



Republic of the Philippines
Department of Education
Region VI – Western Visayas
SCHOOLS DIVISION OF CAPIZ

March 17, 2025

DIVISION MEMORANDUM
No. 133 s. 2025

CAPIZ DIVISION FESTIVAL OF TALENTS - SINING TANGHALAN

To: OIC, Office of the Assistant Schools Division Superintendent
Chief, Curriculum Implementation Division
OIC Chief, School Governance and Operations Division
Education Program Supervisors
Public Schools District Supervisors
Heads of Public Elementary, Secondary, and Integrated Schools

1. In anticipation of the Regional Festival of Talents-Sining Tanghalan to be conducted this coming April 2025 in Iloilo, this office through the Curriculum Implementation Division will conduct the 2025 Capiz Division Festival of Talents-Sining Tanghalan on March 22, 2025.
2. Participants are learners from public and private elementary and secondary schools who will showcase their talents and skills and will explore the culture of their respective place.
3. The categories, modes of delivery, number of learner-participants, teacher coaches, and the time allotment are the following:

Category	Mode of Delivery	No. of Participants	Coach	Time Allotment	Mechanics of recording the entry/ies
A. Elementary					
1. Katutubong Sayaw	Virtual	8	2	5 Hours	1. Video recording must be in MP4 format 2. One take only from start to finish of the performance using only one recording instrument. Zooming or moving the camera, editing and spliced footage is not allowed.
2. Pintahusay	Virtual	1	1	8 Hours	1. Video recording must be in MP4 format. 2. There should be two cameras for recording, one at the right/left side of the participant focusing on the canvass including half of the face, arms, and whole body of the participant, the other camera is placed at the back showing the whole space occupied by the participant including the materials used. The submitted video recording should be in time-lapse mode. 3. Submit one whole picture of the painting and one whole picture of the painting with the participant on its side.
B. Secondary					
1. Direk ko, Ganap Mo	Virtual	2	1	8 Hours	1. Video recording must be in MP4 format. 2. Audio must be clear and audible, with no extraneous noise.



Address: Banica, Roxas City
Contact Number: (036) 6518 456/0968-869-5867
Email Address: capiz@deped.gov.ph
Website: <http://depedcapiz.ph>



Republic of the Philippines
Department of Education
Region VI – Western Visayas
SCHOOLS DIVISION OF CAPIZ

					3. The participants may choose different acting genre in giving life to the 2024 Sulat Tanghal winner script titled "PARE". 4. The recorded finished output should be submitted in the Google Drive/link provided.
2. Bayle sa Kalye at Eksibisyon	Virtual	14	2	8 Hours	1. Video recording must be in MP4 format 2. One take only from start to finish of the performance using only one recording instrument. Zooming or moving the camera, editing and spliced footage is not allowed. 3. There should be two videos to be submitted-Bayle sa Kalye performance and Eksibisyon performance.
3. Sineliksik	Virtual	3	1	12 Hours	1. Audio must be clear and audible, with no extraneous noise. 2. The video output is focused on the theme "Galing, Talino, at Husay ng mga Batang Makabansa sa Diwa ng Matatag na Adhika". 3. Submit video output in the Google Drive/link provided
4. Likhawitan	Virtual	2	1	8 Hours	1. Video recording must be in MP4 format. 2. Audio must be clear and audible, with no extraneous noise. 3. There should be two cameras for recording, one at the right/left side of the participant focusing on the musical score/laptop, including half of the face, arms, and whole body of the participant, the other camera is placed at the back showing the whole space occupied by the participant including the material used in a time lapse mode. 4. Submit one take performance from start to end using only one recording instrument. Zooming or moving the camera, editing and spliced footage is not allowed.
Total		30	8		

4. Submission of entries through a provided Google Drive/link is on March 22, 2025 until 11:59 PM only.

5. Attached is the 2025 National Festival of Talents Implementing Guidelines on Sining Tanghalan except for the mode of delivery and the script to be used for Direk ko Ganap Mo category.

