - Western Mindanao State University, ZAMBOANGA CITY (13) Region 10 - kaZAulogaN, Inc. - La Salle University-OZAMIS CITY (14) Region 10- Xavier University CAGAYAN DE ORO (15) Region 12 – SOCCSKARGEN – Notre Dame Marbel U, SOUTH COTABATO (16) Region 13 – CARAGA St. Paul University - SURIGAO MAAM students did their Thesis Colloquium & Exhibits last Sept 11 & 12 at La Consolacion University Philippines	31pax 35pax 36pax 34pax & 25pax 19pax 35pax 39pax 20pax & 30pax 22pax 33pax 35pax 35pax 33pax 30pax 35pax 30pax 30pax
LGU National Training on Cultural Awareness and Culture-Based Governance	Batanes - March 5 – 8 2015 Mambajao, Camiguin - May 29 – 31, 2015 Based on assessment during the conference – Institutionalization of the project is highly recommended	44 Executives 40 Executives
KAGURUANG MAKABAYAN: National Trainings on Culture Based Basic Education Curriculum	April 8 – 12, 2015 LUZON – Baguio in partnership with DepEd CAR, NACES LUZON & UC April 17- 19, 2015 MINDANAO – Davao in partnership with DepEd R11 & NACES MIN April 24 – 26, 2015 VISAYAS - Calbayog Samar in partnership with NACES VISAYAS & NSSU September 9-12, 2015 LAGUNA - Support for 2 nd International Malikhaing Guro Conference Lesson Exemplar winners: 1. TIRSO P. ARCILLA – GDCE – CNU Edukasyong Pangtahanan at Pangkabuhayan Grade 4 Basak Elementary School Mandaue City Division	104 pax 146 pax 119 pax 900 pax R7

	<p>2. IMELDA P. DAYAG - KAGUMA Filipino Grade 4 Callao Elementary School Cagayan R1</p> <p>3. VILMA A. TULABING – GDCE - CNU Araling Panlipunan Grade Bago Central School 1 Bago City R7</p> <p>4. NORUEL M. DONATO – GDCE - Letran Edukasyon Sa Pagpapakatao (on PEQ@125) Balibago Elementary School Sta Rosa City R4A</p> <p>5. GRACE G. CADAG – GDCE - Letran Mathematics Grade 10 Southville 1 Laguna R4A</p> <p>6. LOIDA NARVAEZ , MERLINA PLACINO, and GERRY R. MAGPANTAY – GDCE - Letran TLE Grade 10 Tanauan City Nhs Tanauan City R4A</p> <p>7. MELVIN B. TINIO – KAGUMA Edukasyon Sa Pagpapakatao Grade 9 Crossing Bayabas Nhs Davao City R11</p> <p>8. EVELYN G. TUAZON SCIENCE Grade 9 Dr. Ricardo Gacula MHS Candon City R1</p> <p>9. JEFFREY C. DOGUILES – GDTA – LYCEUM MAPEH (PE) Grade 8 Caloocan High School Caloocan City NCR</p> <p>10. JHAMES F. LABRADO – KAGUMA MAPEH (Arts) Grade 7 Miriam College Middle School Quezon City NCR</p> <p>11. ROGENO Q. VALENZUELA – GDCE - CNU English Grade 7 City of Bago Science & Arts Academy Bago City R7</p>	
Sagisag-Kultura LEARners' GUIDE and Lesson Exemplar Publication	GABAY SA ARALING SAGISAG KULTURA NG FILIPINO a BOOK Publication: 9 na MODELONG PANTURO: gabay ng mga guro sa paggamit ng mga sagisag kultura Filipinas sa edukasyong kultural. Edited by Dr Leo Zafra, Prof. Ferdinand Lopez, Dr. Pamela Constantino and Dr. Orland B. Magno	Printed 1,000 books
CULTURAL DOCUMENTATION: Multi-Media Instructional Material Development	<p>CULTURAL DOCUMENTATION a Video documentation (CD Material)</p> <ul style="list-style-type: none"> • CULTURAL EDUCATION: CASE STUDY ILOILO hosted by Eric Zerrudo • EPIC RESEARCH GUIDE hosted by Dr. Cecil Magos • EQ CULTURAL DOCUMENTARY hosted by Ferdie Lopez 	Printed 1,000 DVDs
NATIONAL CONFERENCE on	TECHEAR'S NATIONAL CONFERENCE with the Theme: The Role of Culture-Based Education and the	

