



**Bulacan Arts Culture & History (BACH) Institute
NATIONAL COMMISSION FOR CULTURE AND THE ARTS
Philippine Cultural Education Program (PCEP)**

TERMINAL REPORT

BR 2017-209

1.0 INTRODUCTION

The BULACAN ARTS CULTURE AND HISTORY INSTITUTE (BACH Institute) is a community people's organization that offers alternative education to artists, cultural workers and youth. For the formal education BACH offers innovative education in consortium with La Consolacion University Philippines and Bulacan State University that offers College Degree in AB in Communication Major in Performing Arts, Certificate Course in Cultural Education and Master's Degree in Education Major in Arts Management.

BACH VISION:

A community of culture-based, culturally informed and empowered Filipinos

BACH MISSIONS:

- To provide alternative cultural education to artists, cultural workers and youth;
- To mainstream the arts and cultural education in the formal, non-form and informal education system;
- To produce culturally relevant research, symposium, conferences and scholarships.

For the year 2017, BACH collaborated with the National Commission for Culture and the Arts through a consortium with their Philippine Cultural Education Program to implement in Bulacan and conduct National Advocacy Extension Programs. PCEP and BACH has a common mission in promoting the cultural education in Bulacan and throughout the country.

As lead implementer of the PCEP, BACH is directly in charge of the operations of the Program Secretariat and its various program components, namely:

- a. Graduate Diploma in Cultural Education (GDCE);
- b. Graduate Diploma in Teaching the Arts (GDTA);
- c. Master of Arts, Major in Arts Management (MAAM);
- d. Doctor of Philosophy in Education, Major in Cultural Education (PhD);
- e. PAGSASANAY SA EDUKASYONG PANGKULTURA: National Seminar on Culture-Based Teaching INFACE - CULTURE-BASED GOVERNANCE: Community-Based Informal and Non-Formal Cultural Education;
- f. CONTEXTUALIZATION WRITE-SHOPS: Kuwentong Supling 2nd batch;
- g. RE-TOOLING: University Professors in Cultural Education;
- h. AKO AY FILIPINO CULTURE CAMP: Development of Cultural Stylebook for Media;
- i. BANTULA: INTERNATIONAL CONFERENCE on ASEAN INTEGRATION;
- j. TALAS JOURNAL: A Cultural Education Research Journal; and
- k. GABAY SA ARALING SAGISAG KULTURA NG FILIPINAS: Lesson Exemplar Publication (Volume 2)

SUMMARY IMPLEMENTED PROJECTS

TITLE	DATE / VENUE	BENEFICIARIES
POST GRADUATE DEGREE •CULTURAL EDUCATION	April 3-May 6, 2017 Cebu Normal University, Cebu City	GDCE Level 1 R2 – ISU, Echague (36pax) R3 – LCUP, Malolos (30pax) R7 – CNU, Cebu (35pax) R10 – XU, CDO (35pax) R10 – LSU, Ozamiz (35pax) R12 – NDMU, Koronadal (35pax)
	April 17-May 12, 2017 La Salle University, Ozamiz Norte Dame of Marbel, Koronadal	GDCE Level 2 NCR – LPU, Manila (26pax) CAR – UB, Baguio (34pax) R1 – UNP, Vigan (19pax) R3 – LCUP, Malolos (30pax) R4A – CDSJL, Calamba (35pax) R4B – PSU, Puerto Princesa (21pax) R5 – BU, Legazpi (39pax) R8 – NWSSU, Calbayog (34pax) R9 – WMSU, Zamboanga (34pax) R11 – USEP, Davao (30pax) R10 – LSU, Ozamiz (35pax) from SPUS, Surigao
	May 2-26, 2017 Isabela State University, Echague Xavier University-Ateneo de Cagayan, Cagayan de Oro	
	April 3-May 6, 2017 Western Mindanao State University, Zamboanga	Total of 68Expert-Resource Persons Total of 553scholars Nationwide
	April 17-May 12, 2017 Bicol University, Legazpi Northwest Samar State University, Calbayog	
	April 24-May 19, 2017 Lyceum of the Philippines University, Manila University of Northern Philippines, Vigan University of Southeastern Philippines, Davao	
	May 2-26, 2017 University of	

	<p>Baguio</p> <p>La Consolacion University Philippines, Malolos</p> <p>Colegio de San Juan de Letran, Calamba</p> <p>Palawan State University, Puerto Princesa</p>	
•TEACHING THE ARTS		<p>GDTA Level 2</p> <p>R3 – LCUP, Malolos (18pax)</p> <p>R10 – XU, CDO (20pax)</p> <p>R10 – LSU, Ozamiz (19pax)&SPU, Surigao (19pax)</p> <p>Total of 28 Expert-Resource Persons</p> <p>Total of 76 scholars Nationwide</p>
•MA in Arts Management	NCCA 2017	<p>Total of 8 Expert-Resource Persons</p> <p>Total of 7 scholars</p>
•PHD	NCCA 2017	<p>Total of 6 Expert-Resource Persons</p> <p>Total of 6 scholars</p>
<p>INFACE - CULTURE-BASED GOVERNANCE: Community-Based Informal and Non-Formal Cultural Education</p>	<p>March 8-10, 2017 (W-F) Venue: Vigan Convention Center</p> <p>March 15-17, 2017 (W-F) Venue: Villa Amor Hotel, Koronadal</p>	<p>8 Expert-Resource Persons 84 pax scholar-participants</p> <p>9 Expert-Resource Persons 120 pax from Nationwide</p> <p>Total of 17 Expert-Resource Persons</p> <p>Total of 204 scholar-participants</p>
<p>CONTEXTUALIZATION WRITE-SHOPS: Kuwentong Supling 2nd batch: Cebuano, Kalin-ga, Ibanag,</p>	<p>Kalin-ga CAR – Tabuk June 29-July 1, 2017 Davidson Hotel, Tabuk</p> <p>Cebuano</p>	<p>Scholars: Cebuano – 18 scholar-participants Kalinga – 18 scholar-participants Ibanag – 18 scholar-participants</p> <p>Total of 6 Expert-Resource Persons / Filipino Editors</p> <p>Total of 54 scholar-participants</p>

	<p>R7 – Cebu June 26-28, 2017 DepEd R7, Cebu</p> <p>Ibanag R2 – Tuguegarao July 28-30, 2017 DepEd R2, Tuguegarao</p>	6 Manuscript / Children's Book
<p>PAGSASANAY SA EDUKASYONG PANGKULTURA (formerly KAGUMA): National Seminar on Culture-Based Teaching Methodologies, Content, Approaches and Management</p>	<p>Visayas July 7-9 (F-Sun) @ DepEd SIlay City</p> <p>Luzon July 14-16 (F-Sun) @ RCI, Cainta</p> <p>Mindanao July 21-23, 2017 La Salle, Ozamis</p>	<p>PEP Visayas – 147 scholar-participants PEP Luzon – 111 scholar-participants PEP Mindanao – 71 scholar-participants</p> <p>Total of 329 scholar-participants</p> <p>7 speakers per site</p>
<p>RE-TOOLING: University Professors in Cultural Education</p>	<p>Luzon Aug 7-11, 2017 City Colleges of Angeles, Pampanga</p> <p>Mindanao Sept 14-16, 2017 XU, Cagayan de Oro</p>	<p>RE-TOOLING Luzon – 70 scholar-participants RE-TOOLING Mindanao – 34 scholar-participants</p> <p>Total of 104 scholar-participants 3 speakers per site</p>
<p>AKO AY FILIPINO CULTURE CAMP: Development of Cultural Stylebook for Media</p>	<p>November 29, 2017 Marcelo H Del Pilar National HS Malolos, Bulacan</p>	<p>Launching Total of 84 scholar-participants</p> <p>Online Resource: www.philippineculturaleducation.com.ph</p>

BANTULA: INTERNATIONAL CONFERENCE on ASEAN INTEGRATION (Strengthening Culture- Based Education in a Borderless Economy and Diverse Cultural Community)	Nov 3 – 5, 2017 Barcie International Center Malolos, Bulacan	50 Secretariat, Speakers Total of 220 Participants
TALAS JOURNAL: A Cultural Education Research Journal	2017	Entries: Batch 1 Mubarak Tahir Mark Bonabon Moresto Angyatao Salvador Patricio (x3) Batch 2 Jose Taton Jr. Daisy Talattad Dennis Aguinaldo
GABAY SA ARALING SAGISAG KULTURA NG FILIPINAS: Lesson Exemplar Publication (Volume 2)	2017	Batch 1 Catherine Ebdani James Labrador Mark Valladolid Ted Nudgent Tac-an Vilma Tulabing Joemar Yorag Mercia Corado Tirso Arcilla Batch 2 Catherine Ebdani Chona Bilcaldo Manilyn Tiamzon Mercia Corado Realyn Belen

ABOUT OTHER PARTNER INSTITUTION/S



The **Department of Education** (DepEd) is the executive department of the Philippine government responsible for ensuring access to, promoting equity in, and improving the quality of basic education.^[2] It is the main agency tasked to manage and govern the Philippine system of basic education. It is the chief formulator of Philippine education policy and responsible for the Philippine primary and secondary school systems. It has its headquarters at the DepEd Complex in Meralco Avenue, Pasig City.

The department is currently led by the Secretary of Education, nominated by the President of the Philippines and confirmed by the Commission on Appointments. The Secretary is a member of the Cabinet. The current Secretary of Education is Leonor Briones. Presently, its mission is to provide quality basic education that is equitably accessible to all and lay the foundation for lifelong learning and service for the common good. It has changed its vision statement, removing a phrase that some groups deem to be "too sectarian" for a government institution.



The **Commission on Higher Education** (Filipino: *Komisyon sa Larong Mataas na Edukasyon*) of the Philippines, abbreviated as **CHED**, is attached to the Office of the President for administrative purposes. It covers both public and private higher education institutions as well as degree-granting programs in all post-secondary educational institutions in the country.

The CHED was established on May 18, 1994 through Republic Act No. 7722 or the Higher Education Act of 1994 which was authored by Senator Francisco Tatad.

The creation of CHED was part of a broad agenda for reforms in the country's education system, outlined by the Congressional Commission on Education (EDCOM) in 1992. Part of the reforms is the trifocalization of the education sector. The three governing bodies in the education sector are the Commission on Higher Education (CHED) for tertiary and graduate education, the Department of Education (DepEd) for basic education, and the Technical Education and Skills Development Authority (TESDA) for technical-vocational and middle level education.



The Philippine **Department of the Interior and Local Government** (Filipino: *Kagawaran ng Interyor at Pamahalaang Lokal*), abbreviated as **DILG**, is the executive department of the Philippine government responsible for promoting peace and order, ensuring public safety and strengthening local government capability aimed towards the effective delivery of basic services to the citizenry.

The department is currently led by the Secretary of the Interior and Local Government, nominated by the President of the Philippines and confirmed by the Commission on Appointments. The Secretary is a member of the Cabinet. The current Secretary of the Interior and Local Government is Former AFP Chief of Staff Eduardo Año.



The **Commission on the Filipino Language** (Filipino: *Komisyon sa Wikang Filipino*) is the official regulating body of the Filipino language and the official government institution tasked with developing, preserving, and promoting the various local Philippine languages.^{[1][2]} It was established in accord with the 1987 Constitution of the Philippines. In October 2008, José L. Santos, a native of Hagonoy, Bulacan, was appointed chairman of the Commission, succeeding Ricardo María Durán Nolasco. Its office is in Watson Building, San Miguel, Manila.

Established by Republic Act No. 7104, signed on August 14, 1991, by then President Corazón Cojuangco Aquino, the Commission is a replacement for the **Institute of Philippine Languages (IPL)** that Aquino set up through an executive order issued in January 1987 (EO No. 117). The IPL itself replaced the older **Institute of National Language (INL)**, established in 1937 by Commonwealth Act No. 184, s. 1936, as the first government agency to foster the development of the Philippine national language.

POST GRADUATE DEGREE

GRADUATE DIPLOMA IN CULTURAL EDUCATION (GDCE)

The twenty-four (24) unit graduate credit program follows a two-summer ladderized curriculum designed for public school teachers of any subject area in the elementary and high school levels. Each phase consists of 12 graduate-level academic credits. Level I scholars are expected to continue to Level II. Successful graduates of this two-summer program have the option to continue on to the Master of Education, Major in Cultural Education to be offered in HEIs selected by NCCA.

The NCCA shall provide the scholarship grant consisting of full tuition and a Five Thousand Pesos (Php5, 000.00) stipend to subsidize meals, accommodations and other sundry expenses.

Background and Rationale

Since summer of 2008, the NCCA-PCEP, through several conduit-HEIs nationwide, has been offering a credit-earning post-baccalaureate teacher enhancement program called Certificate Program on Cultural Education (CPCE), which is now formally known as the Graduate Diploma in Cultural Education (GDCE).

Philippine education especially in the context of culture-based instruction envisions to strengthen the teachers capacity' to deliver substantive instruction. Education for all should also mean the ability to shift paradigm in order to facilitate instruction which is relevant to the needs of the changing times as well as to be responsive to the demands of the industry. Secondly, education should also be focused on research development so that whatever is generated from the field can inform classroom instruction.

Strongly aligned with the program objectives of the Philippine Cultural Education Program (PCEP), the 24-unit program offers scholarship opportunities for 30 to 40 region-based public elementary and high school teachers in the core subject areas (Science, Mathematics, Social Studies and English and Filipino Languages) and MAPEH (Music, Arts and Physical Education) to undergo a two-summer intensive training. Designed as an in-service residential program, the scholarships covers a total of 432 hours of intensive training designed to integrate functional understanding of the local and national history, culture, heritage and the arts into the five core subject areas – Social Sciences, Languages, Science, Math and MAPEH. It requires its participants to produce researches on local history, reflection papers, and group and individual lesson exemplars on culture-based basic education.

Since its conception in 2008, the program has graduated more than 3,000-teacher-scholars from the following institutions:

- Southwestern University in Cebu City
- Bulacan State University in Malolos City
- Miriam Colleges Foundation in Quezon City
- J.H. Cerilles State Colleges in Pagadian City
- Central Mindanao University in Valencia City, Bukidnon
- Manuel S. Enverga University Foundation (MSEUF), Quezon Province
- Palawan State University (PSU) in Puerto Princessa City
- University of Regina Carmeli now La Consolacion University Philippines in Malolos
- Colegio de San Juan de Letran-Calamba in Calamba City
- Bicol University in Legazpi City

- Cebu Normal University in Cebu City
- La Salle University-Ozamis in Ozamis City
- Isabela State University (ISU), Isabela Province
- St. Paul University-Surigao (SPUS), Surigao Province
- Western Mindanao State University (WMSU), Zamboanga City
- Notre Dame of Marbel in Koronadal
- University of the Cordilleras in Baguio City
- Northwest Samar State University in Calbayog City
- University of Northern Philippines in Vigan City
- West Visayas State University in Iloilo City
- Lyceum of the Philippines University in Manila
- Xavier University Cagayan De Oro in Cagayan De Oro

Given the tremendous response and strong demand for continuing professional education from public school teachers, the NCCA-NCCEd and the Philippine Cultural Education Program (PCEP) Task Force has embarked on a sustainable partnership with HEIs –Teacher Education Institutions nationwide for an enhanced GDCE, GDTA delivery, and expansion of the program into the Masteral level like the MAAM program. The move is seen as a concrete step in furthering PCEP's goals of providing continuing teachers' training and development of culture-based instructional materials for utilization in the basic education curriculum and encourage our cultural workers and artists to become effective advocates for the arts and to succeed in a wide range of administrative, managerial, and leadership positions

Description of the Project

The 42-unit master's program is a ladderized curriculum designed to address the following objectives:

-) To expand the teacher-participants' knowledge base in Philippine history, culture, heritage and the arts (*PCEP Goal 1*);
-) To provide the teacher-participants with hands-on opportunities for critical dialogue with the local culture and arts (*PCEP Goal 1*);
-) To help the teacher-participants develop knowledge structures, framework and information systems that integrate history, culture, heritage and the arts into the formal curriculum of basic education (*PCEP Goal 2*); and
-) To build the teacher-participants' capability to contribute to a deeper understanding and appreciation of the local history, culture, heritage and the arts in the context of contemporary Philippine realities (*PCEP Goal 3*).

Courses to be taken are as follows:

CODE	UNITS	TITLE	DESCRIPTION
CulEd 200	3	Pedagogy of Cultural Education	The course offers instruction on interdisciplinary approaches and perspectives on the study and teaching of culture across the basic education curriculum through various creative and discipline-based methodologies. <i>Output: A critique of actual teaching practices in cultural education</i>
CulEd 201	3	Culture-Based Teaching	The course offers approaches, methodologies and applications of cultural education to the teaching and

		of the Basic Education Curriculum	learning of core subject areas in the Basic Education Curriculum. Particular emphasis is given on the integrative, innovative and mother tongue-based multilingual education approaches using the Understanding by Design and Multiple Intelligence Skills frameworks. <i>Output: a case study or reflection essay on specific examples of culture-based teaching of a core subject area.</i>
CulEd 202	3	Advanced Education Theories and Pedagogy	This course provides students with a strong background in philosophic understanding, logic and systematic theory of education. It tackles the eight foundations of education – anthropological, psychological, sociological, moral, historical, philosophical and theological – as applied to the teaching-learning process of culture-based education. <i>Output: a critical essay on application of advanced education theories and pedagogy in teaching the basic education curriculum</i>
CulEd 203	3	Philippine Cultural Diversity and Languages	The course explores the concepts of cultural diversity, beliefs and values systems of various Philippine ethnolinguistic groups and communities through discussions and analyses of notions of “race”, ethnicity, and the functions of language in cultural development and construction of knowledge and world views from a Filipino perspective. <i>Output: A comparative analysis of languages and cultural practices of various Philippine cultural communities.</i>
CulEd 204	3	Re-view of Philippine History and Heritage	The course revisits and critiques prevailing constructions of Philippine history and heritage to reveal lost, unknown, silenced and undocumented local history with emphasis on reliable data. <i>Output: evidence of new/additional local and oral history, stories that have been undocumented or silenced.</i>
CulEd 205	3	Philippine Arts	The course surveys and analyzes traditional and contemporary practices and expressions in Philippine arts and the creative industry and how they conjure representation of local identities, traditions, sensitivities and sensibilities in contemporary society. <i>Output: group thematic exhibit.</i>
CulEd 206	3	Local Cultural Mapping	The course teaches the conceptual framework and basic techniques, methodologies and technologies of mapping the natural, historic, intangible and tangible, people and other heritage and cultural specificities of a community including their social significations, social and communal

			functions, and other relevant provenance. <i>Output: individual cultural maps of students' province.</i>
CulEd 207	3	Media-Based Cultural Documentation	The course teaches various creative techniques, methods, and accessible media technologies of print and audio-visual documentation of heritage-related subjects and instructional materials for cultural education. <i>Output: individual media portfolio of culture-based teaching aids.</i>
CulEd 208	3	Issues in Cultural Education	The course enables the student to acquire knowledge of global theories, practices and issues in cultural education based on critical works and researches by experts on the field. <i>Output: critical paper analyzing major issues in Philippine education and how cultural education can make an impact.</i>
CulEd 209	3	Development of Culture-Based Lesson Exemplars	The course offers instruction on contents, methodologies and applications of the Essential Cultural Knowledge in developing instructional lesson exemplars across the Basic Education Curriculum. <i>Output: a folio of lesson exemplars on culture-based teaching of the core subjects in the basic education curriculum.</i>
CulEd 210	3	Problem Based Learning and Application	This course offers opportunities for field exploration of special teaching and learning problems through student-selected special projects that harness the creative techniques, methods and technologies taught in previous theories and concepts courses. Emphasis will be given to problems that can be explored in classroom learning situations and processes. <i>Output: a paper on specific learning problem and how the student-teacher applied culture-based teaching as intervention.</i>
CulEd 211	3	Culture and Governance	This course is focused on identification, mainstreaming and harnessing relevant cultural knowledge and practices in the process of citizenship-building and governance in the national, local and community levels including the social, political, economic and organizational dynamics that necessitate cultural interventions. <i>Output: a reflection essay on how culture can be best harnessed in local governance practices.</i>
CulEd 212	3	Thesis 1: Research in Cultural Education	The course covers various theories, statistical methods, strategies and review of literature relevant to cultural education. The course prepares the students to undertake graduate research through a survey and analysis of existing theories, strategies and literature that are deemed useful for the students' specific research

			intention. <i>Output: a draft of the proposed thesis on cultural education.</i>
CuEd 213	3	Thesis II: Writing of Masteral Dissertation	The course completes the students' formal enquiry on cultural education theories, practices or application as problematized and conceptualized in the previous thesis course on Research in Cultural Education. <i>Output: final copy of masteral thesis/dissertation.</i>

For its implementation this year, GDCE is offered in the following HEIs:

GDCE Level 1		
Region 2	Isabela State University, Echague	36pax
Region 3	La Consolacion University Philippines, Malolos	30pax
Region 7	Cebu Normal University, Cebu	35pax
Region 10	Xavier University, CDO	35pax
Region 10	La Salle University, Ozamiz	35pax
Region 12	Notre Dame of Marbel University, Koronadal	35pax
GDCE Level 2		
NCR	Lyseum of the Philippines University, Manila	26pax
CAR	University of Baguio, Baguio	34pax
Region 1	University of Northern Philippines, Vigan	19pax
Region 3	La Consolacion University Philippines, Malolos	30pax
Region 4A	Colegio de San Juan de Letran, Calamba	35pax
Region 4B	Palawan State University, Puerto Princesa	21pax
Region 5	Bicol University, Legazpi	39pax
Region 8	North West Samar State University, Calbayog	34pax
Region 9	Western Mindanao State University, Zamboanga	34pax
Region 11	University of South Eastern Philippines, Davao	30pax
Region 10	La Salle University, Ozamiz (fr SPUS, Surigao)	35pax

ABOUT THE PARTNER INSTITUTION/S



The **University of Baguio** (UB) is a private, Filipino, multidisciplinary, autonomous, ASEAN 2015 and K-12 Ready university in Baguio City, Philippines. It was founded by Dr. Fernando Gonzaga Bautista and Rosa Castillo Bautista on August 8, 1948 as the 'Baguio Technical and Commercial Institute' with 80 students. The student population in 2000 was about 18,000 students in its tertiary, secondary, and primary levels.

UB implemented GDCE Level 2 from May 8 – June 2, 2017 under BACH. This year's faculty included Prof. Marot Flores, Prof. Manolet Garcia, Dr. Pam Constantino and Prof. Arvin Villalon. The faculty stayed at City Light Hotel, Baguio. The GDCE project staffs were Dr. Rhoda B. Galangco and Ms. Donnavilla Panday. It was able to benefit 34 scholars from Cordillera Administrative Region.



The **University of Northern Philippines (UNP)** is a university in Barangay Tamag, in the City of Vigan in the province of Ilocos Sur, Philippines. It is the first and oldest state university in Northern Luzon which offers low tuition fee, tracing its roots to 1906, which is older than the University of the Philippines by two years. It is the only state university in the province aimed for less-fortunate people and one of three state-owned educational institutions of higher learning operating in Ilocos Sur (with

the Ilocos Sur Polytechnic State College and the Northern Luzon Polytechnic State College, a former branch of the university).

UNP implemented GDCE Level 2 from April 24 – May 19, 2017 under BACH. This year's faculty included Prof. Manolet Garcia, Dr. Aldrin Darilag, Mr. Carlo Ebeo and Prof. Rica Palis. The faculty stayed at UNP Guestel. The GDCE project staffs were Dr. Chris Bueno, Prof. Novelyn Barcena and Prof. Pamela Hernando. It was able to benefit 19 scholars from Region 1 – Ilocos Region.



Isabela State University (ISU) is a public university in the province of Isabela. It is mandated to provide advanced instruction in the arts, agricultural and natural sciences as well as in technological and professional fields.^[1] Its main campus is located in Echague, Isabela.

The Isabela State University traces its beginning in December 1918 to a farm school – the Echague Farm School, constituting a four-room academic building and a home economics building established through the efforts of an American supervising teacher, Mr. Horatio Smith, under the provisions of the Compulsory Education Act.

ISU implemented GDCE Level 1 from May 2 – 26, 2017 under BACH. This year's faculty included Dr. Elena Toquero, Prof. Mary Bulaong, Prof. Xiao Chua, and Prof. Sunnie Noel. The faculty stayed at Biazon Hostel. The GDCE project staffs were Dr. Nila Babaran, Ms. Elaine Burgos and Ms. Lea Alindada. It was able to benefit 36 scholars from Region 2 - Cagayan Valley.



La Consolacion University Philippines (LCUP) is a private **Roman Catholic** university in Malolos City, Bulacan.

The La Consolacion University Philippines, formerly known as University of Regina Carmeli, is a co-educational Catholic University established and administered by the Augustinian Sisters of Our Lady of Consolation (ASOLC). The school was established in 1937 when Doña Estefania del Rosario Vda. de Jacinto, a sister of Mother Catalina de Jesus, OSA, donated a property for the education of the children of poor families in Barasoain, Malolos. At that time, it was to be the only educational institution in the locality.

LCUP implemented GDCE Level 1 & 2 from May 2 – 26, 2017 under BACH. This year's faculty for Level 1 included Dr. Orlan Magno, Prof. Xiao Chua, Prof. Tim Dacanay, and Dr. Aura Abiera. And the faculty for Level 2 included Mr. Bong Antonio, Prof. Tim Dacanay, Dr. Maning de Jesus, and Dr. Orlan Magno. The faculty stayed at Barcie International Hotel. The GDCE project staffs were Mr. Clement Maaliao, Ms. Neth Gamboa, and Ms. Lita Gatmaitan. It was able to benefit 30 scholars from Region 3 – Central Luzon.



When government declared its policy of decongesting Metro Manila, the Dominican Province of the Philippines instituted long-term plan which included the establishment of an extension school in Laguna was prepared by the Commission for the Planning of the Ministry of the Word.

An 11-hectare tract of land along the foothills of the legendary Mt. Makiling in Bucal, Calamba City, Laguna, was chosen as the site.

The school was founded on March 11, 1979. Rev. Fr. Ramon Salinas, OP was the project director; Rev. Fr. Jesse Lorete, OP served as the Coordinator of Student/Personnel Services; and Mr. Jose Marcelino, Principal of the Elementary Department of Letran-Intramuros, was the academic provost. Being an extension campus, Letran-Calamba was placed under the supervision of Rev. Fr. Regino Cortez, OP, the rector of Letran-Intramuros.

On August 7, 1986, Letran-Calamba finally gained its autonomy from Letran-Intramuros with the installation of Rev. Fr. Tamerlane Lana, OP, as its first president and rector.