6. It is expected that in the conduct of this activity, all must adhere with DepEd Order No. 9, s. 2005 titled "Instituting Measures to Increase Engaged Time-on-Task and Ensuring Compliance therewith", DepEd Order 66, s. 2017 titled "Implementing Guidelines on the Conduct of Off-Campus Activities", and DepED Order No. 008, s. 2023 titled "Participation of Teachers in Volunteer Work and Extra Curricular Activities".

7. It is understood that in the conduct of this activity, there shall be no discrimination in the provision of learning and development interventions on account of age, school, gender, civil status, disability, and religion or other similar factors, and personal circumstances that run counter to the principles of equal opportunity.



Address: Banica, Roxas City

Contact Number: (036) 6518 456/0968-869-5867

Email Address: capiz@deped.gov.ph

Website: <http://depedcapiz.ph>



Republic of the Philippines
Department of Education
Region VI – Western Visayas
SCHOOLS DIVISION OF CAPIZ

8. Participants involved in the series activities are entitled to service credits per DepEd Order No. 13, s. 2024 titled Revised Guidelines on the Grant of Vacation Service Credits to Teachers. On the other hand, Non-Teaching personnel including the management staff shall be provided with compensatory time off (CTO) as per the Civil Service Commission (CCC) and Department of Budget and Management (DBM) joint Circular No. 2, s. 2004 on non-monetary remuneration for overtime service rendered.

9. Expenses for food, travel and materials used during the participation to the activity is chargeable against school MOOE funds or other sources of funds and expenses of the management on the conduct of the competition is chargeable to the downloaded funds, all are subject to the usual accounting and auditing rules and regulations.

10. Immediate dissemination of this Memorandum is desired.

ROEL F. BERMEJO
Schools Division Superintendent

Encl.: As stated
Reference: As stated
To be indicated in the Perpetual Index
under the following subject:

PARTNERSHIPS
PROJECTS
PROGRAMS
ACTIVITIES
CONTEST



2025 NATIONAL FESTIVAL OF TALENTS



Implementing Guidelines on Sining Tanghalan

The categories, components, number of learner-participants and teacher-coaches, and time allotment for Sining Tanghalan per region are provided as follows:

Category	Component	No. of Learner- Participant	No. of Teacher- Coach	Time Allotment
Elementary				
Katutubong Sayaw	Dance	8	2	5 Hours (Half Day)
Pintahusay	Visual Arts	1	1	8 Hours (Whole Day)
Secondary				
Direk Ko, Ganap Mo	Theater	2	1	8 Hours (Whole Day)
Bayle Sa Kalye at Eksibisyon	Dance	14	2	8 Hours (Whole Day)
Sineliksik	Media Arts	3	1	12 Hours (1.5 Days)
Likhawitan	Music	2	1	8 Hours (Whole Day)
Total		30	8	



SINING TANGHALAN

(A Celebration of Talents and Skills Through Performances and Showcases in Various Art Disciplines)



COMPONENT AREA	DANCE
KEY STAGE	Key Stages Three (3) and Four (4)
EVENT TITLE	BAYLE SA KALYE AT EKSIBISYON
NO. OF PARTICIPANT/S	14 learners + 2 teacher-coaches
TIME ALLOTMENT	A. BAYLE SA KALYE = Grand dance parade B. BAYLE EKSIBISYON = Five (5) minutes performance with 1-minute entrance and 1-minute exit
PERFORMANCE STANDARD	SPA 7- FOLK DANCE & BALLET STRAND <i>Performance Standards</i> - exhibits skills in the different dance forms/genres. - performs basic dance movement combinations (<i>locomotor and non-locomotor</i>) in relation to space. - creates basic movement combinations using the elements of dance in accordance with the movement framework of Rudolph Laban - creates movement combinations inspired by the local cultural experiences and/or a regional dance. SPA 8 - FOLK DANCE STRAND - performs skillfully selected local/regional/national dances from Luzon, Visayas, and Mindanao, based on dance literature. - showcases and skillfully performs selected local and national dances. SPA 8 - BALLET STRAND - performs correctly some ballet steps and movements using the principles of classical ballet. - performs contemporary dance movements using the Cunningham technique. - showcases and skillfully performs selected classical/contemporary dances. SPA 9 - DANCE – FOLK DANCE STRAND - performs at least three (3) dances from different countries. - executes the different ballroom/ dancesport movements with precision. - interprets at least one (1) Philippine or foreign dance literature. - conducts documentation of selected local dances through videos and other multimedia facilities. SPA 9- DANCE – BALLET STRAND - performs choreographed ballet movement phrases. - creates dance pieces utilizing the modern dance technique. - creates a collaborative ballet dance composition according to a “thematic concept.” SPA 10- DANCE – FOLK DANCE & BALLET STRAND