Culture Based Education and Lesson Exemplar Teaching Demonstrations	Task of the Nation Building: Multi-sectoral Convergence in the Common Commitment, Shared Responsibility July 14-16, 2015 (LUZON), Vigan City hosted by NACES Luzon & UNP July 20-22, 2015 (VISAYAS), Cebu City hosted by NACES Visayas & CNU July 28-30, 2015 (MINDANAO), Cagayan de Oro City hosted by NACES Mindanao & Xavier U	182 pax 125 pax 206 pax
BAYANING-BAYAN: Sa ating mga katutubong Epiko, Mito at Alamat	Among the finalist artworks for Bayaning Bayan competition are <ol style="list-style-type: none">1. RC CAMARINES' Labaw Doggon: Ang Panganay na Binhi ng Hinilawod,2. WALDZ VILLANUEVA'S Dumalapdap and3. MARRZ HARLEY QUIP CAPANANG'S Luyung Baybay of the Panay-Sugidanon epic Hinilawod;4. MARVIN SAMONTE'S Handiong,5. EMILE ALDRINE ALARCON'S Oryol and6. JUANITO PEÑERA'S Baltog from the Bikolano epic Ibalong;7. EDU PERRERAS' Aligyon Ang Paghihiganting Nauwi sa Pag-ibig inspired by the Hudhud epic of the Cordilleras;8. CRISANTO AQUINO'S Kagitingan at Pag-Asa featuring the Ilokano epic Biag ni Lam-ang;9. MICHAEL BROQUILLO'S Tuwaang Bagobo's Lightning Rider; and10. RESTY LOPEZ' Banna of the Kalingas. Wining works are exhibited and awarded at The Block, SM City North Edsa from September 11 to 14, 2015 Conference on the BAYANING EPIKO held in September 18, 2015 at NCCA Auditorium	Printed 5,000 Manual Booklet with Paano ituro ang Epiko 10 Winning paintings 20 Commissi oned Painting 382 direct audience 26 pax 15 artists
NDCEP Mobilization and Program for Capacity and Network Building for Advocacies in Cultural Education and Dissemination	2015 Project implementation meeting was held at DepEd Central Office in February 26, 2015 June 4, 2015 Meeting was held at the office of Usec Dina Ocampo – Alice Panarez attended and settled the issue on appointment – followed by NCCA meeting with Director Joyce Andaya, protocol, centralized data-based of DepEd attendee to PCEP and endorsement of NDCEP (thru Sonny) before issuance of DepEd Memo was settled. June 11, 2015 Dir. Joyce Alegre met the different concern agencies and NGOs to systematize Cultural Education programs implementation Capacity building and other training request by DepED Regional Offices was granted DepEd-Division Laoag City DepEd-Division of Samar DepEd Region 10 in Cagayan de Oro City DepEd Region 2 in Tuguegarao City DepEd CARGA Lucena in City Division Round-table discussion on Heritage education conducted at the last days of the conference in VIGAN handled by Rica Palis July 16, 2015 CEBU was handled by Ferdie Lopez, July 21 CAGAYAN DE ORO handled by Ferdie Lopez, July 30, 2015 Year End NDCEP Meeting and Planning set for November 20,	

	2015 / 1:00pm at DepEd Central Office, Pasig City	
FILIPINO: National Re-Tooling on Culture-Based Higher Education Core Curriculum	Aug. 10-14, 2015 - MSU – IIT Iligan City Sept. 7-11, 2015 – La Consolacion University Philippines Sept. 21 – 25, 2015 – Cebu Normal University	76 pax 97 pax 198 pax
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<p>PCEP Technical Working Group</p>		