Letran-Calamba implemented GDCE Level 2 from April 27 – May 19, 2017 under BACH. This year's faculty included Prof. Ferdie Lopez, Prof. Tibo Fernandez, Prof. Rica Palis, and Prof. Ken Jamandre. The faculty stayed at Letran-Calamba Mini-hotel. The GDCE project staffs were Dr. Evangeline Pasion and Mr. Peter Nicart. It was able to benefit 35 scholars from Region 4A - CALABARZON.



The **Palawan State University (PSU)** is a government-funded university in Puerto Princesa, Palawan, Philippines.

The Palawan State University, the first state university in Palawan and in Region IV, traces its humble beginnings to the teacher training institution known as Palawan Teacher's College (PTC), which was established through Republic Act 4303 on March 2, 1965. Then Congressman Gaudencio Abordo sponsored the bill establishing the college at the then municipality of Puerto Princesa.

The creation of PTC was in response to the need of additional teachers in the province since most of the available educators at that time came from Luzon; and only a handful were willing to be assigned in far-flung areas of the province.

PSU implemented GDCE Level 2 from May 2 – 26, 2017 under BACH. This year's faculty included Dr. Vina Paz, Dr. Rose Yu, Mr. Jonathan Jimenez, and Prof. Tim Dacanay. The faculty stayed at PSU Hostel, Go Hotel and Alta City Pension House. The GDCE project staffs were Dr. Daisy Antonio, Ms. Chona Rizada and Ms. Ilyn Atienza. It was able to benefit 21 scholars from Region 4B - MIMAROPA.



The **Lyceum of the Philippines University (LPU)** is an institute of higher education located in Intramuros in the City of Manila, Philippines. It was founded in 1952 by Dr. José P. Laurel, who became the third president of the Philippines. He named the institution after *lykeion*, the grove in ancient Athens where Aristotle taught his pupils. LPU is the only university founded by a president of the republic. Its educational vision is founded on principles that its founder, José P. Laurel, set down. It opened its gates to its first students on July 7, 1952.

Two of the building's most prominent features are its entrance through the "Hall of Heroes", commonly known as "Mabini Hall", which exhibits busts of revered Philippine historical figures sculpted by the National Artist Guillermo Tolentino; and the famous "Lyceum Tower" which serves as Lyceum's trademark and stands witness to the university's history and continuing progress.

LPU implemented GDCE Level 2 from April 24 – May 19, 2017 under BACH. This year's faculty included Prof. Tim Dacanay, Prof. Rica Palis, Dr. Orlan Magno, and Dr. Joseph Salazar. The faculty stayed at Bayleaf Hotel. Alpha Ruiz of PCEP Secretariat acted as coordinator of the project. It was able to benefit 26 scholars from National Capital Region (NCR).



Bicol University (BU) is a regional state and research university in Bicol Region, the Philippines. BU is an ISO 9001:2008 certified public university in the region with Certificate No. TUV 100 05 1782.^[5] Administered from Legazpi City,^[6] an institution promoting scholarship, leadership, character, and service as its core values, Bicol University remains to be the premier state university in the Bicol Region, founded in 1969, it has risen to SUC Level IV status, a prestige it has enjoyed since 1998. It is home to topnotch in the fields of Accountancy, Engineering, Midwifery, Nursing, and Social Work. As a comprehensive university, it caters to the needs of the society in the following fields of Technology, Engineering, Architecture and Sciences; Arts and Letters, Culture, Recreation and Sports; Agriculture, Forestry and Fisheries; Business and Entrepreneurship; Health and Medicine; Social Sciences; and Education.

BU implemented GDCE Level 2 from April 17 – May 12, 2017 under BACH. This year's faculty included Dr. Orlan Magno, Dr. Rose Yu, Prof. Ken Jamandre, and Dr. Shie Maloles. The faculty stayed at BU Guestel. The GDCE project was coordinated by Dr. Lorna Miña. It was able to benefit 39 scholars from Region 5 – Bicol Region.



Cebu Normal University (CNU) is a state research university in the Philippines. It was established in 1902 as a provincial normal school and a branch of the *Philippine Normal School*. It became an independent institution in 1924, a chartered college in 1976, and a university in 1998. It is one of the oldest educational institutions in Cebu.

CNU has three campuses, the main campus in Osmeña Boulevard, Cebu City and two extension campuses in Medellin and Balamban.

The CNU was established in 1902 as a summer institute of the Philippine Normal University (PNS, then a normal school). It was then called as "Cebu Normal School". In 1915, the school became an adjunct to the then Cebu Provincial High School. In 1924, the school became independent of PNS.

CNU implemented GDCE Level 1 from April 17 – May 12, 2017 under BACH. This year's faculty included Prof. Sunnie Noel, Prof. Xiao Chua, Dr. Leo Zafra, and Dr. Genara Pascaña. The faculty stayed at Sky Park Hotel. The GDCE project staffs were Dr. Angeline Pogoy, Ms. Ethel Abao and Ms. Angel Alpas. It was able to benefit 35 scholars from Region 7 – Central Visayas.



The **Northwest Samar State University (NWSSU)** is a public university in the Philippines located in Calbayog City with extension campus in San Jorge, Samar. It is mandated to provide advanced education, higher technological, professional instruction and training in trade, fishery, agriculture, science, education, commerce, engineering, forestry, nautical courses and other related fields. It is also mandated to undertake research and extension services, and provide progressive leadership in its areas of specialization.^[1] Its main campus is in Calbayog City.

NWSSU implemented GDCE Level 2 from April 17 – May 12, 2017 under BACH. This year's faculty included Dr. Pam Constantino, Mr. Carlo Ebeo, Dr. Joseph Salazar, and Prof. Manolet Garcia. The faculty stayed at Bay Park Hotel. The GDCE project staffs were Dr. Helen Cabral, Prof. Judith Calamayo, and Prof. Vercelle Docdoc. It was able to benefit 34 scholars from Region 8 – Eastern Visayas.



Western Mindanao State University (WMSU) is the premier and only state university in Zamboanga City. It has two campuses: the main campus of 79,000 square metres and 9,147 square metres is in the city (Barangay Baliwasan) and the satellite campus of 200,000 square metres occupied by the College of Agriculture and the College of Forestry in San Ramon, 20 kilometers from the city. Campuses comprising the external studies units are in the provinces of Zamboanga del Sur and Zamboanga Sibugay. It has a student population of over 32,000 regular faculty members of over 600 and over 200 administrative personnel.

WMSU implemented GDCE Level 2 from April 3 – May 6, 2017 under BACH. This year's faculty included Dr. Orlan Magno, Dr. Eric Zerrudo, Dr. Aldrin Darilag, and Prof. Roland Natividad. The faculty stayed at City Inn. The GDCE project staffs were Dr. Nolan Iglesia, Roland Natividad, and Dr. Eulyn Tangalin. It was able to benefit 34 scholars from Region 9 – Zamboanga Peninsula.



Xavier University – Ateneo de Cagayan is a private, Catholic university run by the Society of Jesus in Cagayan de Oro, Northern Mindanao, Philippines. Founded in 1933 as the Ateneo de Cagayan, it became a university in 1958, when it was

given its present name in honor of the Jesuit missionary St. Francis Xavier.

XU implemented GDCE Level 1 from May 2 – 26, 2017 under direct MOA with NCCA. This year's faculty included Prof. Xiao Chua, Prof. Steve Fernandez, Prof. Mike Coroza, and Dr. Vina Paz. The faculty stayed at a nearby hotel. The GDCE project staffs were Prof. Hobart Savior and Ms Margie Madrena. It was able to benefit 35 scholars from Region 10 - Northern Mindanao.



La Salle University (LSU), formerly known as **Immaculate Conception College (ICC)**, is a member school of De La Salle Philippines located in Ozamiz City, Misamis Occidental, Philippines. It was formally opened in 1929 by the Society of Jesus in the Philippines. It was formally turned over to the De La Salle Brothers in the Philippines in 1994 and was called Immaculate Conception College - La Salle (ICC-La Salle). It was granted university status in 2006 and was renamed La Salle University. LSU's official name is La Salle University Ozamiz, Inc.

LSU implemented GDCE Level 1 & 2 from April 17 – May 12, 2017 under BACH. This year's Level 1 faculty included Dr. Joseph Salazar, Dr. Pam Constantino, Prof. Jonathan Balsamo, and Prof. Sunnie Noel. And the faculty for Level 2 included Prof. Tim Dacanay, Dr. Orlan Magno, Prof. Ferdie Lopez, and Prof. Arvin Villalon. The faculty stayed at LSY Study Center Dorm. The GDCE project staffs were Prof. Felimon Blanco. It was able to benefit 70 scholars from Region 10 – Northern Mindanao and Region 13 - CARAGA.



The **University of Southeastern Philippines (USEP)** is a national state university based in Davao City, Davao del Sur, Philippines. Founded on December 15, 1978, the university is an integration of four state institutions: Mindanao State University-Davao, the University of the Philippines-Master of Management Program in Davao, the Davao School of Arts and Trades, and the Davao National Regional Agricultural School. It was the first state university in Davao Region.

The university has four campuses: Obrero (main) and Mintal campuses in Davao City, Tagum-Mabini Campus which has two units—one in Tagum City and one in Mabini in Compostela Valley Province—and Bislig Campus in Surigao del Sur.

USEP implemented GDCE Level 2 from April 24 – May 26, 2017 under direct MOA with NCCA. This year's faculty included Prof. Ken Jamandre, Dr. Aldrin Darilag, Dr. Orlan Magno, and Prof. Arvin Villalon. The faculty stayed at a nearby hotel. The GDCE project staffs were Dr. Edna Jalotjot and Ms. Agnes Yu. It was able to benefit 30 scholars from Region 11 – Southern Mindanao.



Notre Dame of Marbel University (locally known as **NDMU**) is a Catholic educational institution located in Koronadal City, South Cotabato, Philippines. It is run by the Marist Brothers or **FMS (Fratres Maristae a Scholis)**, a Catholic religious order from France. It offers pre-school, elementary, high school, college and postgraduate courses. It is the first Marist university in the Philippines, and it houses the largest library in Mindanao, known as NDMU Library. NDMU is the only university in Koronadal City and it has been a member of

the Notre Dame Educational Association, a group of Notre Dame Schools in the Philippines under the patronage of the Blessed Virgin Mary, also the Patroness of the University.

NDMU implemented GDCE Level 1 from April 17 – May 19, 2017 under BACH. This year's faculty included Prof. Rica Palis, Prof. Jonathan Balsamo, Prof. Sunnie Noel, Prof. Mary Bulaong. The faculty stayed at Green State Suites. The GDCE project staffs were Fr. Willy Lubrico, Dr. Susan Dorado and Ms. Liza Aliligay. It was able to benefit 35 scholars from Region Region 12 – Central Mindanao.

GENERAL PROVISIONS

1. The programs are administered by the National Commission for Culture and the Arts' Philippine Cultural Education Program (PCEP) through financial grants extended to accredited and approved HEIs or culture-oriented non-governmental organizations partnering with an accredited and approved HEIs.
2. The NCCA, through PCEP, is the highest policy and decision-making body for all administration, appeals, arbitration, monitoring, and evaluation requirements of the program. All local implementation concerns shall the responsibility of participating HEIs.
3. The NCCA PCEP shall seek endorsement and/or accreditation by the Department of Education, HEI's to the Commission on Higher Education, and/or other government agencies concerned with the administration of education and culture programs.
4. Participating HEIs are responsible for the local administration, management, representation, accreditation and coordination of the program, particularly with local DepEd/CHED regional or division offices, local government units, and direct scholar-beneficiaries.
5. All accredited/approved HEI conduit-grantees shall enter into a Memorandum of Agreement (MOA) with the NCCA, subject to completion and submission of all grant requirements.

ADMISSION, SCHOLARSHIP AND PROGRAM MANAGEMENT

-) Continuing HEI conduit-grantees may start the re-entry screening process for old Level 1 graduates as soon as possible. First-time, or Level 1, HEI conduit-grantees in close coordination with their DepEd Regional Offices may start recruiting new program applicants as soon as the MOA has been delivered.
-) HEI conduit-grantees shall be responsible for the processing, acceptance and registration of successful applicants. They shall devise their own internal policies and procedures, subject to the general scholarship admission and provisions required by PCEP. Since 2014, non-government HEI's may accept a maximum of five basic education teachers from their own university to the program, provided that these teachers will only get free tuition fees and do not enjoy any other support from the same grant.
-) HEI conduit-grantees are responsible for checking and verification of all requirements submitted by prospective scholar-participants. Any misrepresentation or falsification of documents submitted for admission shall automatically disqualify the applicant found guilty of such act/s. In the event that the offense is discovered after the applicant has been admitted to the program, the offending scholar- participant shall be automatically dropped from the program and will be required to reimburse the HEI all expenses incurred or paid for his/her participation.

-) The final list of newly-admitted and/or re-entry scholar-participants, including copies of submitted application or re-entry documentation, shall be approved by the PCEP based on the prescribed minimum requirements for admission and retention. It reserves the right to further verify the documents submitted by the admitted scholar-participant.
-) HEIs are required to submit to PCEP the list and documentation requirements of admitted scholar-participants one week prior to the start of classes.
-) Actual program implementation should be held for a maximum of one month including orientation, class instruction sessions, special activities and graduation ceremonies. Inclusive period of the one-month program implementation should be within the period of April to May (summer).
-) All accredited/approved HEI conduit-grantees shall secure permit, approval or accreditations from CHED to add major subject on Cultural Education for their existing MA Program in Education, and secure new courses approval on MA in Cultural education.
-) All accredited/approved HEI conduit-grantees shall ensure that GDCE Scholars will be considered regular student of their University, to be accepted in the University registry system and be given due credit units to Master's Program in Education major in Cultural Education reflected to their Transcript of Record (TOR) after finishing the 24 units.

CURRICULUM AND FACULTY MANAGEMENT

-) Each course module should be taught by ACCREDITED PCEP GDCE Instructors, a competent instructor or pool of instructors professionally-equipped or academically-trained and experienced to teach the specific subject. All instructors assigned to teach in the program should be approved by PCEP based on the HEI-submitted curriculum vitae or resume detailing the instructor/s' proficiency in the assigned subject module.
-) **Accreditation:** all GDCE faculties must attend the GDCE Faculty Orientation / Retooling Program conducted by PCEP every start of summer classes (March).
-) All **Accredited Faculty** will be given:
 - Certificate of Accreditation from NCCA-PCEP
 - ID – Renewable in 2-years
 - Materials / Manual of GDCE
 - Membership to PCEP Trainers' Pool
-) In case of team teaching, a head instructor should be designated to coordinate the sessions and devise a method in determining the module grade of scholar-participants.
-) The PCEP maintains a list of qualified accredited experts who may be tapped by HEIs as Visiting Faculty to teach any of the core subjects in the absence of local expert-educators within the existing HEI's faculty roster.
-) Instructors assigned to teach subject modules are required to follow the prescribed curriculum, syllabus and program design required by the PCEP, including all session lectures and activities, assignments, and final outputs by scholar-participants. Any class requirement should be thoroughly discussed with scholar-participants. Any deviation or addition to the curriculum and syllabus should have prior approval of the PCEP. The NCCA and PCEP reserve the right to monitor and verify with scholar-participants if the curriculum, syllabus and requirements are followed by the HEIs and their designated instructors.
-) Instructors are required to follow the grading system prescribed in the curriculum and syllabus design. A systematic record of marking scholar-participants' performance in quizzes, tests, and submitted final requirements should be submitted to the program director within two weeks after the subject module's completion.

-) A Program Orientation shall be convened by the PCEP prior to the official start of the program. HEI conduit-grantees are required to send the designated program director or coordinator

FINANCIAL MANAGEMENT

1. A participating HEI is given maximum financial grant in the amount of Six Hundred Fifty Thousand Pesos (Php 650,000.00) for GDCE to cover one summer implementation of a twelve-unit Graduate Diploma level benefitting a minimum of thirty (30) scholar-participants. Actual amount of financial grant depends on the approved line item budget based on the appreciation of the submitted proposed budget by each HEI and the determination of allowed grant coverage by the NCCA Project Monitoring and Evaluation Division.
2. A single-level grant of Php 650,000 shall cover the following costs:
 -) tuition and miscellaneous fees of **30 - 35 scholar-participants**;
 -) stipend or equivalent support provisions (board, lodging, transportation, and/or daily subsistence allowance) in the maximum amount of Five Thousand Pesos Only (Php 5,000.00) for each scholar-participant;
 -) supplies, materials, and equipment that are not part of the regular provisions available in implementing HEIs;
 -) travel, accommodations and meals of visiting faculty members, program orientation and evaluation expenses, subject to approval by the PCEP;
 -) cost of program administrative support limited to top-up honoraria of program director or coordinator and one program assistant, subject to the approval of PCEP;
3. The program shall cover only the tuition and miscellaneous costs of the prescribed 12-unit (for single one-level program grant). Any deviation or addition to the curriculum must have the prior approval of PCEP, subject to the condition that costs incurred related to the deviation or addition to the curriculum will not be charged to the financial grant given by the NCCA PCEP.
4. All costs must be liquidated supported by appropriate official receipts and proofs of disbursements. NCCA reserves the right to disallow any unauthorized disbursements or expenses not supported by receipts and documents.
5. Partner HEI's MUST SUBMIT via email add of PCEP Secretariat (pcep.application@gmail.com.) the following documents after signing of MOA or a WEEK before the implementation date of the classes:
 -) Directory of Scholars (COMPLETE DETAILS: Name, Age, Gender, Birthday, School Name, School Address, Subject, Years of Service, Cell Phone Number, Email Address);
 -) List and Resumes of Scholars and Facilitators;
 -) Programme/ Schedule of Classes

Note: aside from the eligibility documents, first payment will not be processed without these 3-documents
5. Submission of Terminal Report MUST BE TWO (2) hardbound copies, one for NCCA PMED and one for PCEP. **TERMINAL REPORT** must have the following content:



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
Philippine Cultural Education Program

GUIDE TO THE CONTENTS OF A TERMINAL REPORT

Title Page: (Page 1)

TERMINAL REPORT

Title:

Date:

Venue:

Grantee:

(Page 2)

Table of Contents

1.0 Introduction

- 1.1 Background/Rationale
- 1.2 Objectives of the project
- 1.3 Description of the Project

2.0 Actual Implementation

- 2.1 Description of the venue,
- 2.2 Description of activities
- 2.3 Profile of participants/performers. Indicate actual number, sector, age brackets and gender
- 2.4 Profile of trainers/facilitators/speakers, sector, age brackets and gender
- 2.5 Profile of Beneficiaries: Audience/community/participants, age and gender

3.0 Evaluation

- 3.1 Strengths and weaknesses of the activity
- 3.2 Feedback from participants/performers/beneficiaries/public
- 3.3 Assessment of organizers on the activity. Cite each objective and how each was achieved
- 3.4 Cite the issues/concerns raised
- 3.5 Cite recommendations vis-à-vis the issues/concerns.
- 3.6 Indicate indicators of immediate effects or outcomes or how project benefited the participants
- 3.7 How does the project contribute to the NCCA Mandate?
- 3.8 Indicate target vs. actual and percentage of accomplishment on the following:
 - a. Quantity of activities/beneficiaries: target number of activities/beneficiaries vs. actual
 - b. Quality of project: target quality vs. actual quality
 - c. Timeliness: target timeline of project vs. actual implementation

4.0 Attachments/Annexes

- 4.1 Pictures **with labels**
- 4.2 List of participants
- 4.3 Copy of program/souvenir

When applicable/available

- 4.4 List of facilitators and resume
- 4.5 Workshop outputs
- 4.6 Copy of module/lectures
- 4.7 Copy of papers presented
- 4.8 Copy of press releases; write ups on local papers, etc.
- 4.9 Acceptance of Output by Community leaders

The above are basic information that should be included in the terminal report. Please feel free to include more.

REMINDER:

Two (2) Hardbound Terminal Reports including photo documentation of the project. Must be **HARD BOUND in BLACK**. Soft bound or ring bound report will not be accepted. **PAPER SIZE: A4.** The spine should contain the following: **HEI, Project title and Board Resolution No**

One (1) broadcast quality and properly edited Video Documentation of the project in DVD format. Labels should include acknowledgment of the NCCA and NCCA copyright.

One (1) copy of Terminal Report in DVD format including photo documentation of the project

The first tranche consisting of thirty percent (30%) of the budget is expected to be released within three (3) weeks after the delivery of the MOA. The 2nd tranche equivalent to sixty percent (60%) of the budget shall be paid within a month after submission of the first tranche liquidation and the remaining tranche equivalent to ten percent (10%) of the budget shall be paid within a month after submission of the 2nd tranche liquidation and terminal report and the rendering of audit analysis by the NCCA Finance Division.

MINIMUM ADMISSION REQUIREMENTS FOR PROSPECTIVE SCHOLARS

CRITERIA	REQUIREMENTS	
	Graduate Diploma in Cultural Education	Master's Program
Age	23 – 50years old*	25 to 55 years old**
Academic Qualifications	Bachelor degree with general weighted average of 85% or equivalent	Must have satisfactorily passed 24 units of Graduate Diploma in Cultural Education accredited by the NCCA
Teaching Experience	At least 3 years teaching experience in any or a combination of academic subjects in a public elementary or high school	At least 4 years of teaching experience in any or a combination of academic subjects
Qualifying Examinations	LET, HEI Graduate Admission Test (if any)	LET, HEI Graduate Admission Test (if any), and NCCA Aptitude Test
Endorsement	By any one of the following: principal, district supervisor, division education supervisor or division superintendent	By any one of the following: principal, district supervisor, division education supervisor or division superintendent
Principal's Certification	Service incumbency of 3 years, Good moral character, with a permanent Appointment at the time of application	Service incumbency of 3 years, Good moral character, with a permanent appointment at the time of application

* Priority is given to 23 to 40 years old applicants, 41 to 50-year old applicants may be shortlisted subject to availability of slots.

** Priority is given to 25 to 50 year-old applicants; 51 to 55-year old applicants may be shortlisted subject to availability of slots.

Schedule and List of Accredited GDCE Faculty:

GDCE & GDTA Faculty Schedule (as of 4-6-17)

HEI	LEVEL	APR 1 ST WEEK Apr 3-7	APR 2 ND WEEK Apr 10-14	APR 3 RD WEEK Apr 17-21	APR 4 TH WEEK Apr 24-28	MAY 1 ST WEEK May 2-6	MAY 2 ND WEEK May 8-12	MAY 3 RD WEEK May 15-19	MAY 4 TH WEEK May 22-26
NCR: Lycium of the Philippines University, MANILA	GDCE 2		Holy Week		CulEd 207 – Media TIM DACANAY	CulEd 206 – Mapping RICA PALIS	CulEd 209 – Exemplar ORLY MAGNO	CulEd 208 – Issues JOSEPH SALAZAR	
CAR: University of the Cordilleras, BAGUIO	GDCE 2		Holy Week			CulEd 207 – Media MANOLET GARCIA	CulEd 208 – Issues MAROT FLORES	CulEd 206 – Mapping ERIC ZERRUDO	CulEd 209 – Exemplar PAM CONSTANTINO
ILOCOS Region 1: University of Northern Philippines, VIGAN	GDCE 2		Holy Week		CulEd 207 – Media MANOLET GARCIA	CulEd 208 – Issues ALDRIN DARILAG	CulEd 206 – Mapping CARLO EBEO	CulEd 209 Exemplar RICA PALIS	
CAGAYAN VALLEY Region 2: Isabela State University, ECHAGUE	GDCE 1		Holy Week			CulEd 200 – Pedagogy ELENA TOQUERRO	CulEd 203 – Diversity MARIA BULAONG	CulEd 204 – History XIAO CHUA	CulEd 205 – PhilArts SUNNIE NOEL

HEI	LEVEL	APR 1 ST WEEK Apr 3-7	APR 2 ND WEEK Apr 10-14	APR 3 RD WEEK Apr 17-21	APR 4 TH WEEK Apr 24-28	MAY 1 ST WEEK May 2-6	MAY 2 ND WEEK May 8-12	MAY 3 RD WEEK May 15-19	MAY 4 TH WEEK May 22-26
CENTRAL LUZON Region 3: La Consolacion University Philippines, MALOLOS	GDCE 1		Holy Week			CulEd 200 – Pedagogy ORLANDO MAGNO	CulEd 204 – History XIAO CHUA	CulEd 205 – PhilArts TIM DACANAY	CulEd 203 – Diversity AURA ABIERA
	GDCE 2		Holy Week			CulEd 206 – Mapping BONG ANTONIO	CulEd 207 – Media TIM DACANAY	CulEd 208 – Issues MANING DE JESUS	CulEd 209 – Exemplar ORLY MAGNO
	GDTA 2	CulEd-TA 202A (VisualArts) Apr 17-18 Dance RODEL FRONDA Apr 19-20 Drama ARMAN STA. ANA Apr 21 Architecture MANOLET GARCIA Apr 22 Cinema TBA	Holy Week	CulEd-TA 202A (VisualArts) Apr 17-18 Dance RODEL FRONDA Apr 19-20 Drama ARMAN STA. ANA Apr 21 Architecture MANOLET GARCIA Apr 22 Cinema TBA	CulEd-TA 202B (Performing Arts) Apr 24-25 Literature MARY BULAONG Apr 26-27 Music TBA Apr 28-29 Visual Arts SALVADOR CHING	CulEd-TA 203 (Specialization) Apprenticeship	CulEd-TA 203 (Specialization) Apprenticeship	CulEd-TA 203 (Specialization) Showcase Preparation	CulEd-TA 204 (Specialization / Culmination) Showcase Preparation May 26 Class Showcase
CALABARZON Region 4A: Colegio de San Juan de Letran- CALAMBA	GDCE 2		Holy Week		CulEd 209 Exemplar FERDIE LOPEZ (Apr 27-May 1)	CulEd 208 – Issues TIBO FERNANDEZ	CulEd 206 – Mapping RICA PALIS	CulEd 207 – Media KEN JAMANDRE	

HEI	LEVEL	APR 1 ST WEEK Apr 3-7	APR 2 ND WEEK Apr 10-14	APR 3 RD WEEK Apr 17-21	APR 4 TH WEEK Apr 24-28	MAY 1 ST WEEK May 2-6	MAY 2 ND WEEK May 8-12	MAY 3 RD WEEK May 15-19	MAY 4 TH WEEK May 22-26
MIMAROPA Region 4B: Palawan State University, PUERTO PRINCESA	GDCE 1/2		Holy Week			CulEd 203 – Diversity VINA PAZ	CulEd 208 – Issues ROSE YU	CulEd 209 – Exemplar FERDIE LOPEZ	CulEd 207 – Media TIM DACANAY
BICOL Region 5: Bicol University, LEGAZPI	GDCE 2		Holy Week	CulEd 209 Exemplar ORLY MAGNO	CulEd 208 – Issues ROSE YU	CulEd 207 – Media KEN JAMANDRE	CulEd 206 – Mapping SHIE MALOLES		
CENTRAL VISAYAS Region 7: Cebu Normal University, CEBU	GDCE 1		Holy Week	CulEd 205 – PhilArts SUNNIE NOEL	CulEd 204 – History XIAO CHUA	CulEd 203 – Diversity LEO ZAFRA	CulEd 200 – Pedagogy JONATHAN JIMENEZ		
EASTERN VISAYAS Region 8: Northwest Samar State University, CALBAYOG	GDCE 2		Holy Week	CulEd 209 – Exemplar PAM CONSTANTINO	CulEd 206 – Mapping CARLO EBEO	CulEd 208 – Issues JOSEPH SALAZAR	CulEd 207 – Media MANOLET GARCIA		
ZAMBOANGA PENINSULA Region 9: Western Mindanao State University, ZAMBOANGA	GDCE 2	CulEd 209 Exemplar ORLY MAGNO	Holy Week	CulEd 206 – Mapping ERIC ZERRUDO	CulEd 208 – Issues ALDRIN DARILAG	CulEd 207 – Media ROLAND NATIVIDAD			