	- prepares a design for mounting a dance production. - creates a plan for the ballet and folk dance production. - organizes appropriate production rehearsal for the dance production. - develops an understanding of quality dance production. PE 4-10 (Quarters 3 & 4) - Executes the skills involved in the dance. SHS ARTS & DESIGN (DANCE)		
21ST CENTURY SKILL/S	- critical thinking; - creativity; - collaboration; - communication; - character education (discipline); - citizenship; and - cultural literacy		
CREATIVE INDUSTRIES DOMAIN	- Performing Arts - Traditional Cultural Expressions		
DESCRIPTION	Bayle sa Kalye at Eksibisyon is an NFOT event category of Sining Tanghalan that allows learner-participants to present a fusion of dances inspired by the culture of the region.		
TECHNICAL SPECIFICATIONS			
A. MATERIALS, TOOLS AND EQUIPMENT	To be provided by the participants: - Costume - Props - Music for Dance Exhibition	To be provided by the event organizers: - Music for Grand Dance Parade 6 pcs Two-way radio - Sound System for Showcase - Audio speakers installed in strategic areas along the dance parade - LED Wall during the showcase - Tables and chairs for experts and TWG - Extension cords for the TWG table - Stopwatch - Signboards	
B. VENUE	- One (1) fully air-conditioned/well-ventilated hall that can accommodate dancers and coaches as a holding area. - One (1) fully air-conditioned/well-ventilated hall that can accommodate audience of 3000 pax (for NFOT Opening Program and Bayle Eksibisyon event) - Dance Parade Route (maximum of 500 meters distance)		
CRITERIA FOR JUDGING	Criteria	Percentage for Dance Parade	Percentage for Dance Showcase
	Choreography (Creativity/ Composition/ Originality/ Style)	35%	20%
	Performance (Skills and Technique, Timing and Coordination, Showmanship and Mastery)	40%	50%

	Production Design (costume/props) and Music	15%	10%
	Theme/Concept	10%	20%
	Total	100%	100%

MECHANICS

- A. The “Bayle sa Kalye at Eksibisyon” is a dance parade and showcase presenting a fusion of dances inspired by the culture of the region. The concept or theme for performance, costume, and props must be reflective and relevant to their region but not limited to the festivals.
- B. The “Bayle” shall have two (2) separate categories:
 - a. Grand Dance Parade - It is the choreographed parade routine performed by each group as they enter the festival venue. Official NFOT Bayle sa Kalye music for the parade shall be provided by the National Technical Working Group.
 - b. Dance Exhibition - It is the full presentation of the group's choreographed dance performance. Music (mp3) for exhibition shall be prepared by each region. This copy shall be submitted during the Solidarity Meeting.
- C. Only one (1) entry per region is allowed. The region shall combine the results of the dance parade and dance showcase to determine the regional entry to the national level.
- D. Fourteen (14) dancers and 2 teacher-coaches per region shall be allowed.
- E. The group may use any music of their choice during the dance showcase, but the dance routines should be purely transformational in nature which is characterized by the use of dance steps and movements which could be a fusion of two or more dance forms such as classical ballet, contemporary/modern dance, jazz, hip-hop, folk dance, neo-ethnic, and other genres.
- F. The following are **strictly prohibited**:
 - a. tossing of dancers
 - b. lifting of dancers
 - c. use of flammable materials (fireworks/pyrotechnics)
 - d. live animals as part of the performance
 - e. props that do not fit inside a 160L storage box or beyond the following dimensions: L:69cm x W:51.5cm x H:42cm or L:29in x W:22in x H:19.5in.
 - f. provision for pre-set stage
- G. Participants are encouraged to use costumes and props that may represent their culture. (Costume changes/transitions and props that extend/fold/detach/expand but can fit to the prescribed storage dimensions are allowed)
- H. Sound system shall be provided by the host division/region along the parade route and in the exhibition area.
- I. In the event of inclement weather, the grand dance parade shall be performed inside the covered venue.