HEI	LEVEL	APR 1 ST WEEK Apr 3-7	APR 2 ND WEEK Apr 10-14	APR 3 RD WEEK Apr 17-21	APR 4 TH WEEK Apr 24-28	MAY 1 ST WEEK May 2-6	MAY 2 ND WEEK May 8-12	MAY 3 RD WEEK May 15-19	MAY 4 TH WEEK May 22-26
NORTHERN MINDANAO Region 10: Xavier University, CAGAYAN DE ORO	GDCE 1		Holy Week			CulEd 204 – History XIAO CHUA	CulEd 200 – Pedagogy TIBO FERNANDEZ	CulEd 205 – Phil/Arts MIKE COROZA	CulEd 203 – Diversity VINA PAZ
	GDTA 2		Holy Week	CulEd-TA 202A (VisualArts) Apr 17 Architecture ILDEFONSO TORRES Apr 18-19 Dance ODYSO OYALES Apr 20 Apprenticeship Orientation Apr 21-22 Visual Arts ERROL BALCOS	CulEd-TA 202B (Performing Arts) Apr 24-25 Drama HOBART SAVIOR Apr 26-27 Literature ARLENE YANDUG Apr 28-29 Music ANA MARIA DELA FUENTE	CulEd-TA 203 (Specialization) Apprenticeship	CulEd-TA 203 (Specialization) Apprenticeship	CulEd-TA 204 (Specialization / Culmination) Showcase Preparation	CulEd-TA 204 (Specialization / Culmination) Showcase Preparation May 26 Class Showcase

HEI	LEVEL	APR 1 ST WEEK Apr 3-7	APR 2 ND WEEK Apr 10-14	APR 3 RD WEEK Apr 17-21	APR 4 TH WEEK Apr 24-28	MAY 1 ST WEEK May 2-6	MAY 2 ND WEEK May 8-12	MAY 3 RD WEEK May 15-19	MAY 4 TH WEEK May 22-26
SOCCSKSARGEN Region 12: Notre Dame of Marbel University, KORONADAL	GDCE 1		Holy Week	CulEd 200 – Pedagogy RICA PALIS	CulEd 204 – History JONATHAN BALSAMO	CulEd 205 – Phil/Arts SUNNIE NOEL		CulEd 203 – Diversity MARIA BULAONG	

HEI	LEVEL	APR 1 ST WEEK Apr 3-7	APR 2 ND WEEK Apr 10-14	APR 3 RD WEEK Apr 17-21	APR 4 TH WEEK Apr 24-28	MAY 1 ST WEEK May 2-6	MAY 2 ND WEEK May 8-12	MAY 3 RD WEEK May 15-19	MAY 4 TH WEEK May 22-26
NORTHERN MINDANAO Region 10: La Salle University, OZAMIZ	GDCE 1		Holy Week	CulEd 200 – Pedagogy JOSEPH SALAZAR	CulEd 203 – Diversity PAM CONSTANTINO	CulEd 204 – History JONATHAN BALSAMO	CulEd 205 – PhilArts SUNNIE NOEL		
	GDCE 2		Holy Week	CulEd 207 – Media TIM DACANAY (May/18-22)	CulEd 209 Exemplar ORLY MAGNO	CulEd 208 – Issues FERDIE LOPEZ	CulEd 206 – Mapping ARVIN VILLALON		
	GDTA 2		Holy Week	CulEd-TA 202A (Visual Arts) Apr 17-18 Visual Arts ERROL BALCOS Apr 19 Architecture ILDEFONSO TORRES Apr 20 Cinema ARNEL BARBARONA Apr 21-22 Dance CHIEDEL JOAN SAN DIEGO	CulEd-TA 202B (Performing Arts) Apr 24-25 Drama FELIMON BLANCO Apr 26-27 Literature TBA Apr 28-29 Music MARIE ANATHEA CHUA	CulEd-TA 203 (Specialization) Apprenticeship	CulEd-TA 203 (Specialization) Apprenticeship	CulEd-TA 204 (Specialization / Culmination) Showcase Preparation	CulEd-TA 204 (Specialization / Culmination) Showcase Preparation May 26 Class Showcase
	GDCE 2		Holy Week		CulEd 207 – Media KEN JAMANDRE		CulEd 208 – Issues ALDRIN DARILAG	CulEd 209 Exemplar ORLY MAGNO	CulEd 206 – Mapping ARVIN VILLALON
DAVAO REGION 11: University of Southeastern Philippines, DAVAO	GDCE 2		Holy Week						

GRADUATE DIPLOMA IN TEACHING ARTS (GDTA)

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. GDTA can apply classroom concepts in professional settings through internships and independent studies at numerous arts organizations in their own region. The arts management program maintains academic and professional relationships with many national and regional institutions. Level 1 scholars are expected to continue to Level II.

The NCCA shall provide the scholarship grant consisting of full tuition and a Php 5,000 stipend to subsidize meals, accommodations and other sundry expenses.

For its implementation this year, No HEI offered Level 1. GDTA Level 2 was offered on the following HEIs:

GDTA Level 2		
Region 3	LCUP, Malolos	18 pax
Region 10	XU, CDO	20 pax
Region 10	LSU, Ozamiz	19 pax
CARAGA	SPU, Surigao c/o LSU, Ozamiz	19 pax

ABOUT THE PARTNER INSTITUTION/S



La Consolacion University Philippines (LCUP) is a private **Roman Catholic** university in Malolos City, Bulacan, Philippines.

The La Consolacion University Philippines, formerly known as University of Regina Carmeli, is a co-educational Catholic University established and administered by the Augustinian Sisters of Our Lady of Consolation (ASOLC). The school was established in 1937 when Doña Estefania del Rosario Vda. de Jacinto, a sister of Mother Catalina de Jesus, OSA, donated a property for the education of the children of poor families in Barasoain, Malolos. At that time, it was to be the only educational institution in the locality.

LCUP implemented GDTA Level 2 from April 17 – 26, 2017 under BACH. This year's faculty included Mr. Rodel Fronda, Arman Sta. Ana, Manolet Garcia, Mary Bulaong, and Salvador Ching. The faculty stayed at Barcie International Hotel. The GDTA project staffs were Mr. Clement Maaliao, Ms. Neth Gamboa, and Ms. Lita Gatmaitan. It was able to benefit 18 scholars from Region 3 – Central Luzon.



Xavier University – Ateneo de Cagayan is a private, Catholic university run by the Society of Jesus in Cagayan de Oro, Northern Mindanao, Philippines. Founded in 1933 as the Ateneo de Cagayan, it became a university in 1958, when it was given its present name in honor of the Jesuit missionary St. Francis Xavier.

XU implemented GDTA Level 2 from April 17 - May 26, 2017 under direct MOA with NCCA. This year's faculty included Idelfonso Torres, Odyn Oyales, Errol Balcos, Hobart Savior, Arlene Yandug, and Ana Maria dela Fuente. The faculty stayed at a nearby hotel. The GDCE project staffs were Prof. Hobart Savior and Ms Margie Madrena. It was able to benefit 20 scholars from Region 10 - Northern Mindanao.



La Salle University (LSU), formerly known as **Immaculate Conception College (ICC)**, is a member school of De La Salle Philippines located in Ozamiz City, Misamis Occidental, Philippines. It was formally opened in 1929 by the Society of Jesus in the Philippines. It was formally turned over to the De La Salle Brothers in the Philippines in 1994 and was called Immaculate Conception College - La Salle (ICC-La Salle). It was granted university status in 2006 and was renamed La Salle University. LSU's official name is La Salle University Ozamiz, Inc.

LSU implemented GDTA Level 2 from April 17 – May 26, 2017 under BACH. This year's faculty included Errol Balcos, Idelfonso Torres, Arnel Barbarona, Chiedel Joan San Diego, Felimon Blanco and Marie Anthea Chua. The faculty stayed at LSY Study Center Dorm. The GDCE project staffs were Prof. Felimon Blanco. It was able to benefit 38 scholars from Region 10 – Northern Mindanao and Region 13 - CARAGA.

Background and Rationale

The PCEP was conceived in response to the promulgation on 11 August 2001 of Republic Act 9155, “An Act Instituting a Framework of Governance for Basic Education, Establishing Authority and Accountability, Renaming the Department of Education, Culture and Sports (DECS) as a Department of Education (DepEd) and for other Purposes”. Formulated through an NCCA Board Resolution in 2001, and operationalized by a Task Force in 2002, the 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.

The law, while effectively reaffirmed cultural education as an integral part of basic education, had transferred this responsibility and administrative supervision of cultural agencies formerly attached to DECS to the NCCA.

Three strategic goals of PCEP which included the:

-) Establishment of an index of knowledge on Philippine culture;
-) Development of culture-based instructional materials based on minimum learning competencies and standards on culture; and
-) Implementation of cultural education programs to reach various beneficiaries through formal, non-formal and informal structures.

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.

PCEP Institutional Intended Learning Outcomes (Competencies) of the Graduate of NCCA-PCEP Formal and Non-Formal Programs are expected to:

1. Manifest critical and creative thinking skills
2. Design culture-based instructional materials
3. Employ innovative culture-based pedagogy
4. Inculcate a sense of nationalism and patriotism
5. Demonstrate expertise in Philippine history, heritage, culture and the arts
6. Exercise leadership skills in respective communities
7. Conduct culturally-relevant research
8. Initiate national, regional, and global connectedness
9. Conduct oneself in accordance with highest professional and ethical standard
10. Commit oneself to lifelong learning

Philippine education especially in the context of culture-based instruction envisions to strengthen the teachers capacity' to deliver substantive instruction. Education for all should also mean the ability to shift paradigm in order to facilitate instruction which is relevant to the needs of the changing times as well as to be responsive to the demands of the industry. Secondly, education should also be focused on research development so that whatever is generated from the field can inform classroom instruction.

The need to familiarize teachers of the SPA regarding the nature, purview, types, and forms of Philippine Arts, these series of sub-island training is being proposed under the auspices of PCEP. In addressing this need, accessibility and availability of resource persons in the local communities have been of paramount importance in this meaningful exchange. In 2014, the Committee in Cultural Education and PCEP introduces and offer the Graduate Diploma in Teaching Arts to develop specialized, qualified and high skilled arts teachers in basic education.

In 2016, the first batch of scholars completed the program from Lyceum of the Philippines Manila and West Visayas University.

Description of the Project

The 24-unit master's program is a ladderized curriculum designed to address the following objectives:

-) To expand the teacher-participants' knowledge base in Philippine history, culture, heritage and the arts (*PCEP Goal 1*);
-) To provide the teacher-participants with hands-on opportunities for critical dialogue with the local culture and arts (*PCEP Goal 1*);
-) To help the teacher-participants develop knowledge structures, framework and information systems that integrate history, culture, heritage and the arts into the formal curriculum of basic education (*PCEP Goal 2*); and
-) To build the teacher-participants' capability to contribute to a deeper understanding and appreciation of the local history, culture, heritage and the arts in the context of contemporary Philippine realities (*PCEP Goal 3*)

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. GDTA can apply classroom concepts in professional settings through internships and independent studies at numerous arts organizations in their own region. The arts management program maintains academic and professional relationships with many national and regional institutions. Courses to be taken are as follows:

CODE	UNITS	TITLE	DESCRIPTION
CULED - 200	3	Pedagogy of Cultural Education	The course offers instruction on interdisciplinary approaches and perspectives on the study and teaching of culture across the basic education curriculum through various creative and discipline-based methodologies. <i>Output: A critique of actual teaching practices in cultural education</i>
CULED - 205	3	Philippine Arts	The course surveys and analyzes traditional and contemporary practices and expressions in Philippine arts and the creative industry and how they conjure representation of local identities, traditions, sensitivities and sensibilities in contemporary society. <i>Output: group thematic exhibit.</i>
CULED - TA 200		Foundations of Art	This course explores the manifold meanings of the Arts arbitrated by the different political locations of stakeholders engaged in art production, dissemination and art consumption. Theories, trends, and genres of the Arts as they developed in the intersecting axes of history and geography are considered carefully in order to provide a foundational understanding of art as a discipline.
CULED - TA 201		Arts Criticism and Appreciation	The course looks into the diverse theories that inform the ways we apprehend, and appreciate art – as a signifying process, and as cultural expression. Contexts surrounding the production of the various art objects, creative articulations as representations of the intersecting nodes of identity, and the artists as agent and function are carefully considered in writing a critical appraisal and evaluation of art.
CULED - TA 202A	3	Apprenticeship and Exploration in the Arts 1 (Visual Arts)	The course immerses the students in an intensive process of acquiring, understanding, and developing proficiency in visual arts and design production through hands-on training in art organizations, art centers, production houses, independent artists/designers, or community-based art/cultural groups. Students define specific learning outcomes and are matched with partner groups/institutions for the apprenticeship, with whom they develop and carry out a learning plan. The course culminates in a presentation of outputs in an exhibition and seminar.
CULED - TA 202B	3	Apprenticeship and Exploration in the Arts 1 (Performing	The course immerses the students in an intensive process of acquiring, understanding, and developing proficiency in the performing arts (dance, music, or theatre) through hands-on training in performing arts organizations or community-based cultural groups.

		Arts	Students define specific learning outcomes and are matched with partner groups/institutions for the apprenticeship, with whom they develop and carry out a learning plan. The course culminates in a presentation of outputs in a performance and seminar.
CULED - TA 203	3	Apprenticeship and Exploration in the Arts 3 (Specialization)	Students further immerse in a specific art practice of their choice (visual arts, music, dance, theatre, or arts management) and with a specific organization/institution/group. They define specific learning outcomes and a learning plan which should lead to the creation of an original piece for exhibition/performance/presentation to be developed in the subsequent course. The final output of the course is a project proposal for an original production to be presented to and approved by a panel of examiners, which includes a senior art practitioner from the group with whom the student has worked in the apprenticeship.
CULED - TA 204	3	Apprenticeship and Exploration in the Arts 4 (Specialization)	Enrolment in the course is contingent on an approved project proposal for the creation/production of an original work in the art genre/field of their choice. The course enables the students to work with their apprenticeship groups in developing and completing the project. The panel of examiners who approved the project shall assess the merits of the completed work. At the end of the course, the students will present/perform/exhibit the completed work in a public event.

GENERAL PROVISIONS

The programs are administered by the National Commission for Culture and the Arts' Philippine Cultural Education Program (PCEP) through financial grants extended to accredited and approved HEIs or culture-oriented non-governmental organizations partnering with an accredited and approved HEIs.

The NCCA, through PCEP, is the highest policy and decision-making body for all administration, appeals, arbitration, monitoring, and evaluation requirements of the program. All local implementation concerns shall be the responsibility of participating HEIs.

The NCCA PCEP shall seek endorsement and/or accreditation by the Department of Education, HEI's to the Commission on Higher Education, and/or other government agencies concerned with the administration of education and culture programs.

Participating HEIs are responsible for the local administration, management, representation, accreditation and coordination of the program, particularly with local DepEd/CHED regional or division offices, local government units, and direct scholar-beneficiaries.

All accredited/approved HEI conduit-grantees shall enter into a Memorandum of Agreement (MOA) with the NCCA, subject to completion and submission of all grant requirements.

ADMISSION, SCHOLARSHIP AND PROGRAM MANAGEMENT

Continuing HEI conduit-grantees may start the re-entry screening process for old Level 1 graduates as soon as possible. First-time, or Level 1, HEI conduit-grantees in close coordination with their DepEd Regional Offices may start recruiting new program applicants as soon as the MOA has been delivered.

HEI conduit-grantees shall be responsible for the processing, acceptance and registration of successful applicants. They shall devise their own internal policies and procedures, subject to the general scholarship admission and provisions required by PCEP. Since 2014, non-government HEI's may accept a maximum of five basic education teachers from their own university to the program, provided that these teachers will only get free tuition fees and do not enjoy any other support from the same grant.

HEI conduit-grantees are responsible for checking and verification of all requirements submitted by prospective scholar-participants. Any misrepresentation or falsification of documents submitted for admission shall automatically disqualify the applicant found guilty of such act/s. In the event that the offense is discovered after the applicant has been admitted to the program, the offending scholar-participant shall be automatically dropped from the program and will be required to reimburse the HEI all expenses incurred or paid for his/her participation.

The final list of newly-admitted and/or re-entry scholar-participants, including copies of submitted application or re-entry documentation, shall be approved by the PCEP based on the prescribed minimum requirements for admission and retention. It reserves the right to further verify the documents submitted by the admitted scholar-participant.

Deadline for HEIs to accept new and re-entry applications is every January 30 of every year. HEIs are required to submit to PCEP the list and documentation requirements of admitted scholar-participants one month prior to the opening of the class.

Actual program implementation should be held for a maximum of one month including orientation, class instruction sessions, special activities and graduation ceremonies. Inclusive period of the program implementation should be within the period of April to May (summer). All accredited/approved HEI conduit-grantees shall secure permit, approval or accreditations from CHED to add major subject on Teaching Arts for their existing MA Program in Education, and secure new courses approval on MA in Teaching Arts.

All accredited/approved HEI conduit-grantees shall ensure that GDTA Scholars will be considered regular student of their University, to be accepted in the University registry system and be given due credit units to Master's Program in Education major in Teaching Arts reflected to their Transcript of Record (TOR) after finishing the 24 units.

CURRICULUM AND FACULTY MANAGEMENT

Each course module should be taught by ACCREDITED PCEP Instructors, a competent instructor or pool of instructors professionally-equipped or academically-trained and experienced to teach the specific subject. All instructors assigned to teach in the program should be approved by PCEP based on the HEI-submitted curriculum vitae or resume detailing the instructor/s' proficiency in the assigned subject module.

Accreditation: All faculties must attend the Faculty Orientation / Retooling Program conducted by PCEP.

All **Accredited Faculty** will be given:

Certificate of Accreditation from NCCA-PCEP
ID – Renewable in 2-years
Materials / Manual
Membership to PCEP Trainers' Pool

In case of team teaching, a head instructor should be designated to coordinate the sessions and devise a method in determining the module grade of scholar-participants.

The PCEP maintains a list of qualified accredited experts who may be tapped by HEIs as Visiting Faculty to teach any of the core subjects in the absence of local expert-educators within the existing HEI's faculty roster.

Instructors assigned to teach subject modules are required to follow the prescribed curriculum, syllabus and program design required by the PCEP, including all session lectures and activities, assignments, and final outputs by scholar-participants. Any class requirement should be thoroughly discussed with scholar-participants. Any deviation or addition to the curriculum and syllabus should have prior approval of the PCEP. The NCCA and PCEP reserve the right to monitor and verify with scholar-participants if the curriculum, syllabus and requirements are followed by the HEIs and their designated instructors.

Instructors are required to follow the grading system prescribed in the curriculum and syllabus design. A systematic record of marking scholar-participants' performance in quizzes, tests, and submitted final requirements should be submitted to the program director within two weeks after the subject module's completion.

A Program Orientation and Faculty Development Workshop shall be convened by the PCEP at least three weeks prior to the official start of the program. HEI conduit-grantees are required to send a maximum of three (3) participants composed of the HEI-designated program director or coordinator and two local faculty members tasked with teaching two course modules.

FINANCIAL MANAGEMENT

A participating HEI is given maximum financial grant in the amount of Five Hundred Thousand Pesos (Php 500,000.00) to cover one summer implementation of a twelve-unit Graduate Diploma level benefitting a minimum of twenty (20) scholar-participants. Actual amount of financial grant depends on the approved line item budget based on the appreciation of the submitted proposed budget by each HEI and the determination of allowed grant coverage by the NCCA Project Monitoring and Evaluation Division.

A single-level grant of Php 500,000 shall cover the following costs:

- tuition and miscellaneous fees of minimum 20 scholar-participants;
- stipend or equivalent support provisions (board, lodging, transportation, and/or daily subsistence allowance) in the maximum amount of Five Thousand Pesos Only (Php 5,000.00) for each scholar-participant;
- supplies, materials, and equipment that are not part of the regular provisions available in implementing HEIs;
- travel, accommodations and meals of visiting faculty members, program orientation and evaluation expenses, subject to approval by the PCEP;
- cost of program administrative support limited to top-up honoraria of program director or coordinator and one program assistant, subject to the approval of PCEP;

The program shall cover only the tuition and miscellaneous costs of the prescribed 12-unit (for single one-level program grant). Any deviation or addition to the curriculum must

have the prior approval of PCEP, subject to the condition that costs incurred related to the deviation or addition to the curriculum will not be charged to the financial grant given by the NCCA PCEP.

All costs must be liquidated supported by appropriate official receipts and proofs of disbursements. NCCA reserves the right to disallow any unauthorized disbursements or expenses not supported by receipts and documents.

Conduit HEI's MUST SUBMIT via email add of PCEP Secretariat (pcep.secretariat@gmail.com), the following documents after signing of MOA or a WEEK before the implementation date of the classes:

-) Directory of Scholars (COMPLETE DETAILS: Name, Age, Gender, Birthday, School Name, School Address, Subject, Years of Service, Cell Phone Number, Email Address);
-) List and Resumes of Scholars and Facilitators; and
-) Programme/ Schedule of Classes

Note: aside from the eligibility documents, first payment will not be processed without these 3-documents

Submission of Terminal Report MUST BE TWO (2) hardbound copies, one for NCCA PMED and one for PCEP.

The first tranche consisting of thirty percent (30%) of the budget is expected to be released within three (3) weeks after the delivery of the MOA. The 2nd tranche equivalent to 60 percent (60%) of the budget shall be paid within a month after submission of the first tranche liquidation and the remaining tranche equivalent to 10 percent (10%) of the budget shall be paid within a month after submission of the 2nd tranche liquidation and terminal report and the rendering of audit analysis by the NCCA Finance Division.

NCCA PROPONENT ELIGIBILITY REQUIREMENTS

(Revised January 2013)

Pursuant to Commission on Audit (COA) Circular no. 2007-001, non-government organizations/people's organizations, indigenous peoples' groups, and individuals applying for the NCCA Grants Program are required to submit the following requirements prior to the evaluation of their proposal to determine their eligibility:

NON-GOVERNMENTAL ORGANIZATIONS and PEOPLE'S ORGANIZATION (NGOs/POs):

1. Photocopy of the Certificate of Registration with the Securities and Exchange Commission (SEC)
2. Authenticated copy of the latest Articles of Incorporation showing the original incorporators/ organizers and the Secretary's Certificate for incumbent officers Audited Financial Statements for the past Three (3) Years preceding the date of project implementation. For NGO/PO which has been in operation for less than three years, financial reports for the years in operation and proof of previous implementation of similar projects
3. Work and Financial Plan (WFP) and sources and details of proponent's equity and/or counterpart funding and participation in the project
4. Complete project proposal approved/signed by officers
5. List and/or photographs of similar projects previously completed, if any, indicating the source of funds for implementation

6. Sworn Affidavit of the Secretary of the NGO/PO that none of its incorporators, organizers, directors or officers is an agent of or related by consanguinity or affinity up to the fourth civil degree to the officials of the NCCA
7. General Information Sheet (GIS) from SEC (If SEC Registration is more than 3 years)
8. List of projects with NCCA funding previously undertaken, if any
9. Official Receipt bearing the Tax Identification No. (TIN)
10. Bank Account in the Name of the organization
11. Certificate from your Regional DSWD Office.

GOVERNMENT AGENCIES / INSTITUTIONS, STATE UNIVERSITIES/COLLEGES AND PUBLIC SCHOOLS:

Project);

-) Charter/ Law Creating the Agency /Institution/ University;
-) Organization Profile & Record of Accomplishments(Related to the Proposed
-) List of Current Officers;
-) Certification/endorsement from the Head of agency/institution/university; and
-) Photocopy/scanned copy of passbook with bank account information of the organization (Bank Account Name, Bank and Branch).

MA in Arts Management (MAAM)

MASTER OF ARTS IN EDUCATION MAJOR IN ARTS MANAGEMENT

The MAAM 2nd batch of scholars this 2017-2018 shall be given partial scholarship that will cover 24 Units of the Major Subjects in LCUP Arts Management MA Program. Classes was managed by PCEP under BACH for semester of the SY 2017 (May – December). The scholarship covered only the cost of tuition fees of the prescribed 24 Unit.

Following is a matrix-summary of the subjects to be covered by NCCA grant in LCU's Masters Program:

1ST SEMESTER 2017	MAJOR SUBJECTS	PROFESSORS	12 UNITS
May	Arts Society	Ferdinand Lopez	3
June	Arts Policy	Atty. Trixie Angeles	3
July	Seminar in Arts Management	Chuckberry Pascual	3
August	Marketing Management for the Arts	Oton Santiago	3

2ND SEMESTER 2017	MAJOR SUBJECTS	PROFESSORS	12 UNITS
September	Public Relations/Marketing Strategies for Arts Organizations	Rene Napeñas	3
October	Fund Raising /Development in the Arts	Riya Brigino	3
November	Human Resource Management in the Arts	Aldrin Darilag	3
December	Program Planning implementation in the Arts	Sonny Cristobal	3

It was able to benefit 7 scholars from Metro Manila and nearby provinces.

NAME	AGENCY / ORGANIZATION	MOBILE	EMAIL
Bettina P. Arriola	NHCP - MPSH	0932-3943601	bettinaarriola@gmail.com
Beverly M. Bautista	USTGS - CCCPET	0917-5955100	bautistabeverlym@gmail.com
Jose Ruel F. Paguiligan	NHCP-MR 1899	0917-7577768	jrfpaguiligan@gmail.com
Maria Antonia T. Jimenez	NHCP - MKPP	0917-8520243	casarealshrinemalolos@gmail.com

Maria Rosita A. San Andres	QC	0917-6382603	pinky@alejandrino.us
Fralynn I. Manalo			
Michael Francis A. Gomez			

Additional 18 units of foundation, cognates/elective, research and thesis writing courses shall complete the students training on cultural education. Courses to be taken are as follows:

MAAM Courses			
Foundation			12 units
	CulEd 200	Pedagogy of Cultural Education	3
	CulEd-TA 200	Foundations of Art	3
	CulEd 210	Production Management (Problem Based Learning and Application)	3
	EDUC 202	Educational Statistics and Analysis	3
ELECTIVE	CulEd 211	Culture and Governance	3 units
THESIS WRITING		Thesis proposal (Colloquium)	3 units
		Thesis Writing of Masteral Dissertation	3 units

Following is a matrix-summary of all courses to be required of student-enrollees for the Master's Program:

MAAM Courses			
Foundation			12 units
	CulEd 200	Pedagogy of Cultural Education	3
	CulEd-TA 200	Foundations of Art	3
	CulEd 210	Production Management (Problem Based Learning and Application)	3
	EDUC 202	Educational Statistics and Analysis	3
Main			18 units
	CulEd 205	Philippine Arts	3
	CulEd-TA 201	Arts Criticism and Appreciation	3
	CulEd-TA 202A	Apprenticeship and Exploration in the Arts 1 (Visual Arts)	3
	CulEd-TA 202B	Apprenticeship and Exploration in the Arts 1 (Performing Arts)	3
	CulEd-TA 203	Apprenticeship and Exploration in the Arts 3 (Specialization - OJT)	3
	CulEd-TA 204	Apprenticeship and Exploration in the Arts 4 (Specialization - Culminating Project)	3
Cognates/ Elective	CulEd 211	Culture and Governance	3 units

Courses			
Research/ Thesis Courses	CulEd 212	Thesis I: Research in Cultural Education	3 units
	CulEd 213	Thesis II: Writing of Masteral Dissertation	3 units

Background and Rationale

Since PCEP was launched as a comprehensive NCCA FLAGSHIP PROGRAM that outlined goals, policies, programs, and projects on cultural education through the FORMAL, NON-FORMAL, and INFORMAL systems, the taskforce identified the 6th, 7th and 8th as main Goals of PCEP to institutionalized the training programs of NCCA:

6th - To provide a comprehensive trainors' training paradigm on culture and arts;

7th - To establish a continuing education program for artists and cultural workers; and

8th – Is to institutionalize culture and arts programs in the formal, non-formal, and informal education sectors.

Summer of 2008, the NCCA-PCEP, through several HEI partner nationwide, has been offering a credit-earning post-baccalaureate teacher enhancement program called Certificate Program on Cultural Education (CPCE), which is now formally known as the Graduate Diploma in Cultural Education (GDCE). Strongly aligned with the program objectives of the Philippine Cultural Education Program (PCEP), the 24-unit program offers scholarship opportunities for 40 to 50 region-based public elementary and high school teachers in the core subject areas (Science, Mathematics, Social Studies and English and Filipino Languages) and MAPEH (Music, Arts and Physical Education) to undergo a two-summer intensive training. Designed as an in-service residential program, the GDCE covers a total of 432 hours of intensive training designed to integrate functional understanding of the local and national history, culture, heritage and the arts into the five core subject areas – Social Sciences, Languages, Science, Math and MAPEH. It requires its participants to produce researches on local history, reflection papers, and group and individual lesson exemplars on culture-based basic education. .

MAAM started in 2015 with thirty (30) enrolled scholars from different Art Organization and Cultural Agencies. Last 2016, twelve (12) of them officially joined the graduation march in La Consolacion University Malolos Bulacan. Two scholars graduated Magna Cum Laude and one Cum Laude.

DESCRIPTION AND OBJECTIVE OF THE PROJECT

The scholarships of artists, cultural workers and government employees of the aligned agencies of the NCCA intend:

- To expand the artists, cultural workers and government employees-participants' knowledge base in Philippine history, culture, heritage and the arts, Arts Management, Arts in Society, Arts Entrepreneurship, Human Resources Management in the Public Sector, Performance Measurement, Grant Writing in the Art and Arts Policy ;
- To provide the artists, cultural workers and government employees-participants with hands-on opportunities for critical dialogue with the local culture and arts to realize the concept of Fundraising/Development in Arts, and Budgeting/Finance for Arts Organizations and Internship;

- To help the artists, cultural workers and government employees-participants develop knowledge structures, framework and information systems that integrate arts management curriculum to their agency mandates and programs; and
- To build the artists, cultural workers and government employees-participants' capability to contribute to a deeper understanding in Arts Management, Arts in Society, Arts Entrepreneurship, Human Resources Management in the Public Sector, Performance Measurement, Grant Writing in the Art and Arts Policy .

Students shall undergo the following ladder-type curriculum under the LCUP. The program will subsidize only the tuition fees of the student, faculty honorarium and handling expenses of the 24 units Major Subjects. Other expenses like entrance examination fee, repeater for a failed subject, comprehensive examination fees, thesis proposal fees, graduation fee and other expenses are not covered by the scholarships.

The program requires:	24 Units of the Major Subjects
	12 Units of the Core Requirements Subjects
	12 Units of Elective Subjects
	6 Units for Thesis Writing

	54 Total MA Units +

None-BSE/D are required to have Additional BSED – 18 Education Units (NOT PART OF THE SCHOLARSHIP)

3 Units Teach 1
3 Units Teach 2
3 Units Curriculum Dev
3 Units Assessment of Learning 1
3 Units Ed Tech 1
3 Units Psycho 2

Professional Education Units (18 Credit Units)

Teach 1: Principles and Techniques of Teaching (Teaching Strategies) – 3 units

Teach 2: Principles of Education (Foundation of Education II – Historical, Philosophical, and Legal Foundation of Education) – 3 units

Measurement and Evaluation: Assessment of Learning 1- 3 units

Curriculum Development - 3 units

Audio Visual Education: Education Technology 1 – 3 units

Educational Psychology: Foundation of Education 1 (Psychological & Sociological Foundation of Education) – 3 units

Core Requirements (12 Credit Units)

Research, Design and Methods – 3 units

Statistics and Analysis - 3 units

Aesthetics - 3 units

Augustinian Spirituality- *3 units*

Elective (12 Credit Units)

Theory and Practice of Drama in Language Teaching - *3 units*

Creative Drama and Child's Theater - *3 units*

Workshop on Radio, TV and Film - *3 units*

Production Theater Management - *3 units*

Thesis Writing (12 Credit Units)

Thesis Writing and Defense – *6 units*

**MINIMUM ADMISSION REQUIREMENTS
FOR PROSPECTIVE NCCA CULTURAL EDUCATION**

SCHOLARS

CRITERIA	REQUIREMENTS
Age	23 – 50 years old PSA Birth Certificate
Academic Qualifications	Transcript of Records (TOR) Bachelor degree with general weighted average of 85% or equivalent
Work experience	Resume with at least 3 years arts and cultural work experience
Endorsement	By any one of the following: Head of the Agency, Leader of the Artist Community
Certification	Service incumbency of 3 years, Good moral character
Letter of Intent	Formal letter of intent signifying your needs and plan for the scholarship address to MR. JOSEPH CRISTOBAL, PCEP Director

**GENERAL
PROVISIONS**

➤ The programs are administered by the National Commission for Culture and the Arts' Philippine Cultural Education Program (PCEP) through financial grants extended to accredited and approved HEI or culture-oriented non-governmental organizations partnering with an accredited and approved HEI.

➤ The NCCA, through PCEP, is the highest policy and decision-making body for all administration, appeals, arbitration, monitoring, and evaluation requirements of the program. All local implementation concerns shall be the responsibility of participating HEI.

- A maximum of fifteen (15) scholars will be accepted for this program.
- The program shall cover only the tuition fee of the prescribed 24-unit Major Subject. Any deviation or addition to the curriculum must have the prior approval of PCEP, subject to the condition that costs incurred related to the deviation or addition to the curriculum will not be charged to the financial grant given by the NCCA-PCEP.
- Classes will be held at NCCA Office #633 Gen Luna St. Intramuros Manila

ADMISSION AND SCHOLARSHIP

-) HEI conduit-grantees shall be responsible for the processing, acceptance, and registration of successful applicants. They shall device their own internal policies and procedures, subject to the general scholarship admission and provisions required by PCEP.
-) HEI conduit-grantees are responsible for checking and verification of all requirements submitted by prospective scholar-participants. Any misrepresentation or falsification of documents submitted for admission shall automatically disqualify the applicant found guilty of such act/s. In the event that the offense is discovered after the applicant has been admitted to the program, the offending scholar-participant shall be automatically dropped from the program and will be required to reimburse the HEI all expenses incurred or paid for his/her participation.
-) The final list of newly-admitted and/or re-entry scholar-participants, including copies of submitted application or re-entry documentation, shall be approved by the PCEP based on the prescribed minimum requirements for admission and retention. It reserves the right to further verify the documents submitted by the admitted scholar-participant.
-) HEI conduit-grantees shall ensure that MAAM Scholars will be considered regular student of their University, to be accepted in the University registry system and be given due credit units to Master of Arts in Education Major in Arts Management reflected to their Transcript of Record (TOR) after finishing the 24 units.

DOCTOR OF PHILOSOPHY IN EDUCATION MAJOR IN CULTURAL EDUCATION (PHD)

The PhD 1st batch of scholars this 2017-2018 shall be given partial scholarship that will cover 24 Units of the Major Subjects in LCUP PhD Program. Classes was managed by PCEP under BACH for semester of the SY 2017 (May – December). The scholarship covered only the cost of tuition fees of the prescribed 24 Unit.

Following is a matrix-summary of the subjects to be covered by NCCA grant in LCU's PhD Program:

1ST SEMESTER 2017	MAJOR SUBJECTS	PROFESSORS	12 UNITS
May	CulEd 200 – Pedagogy of Cultural Education	Orlando Magno	3
June	CulEd 209 – Development of Culture-Based Lesson Exemplars	Orlando Magno	3
July	CulEd 203 – Cultural Diversity and Languages of the Philippines	Pamela Constantino	3
August	CulEd 208 – Issues in Cultural Education	Rose Torres-Yu	3

2ND SEMESTER 2017	MAJOR SUBJECTS	PROFESSORS	12 UNITS
September	CBE 501 – Philosophy of Culturebased Education	Orlando Magno	3
October	CBE 502 – Culture-based Educational Management		3
November	CBE 600 – Theory, Trends, and Techniques in Cultural Studies	Joseph Salazar	3
December	CBE 604 – Culture-based Governance	Eric Zerrudo	3

It was able to benefit 6 scholars from Metro Manila and Mindanao.

NAME	AGENCY / ORGANIZATION
Timothy Dacanay	DLSU-CSB
Peter DeVera	
Ricamela S. Palis	Colegio de San Juan de Letran-Calamba
Felimon B. Blanco	LSU-Ozamiz
Christine Magboo	DepEd
Rodel Bugarin	DLSU

Background and Rationale

Since PCEP was launched as a comprehensive NCCA FLAGSHIP PROGRAM that outlined goals, policies, programs, and projects on cultural education through the FORMAL, NON-FORMAL, and INFORMAL systems, the taskforce identified the 6th, 7th and 8th as main Goals of PCEP to institutionalized the training programs of NCCA:

6th - To provide a comprehensive trainors' training paradigm on culture and arts;

7th - To establish a continuing education program for artists and cultural workers; and

8th – Is to institutionalize culture and arts programs in the formal, non-formal, and informal education sectors.

DESCRIPTION AND OBJECTIVE OF THE PROJECT

NCCA-PCEP's Ph.D. in Cultural Education program is a pioneering doctoral degree in Cultural Education in the Philippines. The program sets vertical alignment of cultural education in the formal system in the country and will sets an analytical perspective in the study of culture-based education as it develops competencies and critical understanding on culture-based education, cultural researches and culture-based governance. Scholars of the program are expected to be engaged in development of cultural education curriculum, significant researches, notable studies, practices and governance in formal, non-formal and informal mode of actions and deliveries of cultural education engagements.

The program will subsidize the 66-unit tuition fees only of the student, faculty honorarium and handling expenses of the classes. Other expenses like entrance examination fee, repeater for a failed subject, comprehensive examination fees, thesis proposal fees, graduation fee and other expenses are not covered by the scholarships. Maximum 24-units each year shall be covered by the grant.

PhD in Education Major in Cultural Education Courses			
Core / Basic Courses			15 units
	CBE 501	Philosophy of Culture-based Education	3
	CBE 502	Culture-based Educational Management	3
	CBE 503	Research Models in Heritage Education	
	CBE 504	Qualitative Inquiry & Analysis in Culture-based Education	
	CBE 505	Management Ethics and Social Responsibility in Cultural Education	
Major Courses			15 units
	CBE 600	Theory, Trends and Techniques in Cultural Studies	3
	CBE 601	Philosophy, and Principles in Post-colonial Education	3
	CBE 602	Sociology of Modern Knowledge	3
	CBE 603	Gender, Culture, and Society	3
	CBE 604	Culture-based Governance	3
Elective Courses			12 units
		Any course under any of the courses in Culture and Heritage Education maybe	

		credited as cognates / elective courses subject to the Dean's approval	
Integrating Courses			6 units
	ELM 506	Seminar in Dissertation Writing	3
	ELM 507	Culture-based Management of School System (Immersion Exposure)	3
Foreign and Local Languages			6 units
	FL1	Any Foreign Language other than English	3
	FL2	Any Local Language other than the Mother tongue	3
Written Comprehensive Examination			3 units
Dissertation Writing			12 units
	DW1	Dissertation Proposal Writing/ Defense	3
	DW2	Research Colloquium	3
	DW3	Dissertation Defense	3

MINIMUM ADMISSION REQUIREMENTS FOR PROSPECTIVE NCCA CULTURAL EDUCATION SCHOLARS

CRITERIA	REQUIREMENTS
Age	28-60 years old PSA Birth Certificate
Academic Qualifications	Transcript of Records (TOR) Master's degree with general weighted average of 85% or equivalent
Work experience	Updated Resume
Endorsement	By any one of the following: Former Professors, experts from the applicant's discipline (s) / area (s) of study
Certification	Service incumbency of 3 years, Good moral character
Letter of Intent	Formal letter of application for admission address to MR. JOSEPH CRISTOBAL, PCEP Director
	3 pieces 2 x 2 colored picture to be submitted to La Consolacion University Philippines upon enrolment

GENERAL PROVISIONS

-) The programs are administered by the National Commission for Culture and the Arts' Philippine Cultural Education Program (PCEP) through financial grants extended to accredited and approved HEI.
-) The NCCA, through PCEP, is the highest policy and decision-making body for all administration, appeals, arbitration, monitoring, and evaluation requirements of the program. All local implementation concerns shall be the responsibility of participating HEI.
-) A maximum of ten (10) scholars will be accepted for this program.
-) The program shall cover only the tuition fee of the prescribed 66-unit. Any deviation or addition to the curriculum must have the prior approval of PCEP, subject to the condition that costs incurred related to the deviation or addition to the curriculum will not be charged to the financial grant given by the NCCA-PCEP.
-) Classes will be held at NCCA Office #633 Gen Luna St. Intramuros Manila

ADMISSION AND SCHOLARSHIP

-) HEI conduit-grantees shall be responsible for the processing, acceptance, and registration of successful applicants. They shall device their own internal policies and procedures, subject to the general scholarship admission and provisions required by PCEP.
-) HEI conduit-grantees are responsible for checking and verification of all requirements submitted by prospective scholar-participants. Any misrepresentation or falsification of documents submitted for admission shall automatically disqualify the applicant found guilty of such act/s. In the event that the offense is discovered after the applicant has been admitted to the program, the offending scholar- participant shall be automatically dropped from the program and will be required to reimburse the HEI all expenses incurred or paid for his/her participation.
-) The final list of newly-admitted and/or re-entry scholar-participants, including copies of submitted application or re-entry documentation, shall be approved by the PCEP based on the prescribed minimum requirements for admission and retention. It reserves the right to further verify the documents submitted by the admitted scholar-participant.
-) HEI conduit-grantees shall ensure that PHD Scholars will be considered regular student of their University, to be accepted in the University registry system and be given due credit units to Doctor of Philosophy in Education Major in Cultural Education reflected to their Transcript of Record (TOR) after finishing the 66-units.

INFACE - CULTURE-BASED GOVERNANCE:

Community-Based Informal and Non-Formal Cultural Education

Background and Rationale

The PCEP was conceived in response to the promulgation on 11 August 2001 of Republic Act 9155, “An Act Instituting a Framework of Governance for Basic Education, Establishing

Authority and Accountability, Renaming the Department of Education, Culture and Sports (DECS) as a Department of Education (DepEd) and for other Purposes”. Formulated through an

NCCA Board Resolution in 2001, and operationalized by a Task Force in 2002, the 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.

The law, while effectively reaffirmed cultural education as an integral part of basic education, had transferred this responsibility and administrative supervision of cultural agencies formerly attached to DECS to the NCCA.

Three strategic goals of PCEP, which included the:

- ❖ Establishment of an index of knowledge on Philippine culture;
- ❖ Development of culture-based instructional materials based on minimum learning competencies and standards on culture;
- ❖ Implementation of cultural education programs to reach various beneficiaries through formal, non-formal and informal structures.

It was design 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.

PCEP Institutional Intended Learning Outcomes (Competencies) of the Graduate of NCCA-PCEP Formal and Non-Formal Programs are expected to:

- Manifest critical and creative thinking skills
- Design culture-based instructional materials
- Employ innovative culture-based pedagogy
- Inculcate a sense of nationalism and patriotism
- Demonstrate expertise in Philippine history, heritage, culture and the arts
- Exercise leadership skills in respective communities
- Conduct culturally relevant research
- Initiate national, regional, and global connectedness
- Conduct oneself in accordance with highest professional and ethical standard
- Commit oneself to lifelong learning

Target Learners: LGU Executives (Governors, Vice-governors, Mayors and Vice-Mayors) Provincial/Municipal/City Council Members

Its objectives are the following:

-) To provide a venue for a review of LGU practices on governance that is culture-based within their respective localities;
-) To provide opportunities for young leaders to develop a culture based leadership and skills;
-) To coordinate efforts and mechanisms for resource and expertise sharing on cultural education programming;
-) To share experiences and approaches in managing heritage sites, cultural events, artist development and cultural education; and
-) To engage participants in developing and formulating modules on LGUs' cultural education plan and crafting of local ordinance (as uphold by the Republic Act No. 10066 National Cultural Heritage Act of 2009 and Republic Act No. 7160 – Local Government Code) to institutionalize culture and arts programs by creating culture and arts office with annual budget allocations:

Building capacity for Culture-based Governance and Local Development

“All models of development are essentially cultural. They reflect a culture’s perception of the problems faced by society, and they incorporate solutions to those problems based on that perception, and developed from the cultural resources of the society itself, in order to address the specific situation in the particular society.”

Prof. Felipe M. De Leon, Jr.
Culture in Development Planning
July 29, 2011

The UNESCO recognizes that culture, in all of its dimensions, is a fundamental component of sustainable development. Still, culture is often ignored in governance exercises and development planning initiatives of many government units.

Mindful of the need to accelerate the process of integrating culture in basic education and mainstreaming it in national development plans, the Board of the National Commission for Culture and the Arts (NCCA) created the Philippine Cultural Education Program (PCEP) in 2001. The 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.

Among a number of projects, the PCEP rolled out two (2) boot camp training sessions on governance for Local Government Unit (LGU) executives during the first half of 2015. Dubbed as LGU National Training on Cultural Awareness and Culture-based Governance, PCEP gathered LGU executives and other local sectors for two-day collaborative sessions that underscore the various exchanges of cultural works and practices in the local government sector. Various topics were introduced to participants that are intended to raise the awareness on the need for local ordinances and initiatives on cultural education, arts and cultural programs, culture -based public management, cultural tourism, heritage conservation, creation of arts and culture offices and councils, among others.

Cognizant of the need to integrate the value of culture among government leaders and institutionalize culture-based policies and programs within a reasonable period, the PCEP has developed the *Diploma in Culture-Based Governance* (DCBG). The DCBG program is a capacity-building mechanism that will cater to current LGU executives and other local government leaders engaged in development planning and policymaking.

The DCBG program aims to produce graduates with heightened appreciation of the role of culture in local development and enhanced practice of leadership and governance that will build a firm sense of identity and self-respect as Filipinos.

In 2016, PCEP and LGA recognized the City of Vigan as the Center of Culture-Based Training. Together with PCEP accredited faculty, Vigan designed the following Culture-Based Courses to be certified by TESDA:

-) Heritage-Based Disaster Risk Reduction and Management Planning
-) Certificate in Culture-Based Governance
-) Performance Art Management

Program Description

A strategic way of developing more culturally relevant development projects and reaching out to more local communities is to roll out a formal academic program for decision makers and leaders from LGUs. The Certificate program in Culture-Based Governance (CCBG) will strengthen the capacity of many LGU executives across the Philippines by providing relevant information, training, and mentoring to facilitate the creation of policies, programs, and similar initiatives with the focus of building a Filipino sense of identity and respect for cultures across the Philippines.

The primary targets of the CCBG are governors, vice-governors, mayors, vice-mayors, provincial board members, and municipal and city councillors. In order to have an impact across the archipelago, the CCBG shall be offered in Vigan City and other DILG-LGA Centers located in Luzon, Visayas, and Mindanao.

The mode of delivery of courses is intensive face-to-face interactions for 54-hrs per subject equivalent to 3-Academic Units. PCEP on its part shall support the CCBG Center by conducting orientation and three day training that will encourage LGU Executives to formally enrol in several programs designed by PCEP and LGA.

The INFACE CULTURE-BASED GOVERNANCE TRAINING: Community Based Informal and Non-Formal Cultural Education is a three-day face-to-face orientation on the four (4) subjects of the CCBG, arts and culture, cultural education, and culture-based governance.

Responsibilities

The round-trip transportation to and from the conference site/venue, meals, and accommodations will be shouldered by the participants, chargeable to local funds, subject to existing accounting and auditing rules and regulations and other laws and existing policies of DILG.

The HOST LOCAL GOVERNMENT shall provide the following:

-) Free use of Conference air-conditioned venue for 100-150 pax with sufficient lights and sound system, LCD Projector, chairs and tables, holding area and clean comfort rooms;
-) Provide minimum of five (5) counterpart secretariat or coordinators that will:
 - a. Invite participants / ensure the attendance of LGU Executives to the conference
 - b. Assist participants in registrations, booking of hotel, restaurant and other amenities
 - c. Ushering of Guests/participants as soon as they arrived

- d. Assistance in touring the delegates during the Exposure Tour
- e. Set up and manage an interactive central portal or website for easy accesses, dissemination, communication and answering queries
-) Security assistance for all the delegates (police, ambulances, first aid);
-) Host a Gala Night and dinner for 100 -150 pax, possibly with performances of your local cultural groups

Likewise, the NCCA – PCEP secretariat shall

1. Send out all invitations to participants indicating City Tourism of _____ as contact and secretariat office the event;
2. Invitation of Guests and speakers of the conference;
3. Provision of conference kit and materials;
4. Provision of transportation, honorarium, hotel and food for conference speakers and facilitators;
5. Documentation of the whole proceedings;
6. Provision of certificate of participation; and
7. National promotion of the event

The PARTICIPANTS shall:

- ☐ Pay for their own hotel and meals for the whole duration of the conference

Participation, Eligibilities and Provisions

The program is open to nominated participants on a “first-to-apply, first-priority” basis. Each

Provincial, Municipal and Cities Government Executives (Governor, Vice, Board Members, Mayor, Vice, Councilors and Department Heads can join, maximum of 10-participants per institution/LGU or a total of 150 conference participants shall be accommodated per site. Participants shall be provided free registration, workshop kits, materials and certificate of participation. However, arrangements and costs of transportation, accommodation and meals shall be the responsibility of the participants and may be charged to local funds. Interested participants should submit the duly accomplished nomination and endorsement form signed by the Head of the agency.

Three-Day Program

DAY 1		
8:00 am – 9:00 am	Arrival and Registration	
9:00 am – 10:00 am	OPENING PROGRAM <input type="checkbox"/> National Anthem <input type="checkbox"/> Prayer <input type="checkbox"/> Welcome Address c/o Host City <input type="checkbox"/> Project Overview Director Joseph Cristobal Director Marivel Sacendoncillo	PCEP Secretariat
10:00 am – 12:00 nn	FOUNDATION AND PRINCIPLES FOR CULTURE-BASED LEARNING	Prof. Ferdinand Lopez
12:00 nn – 1:00 pm	LUNCH BREAK	
1:00 pm – 3:00 pm	APPROACHES IN CULTURE-BASED GOVERNANCE	Dr. Eric Zerrudo
3:00 pm – 5:00 pm	CULTURAL PRACTICES FOR INCLUSIVE GROWTH AND SUSTAINABLE DEVELOPMENT	Dr. Aldrin Darilag
	GALA NIGHT	Host City
DAY 2		
9:00 am – 12 nn	PRESENTATION 1: Republic Act 10066 of 2009 PRESENTATION 2: NCCA-CBCP Agreement	National Artist Virgilio Almario, Chairman NCCA Fr. Milan Ted Toraliba
12:00 nn – 1:00 pm	LUNCH BREAK	
1:00 pm – 5:00 pm	DEVELOPING CONSERVATION POLICIES	c/o Different LGU
DAY 3		
8:00 am – 9:00 am	EVALUATION AND DISTRIBUTION OF CERTIFICATES	
9:00 am – 12:00 nn	EXPOSURE TOUR	Facilitated by the Host City

ABOUT THE PARTNER INSTITUTION/S



City of Vigan, is a 4th class component city and capital of the province of Ilocos Sur. According to the 2015 census, it has a population of 53,879 people.

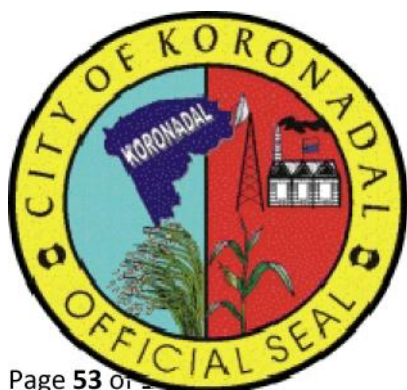
Located on the western coast of the large island of Luzon, facing the South China Sea, is a UNESCO World Heritage Site in that it is one of the few towns left in the Philippines whose old structures have mostly remained intact, and it is well known for its cobblestone streets and a unique architecture of the Philippine colonial era which fuses Native Philippine and Oriental building designs and construction, with colonial Spanish architecture that is still abundant in the

area, mainly the Bahay na Bato houses and an Earthquake Baroque church. Former Philippine president Elpidio Quirino, the sixth President of the Philippines, was born in Vigan, at the former location of the Provincial Jail (his father was a warden); he resided in the Syquia Mansion.