SINING TANGHALAN

(A Celebration of Talents and Skills Through Performances and Showcases in Various Art Disciplines)



COMPONENT AREA	THEATER	
KEY STAGE	Key Stage Three (3): Grades 7 to 10 Key Stage Four (4): Grades 11 to 12	
EVENT TITLE	Direk Ko, Ganap Mo	
NO. OF PARTICIPANT/S	2 learner-participants either from Key Stage Three (3) or Four (4); 1 teacher-coach	
TIME ALLOTMENT	1 day	
PERFORMANCE STANDARD	1. The learner performs creative pieces using body movements and vocal improvisations in the integrated arts process that exhibit understanding of the different elements of artistic expressions and principles of organization. 2. The learner performs tasks and activities in the pre-production phase based on the criteria set.	
21 ST CENTURY SKILL/S	1. critical thinking; 2. creativity; 3. collaboration; 4. communication; 5. character education (discipline); 6. citizenship; and 7. cultural literacy	
CREATIVE INDUSTRIES DOMAIN	Performing Arts and Creative Services	
DESCRIPTION	The Direk Ko, Ganap Mo is an NFOT event category of Sining Tanghalan relevant to acting showcase that allows learner-participants to follow the direction and instructions given by a theater director in relation to the script and scene provided.	
TECHNICAL SPECIFICATIONS		
A. MATERIALS, TOOLS AND EQUIPMENT	To be provided by the participants: -	To be provided by the event organizers: - Copy of the script - NFOT shirt for learner-participant - 1 ream A4 size bond paper - 10 pcs long folders - Pencils - Black Ballpens - One (1) HD video camera - Memory card for video camera

		- One (1) unit TV Monitor - Cable connectors for camera to TV monitor for holding area - Portable sound system - 2 wireless microphones
--	--	--

B. VENUE	1. Two (2) fully air-conditioned/well-ventilated rooms that can accommodate 50 pax (1 for holding area; 1 for event proper)
-----------------	---

CRITERIA FOR JUDGING		
	Criteria	Percentage
	Interpretation of the whole script	25%
	Acting technique	40%
	Delivery (voice, clarity, projection etc.)	35%
	Total	100%

MECHANICS
A. "Direk Ko, Ganap Mo" is an on-the-spot acting competition. B. Each region shall be represented by two (2) learner-participants and one (1) teacher-coach. C. Participants must not be previously declared winners in any international acting competition. D. Participants must not have prior professional acting experience with established theater companies or talent agencies such as, but not limited to, Philippine Educational Theater Association (PETA), Repertory Philippines, Tanghalang Pilipino, ABS-CBN Talent Center, etc. E. Participants shall use the copy of the 2024 Sulatanghal winning script. F. During the event, theater directors/ event judges shall give instructions to participants as to how they want the script performed. G. Performance shall be done in a closed room with only the event judges and organizers. A video camera shall record all proceedings inside the room and transmit the live feed to a TV monitor for viewing in the holding area. H. Other participants waiting for their turn to perform shall be contained in a holding room together with other coaches. I. Participants must come on time; thus, late participants shall no longer be entertained.