The LGU Conference for Luzon was held last March 8-10, 2017 at Vigan Convention Center, Ilocos Sur. 84 participants from the following areas:

Region 3	Abucay, Bataan	Region 1	Alaminos, Pangasinan
	San Narciso, Zambales		San Fernando, La Union
	Balanga, Bataan		Batac, Ilocos Norte
	Pilar, Bataan		Santa, Ilocos Sur
	Cabiao, Nueva Ecija		Bacnotan, La Union
	Gapan, Nueva Ecija		Sta. Maria, Ilocos Sur
	Victoria, Tarlac	Region 2	Baggao, Cagayan
	Capas, Tarlac		Tuguegarao, Cagayan
	Tarlac City, Tarlac Province		Ilagan, Isabela
	Subic, Zambales	Region 4A	Binan, Laguna
	Magalang, Pampanga		Gumaca, Quezon
	Anao, Tarlac		Morong, Rizal
		Region 4B	Boac, Marinduque

This year's invited resource speakers were Prof. Ferdinand Lopez, Dr. Eriz Zerrudo, Dr. Aldrin Darilag, Eva Marie Medina, Fr. Milan Ted Torralba, Mayor Juan Carlo Medina (Vigan), Ching Pangilinan (Pampanga), and Lyra Magalang (Marinduque).



Koronadal City, and popularly known as **Marbel**, is a 3rd class city in the province of South Cotabato, Philippines. According to the 2015 census, it has a population of 174,942 people.

It is the capital of the province of South Cotabato and regional administrative center of SOCCSKSARGEN (Region XII).

Koronadal became a component city of South Cotabato by virtue of Republic Act 8803 dated October 8, 2000. In 2003 and 2005 the city was recognized as "Most Competitive City" in the small-city category, and in 2005 and 2006 as the most business friendly city in Mindanao.

The LGU Conference for Mindanao was held last March 15-17, 2017 at Villa Amor Hotel, Koronadal. For this conference, attendees from Luzon and Visayas also came. 120 participants from the following areas:

Region 4A	Los Banos, Laguna	Region 12	Suralla, South Cotabato
Region 5	Gubat, Sorsogon		Koronadal, South Cotabato
Region 6	Carles, Iloilo		Tacurong, Sultan Kudarat
	Roxas, Capiz		Lake Sebu, South Cotabato
	Balete, Aklan		Sto. Nino, South Cotabato
Region 9	Dapitan, Zamboanga del Norte		Gen. Santos, South Cotabato
Region 10	Pangatucan, Bukidnon		Norala, South Cotabato
Region 11	Sarangani, Davao Occidental		Banga, South Cotabato
	Tagum, Davao del Norte		Tupi, South Cotabato;
	Manay, Davao Oriental		Mlang, Cotabato
CARAGA	Sison, Surigao del Norte		Maitum, Sarangani
ARMM	Shariff Aguak, Maguindanao		Polomok, South Cotabato
	Upi, Maguindanao		Tantangan, South Cotabato

This year's invited resource speakers were Prof. Ferdinand Lopez, Dr. Eriz Zerrudo, Dr. Aldrin Darilag, Eva Marie Medina, Fr. Milan Ted Torralba, Hilda Hamoy (Dapitan), Jun Jamero (Tagum), Elric Batiliran (Koronadal) and Alma Aguja (Gen. San). Hon. Peter B. Miguel, City Mayor welcomed all the conference participants during the gala night dinner.

PAGSASANAY SA EDUKASYONG PANGKULTURA

(formerly KAGUMA): National Seminar on Culture-Based Teaching Methodologies, Content, Approaches and Management

Massive dissemination campaign, and orientation regarding culture-based education across subject areas participated by teachers, administrators, principals & supervisors in the regional clusters. The training will showcase award winning demonstrators and discusses their developed Lesson exemplars. The activity also encourages teachers to participate in the yearly Lesson Exemplar Competitions.

Background and Rationale

The PCEP was conceived in response to the promulgation on 11 August 2001 of Republic Act 9155, “An Act Instituting a Framework of Governance for Basic Education, Establishing Authority and Accountability, Renaming the Department of Education, Culture and Sports (DECS) as a Department of Education (DepEd) and for other Purposes”. Formulated through an NCCA Board Resolution in 2001, and operationalized by a Task Force in 2002, the 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.

The law, while effectively reaffirmed cultural education as an integral part of basic education, had transferred this responsibility and administrative supervision of cultural agencies formerly attached to DECS to the NCCA.

Three strategic goals of PCEP which included the:

- Establishment of an index of knowledge on Philippine culture;
- Development of culture-based instructional materials based on minimum learning competencies and standards on culture;
- Implementation of cultural education programs to reach various beneficiaries through formal, non-formal and informal structures.

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.

PCEP Institutional Intended Learning Outcomes (Competencies) of the Graduate of NCCA-PCEP Formal and Non-Formal Programs are expected to

-) Manifest critical and creative thinking skills
-) Design culture-based instructional materials
-) Employ innovative culture-based pedagogy
-) Inculcate a sense of nationalism and patriotism
-) Demonstrate expertise in Philippine history, heritage, culture and the arts
-) Exercise leadership skills in respective communities
-) Conduct culturally-relevant research
-) Initiate national, regional, and global connectedness
-) Conduct oneself in accordance with highest professional and ethical standard
-) Commit oneself to lifelong learning

The National Cultural Heritage Act of 2009 (RA 10066) mandates the Department of Education, in coordination with the NCCA’s Philippine Cultural Education Program (PCEP), to *“formulate the cultural heritage education programs both for local and overseas Filipinos*

to be incorporated in the formal, alternative and informal education, with emphasis on the protection, conservation and preservation of cultural heritage properties” (Article X, Section 38).

Prior to the enactment of RA 10066, the NCCA PCEP has initiated the National Cultural Mapping Project which formed the database for the Philippine Cultural Index (PCI). Out of these data, significant cultural icons and symbols were culled to become the basis for the Essential Knowledge on Philippine Arts, Culture and Heritage for the Basic Education Curriculum (EKPACHBEC), now known as the SAGISAG KULTURA NG PILIPINAS (SKP). In 2013, a fully-packaged SKP will contain the cultural icons and symbols of the seventeen (17) geographic regions of the country written in the languages of the regions with Filipino translations. These previous initiatives are seen as important steps in developing a culture-based curriculum with emphasis on mother-tongue instruction and learning approach.

Objectives

- To train teacher-participants on integration of culture-based contents and creative pedagogies in teaching the core subject areas;
- To produce culture based lesson exemplar among the 8-subject areas namely Filipino, English, Math, Science, Social Studies, Values Education, Arts/Music, TLE at PE/Health;
- Disseminate culture-based lesson exemplars for classroom teaching application;
- To develop or produce new readings or instructional materials necessary for the teaching of K to 12 Curriculum; and
- To recognize teachers that produce quality education as defined by his/her lesson-plan through a competition:

Description

PEP is formerly KAGUMA a dissemination campaign, and massive orientation regarding culture-based education across subject areas participated by teachers, administrators, principals & supervisors in the regional clusters. The training will showcase award winning demonstrators and discusses their developed Lesson exemplars. The activity also encourages teachers to participate in the yearly Lesson Exemplar Competitions.

This year's PEP Conference for Visayas in partnership with DepEd NIR was held last July 7-9, 2017 at Sen. Jose C. Locsin Cultural and Civic Center. 147 participants from the following areas:

NIR	Bacolod	Region 6	Antique
	Bais		Iloilo
	Dumaguete		Passi
	Negros Oriental	Region 7	Bogo
	Escalante		Bohol
	Kabankalan		Cebu City
	La Carlota		Cebu Province
	Negros Occidental		Mandaue
	Sagay		Toledo
	San Carlos City	Region 8	Baybay
	Silay		Biliran
	Tanjay		Eastern Samar
			Samar
			Tacloban

This year's PEP Conference for Luzon in partnership with DepEd Region 4A and Roosevelt College (Main Branch) was held last July 14-16, 2017 at Roosevelt College, Cainta. 111 participants from the following areas:

NCR	Manila	Region 3	Angeles
	Marikina		Cabanatuan
	Paranaque		Gapan
	Pasig		Malolos
	Quezon City		Meycauayan
Region 1	Batac		Olongapo
	Dagupan	Region 4A	Dasmariñas
	Ilocos Sur		Laguna
	Laoag		Rizal
	Pangasinan 1		Sta. Rosa
	Pangasinan 2		Tayabas
	San Carlos		Batangas Province
	Ilocos Norte		Antipolo
Region 2	Cagayan		
	Tuguegarao		

This year's PEP Conference for Mindanao in partnership with DepEd Region 10 and La Salle University, Ozamiz was held last July 21-23, 2017 at La Salle University, Ozamiz. 71 participants from the following areas:

ARMM	Basilan	Region 10	Ozamiz
	Lanao del Sur 2		Gingoog
	Sulu		Lanao del Norte
CARAGA	Cabadbaran		Misamis Oriental
	Surigao	Region 11	Davao Oriental
Region 9	Dipolog		Mati
	Pagadian	Region 12	Cotabato City
	Zamboanga City		Cotabato Province
	Zamboanga del Norte		General Santos
			South Cotabato

Participation, Eligibilities and Scholarship Provisions

- J The program is open to nominated participants on a "first-to-apply, first-priority" basis. Each Division Office is allowed to endorse and nominate a maximum of one (1) supervisor level, one (1) principal level and two (2) teacher-participants who shall be provided free tuition/registration, workshop ID and kits, materials and certificate of participation. However, arrangements and costs of transportation, accommodation and all meals shall be the responsibility of the participants and may be charged to local funds.
- J Each of the three (3) region-cluster training-writeshops will have a maximum of one hundred twenty (120) participating public school supervisors/principal/teachers of any core subject area in the elementary and secondary school levels. All participants must be between 23 – 50 years old.

-) A limited number of extra participants (maximum of 20) who will not qualify as scholars or subsidized participants shall be accepted upon payment onsite of the minimal registration fee of One Thousand Pesos Only (PHP 1,000) to defray the administrative and related costs of the program. They are expected to bear the full cost of transportation, accommodations, meals, and other participation-related expenses which may be sourced from local funds.
-) Interested participants should submit the duly accomplished nomination form signed by recognized nominating authority and the duly accomplished application form signed by the teacher-applicant.
-) The PCEP Secretariat will notify the nominated participants for confirmation of slot via email. Confirmed participants will be given final travel instructions to the regional training venue and other requirements for participation.
-) The NCCA-PCEP reserves the right not to accept walk-in applicants/participants.
-) The NCCA-PCEP reserves the right not to issue any Certificate of Appearance or Certificate of Participation to participants who will not finish the write-shop as scheduled.

BANTULA: INTERNATIONAL CONFERENCE on ASEAN INTEGRATION (Strengthening Culture-Based Education in a Borderless Economy and Diverse Cultural Community)

The ASEAN conference to conduct dialogues with cultural-educators of the Association of Southeast Asian Nations (ASEAN) to level off and have the grasped and full understanding of the process of creating a single market and production base, called the ASEAN Economic Community, which will allow the free flow of goods, services, investments, and skilled labor, and the freer movement of capital across the region. Ten countries in Southeast Asia are attempting to launch a single market for goods, services, capital, and labor, which has the potential to become one of the largest economies and markets in the world.

This year's BANTULA Conference in partnership with DepEd and CHED was held last December 1-3, 2017 at Barcic International Center Malolos, Bulacan. 220 participants from the following areas:

Conference Theme

Building Bridges and Sharing Lives through Cultural Education in the ASEAN Region

Conference Overview

This three-day conference provides a venue for stakeholders in cultural education – institutional leaders and policymakers, academics, artists, and cultural workers, local government officials, culture bearers and cultural advocates, students, community leaders, and organizers to present and discuss the rules and challenges of culture-based education. Cultural Education as catalyst for regional cooperation, facilitate socio-cultural mobility by promoting partnership – respect and understanding – among members of ASEAN Region, whose national lives and cultures are intertwined and interconnected through shared histories and common traditions. In addition, a responsive and relevant culture-based education ensures the creation, promotion, and preservation of a peaceable environment conducive to productive collaboration, creative interaction, and meaningful cooperation.

Conference Objectives

What this conference envisions to accomplish are as follows:

- Provide venue where participants can bring up practices in cultural education
- Establish linkages between and among members of ASEAN through academic colloquia, conference, ad consortia in order to creatively and critically respond to the challenges of socio-cultural mobility as an important facet of ASEAN Integration.
- Facilitate meaningful discussion, and exchange cultural education through an interactive, innovative sharing of insights and ideas among cultural practitioners, and stakeholders.
- Formulate initial pathways and roadmap for future engagement involving cultural education in the ASEAN region.

Conference Streams

-) Curriculum Development
-) ASEAN Integration, and Culture-based Education
-) The 21st century Learning Skills and the ASEAN Student-Learner

-) Challenges of contextualization, localization, and Indigenization of instructional materials
-) Culture-based teaching philosophy, principles, and pedagogies in relation to the basic and higher education
-) ASEAN arts, culture, and education
-) The ASEAN social, cultural, and economic
-) Cultural memory and national education

CONTEXTUALIZATION WRITE-SHOPS:

Kuwentong Supling 2nd batch

The workshop aim to develop local materials through localization and contextualization of EKPACAHBEC: Essential Knowledge on Philippine Arts, Culture and Heritage for Basic Education Curriculum development of K-10 lessons of basic education teachers in the region. The participants are expected to have a Re-Telling of local folk tales, revitalization of local arts and writing of an iPlan in 9 basic subjects in Filipino, English, Math, Science, Social Studies, Values Education, Arts/Music, TLE at PE/Health.



This year's Kuwentong Supling (Cebuano) in partnership with DepEd Region 7 was held last June 26-28, 2017 at DepEd Region 7 Office. The write-shop was facilitated by Dr. Rose Yu. It was able to benefit 18 scholar-writers. Participants from Bogo, Carcar, Cebu City, Cebu, Province, Lapu-Lapu City, and Mandaue.

PR	NAME	SCHOOL	DIVISION	DESIGNATION
#01	Florinda P. Geyrozaga	Cebu City Don Carlos A. Gothong MNHS	Cebu City	Teacher 3
#02	Monette S. Cansancio	Anonang Norte ES	Bogo	Teacher 3
#03	Fernando G. Bolo	Pardo NHS	Cebu City	HS Master Teacher 1
#04	Nova Shielna A. Maglasang	City of Bogo Science & Arts Academy	Bogo	Teacher 1
#05	Charlotte H. Amista	Cebu City Don Carlos A. Gothong NHS	Cebu City	Master Teacher 1
#06	Jennivie C. Tarimen	Pit-os NHS	Cebu City	Teacher 1
#07	Marck Kenneth U. Albiso	Bogo CS II	Bogo	ES Teacher 2
#08	Charm Vidaemie U. Abellana	Bogo Central School II	Bogo	Master Teacher 1
#09	Nemesio U. Abellana III	Bogo Central School II	Bogo	ES Teacher 1
#10	Lilibeth E. Berame	Lo-ok ES	Lapu-Lapu City	Teacher 1
#11	Etta M. Dueñas	Lo-ok ES	Lapu-Lapu City	Teacher 3
#12	Ken Brian C. Alegado	Ocaña NHS	Carcar City	Filipino Instructor
#13	Ludaliza C. Lopez	Labogon NHS	Mandaue City	Teacher 1
#14	Jou Ann S. Baguio	Labogon NHS	Mandaue City	Teacher 3
#15	Rina Fe A. Rosell	Agujo ES	Cebu Province	Teacher II
#16	Arvie A. Manlanat	Bogo Central School III	Bogo	MAPEH Coordinator
#17	Jacqueline A. Valleser	Don Vicente Rama MNHS	Cebu City	Teacher 1
#18	Jonathan T. Jimenez			



DEPARTMENT OF EDUCATION
CORDILLERA ADMINISTRATIVE REGION
La Trinidad, Benguet 2601



This year's Kuwentong Supling (Kalin-ga) in partnership with DepEd CAR and Division of Kalin-ga was held last June 29-July 1, 2017 at Davidson Hotel, Tabuk. The write-

shop was facilitated by Dr. Pam Constantino. It was able to benefit 18 scholar-writers who all came from Kalin-ga.

PR	NAME	SCHOOL	DIVISION	DESIGNATION
#01	Marivic M. Ladyong	Lower Tanudan District	Kalinga	ALS Coordinator
#02	Faith Delight A. Edon	Taggay ES	Kalinga	Teacher 3
#03	Czar Niño M. Talamayan	Rizal CS	Kalinga	Teacher 1
#04	Nessaj Shirr B. Dumatog	Manangol ES	Kalinga	Teacher 3
#05	Dabbie Marie W. Dangi	Labuagan CS	Kalinga	Teacher 3
#06	Maribeth A. Cadater	Dangoy ES	Kalinga	Master Teacher 1
#07	Xmy B. Lacamen	Malagnat Extension Class	Kalinga	School Head
#08	Jean Karen G. Palicas	Bangad ES	Kalinga	Teacher 2
#09	Beverly Claire S. Lo-oy	Bangad ES	Kalinga	Teacher 1
#10	Imelda A. Dammay	Basao ES	Kalinga	Teacher 2
#11	Marcelina D. Giwao	Luplupa ES	Kalinga	Teacher 3
#12	Loreta P. Saguiot	Naibat ES	Kalinga	Teacher 1
#13	Perlita S. Agpad	Kinama NHS	Kalinga	Teacher 3
#14	Joy F. Rambuyan	Kinama NHS	Kalinga	Teacher 1
#15	Gisella D. Magwelang	Limos ES	Kalinga	Teacher 3
#16	Vilma D. Tumalding	Dalupa ES	Kalinga	Master Teacher 1
#17	Victoria B. Malaggay	Cagaluhan ES	Kalinga	Teacher 3
#18	Lilibeth B. Dongan	Magsilay ES	Kalinga	Master Teacher 2



This year's Kuwentong Supling (Ibanag) in partnership with DepEd Region 2 was held last July 28-30, 2017 at Davidson Hotel, Tabuk. The write-shop was facilitated by Dr. Pam Constantino. It was able to benefit 18 scholar-writers who came from Tuguegarao and Cagayan.

PR	NAME	SCHOOL	DIVISION	DESIGNATION
#01	George B. Andal Jr.	Cagayan NHS	Tuguegarao City	Master Teacher 1
#02	Roger J. Ramos	Lakambini ES	Cagayan	ALS Coordinator
#03	Eloisa M. Mabborang	Linao NHS	Tuguegarao City	HS Teacher 3
#04	Jederich F. Balauag	Mambacag ES	Cagayan	Teacher 3
#05	Jenifer B. Oliquiano	Cagayan NHS	Tuguegarao City	Master Teacher 1
#06	Crisanta M. Danguilan	Cagayan NHS	Tuguegarao City	HS Teacher 3
#07	Carina Pelagio	Cagayan NHS	Tuguegarao City	HS Teacher 3
#08	Romeo Q. Baquiran Jr.	Linao NHS	Tuguegarao City	Teacher 1
#09	Alvin Rumusud	Linao NHS	Tuguegarao City	Teacher 3
#10	Daisy L. Talattad	Minanga ES	Cagayan	ES Principal II
#11	Jovencio C. Orosco	Lingu ES	Cagayan	Teacher 2
#12	Edmund C. Caronan	Cagayan NHS	Tuguegarao City	Master Teacher 2
#13	Virginia G. Taguinod	Tagga-Dadda ES	Tuguegarao City	Teacher 3
#14	Juliet B. Alan	Annapunan ES	Tuguegarao City	Master Teacher 2
#15	Nina A. Buraga	Namabbalan ES	Tuguegarao City	Teacher 3
#16	Marilou P. Baligod	Tuguegarao East CS	Tuguegarao City	Master Teacher 3
#17	Ma. Elisa B. Caranguian	Caritan Norte ES	Tuguegarao City	Teacher 3
#18	Benilda D. Cuarteros	Tuguegarao West CS	Tuguegarao City	Teacher 3

Background and Rationale

The PCEP was conceived in response to the promulgation on 11 August 2001 of Republic Act 9155, "An Act Instituting a Framework of Governance for Basic Education, Establishing

Authority and Accountability, Renaming the Department of Education, Culture and Sports (DECS) as a Department of Education (DepEd) and for other Purposes". Formulated through an NCCA Board Resolution in 2001, and operationalized by a Task Force in 2002, the 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.

The law, while effectively reaffirmed cultural education as an integral part of basic education, had transferred this responsibility and administrative supervision of cultural agencies formerly attached to DECS to the NCCA.

Three strategic goals of PCEP which included the:

- Establishment of an index of knowledge on Philippine culture;
- Development of culture-based instructional materials based on minimum learning competencies and standards on culture;
- Implementation of cultural education programs to reach various beneficiaries through formal, non-formal and informal structures.

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.

PCEP Institutional Intended Learning Outcomes (Competencies) of the Graduate of NCCA-PCEP Formal and Non-Formal Programs are expected to

-) Manifest critical and creative thinking skills
-) Design culture-based instructional materials
-) Employ innovative culture-based pedagogy
-) Inculcate a sense of nationalism and patriotism
-) Demonstrate expertise in Philippine history, heritage, culture and the arts
-) Exercise leadership skills in respective communities

RE-TOOLING: University Professors in Cultural Education

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-) Conduct culturally-relevant research
-) Initiate national, regional, and global connectedness
-) Conduct oneself in accordance with highest professional and ethical standard
-) Commit oneself to lifelong learning

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.

For the past years PCEP developed 4 syllabus under the CHED General Education Core Curriculum namely

- Understanding the Self / Pag-unawa sa Sarili; written by Prof. Arvin Villalon & Prof. Chuck Pascual
- Purposive Communication / Malayuning Komunikasyon; written by Dr. Joseph Salazar, Prof. Mark Lim and Prof. Gina Salazar
- Contemporary World / Ang Kasalukuyang Daigdig; written by Prof. Tim Dacanay
- Art Appreciation / Pagpapahalaga sa Sining written by Dr. Steve Fernandez

COURSE	UNITS	DESCRIPTION
Understanding the Self / <i>Pag-unawa sa Sarili</i>	3	Nature of identity; factors and forces that affect the development and maintenance of personal identity / <i>Mga katangian at elemento ng indentidad; mga salik at mga puwersa na umaapekto sa paghubog at pagpatnubay sa personal na identidad.</i>
Purposive Communication/ <i>Malayuning Komunikasyon</i>	3	Writing, speaking and presenting to different audiences and various purposes / <i>Pagsulat pagsasalita, at paglalahad para sa iba't ibang madla at iba't ibang layunin</i>
Contemporary World / <i>Ang Kasalukuyang Daigdig</i>	3	Globalization and its impact on individuals, communities and nations, Challenges and responses / <i>Globalisasyon at ang epekto nito sa mga indibidwal, mga komunidad, at mga nasyon; mga hamon at mga tugon</i>
Art Appreciation / <i>Pagpapahalaga sa Sining</i>	3	Nature, function and appreciation of the arts in contemporary society / <i>Kalikasan, Tungkulin, at Pagpapahalaga sa Mga Sining sa Kasalukuyang Lipunan</i>

Description and Objectives

The write- shops in Luzon, Visayas, and Mindanao will be convened to provide three-day training on the following subjects:

-) To equip our College Instructors in teaching the new GE subjects
-) To provide general and specific guidance to faculty-instructors on the efficient and quality delivery of the management and instruction requirements for the new GE subjects. and
-) Provide them deliberate materials using Sagisag Kultura ng Filipinas as essential content competencies of the general education core curriculum.

This year's CHED Re-tooling for Luzon was held last Aug 7-11, 2017 at City Colleges of Angeles, Pampanga. It was able to benefit 70 scholar who mostly came from Region 3 and some from Region 1.

This year's CHED Re-tooling for Mindanao was held last September 14-16, 2017 at City Xavier University, Cagayan de Oro. The write-shop was facilitated by Prof. Steve Fernandez. It was able to benefit 35 scholar who mostly came from Cagayan de Oro, and a few from Region 11 and ARMM .

RE-TOOLING: University Professors in Cultural Education Program Template

DAY 1 – ()		
09:00-10:00am	Arrival/Registration	@ Plenary Hall
10:00-12:00am	OPENING PROGRAM <ul style="list-style-type: none"> • Prayer & National Anthem • Project Background PCEP Director Joseph “Sonny” Cristobal • Introduction Opening Remarks c/o Host Venue 	
12:00-1:00 pm	Breakout Classes	We need 4 Class Rooms
1:00-5:00pm	Simultaneous Classes	
	“Understanding the Self / Pag-unawa sa Sarili” with Dr. Arvin Villalon	Room #
	“Purposive Communication / Malayuning Komunikasyon” With Dr. Joseph Salazar & Company	Room #
	“Contemporary World / Ang Kasalukuyang Daigdig”	Room #
	“Art Appreciation / Pagpapahalaga sa Sining” With Steve Fernandez & Company	Room #
DAY 2 – ()	Simultaneous Classes	
DAY 3 – ()		
8:00am to 12:00nn	Simultaneous Classes	
3:00-4:00 pm	CLOSING PROGRAM	@ Plenary Hall

Participation, Eligibilities and Scholarship Provisions

-) The program is open to nominated participants on a “first-to-apply, first-priority” basis.
Each HEI’s are allowed to endorse and nominate a maximum of 5 permanent Instructors-participants who shall be provided free tuition/registration, workshop ID and kits, materials and certificate of participation. However, arrangements and costs of transportation, accommodation and all meals shall be the responsibility of the participants and may be charged to HEI’s funds.
-) Interested participants should submit the duly accomplished nomination form signed by recognized nominating authority and the duly accomplished application form signed by the applicant.
-) The PCEP Secretariat will notify the nominated participants for confirmation of slot via email. Confirmed participants will be given final travel instructions to the regional training venue and other requirements for participation.
-) The NCCA-PCEP reserves the right not to accept walk-in applicants/participants.
-) The NCCA-PCEP reserves the right not to issue any Certificate of Appearance or Certificate of Participation to participants who will not finish the write-shop as scheduled.

As HOST the UNIVERSITY/ORGANIZATION shall provide the following:

- Free use of One (1) air-conditioned Plenary Hall with sufficient lights and sound system, LCD projector and screen, chairs and tables for the opening and closing ceremony;
- Four (4) air-conditioned classrooms with sufficient lights and sound system, LCD projector and screen, chairs and tables for the breakout classes;
- Assign one (1) event coordinator for the duration of the activity;
- Counterpart secretariat or office that will:
 - a) Invite participants / ensure the attendance to the conference'
 - b) Assist participants in registrations, booking of hotel, restaurant and other amenities;
 - c) Ushering of Guests/participants as soon as they arrived in the venue;
 - d) Assist in promotional materials such as Tarpaulin, Brochure with Map, Posters, Banners, Social Media, Local TV & Prints indicating the name of the NCCA and PCEP etc;
 - e) Set up and manage an interactive central portal or website for easy accesses, dissemination, communication and answering queries;
 - f) Security assistance for all the participants (police, ambulances, first aid); and
 - g) Ten (10) participants from your University

Likewise, the NCCA – PCEP secretariat shall

- a) Send out all invitations to participants to the event;
- b) Invitation of Guests and speakers of the conference;
- c) Provision of conference kit and materials;
- d) Provision of transportation, honorarium, hotel and food for conference speakers, NCCA officials and PCEP secretariat;
- e) Provision of certificate of participation; and
- f) National promotion of the event
- g) Photo and Video Documentation of the whole proceedings

Background and Rationale

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- ❖ Commit oneself to lifelong learning

The National Cultural Heritage Act of 2009 (RA 10066) mandates the Department of Education, in coordination with the NCCA’s Philippine Cultural Education Program (PCEP), to *“formulate the cultural heritage education programs both for local and overseas Filipinos to be incorporated in the formal, alternative and informal*

education, with emphasis on the protection, conservation and preservation of cultural heritage properties” (Article X, Section 38).