SINING TANGHALAN

(A Celebration of Talents and Skills Through Performances and Showcases in Various Art Disciplines)



COMPONENT AREA	MUSIC	
KEY STAGE	Key Stage Three (3): Grades 7 to 10; Key Stage Four (4): Grades 11 to 12	
EVENT TITLE	Likhawitan	
NO. OF PARTICIPANT/S	2 learner-participants either from Key Stage Three (3) or Four (4) per region	
TIME ALLOTMENT	4 hours for songwriting (A.M.) 3 to 5 minutes performance per group (P.M.)	
PERFORMANCE STANDARD	The learner creates a musical work using media and technology, performs music in solo and with accompaniment, and demonstrates musical skills in voice and/or instrument-playing.	
21 ST CENTURY SKILL/S	1. critical thinking; 2. creativity; 3. collaboration; 4. communication; 5. character education (discipline); 6. citizenship; and 7. cultural literacy	
CREATIVE INDUSTRIES DOMAIN	Audiovisual Media Performing Arts Creative Services	
DESCRIPTION	Likhawitan is an NFOT event category of Sining Tanghalan that allows learner-participants to showcase their talents in an on-the-spot event on songwriting, singing, and playing musical instruments.	
TECHNICAL SPECIFICATIONS		
A. MATERIALS, TOOLS AND EQUIPMENT	To be provided by the participants: - Musical instruments - copy of lyrics	To be provided by the event organizers: - NFOT shirt for learner-participant - 1 ream A4 size bond paper - One (1) Printer with scanner - One (1) Laptop - 10 pcs long folders - 20 pcs Pencils - 15 pcs Black Ballpens - sound system - amplifiers for music instruments - 2 wireless microphones

		- 2 mic stands
B. VENUE	One (1) fully air-conditioned/well-ventilated rooms that can accommodate 100 pax for event proper; One (1) well-ventilated room as holding area of performers and coaches	
CRITERIA FOR JUDGING	Criteria	Percentage
	Song Writing	
	Lyrics (Relevance to the theme)	25%
	Music (Arrangement and melody)	25%
	Originality (Authenticity of the piece)	15%
	Performance	
	Vocal quality	15%
	Accompaniment	15%
	Showmanship (Stage presence interpretation)	5%
	Total	100%

MECHANICS

- A. There shall be one (1) entry per region composed of two (2) learner-participants from either Key Stage Three (3) and/or Four (4) and accompanied by 1 coach.
- B. Participants shall showcase their musical skills including composition writing, singing, and playing musical accompaniment.
- C. Participants should have not previously joined any professional group or performed/won in any international songwriting competition.
- D. Participants should have not previously published works in any professional recording company.
- E. Songs can be in English, Filipino or local language. Should the song be written in a local language, an English or Filipino translation of the lyrics shall be provided to the judges.
- F. Song composition may be interpreted in solo or duet with music accompaniment.
- G. The lyrics should be relevant to the given theme and/or depict local culture and heritage.
- H. Participants may choose any type of music genre (ballad, rock, etc.) for the composition.
- I. Each participant shall be given 4 hours to compose the song based on the theme which shall be provided during the event orientation.
- J. A live accompaniment must be played during the performance. Participants shall bring their preferred musical accompaniment like guitar, ukulele, piano/keyboard, rhythm instruments, etc.
- K. The handwritten composition with the lyrics and chords shall be submitted to the event administrator prior the performance for reproduction and judging purposes.
- L. Participants may use a copy of their composition during performance.
- J. Participants shall wear the NFOT shirt during the competition.



SINING TANGHALAN

(A Celebration of Talents and Skills Through Performances and Showcases in Various Art Disciplines)