The 2nd Volume of refereed journal on Culture-based Education envisions to provide a space for critical discussion and creative dialoguing among scholars, practitioners, and culture bearers in the fields of Philippine Arts, Heritage, History, Culture, and Education. Talas welcome scholarly articles, literary works, visual arts and performance documentation, and book reviews which written in Filipino. It will publish a maximum of ten (10) selected papers reviewed, evaluated, recommended by members of the editorial collective. The editorial board reserves the right to accept or reject material/s submitted to it for consideration.

Editorial Board:

Joseph “Sonny” Cristobal – Editor in Chief
Dr. Galileo Zafra – Issue Editor



TALAS: An Interdisciplinary Journal
in Cultural Education (Volume 3)

CALL FOR PAPERS

TALAS is a transdisciplinary academic journal of the National Commission for Culture and the Arts (NCCA) - Philippine Cultural Education Program (PCEP). This refereed journal on Culture-based Education envisions to provide a space for critical discussion and creative dialoguing among scholars, practitioners, and culture bearers in the fields of Philippine Arts, Heritage, History, Culture, and Education. The editors welcome scholarly articles, literary works, visual arts and performance documentation, and book reviews which may be written in Filipino or English. Literary works in other Philippine Languages should be accompanied by an abstract in English or Filipino.

**TALAS: An Interdisciplinary Journal
in Cultural Education (Volume 3)**

NOTE TO CONTRIBUTORS:

1. Entries must be original and have not been published in a printed or electronic form.
2. As a refereed journal, entries will be reviewed by editorial board and refereed by experts in various fields of art, culture, history, and education.
3. Entries are no more than 10,000 words, encoded in the Times New Roman font, 12 points, double-spaced.
4. The entries may include pictures, illustrations, graphs, and other visual material.
5. Author must obtain permission from any copyrighted material to be used in the entry.
6. Talas will use the format of The Chicago Manual of Style.
7. For writing style in Filipino, it is recommended to use the *KWF Manual sa Masinop na Pagsulat* (2014). It can be downloaded on the KWF website.
8. In addition, please also submit the following: a) 250-300 abstract paper; b) short bio/note; and c) email, organization, and contact number.



TALAS:
An Interdisciplinary Journal
in Cultural Education
(Volume 3)

SEND ENTRIES TO: To: PCEP Secretariat (pcep.secretariat@gmail.com)
Subject: Talas Journal Entries

Submission Deadline: April 27, 2018

FOR INQUIRIES: PCEP Secretariat
National Commission for Culture and the Arts
Room 5D #633 Gen. Luna St., Intramuros, Manila
Telefax: (02) 527-2192 loc. 529
Email: pcep.secretariat@gmail.com

 @pcepofficial

Panawagan sa Pagsusumite ng Artikulo

Ang *Talas* ay isang interdisiplinaryong akademikong journal na inilalathala ng Philippine Cultural Education Program (PCEP) ng National Commission for Culture and the Arts (NCCA). Ang refereed journal na ito hinggil sa edukasyong nakabatay sa kultura ay naglalayong maging daluyan ng mapanuri at malikhaing bahaginan ng mga iskolar at praktisyoner sa mga larang ng sining, kultura, kasaysayan, at edukasyon sa Filipinas.

Tatanggap ang journal ng mga artikulong akademiko, malikhaing akda, dokumentasyon ng malikhaing gawa at pagtatanghal, at rebyu ng aklat. Sa edisyong ito ng *Talas*, ang mga lahok ay kailangang nakasulat sa Filipino. Maaari ring tumanggap ng mga malikhaing akda na nakasulat sa ibang wika sa Filipinas na may salin sa Filipino.

Gabay sa Pagsusumite ng Lahok

- Ang mga lahok ay dapat na orihinal at hindi pa nailalathala sa anyong nakalimbag o elektroniko.
- Bilang refereed journal, ang mga lahok ay rerebyuhin ng lupon ng editor at re-referee ng mga eksperto sa iba't ibang larang ng sining, kultura, kasaysayan, at edukasyon.
- Ang mga lahok ay hindi lalampas sa 10,000 salita, naka-encode sa Times New Roman font, 12 points, laktawan o double-spaced.
- Ang mga lahok ay maaaring lakipan ng mga larawan, ilustrasyon, graph, at iba pang biswal na materyal.
- Tungkulin ng kontribyutor na kunan ng permiso ang anumang materyal na may karapatang-ari na gagamitin sa lahok.
- Ang *Talas* ay gagamit ng format na parentetikal-sanggunian ng *The Chicago Manual of Style*.
- Para sa estilo ng pagsulat sa Filipino, iminumungkahing gamitin ang *KWF Manwal sa Masinop na Pagsulat* (2014). Maaari itong i-download sa website ng Komisyon sa Wikang Filipino.
- Bukod sa lahok, kailangan ding magsumite ng mga sumusunod: a) 250-300 abstrak ng papel; b) maikling bionote; at c) adres ng email, kinaaniban o organisasyong kinabibilangan, at contact number.

Kontribyutor	Pamagat	Petsa ng Pagpapadala ng Artikulo	Mungkahing Referee	Rebisyon ng Awtor (pagsusumite: makaraa n ang isang buwan)	Petsa ng Pagsusumite ng Awtor
➤ Taton, Jose	Ang <i>Suguidanon</i> Bilang Isang Balangkas sa Pagbuo, Pag-Awit at Pagpapahayag ng Ideolohiya ng Iba pang mga Makabagong Uri ng	2017-05-03	Raul Navarro (2017-10-31) ok Submitted: 2017-12-04 (pormularyo at papel) rcnavarro_music@yahoo.com	Ipinadala ang komentaryo: 2017-12-06	2018-01-06

	Musikong Pang-Tinig ng mga Panay Bukidnon				
➤ Petras, Jayson	Paglusong at Pagsulong sa Wika, Kultura, at Lipunang Filipino sa Sistemang Digita: Karanasan sa Proyektong eFilipiniana MOOC ng UP Open University	2017-07-06	<p>Carlos Tatel (2017-10-31) ok</p> <p>Submitted: 2017-11-15 (pormularyo)</p> <p><u>carl_tatel@yahoo.com</u></p> <p><u>cptatel@up.edu.ph</u></p>	Ipinadala ang komentaryo: 2017-11-16	<p>2017-12-16</p> <p>Nagsumite na ng rebisyon :</p> <p>2018-01-04</p>
➤ Eliserio, U	Sa Pagitan ng Sining at Agham: Ang Kaso ng Epektibong Pakikipagkapwala	2017-07-13	<p>Tess Payongayong (2017-10-31) ok</p> <p>Submitted: 2017-11-15 (pormularyo at papel)</p> <p>mttpvicente@gmail.com</p> <p>mttpvicente@yahoo.com</p>	Ipinadala ang komentaryo: 2017-11-16	<p>2017-12-16</p> <p>Nagsumite na ng rebisyon :</p> <p>2017-12-17</p>
➤ Wigley, John Jack	Ang Huling Obra ni Ergilio	2017-09-05	<p>Allan Popa (2017-10-31)</p> <p>Submitted: 2017-11-29 (pormularyo)</p> <p>allanpopa@gmail.com</p>	Ipinadala ang komentaryo: 2017-12-03	2018-01-03

			allancpopa@yahoo.com		
➤ Iya, Palmo	Si Kapitan Andres Novales at ang Kanyang Pag-aalsa Noong 1823	2017-10-04	<p>Vic Villan (2017-10-31) ok</p> <p>Submitted: 2017-11-21 (pormularyo at artikulo)</p> <p>vicvillan@yahoo.com</p> <p>vcvillan@up.edu.ph</p>	Ipinadala ang komentaryo: 2017-12-05	<p>2018-01-05</p> <p>Nagsumite na ng rebisyon:</p> <p>2017-12-29</p>
➤ Dela Cruz, Jerermy Reuel	Masid, Unawa, at Arok ng Penitensiya sa Kalayaan, Laguna	2017-10-07	<p>Jerry Respeto (2017-10-31) ok</p> <p>Submitted: 2018-01-01</p> <p>jrespeto@ateneo.edu.ph</p> <p>santongtao@yahoo.com</p>	<p>Ipinadala ang komentaryo:</p> <p>2018-01-08</p>	2018-01-31
➤ Santos, Fatima	Integrasyon ng mga Kuwentong Pambata sa Araling Filipino ng Baitang 7 sa Pambansang Mataas Na Paaralang	2017-10-09	<p>Tin Bellen (2017-10-31) ok</p> <p>Submitted: 2017-12-15</p>	Naipadala na ang komentaryo	

	Marcelo H. Del Pilar		christinebellen@yahoo.com csbellen@yahoo.com		
➤ Dela Cruz, Aileen	AGRA: Isang Bagong Dulang Pangmusika, Kaisa sa Pagtataguyod ng Pagsulong ng Agrikultura sa mga Kabataang Pilipino	2017-10-09	Apolonio Chua (2017-10-31) ok Submitted: 2017-11-20 (pormularyo at artikulo) apoloniobayanichua@gmail.com	Ipinadala ang komentaryo: 2017-12-05	2018-01-05 pull-out na ng awtor 2017-01-07 dahil wala na siyang oras magrebi sa bagama n tinangka niya itong gawin
➤ Bolata, EJ	Sabungerong Indio, Dayuhang Manonood: Mga Pananaw at Panlipunang Kaisipan sa Sabungan at Pagsasabong mula sa mga Tala ng ika-19 na Dantaon	2017-10-16	Nak Gabriel (2017-10-31) Ok Submitted: 2017-12-20 (pormularyo) naksgabriel@yahoo.com nakgabriel@yahoo.com	Ipinadala ang komentaryo: 2017-12-20	2017-12-31 Nagsumite na ng rebisyon : 2017-12-27
➤ Hernando,	Idealismo sa Patnubay at	2017-	Joey Baquiran (2017-	Ipinadala ang	2018-

Pauline Mari	Panuto: Pananagisag sa Birtud ng Babae sa Awit	11-03	11-03) ok Submitted: 2017-12-18 (pormularyo) jbaquiran@gmail.com joeybaquiran@yahoo.com	komentaryo: 2017-12-18	01-18
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➤ Tatel, Carlos Jr.	"Tabi-Tabi Folkloradyo Sa DZUP 1602: Salugpungan ng <i>Folklore</i> , Agham Panlipunan At <i>Philippine Studies</i> Sa Pangmadalang Komunikasyon"	2017-11-06	Elizabeth Enriquez (2017-12-16) Submitted: 2018-01-03 betsyenriquez@gmail.com	Ipinadala ang komentaryo: 2018-01-08	2018-01-22 o 2018-02-08

➤ Payong ayong, Theresa	Pasundayag: Wikang Filipino Bilang Batayan Ng Pagpapalitaw Sa Kapangyarihan g Kultural	2017-11-06	Rommel Rodriguez (2017-11-06) ok Submitted: 2017-11-14 (pormularyo) rommelrdrgz@gmail.com rommelrdrgz@yahoo.com	Ipinadala ang komentaryo: 2017-11-16	2017-12-16
➤ Mendoza, Arlo	En Memoria Carinosa: Soldado Tenso Conserbado (1898-1976)	2017-11-08	Mitch Cerda (2017-12-03) Submitted: 2017-12-15 ccerda@ateneo.edu	Ipinadala ang komentaryo: 2017-12-16	2017-12-30 Nagsumite na ng rebisyon : 2107-12-30
➤ Manzano, Joane	Mga Naratibo ng Pakikibaka sa Hacienda San Antonio at Sta. Isabel ng Ilagan, Isabela Laban sa Korporasyong Anca (1980-1983)	2017-11-18	Mary Jane Rodriguez-Tatel (2017-11-27) Submitted: 2017-12-08 mbrodriguezdtatel@gmail.com	Ipinadala ang komentaryo: 2017-12-20	Kataposan ng Diso unang linggo ng Enero
➤ Rodriguez-Tatel, Mary Jane	Ang 'Kapwa' sa Pakikipagkuwentuhan:	2017-11-18	Apolonio Chua (2017-12-16)	Ipinadala ang komentaryo	2018-02-08

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➤ Adan, Marren Arana	Silabus, Pedagoji, at mga (Tunggalian sa) Oryentasyon sa Pagtuturo ng Panitikan: Ideolohikal na Pagsusuri	2017-09-30	(tila hindi angkop na ipa-referee; kailangang muling rebyuhin)		
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A total of 500 copies will be printed by June 2018. Below is the sample output.



Talas Journal

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Malolos City, Bulacan 3000

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and cultural products among the greatest number across the country, preserves and integrates
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Lupon ng Editor

Joseph "Sonny" Cristobal

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May karapatan ang mga editor na tanggapin o hindi ang mga materyal na
isinumite sa journal.

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Paunang Salita Joseph “Sonny” Cristobal

May bagong lang na plano ang Philippine Cultural Education Program (PCEP) ng National Commission for Culture and the Arts (NCCA) para sa darating na limang taon (2018-2023). Ang planong ito ay hinubog ng mga alalahanin at paghahanda sa kaharapang hamon ng edukasyong kultural ng NCCA para sa pamayanang Filipino. Ang gawin at katapatan ng PCEP 2018-2023 plan ay mas malaki pa sa mandato ng NCCA, kaya nangangailangan ito ng suporta mula sa mga ahensiya ng pamahalaan, pribadong mga organisasyon at institusyon sa kultura at edukasyon, at sa mga indibidwal tulad ng guro, mag-aaral, mananaliksik sa sektor ng edukasyon upang mapagagumpayan ito.

Ang edukasyong kultural sa konteksto ng Philippine Development Plan 2017-2022 ay nakakawing sa Ambisyon 2040 ng Pamahalaang Filipino. Ambisyon nito ang isang bansang ang mamamayan ay malaya sa kagutuman at kahirapan, may pantay na pagkakaon, may katarungan, at may lipunang pinangangasiwaan ng kaayusan at pagkakaisa.

Kailangan ding ihanda ang edukasyong kultural sa impact ng Association of Southeast Asian Nations (ASEAN) Integration sa edukasyong Filipino, gayundin sa mga maaaring epekto ng mga programa at kasunduang tulad ng ASEAN Qualifications Reference Framework (AQRF), ASEAN International Mobility of Students (AIMS) Program, at ASEAN University Network (AUN). Nakapaloob din sa naging paghahanda sa PCEP 2017-2022 ang kapalaran ng wikang pambansa at ng K+12 Basic Education Curriculum.

Ang paglathala ng PCEP sa Talas Journal ay isang tugon sa mga kontekstong nabanggit. Sa pamamagitan ng akademikong lathalaing ito, inaasahang mabigyan ang mga mamabasa, lalo na yaong nasa larang ng edukasyong pangkultura, ng mga tekstong mapanuri at malikha na maaaring magisilbing hikayat at hamon para makilahok sa produksiyon ng kaalaman na mahalaga sa nagbabagong mga konteksto ng edukasyon, kultura, at lipunang Filipino.

Pagbati sa lahat ng mga nag-arang sa paglathala ng Talas Journal 2017.

JOSEPH “SONNY” CRISTOBAL

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Introduksiyon/Galileo S. Zafra

Kailangan ng talas sa edukasyong pangkultura. Talas ng ulo. Talas ng isip. Talas hindi lang sa metodo ng pagtuturo kundi lalo na, sa laman ng tuturo. Talas hindi lang sa paghahanap ng nilalaman ng pagtuturo kundi sa misnong produksiyon ng itutulong kaalaman at karunungan.

Sa koleksiyong ito ng *Talas Journal*, ang ikalawang tomo, napatatampok ang mga saliksik at suri sa iba't ibang aspekto ng kultura at lipunang Filipino. Makabuluhan ang mga artikulo hindi lamang dahil sa inilalahad nitong mga kaalaman, pananaw, idea, kundi maging sa ipinamamalas nitong mga paraan ng pananaliksik at pamantayan ng pagsusuri. Mababasa, kundi ma'y mahihiwangin sa mga artikulo ang mga batayan ng pagpili ng paksa at pagtatak ng suliranin ng pag-aaral; ang pagtukoy ng puwang sa pananaliksik batay sa daloy ng mga raunang pag-aaral; ang pagpapasiya sa pinakaangkop na metodo ng pananaliksik; at ang pagtutukoy sa teorya, konsepto, o dalumat na bobalangkas ng pag-aaral o magiging salaysay ng pagsusuri—ang lahat ng ito ay pawang hinuhugis ng oryentasyong Filipino ng Filipino ng pananaliksik, at pangunahing hinuhula ng Filipino ng konteksto ng kultura, lipunan, at kasaysayan.

Sa papel na “Kasikit endu Tudulan: Damas ng ‘Sakit’ sa Kuwento ng Isang Maguindanaon para sa ‘Sariling Pagtatakdan’” ni Mary Jane B. Rodriguez-Tanel, itinatampok ang tudulan (kuwento, sa wikang Maguindanaon) bilang alternatibong pamamaraan ng pananaliksik na nakatuon sa larang na personal—sa kalibutan ng sarili—ng isang Maguindanaon. Malay sa limitasyon ng mga dominanteng paradym, metodolohiya, at pamamaraan ng pananaliksik mula sa labas, bumaling ang awtor sa sariling tradisyon ng pananaliksik sa Filipinas, ang mga karutubong pamamaraan (tulad ng pakapa-kapa, pakikipagpalagayang-loob, pakikisama, pakikipagkuwentuhan) na matagal nang nilirang sa larang ng Sikolohiyang Filipino. Sentral na aspekto sa mga pamamaraan ito ang pagbubuo ng mga ugnyan o pakikipag-ugnyan na matutumbas sa Filipino ng dalumat ng kapwa at pakikipagkapwa. Sa katapusan ng papel, bukod sa paglalarawan sa sarili ng isang Maguindanaon na nasa hugpungan ng samut saring tunggalian, nakapaghihi din ang awtor ng ilang muni at kabatiran hinggil sa katangian at bisa ng tudulan bilang paraan ng paglikha ng kaalaman: kabukasan ng isip ng mananaliksik, pakikipagpalagayang-loob, pagbuo ng pangmatagalang ugnyan, paggamit ng pandama at pagluma, tudulan bilang kapwa panitikan at kasaysayan, at “bayanihan sa paglikha ng kaalaman.”

Sa artikulong “Mga Naratibo ng Pakikibaka sa Hacienda San Antonio at Sta. Isabel ng Ilagan, Isabela Laban sa Korporasyong ANCA (1980-1983)” ni Joanne V. Manzano, ang pagkalap ng mga naratibo din ng mga karamiwan mamamayan ang pangunahing metodo ng pananaliksik. Tinipon ng awtor ang mga kuwento ng mga magsasaka, at mula rito, hinalaw ang genita at unawa ng mga tao tungkol sa mga nangyari sa lupaing kanilang sinasaka at inaagaw ng kroni ng dating pangulong Marcos. Sa pagbuo ng naratibong ito, hindi lamang naisalaysay ang tugon, tindig, tagumpay ng kolektibong pagkilos ng mga magsasaka, kundi nag-aambag din ito sa diskursong pangkasaysayan hinggil sa mga pangyayari sa kaniyuman noong dekada 1970 hanggang 1980, panahon ng Batas Militar.

Itinatampok naman sa papel na “Ang Bawat Panayam ay Paaralan ng Pagkatuto: Ang Peministang Paghabi ng Kasaysayan ng Kababaihan ng Tundo” ni Nancy Kimuelli Gabriel ang kasaysayang pasailita bilang bagong batis sa pagbuo ng kasaysayan. Hindi tulad ng tradisyonal na historyograpiyang nagbibigay-din sa mga dokumentong nakasulat, ang kasaysayang pasailita ay higit na nakabatay sa mga panayam, kuwento, kuwentuhan. Ang ganitong metodo ay nagiging

lahang mahalaga sa pagsisiyasat sa personal at kolektibong buhay ng kababaihang mahihirap dahil ang mga salaysay nila ay hindi nagkapuwang sa mga sangguniang nakasulat. Sa may tatlong taong pananaliksik ng awtor sa larang, hindi lamang mga salaysay ng kababaihan ang kaniyang nalikom kundi maging ang mga damas at kabatiran hinggit sa gawing punitarang at kasaysayang pasadita bilang mga pamamaraan ng pananaliksik. Ambag ang papel na ito sa patuloy na paglinang sa peministang metodo ng pananaliksik na nakapook sa kultura at lipunang Filipino.

Sa artikulong “Ang Sabungerong Indio, Dayuhang Manonood: Mga Panlipunang Pinaraw at Kaisipan sa Pagsasabong at Saburigan mula sa mga Tala ng Dantaon 19” ni Emmanuel Jayson V. Bolata, inibestigasyon sa arbo at metodong dokumentaryo naman ang ginamit na mga pamamaraan ng pananaliksik. Paksa ng papel ang kultura ng sabong sa dantaon 19. Pangunahing batay sa pananaliksik ang primaryang sanggunian—ang 17 tala ng mga paglalakbay na sinulat ng mga dayuhang namalagi sa Filipinas nang may iba’t ibang tagel. Ngunit hindi niya ginamit ang mga tala ng paglalakbay bilang transparente at de-problematikong dokumentasyon ng iba’t ibang aspekto ng kulturang Filipino, lalo na ng sabong. Sa halip, isinalalin niya ang mga ito sa mapanuring pagbasa na, sa kabilang mga pagtulges sa sabong, humanong sa kabatiran na ang patuloy na paglalak ng sabong ay patunay ng patuloy ring pagiging ng mga sinakop sa kanilang kultura sa gitna ng kolonyalismo.

Mga primarya tinipat na sekundaryang materyal ang sinangguni ni Palmiro R. Iya sa kaniyang papel na “Si Kapitan Andres Novales at ang Kaniyang Pag-Aalsa Noong 1823.” Ang pananaliksik ay nakatona sa isang ereole na nag-alsa noong unang bahi ng dantaon 19, gayundin sa pangkasaysayan at panlipunang kontekstong nagluwal ng ganitong pagkilos. Hindi lamang nito ipinakilala sa Filipino ng mambabasa si Novales kundi naglalarawan din sa dinamika ng ugnayan ng mga peninsulares at insulares, ugnayan ng mga Espanyol, mestiso, katutubo, at nagdaragdag din ng kabatiran sa tradisyon ng mga pag-alsa sa Filipinas kontra sa mga kolonyalistang Espanyol.

Sa papel namang “Masid, Unawa at Arok sa Ako ng Penitensiya sa Kalayaan, Laguna” ni Jeremy Reuel N. dela Cruz, ginamit niyang pamamaraan sa pananaliksik ang mas kilala sa terminong obserbasyon para pag-aran ang tanghal ng penitensiya sa Kalayaan, Laguna. Tinawag niya ang panimulang metodo ng pagkuha ng datos bilang masid. Maaring mula sa lenie ng isang lubog sa larang ng diluan, nagtoon ang masid ng mananaliksik sa gayak at galaw na nagluwal ng mga tanong. Mula rito, ang masid ay tumungo sa unawa—ang pagtanaw sa penitensiya mula sa pananaw mismo ng mga penitensiyador. Sa bandang karapuan naman ng pananaliksik, tinampok ang arok bilang prosesong nagpatingkad sa dalumat ng pag-ako ng mga penitensiyador bilang pag-aalay ng sarili.

Ang papel na “Binak sa Tapyay: Ilang Tala at Tagay hinggil sa Karahasan, Kagandahang-asaal at Awit-epikong Kudaman ng Palawan” ni Arben R. Acuña ay gumamit naman ng pagsusuring tekstwal sa paghimay sa epikong-bayan sa ayuning magbigay ng palwanag hinggil sa ilang aspekto ng kultura, kagalingan, gawi at asal, at pananaw-mundo ng mga Palawan. Isentro ang pagsusuri sa mga kagmitang maddas baretin sa Kudaman upang mapasok ang mundo at kamalayan ng mga Palawan sang-ayon sa kanilang pamantayan. Mula sa teksto, gumamit din ng mga sekundaryang sanggunian at komparatibong lapit upang muligat ang epiko sa salimuot ng kasaysayan at lipunan ng mga Palawan at iba pang kaugnyang pangkat-etniko. Inilwal nito ang pagbasang tumiting sa mga diktoniya halimbawa ng mabuti/masama, marahas/mapayapa, at nagpapainindi kung paanoong maaaring humanong ang mga Palawan sa pagtatanggol sa sarili sa pamamagitan ng digna na iminuring nilang laro.

Pagsusuring tekstwal din ang pangunahing metodong ginamit sa artikulong “Idealismo sa Patubay at Panuto: Pananagisag sa Birtud ng Babae sa Awit” ni Pauline Mari Hernandez. Nakatona ang pagbasang kritikal sa awit na Patubay nang Cabataan o Talinhagang Buhay ni Eliseo at ni

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Hortensio (1901) na sinulat ni Joaquin Tuson, isa mga pinakaproduktibong tagasalin at manunulat sa Tagalog at Espanyol noong huling bahagi ng kolonyalismong Espanyol hanggang sa unang dekada ng kolonyalismong Amerikano. Pinarunayan ito ng mga aklat niya hinggil sa kabutihang asal, asal, paglinlay, pagsasalin sa kabanalan, moralidad, at wasong pagkilos. Gamit ang lenteng makauti, pangkasarian, at postkolonyal, nalipakita ng pagsusuri na ang awit ni Tuson ay tumalina lumang sa pamamayan ng umiral noong sentura, at kung gayo’y naging tugapamansag ng kung ano ang mabuti at masama, tama at mali, lalo na para sa kababaihan, ayon sa panunatan ng mga mananakop.

Sa papel na “Sa Pagitan ng Agham at Sining: Ang Kaso ng Epikong Pangkapagkapuwa” ni U. Z. Eliscio, inilathad at inusisa naman ng awtor ang mga idea nina William MacAskill at Peter Singer tungkol sa etika, sa pagtulong, sa pakikipagkapuwa na para sa kanila, upang maging epektibo at episyente, ay kailangang sukatin, bilangin, kalkulahin, at gamitan ng pamamayanang makangham. Dinala ang awtor sa paglalakay sa ugnayan ng sining at pakikipagkapuwa. Gamit ang mga pananaw at kritika nina Alice Guillermo at Jonathan Beller sa sining-biswal na nakatutong sa mga idea ng Marxismo, natukoy ng awtor ang mga limitasyon ng utilitarianismo na siyang tinututungan naman ng dalawang nuanang pilosopo, at nakapagpalitaw ng mga bagong pagiging at kabatiran tungkol sa kabuluhan ng sining.