COMPONENT AREA	MEDIA ARTS
KEY STAGE	Key Stage Three (3): Grades 7 to 10; Key Stage Four (4): Grades 11 to 12
EVENT TITLE	Sineliksik
NO. OF PARTICIPANT/S	3 learner-participants either from Key Stage Three (3) or Four (4) per region; and 1 teacher-coach
TIME ALLOTMENT	• Four (4) hours for shooting • Four (4) hours for editing • Showcase (the next day)
PERFORMANCE STANDARD	The learner: MAPEH Grade 7 produces creative works about contemporary and emerging popular music and arts of the Philippines and selected Southeast Asian countries using relevant concepts, processes, techniques, and/or practices MAPEH Grade 8 integrates relevant concepts, techniques, processes, and/or practices of emerging and contemporary Asian popular music and arts in the production of one's creative work. MAPEH Grade 9 produces creative works about emerging popular music and arts of the world and their cultural influences using available technologybased mediums or indigenized materials in relation to Filipino culture and identity. MAPEH Grade 10 utilizes digital/available technologies in a collaborative creative work SPA MEDIA ARTS SHS ARTS AND DESIGN TRACK
21ST CENTURY SKILL/S	1. critical thinking; 2. creativity; 3. collaboration; 4. communication; 5. character education (discipline); 6. citizenship; and 7. cultural literacy
CREATIVE INDUSTRIES DOMAIN	Audiovisual Media Creative Services

DESCRIPTION	Sineliiksik is an NFOT event category of Sining Tanghalan that allows learner-participants to produce and showcase a short film.	
TECHNICAL SPECIFICATIONS		
A. MATERIALS, TOOLS AND EQUIPMENT	To be provided by the participants: - laptop/s or computers with video editing software - digital cameras or video cameras with computer cable for file transfer - camera tripod - extension cord/s - other tools and equipment for video editing	To be provided by the event organizers: - NFOT shirt for learner-participant - 1 ream A4 size bond paper - One (1) Laptop - 2 USB Flash Drive for saving final videos - 10 pcs long folders - Pencils - Black Ballpens - Stopwatch - Actor's Consent Form - One (1) LED screens for the public viewing of the finished short films; - chairs for judges and audience - Judge's Table
C. VENUE	1. Filming location in a safe public space such as tourist attraction, city square, market, festival, or any other crowded location. 2. Fully air-conditioned computer laboratory that can accommodate 70 participants during the film editing; 3. Fully air-conditioned hall with LED wall that can accommodate 1000 pax during the public viewing.	
CRITERIA FOR JUDGING	Criteria	Percentage
	Storyline, narrative flow: overall cohesive storytelling, unified look and feel, clear narrative focus and direction of storyline.	40%
	Cinematic Technique and Creativity: controlled camera work, clear quality of sound, attention to composition and framing. Creativity: originality or uniqueness of take, slant, or topic; freshness of technique or treatment.	25%
	Insight/Relevance to the theme: ability for the whole film to look into and discuss the theme/subject matter. Suitability of the narrative or storytelling to the audience appeal.	25%
	Quality: flawlessness of editing, clarity of sound, readability of text, focus of shots	10%
	Total	100%

MECHANICS

- A. **Sineliksik** is a short film competition.
- B. Each region will showcase one (1) entry.
- C. Three learner-participants per region are allowed. They may be accompanied by one (1) teacher-coach provided that they should not assist the participants in the development, conceptualization, production, and/or editing of the video.
- D. Participants are required to bring their own laptop/s or computers with video editing software, digital cameras or video cameras with computer cable for uploading, tripod, extension cords and other paraphernalia related to video shooting and editing. Use of drones is not allowed.
- E. Films must:
- be cut and edited according to the creative direction of the team;
 - use music, live sound, and/or narration; music must be **original or royalty-free**; and
 - only use primary footages taken/captured during the actual conduct of NFOT and music used must be acknowledged accordingly in the end credits.
- F. The films may:
- incorporate color correction and visual effects; and
 - use b-roll or establish footage taken outside the competition period but these must be taken/produced during the NFOT days and from the designated location/s (e.g. traffic shots, time lapses, sunrise/sunset scenes.)
- G. The finished output must be:
- 4-5 minutes in duration not including opening/closing credits
 - a maximum of 30 seconds (0.5 minutes) for opening credits
 - a maximum of 60 seconds (1 minute) for closing credits
 - total output duration must not exceed 6 minutes and 30 seconds (390 seconds)
- H. Submitted entries must not include any indication such as name of the school, division, region, or other identifying marks. Only the film's title may be used to identify the project. Teams are allowed to produce a version with complete titles and credits for their personal consumption, but this copy should not be submitted to the showcase.
- I. Entries should be saved in a flash drive encoded in MP4, M4A, WMV, AVI or MOV format submitted on the event date before the specified deadline.
- J. Medium of communication should be in Filipino and/or English. However, subtitles may be used ONLY for films in local languages. Videos should be an original work of the learner-participants and shall not infringe any copyrights or any rights of any third party.
- K. Images shown and presented in the film must be taken during the 2025 NFOT. If the output requires pre-existing stock or news footage, these may be used to a maximum of 20% of the film and must:
- be royalty-free, in the public domain, or under a Creative Commons license for attribution (BY) and non-commercial use (NC);
 - be obtained from a recognized news or information agency (e.g. CNN, GMA, News, etc.); and
 - properly cite artists and works in the closing credits (Artist Title, website/ source).
- L. Films are encouraged to use music or sound elements taken or produced during the 2025 NFOT. Films are also allowed to use non-original music and sounds provided that:

- The works are available for use royalty-free, in the public domain, or under a Creative Commons license for attribution (BY) and non-commercial use (NC) and these are obtained from recognized royalty-free or Creative Commons sources (e.g. SoundCloud, Jamendo, WikiMedia); and
 - The artists and works are properly cited in the closing credits (Artist, Title, website/ source).
- M. Participants may use to choose any style (e.g. observational, participative, or reflexive) or utilize various tools to deliver content (e.g. narration, on-camera, music, dramatization/s, etc.) but it must be noted that the emphasis of the showcase is on visual storytelling rather than narrative or textual stories.
- N. Participants shall be briefed on the rules and parameters of the showcase. They shall be given access to the same general film location and a space for post-production.
- O. NTWG shall prepare a theme for the draw lots to be used in the actual competition during the orientation.
- P. The official showcase time shall begin and end at a time allotted by the NTWG. All participants shall start from a location designated by the NTWG. Films must be submitted to the marshals at the assigned date and time.
- Q. An additional three (3) actors with written consent (learners/spectators in the location) may be requested to take part in the film.
- R. Roles of Teacher-Coaches:
- They are responsible for managing the participants, keeping them focused and on-track, maintaining team dynamics, and ensuring completion and adherence to the rules;
 - They may secure and manage production equipment but are not allowed to set up or configure equipment such as cameras, tripods, or editing systems; and
 - They should not interfere, influence, or be involved in the creative and technical development of the film during the shooting and editing.
 - Teacher-coaches are not allowed to edit, do camera or sound work, or similar involvement in the production process.



SINING TANGHALAN

(A Celebration of Talents and Skills Through Performances and Showcases in Various Art Disciplines)



COMPONENT AREA	DANCE	
KEY STAGE	Key Stage Two (2): Grades 4 to 6	
EVENT TITLE	Katutubong Sayaw	
NO. OF PARTICIPANT/S	8 learner-participants; and 2 teacher-coaches	
TIME ALLOTMENT	Maximum of five (5) minutes In dances where the literature does not specify the entrance/ exit, the trainer may arrange one, however both must not exceed sixteen measures.	
PERFORMANCE STANDARD	PE 4 (Q3 & Q4): The learners participate in rhythmic activities and dances promoting community wellness for active and healthy living. PE 5-6 (Q3 & Q4): The learner participates and assesses performance in physical activities. Music and Arts 4 (Q4): The learner produces a creative work based on performing and visual arts in their province. Music and Arts 6 (Q4): The learner integrate their understanding of their Filipino identity informed by history, culture, and nationhood in a creative work using contemporary concepts, processes, practices, and technology in Music and Arts.	
21 ST CENTURY SKILL/S	- critical thinking; - creativity; - collaboration; - communication; - character education (discipline); - citizenship; and - cultural literacy	
CREATIVE INDUSTRIES DOMAIN	Performing Arts, Traditional Cultural Expressions	
DESCRIPTION	Katutubong Sayaw is an NFOT event category of Sining Tanghalan that allows learner-participants to showcase published dances from the rural communities/from the countryside and occupational in nature.	
TECHNICAL SPECIFICATIONS		
B. MATERIALS, TOOLS AND EQUIPMENT	To be provided by the participants: - Costumes - Props (if any)	To be provided by the event organizers: 1 ream A4 size bond paper - One (1) Laptop 1 USB Flash Drive for saving music