Ang mga sumusunod na papel sa koleksiyon ay nagtatampok naman sa kaalamang-bayan at kulturang Filipino, at gayundin, sa ilang pamamaraan at larang kung paano at kung saan isinusulong ang mga ito—sa pagpapahalagang ng wika, sa pagsasa-Filipino ng mga disiplinang akademiko, sa komunikasyong pangmadla, sa paggamit ng makabagong teknolohiya sa edukasyon. Matuturing na mga halimbawa ang tinalakay sa mga papel kung paanoong maitataguyod ng mga Filipino ng edukador ang kulturang Filipino lampas sa klase at silid aralan.

Sa papel na “Kappaninmad-Or: Ang Adapitibong Kasanglapang Pangwika at Pagtingin sa Ilang Tala Ukol sa Pagpapayabong ng Kaalamang-Bayan sa UP Kolehiyo ng Agham Panlipunan at Pilosopiya” ni Vicente C. Villan, itinatampok niya ang dalumat ng panimad-on ng mga Kinaray-a, Hilagaynon, at Aklanon—tumatukoy sa naisantabing kaalamang-bayan—bilang salitang panukoy sa “ibihikang pangkalmangan na matagal nang nakaugat sa kasaysayang intelektuwal ng Kolehiyo ng Agham Panlipunan at Pilosopiya.” Ang dalumat na ito ay nagiging halimbawa rin ng “adapitibong kasanglapang pangwika” (pagtuklas ng mga konsepto o kategorya sa wika na pinayayaman ang kahulugan) upang bigyang-negalan, kahulugan, at katuturan ang ilang aspekto ng pagtuturo, pananaliksik, paglingkod-bayan, at ang kabuuang tradisyong intelektuwal ng Kolehiyo sa pagtataguyod at pagpapayabong ng kaalamang-bayan.

Ipinaliwanag ni Carlos P. Tael, Jr., sa papel na “Tabi-tabi Folkloradyo! sa DZUP 1602: Salugpungang ng Folklore, Agham Panlipunan at Philippine Studies sa Pangmadlang Komunikasyon” ang kaninaan ng Tabi-tabi Folkloradyo, isang programang panadyo, na nagtatampok sa folklore bilang kaalamang-bayan. Sa paglalathad ng damas at suri sa mga naging paksa ng programa, nalipakita sa papel kung paano naging toro at mabisa ang salugpungan—ang pagtatagpo—ng mga institusyon at organisasyong akademiko, ng iba’t ibang larang ng kaalaman, ng tugapagpahayag at tugapakinig, ng akademiko at bayan, ng dati at ngayon, dahil binibigkis na lahat ng folklore, ng kaalamang-bayan, ng kultura.

Sa papel na “Pasundayag: Pagpapalitaw ng Kapangyarihang Kultural sa Kasaysayan at Pilosopiyang Filipino” ni Ma. Theresa T. Payongayong, ang pagsisikap na linangan ang Pilosopiyang Filipino, pilosopiyang nakaugat sa sariling wika at damas, ay inilugar sa naratibo ng pagsisimula at pagsulong ng kapangyarihang kultural sa kabuuang kasaysayan ng bansa, gayundin sa kasaysayan ng Pilipinas ayon ng agham panlipunan lalo na sa Unibersidad ng Pilipinas. Kinailangan ang ganitong

pagbabalik-tanaw sa kasaysayan upang maisaklaw ang mga pagsisikap ngayon sa larang ng pilosopiya at agham panlipunan sa UP at ipasundayag—palatungan ang nakakubli at magpakita ng gilas—ang maaaring iambag ng Pilosopiyang Pilipino sa panuloy na paggigiti ng kapangyarihang kultural ng mga Filipino.

Ibabahagi naman ni Jayson de Guzman Petras sa artikulong “Paglusong at Pagsulong sa Wika, Kultura, at Lipunang Filipino sa Sistemang Dhiyal: Karanasan sa Proyekto ng Filipino MOOC ng UP Open University” ang karanasan sa pagbuo at pagpapatatap ng kursong Wika, Kultura, at Lipunang gamit ang programang Massive Open Online Course (MOOC). Ang MOOC ay isang kursong online na dinisenyo para sa malaking paglahok at libreng pag-akses—nakaunang mga prinsipiyong *massiveness*, *openness*, at *connectivism*. Dahil sa lawak ng puwestong maabot ng kursong ito, naroon din ang malaking potensiyal nito upang mapayaman ang bobaghang hinggil sa iba’t ibang paksa at usaping pangwika, pangkultura, at panlipunan.

Sa koleksiyon ding ito, kabilang ang ilang malikhang akda—maikling kuwento at mga tula: ang “En Memoria Carriosa: Soldado Tenso Conserbado (1898-1976)” ni Amado Anthony G. Mendoza III; at ang mga tula ng “Ang Tagapangalaga ng Lihim,” “Lihim Kay Siko,” at “Lihim sa Taga-Ilang Lumisan” ni Allan C. Popa. Lihim sa karaniwang pagbubukod ng mga malikhang akda sa tawag ilalathala kasama ng mga saliksik at kritikal na papel, ang lahat ng ambag sa koleksiyon ito ay magkakasama sa iisang hanayan lamang upang ipalala na ang mga proseso ng pagsulat at pagbasa ng mga malikhang akda, sa isang banda, ng mga saliksik at mapanuring papel, sa kabilang banda, ay hindi ganap na magkahiwalay at magkaiba.

Ang akda ni Mendoza III, sa isang pagbasa, ay nagsisilbing alegorikong paglalathad ng pagtatagisan ng mga koserbado’t progresibong pananaw sa iba’t ibang yugong ng kasaysayan ng bansa. Ang mga pangalan ng tauhan, mga tauhan sa kasaysayan, petsa ng mga pangyayari, mga pangyayari mismo, mga lugar, mga imahen, ay nagtatag ng masalimuot na mga ugawang intertekstwal. Ang tulong tula naman ni Popa, sa isa na namang pagbasa, ay nakikipagdiologo sa iba-ibang teksto, manunulat, tradisyon ng panulat. Ang liham bilang talinghagang nagbibigkis sa tulong tula ay labong naipapamalay na may nais ditong ipatanyag, ipahiwatig, iparamdam, ipadmandam. Ang akda at mga tula ay higit na magiging produktibo sa mambabasa kung ilulagay ang mga ito sa iba’t ibang kontekstong pangkultura, panlipunan, pangkasaysayan, at sa konteksto ng malikhang paglikha at ng wika.

Inasahan namin na ang koleksiyong ito ng mga saliksik, suri, likha ay makapag-ambag upang mapalawak ng mga nasa larang ng edukasyong pangkultura ang kanilang kaalaman, at lalo’t higit, mapanday ang kasaysayan upang sila mismo ang tumuklas ng mga karunungan mahahalagang maiuro hinggil sa kultura at lipunang Filipino, nagmula sa pananaw at oryentasyong Filipino, at tumutugon sa kalagayan, pangangailangan, at mithin ng samayan. Mahahalagang ang dunong na ibababagay ay lagim kababagi ng buhay ng mga Filipino.

Bukod sa talas, kailangan din ng tulin at talab.

Kasákit endú Tudtúlan: Danas ng “Sákit” sa Kuwento ng Isang Maguindanaon para sa “Sariling Pagtatakda”

Mary Jane B. Rodriguez-Tatel

ABSTRAK

Nais tiampok sa papel na ito ang isang uri ng pagsisiyasat sa ilang usaping nakabalabul sa etnikong identidad sa kontekstong Maguindanaon. Sa diwa at praktika ng Sikolohiyang Pilipino, kaugnay ng Indigenous Research Methodology, dalawang konsepsiyong Maguindanaon, “*kasákit*” (sakit) at “*tudtulan*” (kuwento, kasaysayan) ang bumalangkas sa pag-aaral. Bumababag ang istragawang paglalathad sa mga hugpungan ng personal na danas ng isang Maguindanaon at ng kolektibong karanasan ng kaniyang

lugar o bayan. Mga hugpungan itong nagsisilbing lunsaran ng pagpapalalim at pagpapayaman sa mas maddalag naratibo ng pangkat: samahan/institusyon/ lokalidad/*ethnos*, o maging sa tinatawag nating “national history.” At sa huli, natio ang mga natuklasan. Una, sa lipunang Pilipino, patuloy na itinatukda ang “sarili” ng malasapit na ugawang ng “look” at “labas,” ng “sarili” at “iba” — mga personal/interpersonal na ugawang nasa anyo ng tunggalian at/o tulungan/damayan. Ikalawa, integral sa proseso ng pagtatakda ng sarili ang danas ng sakit bilang pook ng talaban ng pagkasira ng “look” at muling pagbabuo nito. Ikatlo, ang personal/interpersonal, ang mga panloob na ugawang, ay isang mapagpasyang salik na bumabalangkas sa “bayan,” hindi lamang bilang isang administratibong yunit o kawatrang politikal kundi bilang isang kabuuang kultural o *ethnos*. At ikapat, sa lipunang napakataas ng pagpapahalaga sa orihinal, may bisa ang mga kuwento at salaysay bilang isang alternatibong kaparaman tungo sa ibayong pagsasaling at pagsasalapangyarihan sa mga karaniwang tao sa akademyang Pilipino.

Mga Susing Salita:

etnisidad, Moro, Maguindanaon, politika ng identidad, araling etniko/ethnic studies, Philippine Studies)

Pinapanas pa rin ng mga kababayan nating Pilipino na hanggang ngayon’y tinataguriang “Pambansang Minorya” ang bigat ng politika ng identidad bakawing ng masalimuot na uspin ng etnisidad. Sa kailang hindi pa upos na pekikibaka para sa sariling pagpapasya (self-determination), mahalagang maunawan ang sarili. Sino nga ba ang “sarili”? Sino ang nagtatakda? Sino ang *lugar* magkakda? Maraming antas ng pagkilala sa sarili sa lipunang barbat ng napakarami ring tunggalian. Iba’t iba ang antas at anyo batay sa nag-iba-iba at nagbabago-bagong konteksto ng mga relasyong pangkapangyarihan. Lampas pa sa mga kolektibong taguri, gaya ng “tribu,” “national minorities,” “cultural communities,” at “Moro”—na unang ipinaaraw sa kamit ng tagalabas, pangunahin na nito ang estado—kailangan ding matunguhan kung ano nga ba ang tung mula sa “look.” Ito ang “sarili” sa kategoriyang pang-espasyo. Sa puntong ito, maaaring pagliman, monolitiko ba ito at may-iisang galaw sa kumpas ng isang aspirasyon? Taliwas sa karaniwang haka, barbat din ng

isang nagpapalayo na gawain.⁵ Kogrity ito ng *tubulan* sa wikang Miranaw (McKaughan & Al-Macariya 1996); at *paglalala* sa wikang Binukid ng mga Talaandig (Saway 2014). At mayroon ding katumbas sa iba pang wikang etnolingguwistik sa kapuluan: e.g., *sararila* (Campeaud 2002; Iniego 2005) o *pakasarilan* (Ubaldo 2003) ng mga Iloko, *kad-nupakat* ng mga Eromanén né Meróvu (Babelon 2015); *sa gilin*, *hawanggon*, o *sihury* ng mga Agusan Manobo (Gelacio *et al.* 2000); *angika* at *omunaman* ng mga Mansaka (Svelmoe & Svelmoe 1990); *ie brei-sret* ng mga Lamblangán at Teduray (Taduwata 2017); *sampit* o *taçem* ng mga Manobo ng Karunang Bukidnon (Elkins 1968). Ipinapakita lamang nito kung gaano karaman ang ating tradisyong oral; gayundin namun, kung gaano ito kaintegral sa kalinungang bayan.

Sa diwa ng pakikipagkapwa sa bisa ng *tubulan* hindi lang simpleng pakikipanayam ang ginawa ko. Pinakamahalaga ang pagkapa at pagdama sa kaligiran ng paksa. Nakapalob ito sa mga panuninuan ng critka sa pananaliksik at matutumbas din sa taguting “cultural sensitivity.” Minarapat ko munaag tawitin ang kawing (network) ng mga personal na ugnayan. Sa pagawid, una alonag tumalay sa taong tinuturing na may pinakamalaking natulong sa pag-igpaw ng persona sa matinding pagcubok na kanyang dinaanin. Isa siyang taong relihiyoso, misyonero sa partikular. Wika nga ng isa pa ring relihiyoso na si Padre Leonardo Mercado SVD, sa tindi ng bisa ng relihiyon sa buhay at kultura nating mga Pilipino maari daw tuyoing binyagan sa siyemipikong pangalang *Homo religiosus* (1974). Anupat sa simula pa man, tinuturing na “haligi ng sinuamang lipunan” ang mga katutubong pari na tinatawag sa iba’t ibang pangalan sa kapuluan (e.g., *buhaplan*, *wulan*, *bahon*, *katalanan*, *mambunang*, *mambaki*, atbp.). Taglay nila ang kakayahang magpapalig ng karamdaman at kagrayn nito, ang magpunoimbalik ng nasirang kalooban (Mangahas 1995; Salazar 1983a & 1999; Rodriguez 2009). Kung kaya, hindi kataka-takang taong simbahan ang makapagcububukas ng loob ng isang taong nasa sitwasyong peligroso gaya ng sinapiit ng persona sa pag-aaral na ito. “Si Padre,” kung tawagin siya ng persona, ang nagsilbing bagtasang ng *tubulan*.

Hanggang humantong ang mga pakikipagkuwentuhan sa ipinangalohang pag-akses ng ilang classified na impormasyon tungkol sa persona. Napakaselan ng bagay na ito. Kailangang mapagpagpo ang mahigpit na tiwala mula sa sinasaliksik at kakayahang mapagkatwalaan ng mananaliksik na gaya ko. Buong katapatan ko nang ipinalahay ang aking pakay sa simula’t simula pa lang. Noong una’y sinabi kong manunuliling ligid ang kanyang tunay na pagkakakilanlan. Itatago ko siya sa ibang pangalan. Noong una’y sumang-ayon siya dahil na rin sa pangambang baka “magamit” ang kanyang kuwento sa mga delikadong usapin sa sandaling maisapubliko ito. Subalit di naglaon, sa proseso, nagbago ang kanyang panya, salay samit ng “Okay lang...maganda ring malabas ang aking kuwento.” Dito ko nadama ang irwalang kalalangan upang hindi na maging makabuluhan ang pag-aaral na ito. Naramdaman ko rin sa kanya ang pag-asa at pag-asam na kahit piano’y makatutulong din ito sa kanyang internal o personal na “laban.” Para sa katotohanan—isa ito sa mga plit niyang ipinaglalaban ngayon. Oo nga’t “nakatago” pa rin siya, subalit nitong huli, nakapagbitaw siya ng mga genitong salita: “Kahit gamitin mo pa Ma’am ang tunay kong pangalan...tatal, nangyari na ‘yan. Para alam nila na may totoong tao sa kuwentong ‘yan.” Pakikibaka itong nakahabi sa mga kawing-kawing na banggaan ng agenda at interes ng mga nasa poder. Sa pakikiwari ko, isang paraan ng pagdamay ang nararamdaman niya sa serye ng ating mga kuwentuhan. Mga pagkakaroon itong nagbigay-daan sa pagbubulutas. Kinailangan niya ng “hinge” o dahuyan ng mga sentimyento. Anang persona, mabilibilang sa daliri ang nakakalam ng kanyang kuwento.

⁵ Baley ito sa personal na paliwanag ni Noel Kalinaw nang tanungin ko siya tungkol sa pagkakaiba ng *tubulan*. Sinubukan ko pa ring mag-speak-up ng bayong paliwanag. Sa *Magandang Dictionary* ni Fr. Sullivan, OMI, may paliwanag siya hinggil sa pagkakaiba ng *irawatag* niyang “regular and intensive forms of slave verbs” na gumagana sa pang-uri (43). Haindrada: Regular: Nalugan! salamin. He was tired.

Intensive: Nalugatan sekamin. “He was very tired.”

Mula rito, rinilagan ng “an” ang interbong anyo na maari ding makita sa *tubulan* vs. *tutul*. At makuwag ito sa pahiwatig ng sinabi ni Noel na ita mas personal o emosyonal ang salitang *tubulan* kaysa *tutul*, kung kaya ito ang kanilang medyas gamitin sa pang-araw-araw na konteksto.

Kung kaya, sa bawat paglaladad, paulit-ulit man ito, ita nailisan ang kinikimkim na gati; nagluwag ang kalooban. Napaladaya ang sarili sa mga “tyanak ng kalooban” (Alejo 1990, 5-6). Ito ang di-matawarang sayay, isang pag-sasalaysay. Malay rin ako bilang mananaliksik na hindi lamang ito isang pag-aaral, bakays, isang pag-abot ng kama; isang munting paraan ng pakikisangkot at pagdamay sa danas ng *kasakit* ng persona. Kay “Emmanuel Kalinaw” (hindi niya totoong pangalan) o “Noel” (palyaw na ibingay ko), na nagbabagay ng kanyang sarili para sa pag-aaral na ito, isang bahagi rin ng sarili ang handog ko—ang punyaging makapagbigay-puwang sa paglilina ng sarili, hindi lamang niya kundi ng ating mga “Sarili” bilang Pilipino.

Integral sa bulangkas ng “kapwa” ang mundo ng pag-unawa. Kailangang kausapin ang persona sa daggit ng kanyang sariling salita. Inalam ko ang kahulugan at pagpapakahulugan ng *ginawa*—ang salitang Magundanon para sa “sarili.” At dito ko natuklasan ang linyang pagkakaugnay ng konsepto nila ng sarili sa iba pang aspetrong may kinalaman sa dandamin at nagbigay-buhay at ginawa sa tao. Maari din pala itong mangahulugan ng “hininga” (breath) at magamit ding pandiwa, *pagginginawa*, “huminga” (Sullivan 1986, 135). Matatagpuan din ito sa pagpapahayag ng salobin gaya ng sumusunod: *ginawa sa masala*, na ang ibig sabihin ay maghantong-hininga dahil sa kalungkutan, pagod, o nalasan ang hirap/sakit na nadarama—sa madaling salita, “naginhiwahan” (to sigh; to let out a very long breath because one is sad, tired, relieved) (p.136); *magpa i ginawa*, “maging masaya o sumaya” (to be happy) (431); at *galdin i ginawa*, “maging malungkot” (to be sad) (500). Interesante ring tungkayan ang iba pang ekspresyong lingguwistikong umiikot sa ginawa, gaya ng *kaldin na ginawa*, “kalungkutan o pigat” (sadness; sorrow) na singahulugan ng *kambukid* (500); *sakit i ginawa*, “poor, sama ng loob, at pagtatakwil” (contempt, hatred, condemnation) (288 & 365); *kampin sa ginawa*, “pagpipigil ng sarili” (self-control) (503); *kasakitan na ginawa*, kamuhian (to derose) (406); *molehin sa ginawa*, “mahalaga” (valuable) (536); at *adlin ginawa sa ginawa*, “may kasalanan” (guilty) (55). Sa katunayan, ang “dandamin” (emotion) ay nasa lingguwistikong anyo ng *magdalan na maggingdalan* (414). At may idiomatikong ekspresyong *Ginawa min kas* “Kasalanan niya” (135)—kung saan makikita kung gaano kaintegral ang sarili sa ideya ng paggawa ng sala. Samakawid, napakayaman ng talasalitaang Magundanon para sa “sarili.” Nasa iba’t ibang bahagi ito ng pananalit: pangagalalan, pandiwa, at pang-uri—parunay sa pagiging pundamental at sentral nito sa kanilang kamalayan at pakikipag-ugnayan. Mula sa konsepto ng sarili, inalam ko rin ang mga salitang may kinalaman sa pagtatakd ng sarili, ang “ibong tao” bilang *kawp* (kapwa); *kawp ita kaw* o *lagbaya* (kasama; kasamahan); *laker* (magulang); *salol* (kaputid); *tagu* (angkan); *mapagan* (samahan, klusan, organisasyon); at *tinget* (bayat, komunidad) o *magtinget/hungsa* (sumbayanan; bansa). At sinikap kong tungkayan sa kanyang kuwento kung paano nalalaman ng kahulugan ang mga ito.

Mula sa mga salita, minarapat ko ring papagsalinain mismo ang paksa. Hindi naratapos sa pag-awap ang pagpapatampok sa kapwa. Kailangan siyang bigyang-ting sa paglaladad upang magapig ang kabuluhan ng kanyang karanasan. Kung kaya kinilangang sipin ko nang buo ang kanyang mga pahayag. Integral ito sa pagsusuring dumadaloy mula sa paradyam ng IR. Ani Margaret Kovach sa kanyang “Conversational Method in Indigenous Research,” kung nais itampok ang tingit ng sinasaliksik, mahalagang maladad ang itorya bilang datos. May reserbayon siya sa tematikong organisasyon ng mga datos dahil sa tendensiya, umano, nitong madekonkretnwalisa at mapaghiwa-hiwalay ang mga ito (2010, 47). Kumbaga, nasa integridad ng itorya ang saysay ng kalamang nililikha nito. Aniya, “...in presenting a story as data the research participant’s story is intact and speaks for itself. Within Indigenous methodologies, the organization of data for purposes of analysis requires *ongoing conversation*” (Ibid.) (akin ang din). Para kay Clemen Aquino, midayo ang nararating ng paglaladad bilang kuwento. Mula sa pagbubuo ng akda, nabibigyan ng “higit na puwang,” ang kalahok na “makabagay sa mga talasasang-bayan” tungo sa “*paglilina at paglilina ng mga dalikang panibaho at pagpapalig ng mga nilitang pangpanan*” (Aquino w.p., 89) (akin ang din).

Lumilikha rin ang mahahalang sipi ng puwang upang maipadama sa nambabasa ang bisa ng danas ng persona. Sa ganang ito, nalalahok din siya sa kuwentuhan. Sapagkat naniniwala alonag

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hinuhulna ng mga salita ang katuturan at kapangyarihan ng karamasan. Kung kaya, maliy man ako sa paglalangkas ng pag-aaral alinsunod sa mga partikular na tema, sinikap ko pa ting maging upat sa duwa ng *tubidlar*.

Sa kabuuan, pinagpuniyagan kong palawigin ang *tubidlar* sa pamamagitan ng pagbuo ng isang diyologo sa pagitan ng nakaraan at kasalukuyan. At hindi ito linyar. Gaya ng ipinahihiwatig ng salitang kuwentuhan, dilaang pangunahin nito. Siklikal, ibig sabihin, maaring pabaluk-baluk ang paksa subalit bumabalangkas ng isang kabuuan. Bawat kuwento ni Noel ay mababalangkas sa isang malasaport (*avot*) na direksiyong nagpapahiwatig ng kasalimutan ng kaniyang buhay; May mga umuulat, at parating nadaragagan sa bawat oportunidad ng pagkikita at kumustahan. Mobomang din ang gayong daloy sa isinagawa kong paglalabad. Sinikap kong ibagi ang kontemporancong damas ng persona sa mga hila ng mahahalagang pangyayaring tumampok sa kanilang komunidad. Maliy kong tinunghayan ang mga *hugpungan* sa pagitan ng salaysay ni Noel sa isang banda, at kasaysayan ng kaniyang *elinas* o bayan sa kabila. Sa genang ito, makikita at mapapahalagahan ang *tubidlar* ng persona bilang hila ng kabuuan. Kung ano't anumang may tatlong bagay akong ismaalang-alang upang balangkasin ang aking paglalabad. Una, ang pag-uawala sa *let a ginawo* o *sakit a ginawo* (sama ng loob) sa konteksto ng Maguindanao bilang isang *ingel* (bayan). Aron-ano ang historikal-sosyo-kultural na salik na nagbunsod o patuloy na nagbunsod ng sitwasyon ni Noel? Ikalawa, ang pagtunggay sa kaniyang karamasan sa loob ng kilusan. Bakit siya sumapi, bakit siya umalis? At ikatlo, isang pagmumuni-muni sa *tubidlar* ni Noel sa konteksto ng Kaplipinuhan: bilang isang lipunang-at-kalinangan; gayundin, bilang isang pook ng proleksyon ng kaalaman. May sinasabi ang mga kuwento ng kaniyang sikat at pagpapakasakit tungkol sa kaniyang sarili, gayundin naman, tungkol sa kabuuang karamasan natin bilang mga Pilipino. Matuturing bang binalay o integral ang kuwento ni Noel sa karamasan ng bayan? Kumakawan ba ang kaniyang kuwento sa kuwento ng iba pang mamamayang nasa gayunding dalagayan? At sa mga akademikong Pilipino, paano tayo higit na makatutugon sa patuloy na pagtuklas ng mga angkop at sensitibong kaparaman sa pag-aaral ng ating lipunan?

"Pakikipag-usap" sa Iba't Ibang Akda:

Tubidlar pa rin ang dalumat na ipinabalangkas ko upang, "makipag-usap" o umunghay sa iba't ibang akdang pangkasaysayan at etnograpiko. Mahalaga ang mga ito upang sulayan at pagmamani ang kabuuang naratibo. Ginalugod ko ang mahahalagang pangyayaring natala sa salaysay ng paggigit sa sarili ng mga Maguindanao, ang grupong etnolingguwistikong kinabibilangan ni Noel. At dinala ako ng aking paghahanap sa mga akda nina Horacio de la Costa (1960), Reynaldo Ileo (1971/2007), at Ruudjie Laarhoven (1989). Pinahinulutan ako ng mga akdang ito na maunawaan ang internal na dinamismo ng lipunang Maguindanao sa konteksto ng relasyong *Sa-Raya* – *Sa-Land* (bundok-kapagan; upstream-downstream). Magiging mapagpasya ito sa pagpipat sa larong kapangyarihan sa loob *rit-árit* ng mga pwersa sa labas: kolonyalistang Espanyol at Amerikano noon, gobyernong Pilipino ngayon. Kinikilala ng mga nasabing akda ang estratehikong lugar ng Maguindanao bilang sentro ng kalakalan at ugnayan ng mga tao sa Kamindanawan. Kung kaya, mahirap unawain ang kaniyang kasaysayan nang nakahiwlay sa iba pang lugar. Sa ganang ito, sumanguni rin ako sa akda ng mga historyador na nakapook mismo sa Mindanao. Bagaman nakatuton sa anti-kolonyal na karamasan sa Davao mula 1890-1910, may patungay rin si Macario Tiu (2003) sa kapangyarihan ng Sultanato ng Maguindanao sa rehiyon ng Gulpo ng Davao. Mahalaga ting tingnan ang pag-aaral ni Rudy Buhay Rodil (2017)⁶ tungkol sa kasaysayan ng mga pamayanan sa Mindanao at Sulu sa kabuuan ng kolonyalismong Espanyol. Bahagi ito ng punyaging ipakita ang ugat ng paninirahan o pamamayan ng tatlong grupong nag-aangkin ngayon sa Mindanao: Moro, Lumad, at Kristiyano, sa layong makapagbain ng isang mapayapang solusyon sa pangatong-pangatong na sigalot na idinulot ng kani-kanilang pag-aangkin. Ginagabayang ng perspektibang

⁶ Mula sa kaniyang *Kasaysayan ng mga Pamayanan ng Mindanao at Arkipelago ng Sulu, 1596-1898*. M.A. Tesis sa Kasaysayan, Unibersidad ng Pilipinas, 1992.

pangpapayapaan sa konteksto ng kabansan, bumabunga ang akda sa separatistang tindig ng inihulna na ideya ng "Bangsa Moro Republik" noong dekada 1980. Noong 2003, inilathala naman nina ang *A Vow of Mindanao and Sulu in Question and Answer*. Sa paraang tanong-sagot, pinagngan sa mambabasa ang pag-uawala sa kasalimutan ng kasaysayan ng Mindanao. Winakasan niya ang paglalabad sa pang-ugnayang pangpapayapaan ng mga komunidad sa Gitnang Mindanao sa harap ng kasagusan ng polisiyang *"all-out war"* ng administrasyong Estrada laban sa Moro Islamic Liberation Front (MILF). Ito ang partikular na konteksto ni Noel. Mula sa tesis masteral ni Rodil hanggang sa librong ito, nagpapatalay ang kaniyang panawagan para sa pagbuo ng "isang Mindanao" sa diwa ng paggalang at pagtatanggap sa pagkakataon-iba at karapatan ng tatlong pangkat (*tri-people*) bilang arily y "magkakapatid" at "managinay" (Rodil 2003, 1). Sa ganito ring himig mapapahalagahan ang akda ni Karl M. Gaspar, *Mapagkakamitanan: Babasihan para sa mga Naghuhangad ng Kapangyarihan ng Mindanao* (2004).

Dahil ang kuwento ni Noel ay hindi lamang usaping personal kundi lahi't higit organisasyonal at politikal, mahalaga rin ang mga aklat na nagpahintulot sa aking mabubisi ang "loob" ng lipunang Maguindanao sa konteksto ng kanilang pakikibaka. Pinasislip tayo ng mga ito sa ugnayang politikal ng "sacril" at kapwa-Maguindanao/Moro/Muslim. Ilan sa mga ito ang mga isinulat nina Thomas McKenna, *Muslim Rulers and Rebels: Everyday Politics and Armed Separatism in the Southern Philippines* (1998); Francisco Lara, Jr., *Insurgents, Clerics, and State* (2014); at Wilfredo Magno Torres III sa kaniyang pinamamungatang *Ribic: Clan Feuding and Conflict Management in Mindanao* (2014). Tampok sa unang akda ang pagpisyasat sa retorika at praktika ng politika sa isang Muslim na komunidad sa lungsod ng Corabato mula sa lente ng kasaysayan at politikal na etnograpiya. Sa ikalawa, ipinaliwanag ang pagkakaroon, pagpapatalay, at pagkawala ng politikal na lehitimasiya sa karamasan ng mga "kilusang rebelde" gaya ng Moro National Liberation Front (MNLF) sa loob mismo ng Autonomous Region in Muslim Mindanao (ARMM). Tinanggapang tugunan ng akda ang malaking katamtaman kung bakit kagad naglalaho ang kapangyarihan ng mga lider-politikal na dating tumaban sa gobyerno at ngayoy nakapagmano na ng lehitimasiya sa kasagusan ng tunggalan. Marangang institusyon ang nakabahi sa ganitong sitwasyon na tinagturan niyang *"institutional multiplicity"*: (1) ang sentral na gobyerno (Gobyerno ng Republika ng Pilipinas o GRP); (2) mga karibal o alternatibong organisasyon (gaya ng MILF); (3) ang Islam na pinalaganap ng mga *ulama*; (4) ang Kristiyanismo na pangunahing nakaangila sa Katoliko Romano at mga organisasyon nito; o (5) ang mga lokal na angkan (Purzel sinipi sa Lara 2014, xiii-xiv), na mula pa sa simula ay mapagpasya nang nagtatakda ng gulaw ng politika sa lugar. Sa huli't huli, pinagtatibay ng mga pag-aaral ang pagkilala sa bisa at kapangyarihan ng mga ugnayang panloob na hinuhulna ng dalawang salik: una, mga tunggaling inter-at intra-angkan at yaong nasa antas ng komunidad; at ikalawa, ang malawakang gamit ng *Usarid* (batas ng Islam) sa loob ng ARMM. Bagaman nakatuton sa MNLF at kay Nur Misuari, pinahinulutan tayo ng may-akda na mailapat ang balangkas ng pag-uawala sa ganitong penomenon sa karamasan din ng MILF na para sa karamihan ay magkapareho, aron pa ngat "isa lang" naman daw. Samantala, kung nais nating ganap na mainindhan ang ugnayan ng mga angkan bilang pangunahing butayan ng tunggaling panloob, hindi dapat kaligrahan ang kalipunan ng mga pananaliksik sa aklat na *Ribic* lalo na ang artikulo ni Aboud Syed Lingga na "Dynamics and Management of *Ribic* in the Province of Maguindanao" (2014).

Manangangahas makabaghi ang aking pag-aaral sa layon ng mga akdang nabanggit na tugayayan ang dinamika ng "loob" ng isang lipunang "Moro" sa ARMM. Kakasangkapanin ko ang salaysay ni Noel upang maunawaan kung hanggang saan umaabot ang pagkilala sa *gintaw* vis-a-vis *mapungaw* o kilusang kinabibilangan lalo na sa sandali ng matinding hamon at pagsabok. Pinahihina ba nito ang kasahang Islam sa loob ng kanilang *ingel* (komunidad)? O banta rin ito sa kabansan? Madalas na pinagmamabis o pinagpangagali ang dalawa. Dahil naging malaganap na ang aserasyong hindi naman duramo, nasakop ang mga Muslim, kung kaya't hindi sila bahagi ng isinilang na "nasyon." Anupat "kolonyalismong Pilipino" o "internal na kolonyalismo" ang madalas itawag sa ugat ng mga problemang dinaranas ng mga kapatid nating Moro (Rodil 2003, 138). At sa mga

GABAY SA ARALING SAGISAG KULTURA NG FILIPINAS:

Lesson Exemplar Publication (Volume 2)

Background and Rationale

The PCEP was conceived in response to the promulgation on 11 August 2001 of Republic Act 9155, “An Act Instituting a Framework of Governance for Basic Education, Establishing Authority and Accountability, Renaming the Department of Education, Culture and Sports (DECS) as a Department of Education (DepEd) and for other Purposes”. Formulated through an NCCA Board Resolution in 2001, and operationalized by a Task Force in 2002, the 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.

The law, while effectively reaffirmed cultural education as an integral part of basic education, had transferred this responsibility and administrative supervision of cultural agencies formerly attached to DECS to the NCCA.

Three strategic goals of PCEP which included the:

- Establishment of an index of knowledge on Philippine culture;
- Development of culture-based instructional materials based on minimum learning competencies and standards on culture;
- Implementation of cultural education programs to reach various beneficiaries through formal, non-formal and informal structures.

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.

PCEP Institutional Intended Learning Outcomes (Competencies) of the Graduate of NCCA-PCEP Formal and Non-Formal Programs are expected to

- a) Manifest critical and creative thinking skills
- b) Design culture-based instructional materials
- c) Employ innovative culture-based pedagogy
- d) Inculcate a sense of nationalism and patriotism
- e) Demonstrate expertise in Philippine history, heritage, culture and the arts
- f) Exercise leadership skills in respective communities
- g) Conduct culturally-relevant research
- h) Initiate national, regional, and global connectedness
- i) Conduct oneself in accordance with highest professional and ethical standard
- j) Commit oneself to lifelong learning

The National Cultural Heritage Act of 2009 (RA 10066) mandates the Department of Education, in coordination with the NCCA's Philippine Cultural Education Program (PCEP), to *“formulate the cultural heritage education programs both for local and overseas Filipinos to be incorporated in the formal, alternative and informal education, with emphasis on the protection, conservation and preservation of cultural heritage properties”* (Article X, Section 38).

Objectives

- Disseminate culture-based lesson exemplars for classroom teaching application;
- To develop or produce new readings or instructional materials necessary for the teaching of K to 12 Curriculum; and
- To recognize teachers that produce quality education as defined by his/her lesson-plan.

Description

The Volume 2 is a publication of prize-winning lesson exemplars that will serve as a teacher's guide in crafting and designing lesson plans with creative approaches, pedagogies and strategies and integration of culture and the arts across the curriculum to be distributed nationwide through DepEd Regional offices.

Unpublished winning lesson exemplars will be reviewed and only those who will be recommended for publishing will be invited to undergo re-writing and consultation.

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LESSON EXEMPLAR VOL.2

ISSN 2619-6794



Gabay sa Araling Sagisag Kultura ng Filipinas

Gabay sa Araling Sagisag Kultura ng Filipinas

LESSON EXEMPLAR VOLUME 2

**GABAY SA ARALING SAGISAG KULTURA NG FILIPINAS
LESSON EXEMPLAR VOLUME 2**

Philippine Cultural Education Program
Pambansang Komisyon Para sa Kultura at mga Sining

GABAY SA ARALING SAGISAG KULTURA NG FILIPINAS
LESSON EXEMPLAR VOLUME 2

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The National Commission for Culture and the Arts (NCCA) is the overall coordination and policymaking government body that systematizes and streamlines national efforts in promoting culture and the arts. The NCCA promotes cultural and artistic development; conserves and promotes the nation's historical and cultural heritages; ensures the widest dissemination of artistic and cultural products among the greatest number across the country; preserves and integrates traditional culture and its various expressions as dynamic part of the national cultural mainstream; and ensures that standards of excellence are pursued in programs and activities. The NCCA administers the National Endowment Fund for Culture and the Arts (NEFCA).

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PAUNANG SALITA

Muli na naman naming inaalay sa inyo ang isang panibagong koleksyon ng mga Lesson Exemplar na naglalayong patatagin ang edukasyong pangkultura sa Pilipinas. Sa NCCA, matibay ang aming paninindigan na ang tunay na kaunlaran ay nakasalalay hindi lamang sa mga prosesong ekonomiko, bagkus ito din ay may pagsasaalang-alang sa malinaw na gawi at pamumuhay na hindi matutukoy kung walang kaalamang pangkultura. Ang ating kultura ay may mayaman at masalimuot na kasaysayan ng impluwensiyang katutubo at ng iba't ibang pag-angkop ng mga banyagang impluwensya. Bago pa man dumating ang mga dayuhang mananakop sa bansa, may naitaguyod na taong mga ugnayan sa pamamagitan ng pakikipagkalakalan sa mga lugar katulad ng India, Malaysia, Indonesia, China at Japan. Hindi matatanggi ang naging impluwensya nila sa paghubog ng ating kabihasnan lalo pa't makikita ang kay daming paralelismo sa wika, pagkain, paniniwala at iba pang aspekto ng ating pagka-Filipino sa kanila.

Ang pagdating naman ng mga mananakop na Kastila, Amerikano at Hapon ay naging hudyat ng higit na malay na pagdanas sa sariling kultura. Ang kultura ay hindi lamang mga simpleng proseso ng pagpapalitan ng mga obheto at kaisipan, ito rin ay tigib ng mararahas na mga sistema kung saan nangangailangan ng higit na aktibong pagmalay at pagpapasya kung paano nagsasalungatan ang ating mga kaibahan. Sa isang panahon na nakakaranas tayo ng malawakang impluwensya ng mga ekonomikong sistema mula sa labas, kailangan nating ipahayag ang ating mga kaisipan at kilalanin ang ating sariling mga produksyon upang hindi tayo malunod ng pamumuhay ng iba.

Bilang mga guro, ang pinakamahalaga nating tungkulin ay siguraduhing pinaglilingkuran ng ating kultura ang sambayanan, at hindi ito nagpapa-alipin sa imperyalismo, piyudalismo at kapitalismo. Ang pangangalaga sa kultura ay isang namumukod pero integral na bahagi ng edukasyong panlahat. Kung hindi itutuon ang opinyong pampubliko sa bisa ng sarili nilang pamumuhay, hindi tayo magkakaroon ng kritikal na tinig laban sa mga puwersang umaalipin sa atin.

Ang pagbuo ng mga banghay-aralin gaya ng makikita sa koleksyong ito ay isang aspekto lamang ng mga tungkuling kailangang gampanan nating mga guro. Sa pagpapakita ng mga araling aktibong inilalakip ang ating kultura sa pormal na mga usaping akademiko at pang-edukasyon, hindi lamang naiaangat ang kamalayan tungo sa bayan. Bagkus, lumilikha din ito ng isang pagkakataong baguhin ang mga estetikong pamantayang dati'y kumukundena sa pagtatanghal



Joseph "Sonny" Cristobal
Direktor, NCCA-PCEP

MAY KINABUKASAN BA ANG EDUKASYONG PANGKULTURA SA PILIPINAS?

Joseph T. Salazar, PhD
Kagawaran ng Filipino
Pamantasang Ateneo de Manila

Itinatanghal sa aklat na ito ang pagsisikap ng Philippine Cultural Education Program ng Pambansang Komisyon sa Kultura at mga Sining (NCCA-PCEP) na iangat ang kalidad ng edukasyon sa Pilipinas sa pamamagitan ng pagbibigay-espasyo sa mga banghay-araling may malinaw na pagkiling sa edukasyong pangkultura. Sa konteksto ng edukasyong Filipino na hindi pa nakakaahon sa piyudal na muhon ng *values-based education*, matapang ang proyekto. Hinihimok nito ang pagtatagpo ng mga kaisipan, ideolohiya at paniniwalang nagtatanghal sa iba't ibang subhektibidad at ang posibilidad na tingnan ang daigdig at katotohanan nang isinasaalang-alang ang iba't ibang pananaw at paraan ng pag-iisip. Sa isang panahong nilulusaw ang mga programang panghumanidades ng globalisasyon, istandardisasyon at pagkiling sa makikitid na pamamaraang siyentipiko, mahalagang hakbang ang pagtaguyod ng mga pundasyon ng edukasyong pangkultura upang italaga ang kahalagahan ng humanidades at balikan ang mga pinairal na polisiya na nagpapamalas ng kawalan ng pag-unawa sa mga prinsipyo nito.

Isa sa mga polisiyang ito ang ipinamalas ng dating asignatura ng MAPEH na pinagbubukod ang musika, sining at PE. Bagamat mahalagang maipamalas ang koneksyon ng mga nasabing disiplina, hindi maipagkakaila ang pangmalawakang epektong bunga nito sa pagtalaga ng mga guro na walang sapat na kaalaman at pagsasanay sa mga usaping partikular sa bawat disiplina. Hindi din nakatulong na ginamit na pansalo ang MAPEH ng mga araling hindi mailugar nang mabuti sa kasalukuyang balangkas ng mga asignatura kaya may makikita noon na mga araling kagaya ng pagsulat ng resumé na pinagagawa sa naturang asignatura.

Kahit sa bagong balangkas ng mga kurso para sa K to 12, kapansin-pansin pa rin ang pagsasantabi sa mga usaping pangkultura sa ilalim ng higit na *streamlined* na mga kurso. Pinakalantad ang ganitong kalakaran sa panitikan kung saan nawawalan ng sistematikong pag-uuri ng mga kasanayan sa disiplina na nagmistulang alalay na lamang ng mga kasanayang pangkomunikasyon. Sa Ingles man o sa Filipino, naging labis na arbitraryo ang pagbabalangkas ng mga talakayan sa panitikan. Bukod sa hindi paglatag ng mahahalagang paksaing kailangan upang iugnay ang panitikan, wika at kultura sa ating pamumuhay, hindi binibigyan ng kunsiderasyon ang mga salik upang matalakay ang panitikan bilang bahagi ng isang kasaysayan ng mga kaisipan, at lalo na bilang bahagi ng mga kaisipang bumubuo sa ating kultura. Halimbawa, sa pagpapakilala ng sarswela sa ikawalong baitang, mapapansin ang relegasyon ng anyo at gamit ng dula sa ilalim ng mga araling wala namang kinalaman sa sarsuwela:

Pag-unawa sa Napakinggan (PN)	Pag-unawa sa Binasa (PB)	Paglinang sa Talasalitaan (PT)	Panonood (PD)
Sarswela (8 sesyon) F8PN-Ile-f-25 Naisasalaysay ang magkakaugnay na pangyayari sa napakinggan	F8PB-Ile-f-25 Naipahayag ang pangangatwiran sa napiling alternatibong solusyon o proposisyon sa suliraning inilad sa tekstong binasa	F8PT-Ile-f-25 Naibigay ang kasing-kahulugan at kasalungat na kahulugan ng mahihirap na salitang ginamit sa akda	F8PD-Ile-f-25 Napahalagahan ang kulturang Pilipino na masaasamin sa pinanood na sarsuwela
Pagsasalita (PS)	Pagsulat (PU)	Wika at Gramatika (WG)	Estratehiya sa Pag-aaral (EP)
F8PS-Ile-f-26 Naitatanghal ang ilang bahagi ng alinmang sarsuwelang nabasa, napanood o napakinggan	F8PU-Ile-f-26 Nasusuri nang pasulat ang papel na ginagampanan ng sarsuwela sa pagpapataas ng kamalayan ng mga Pilipino sa kultura ng iba't ibang rehiyon sa bansa	F8WG-II-e-f-26 Nagagamit ang iba't ibang aspekto ng pandiwa sa isasagawang pagsusuri ng sarsuwela	F8EP-Ile-f-9 Naisasagawa ang sistematikong pananaliksik tungkol sa paksa gamit ang iba't ibang batis ng impormasyon resorse

Mga Kasanayang Inaasahan sa Pag-aaral ng Sarsuwela (Department of Education, 104).

Sa ikapitong hanay (ang kategorya ng “Wika at Gramatika”), matutunghayan ang kalunos-lunos na relegasyon ng anyong pantanghal sa isang kasangkapang gagamit sa “iba’t ibang aspekto ng pandiwa sa isasagawang pagsusuri ng sarsuwela”. Maliban sa pag-isa-isa sa mga pandiwang pilit na iiba-ibahin ang aspekto para pagkasyahin sa mga hinihinging rekisitos, walang korelasyon sa kung paano nakakatulong ang pagbabagobago ng aspekto ng pandiwa sa paggawa ng pagsusuri ng isang sarsuwela. Walang lohika ito. Bakit hindi talakayin ang pagsama ng musika ng sarsuwela, at kung paano ito nakikipagtalaban sa mga salita para bumuo ng isang anyo ng pagtatanghal na naiiba sa ibang dula? Bakit walang puwang para suriin ang kasaysayan ng sarsuwela at ang kontribusyon nito sa paguuri ng mga relihiyon? Sa anong konteksto umusbong ang sarsuwela? Anu-anong mga tradisyong banyaga at katutubo ang binibigkis nito? Ano ang naging papel nito sa kolonisasyon ng Pilipinas? O kung kailangan talagang pagtuunan ang teknikalidad ng gramatika, bakit hindi suriin ang ambag ng naturang anyo sa pagbubuo ng tradisyon ng wika ng panulaang popular? Kataka-taka, kung hindi matatalakay ang mga ito at iba pang katangian ng sarsuwela, paano pa maisasagawa ang kahilingan ng “Pagsulat” sa ikaanim na hanay kung inaasahan sa mag-aaral na masuri “ang papel na ginagampanan ng sarsuwela sa pagpapataas ng kamalayan ng mga Pilipino sa kultura ng iba’t ibang rehiyon sa bansa”? Maaaring ipagpalagay na sinisimulan pa lamang sa baitang na ito ang pagpapakilala sa sarsuwela. Sa kasamaang palad, hindi na pagyayamanin pa ng kurikulum ang diskurso ng nasabing anyo ng dula. Sa halip na balikan muli ang anyo na ito sa iba pang markahan o baitang, ikabit ito sa ibang mga dula at anyong pampanitikan upang pagyamanin ang mga kaisipang naituro sa ika-walong baitang, hindi na mababanggit kailanman ang sarsuwela sa kurikulum, at anumang kasaysayan ng pag-angkop sa banyagang anyo at kultura na bumubuo ngayon sa ating mga tradisyon ay isasantabi sa ngalan ng pagtuturo ng aspekto ng pandiwa.

ANO ANG KULTURA?

Mula sa kakulangan ng mga instrumentong panturo hanggang sa simplifikasyon ng kultura sa mga obhetong sumasakatawan sa kung tutuusin ay mas tagong mga prosesong neoliberal, maraming problema ang mga guro ng kultura. Sentral dito ang kakayahang mailapat ang higit na mapagpalayang mga oryentasyon na magpapahintulot sa kanilang magturo ng kultura nang hindi umaasa sa mga mekanisadong pamamaraan ng ating mga ahensyang pang-edukasyon. Ayon na rin sa UNESCO (2001), *“Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.”* Batay sa atas na ito, hindi maikakahon sa isang depinisyon o sistema ng mga proseso at pamamaraan ang kultura. Nangangailangan itong buksan sa higit na malayang proseso ng interpretasyon at pag-aangkop na isinasaalang-alang ang kultura bilang magkakawing na produkto ng partikular na kontekstong kanyang ginagalawan at ng nagsala-salabid na mga prosesong historikal.

Ang mismong depinisyon na lamang nito ay nagrerepresenta ng isang mahabang diskurso na sumasalamin sa imposisyon ng kanluraning pamumuhay at kasaysayan sa mga lugar na nais nilang sakupin. Pinaalalahanan tayo ni Raymond Williams na bago pa lamang sa wikang Ingles ang salitang *“culture”* (Williams 1983, p. 87). Aniya, umuugat ito sa salitang Latin na *colere* na may iba’t ibang kahulugang tumutukoy sa iba’t ibang aspekto ng mga gawaing kolektibo mula sa agrikultura (sa *colore* maiuugat ang Ingles na *cultivate*); pananahan, pamamahay, pag-angkop o pananakop (sa *colore* din maiuugat ang *colony*); hanggang sa pananampalataya (*cult* o kulto). Kung titingnan ang kanyang mga binanggit na halimbawa, ang problema ng pagtatalaga ng kung ano ang kultura ay humaharap sa dalawang problema. Una, laging matitisod ng pangangailangang timbangin ang kaibahan sa pagitan ng dalawang magkaibang kultura. Bago pa man maipaliwanag kung ano ang kultura, kailangan munang tumambad ng realisasyong may magkakaibang kultura, lalo na kung hayag na itinatangi at/o ipinagtatanggol ang sariling gawi, ugali at paniniwala laban sa iba. Ikalawa—at higit na nangangailangan ng pansin sa anumang talakayan tungkol sa kultura—ay ang magkakaibang proseso na masisilayan kapag nagtagpo na ang magkakaibang kultura. Halimbawa, naging mahalagang sandigan ang konsepto ng apropiyasyon ni Mikhail Bakhtin (1992) ng iba’t ibang kaisipang pangkultura noong nakaraang siglo. Para kay Bakhtin, mahalagang gawain ang apropiyasyon hindi lamang sa pag-angkop ng ibang kultura kundi para na rin sa pagtataguyod ng kamalayan tungkol sa sariling kultura. Hinahanda ng ganitong kamalayan ang isang tao o pangkat na lampasan ang pagtingin sa sarili bilang sentro at sa halip, tingnan ang ang nagsasangang ugnayan kung saan ang sarili ay isang bahagi lamang ng sistema. Katulad ng apropiyasyon ng wika, na siyang himlayan ng napakaraming aplikasyong pangkultura, naging mahalagang sandigan ng pagkakakilanlang pansarili ang iba:

AKO AY FILIPINO CULTURE CAMP

Background and Rationale

The PCEP was conceived in response to the promulgation on 11 August 2001 of Republic Act 9155, “An Act Instituting a Framework of Governance for Basic Education, Establishing Authority and Accountability, Renaming the Department of Education, Culture and Sports (DECS) as a Department of Education (DepEd) and for other Purposes”. Formulated through an NCCA Board Resolution in 2001, and operationalized by a Task Force in 2002, the 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.

The law, while effectively reaffirmed cultural education as an integral part of basic education, had transferred this responsibility and administrative supervision of cultural agencies formerly attached to DECS to the NCCA.

Three strategic goals of PCEP, which included the:

- ❖ Establishment of an index of knowledge on Philippine culture;
- ❖ Development of culture-based instructional materials based on minimum learning competencies and standards on culture;
- ❖ Implementation of cultural education programs to reach various beneficiaries through formal, non-formal and informal structures.

It was design 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.

Program Description

A cultural camp that promotes dialogue and discussion designed to develop Cultural Stylebook for members of the press in each province. The manual serves as a guideline in writing and reporting news and updates on cultural events, raising public awareness and mobilizing public support for the development, protection, and preservation of cultures.

Objectives

- Mount a multi-sector culture camp;
- To develop a manual for Cultural Workers; and
- To develop at least two modules for Cultural Workers and Media practitioners.

November 29, 2017
Marcelo H Del Pilar National HS
Malolos, Bulacan
Participants – 84 pax



Marcelo H. del Pilar National High School is the largest secondary school in Central Luzon in terms of population. It has an average population of 7000 students and 250 teachers. MHPNHS is one of the oldest secondary schools in the Philippines established in 1905. It offers the three curricula endorsed by the Department of Education: the Engineering and Science Education Program, the Basic Education Curriculum and the Special Program for Sports. The academic year 2010–2011 pioneers the revised curriculum of the Basic Education Curriculum and changed to Secondary Education Curriculum for freshman students.

The initial plan for this project is to hold a workshop on how to use Cultural icons in Media Reporting to selected local media practitioners in Bulacan and Iloilo.

During our consultation with the Public Affairs and Information Office (PAIO) and with PCEP-TWG for this project composed of Artists and Cultural Worker, People in the Government, Media, Educators, and member of Civil Society – they suggested a new approach to attain PCEP goals for this project: To improve usability of the materials and resources, To increase public awareness and engage new users (media) especially the digital natives and global market, and To promote Philippine cultural education in the digital age.

Instead of having printed stylebook/manual – they suggested to create a PORTAL. Since our TWG members for this project came from our target beneficiaries, we consider the modification of the project. We created the CulturEd Philippines Website, with the domain name <http://philippineculturaleducation.com.ph>

We still follow the training component of the original proposed project. After the creation of the website in Marcelo H. Del Pilar NHS Malolos with Student Journalist and Senior HS students, in La Consolacion University Philippines during the International Conference, and in the National Convention of Centers of Excellence (COEs) and Centers of Development (CODs) in Tagaytay.