	- Canned music for dance	- 5 pcs long folders - Pencils - Black Ballpens - Stopwatch - Sound System - One (1) LED Screens during exhibition - Tables and chairs for judges and TWG - Stopwatch												
D. VENUE	- One (1) fully air-conditioned hall that can accommodate at least 300 pax - One (1) big room adjacent to the contest hall that can accommodate 120 pax to be used as holding area for the performers.													
CRITERIA FOR JUDGING	<table><tr><th>Criteria</th><th>Percentage</th></tr><tr><td>Performance (Showmanship)</td><td>40%</td></tr><tr><td>Interpretation of Dance Literature</td><td>25%</td></tr><tr><td>Staging (Spacing, Formations, Execution)</td><td>25%</td></tr><tr><td>Appropriate Costume and Props</td><td>10 %</td></tr><tr><td>Total</td><td>100%</td></tr></table>		Criteria	Percentage	Performance (Showmanship)	40%	Interpretation of Dance Literature	25%	Staging (Spacing, Formations, Execution)	25%	Appropriate Costume and Props	10 %	Total	100%
	Criteria	Percentage												
	Performance (Showmanship)	40%												
	Interpretation of Dance Literature	25%												
	Staging (Spacing, Formations, Execution)	25%												
	Appropriate Costume and Props	10 %												
Total	100%													

MECHANICS

- A. The objective of this showcase is to promote appreciation and understanding for folk dances of the region. It aims to raise the awareness of the people on culture and the arts through folk dance performances.
- B. Only one (1) entry per region is allowed.
- C. Eight (8) performers and one (2) teacher-coaches shall be allowed per region.
- D. The dance literature is a rural folk dance highlighting occupational activity.
- E. The dance may be from any of the following published Philippine folk dance books:
 - Philippine Folk Dances, Volumes 1-6 by Francisca Reyes Aquino
 - Philippine National Dances by Francis Reyes Aquino
 - Visayan Folk Dances, Volumes 1-3 by Libertad Fajardo
 - Pangasinan Folk Dances by Jovita Sison Friese
 - Samar Folk Dances by Juan C. Miel
 - Handumanan by Jose Balcena
 - Philippine Folk Dances and Songs by the Bureau of Public Schools, 1965
 - Sayaw: Dances of the Philippine Islands, Volume 1-9 by the Philippine Folk Dance Society
 - Classic Collection of the Philippine Folk Dances by the Philippine Folk Dance Society Volumes 1-11
 - And other published Philippine Folk Dance books
- F. The dance must be accompanied by canned music prescribed by the book. Live accompaniment is not allowed.
- G. Medley (combination) of different dances is not allowed.
- H. In dances where the literature does not specify or describe the entrance/ exit, the trainer must arrange one, however, both must not exceed 16 measures.
- I. Each group must submit 3 copies of the dance literature in long folder labeled with their contestant number before the start of the event.



SINING TANGHALAN

(A Showcase of Talents and Skills in Arts Areas and Performances)



COMPONENT AREA	VISUAL ARTS												
KEY STAGE	Key Stage Two (2)												
EVENT TITLE	PINTAHUSAY (Elementary)												
NO. OF PARTICIPANT/S	1 learner-participant and 1 coach												
TIME ALLOTMENT	8 hours												
PERFORMANCE STANDARDS	The learner: - produces a creative work based on the performing and visual arts in their province. - draws/paints significant or important historical places.												
21ST CENTURY SKILL/S	• Critical Thinking Skills • Creativity and Innovation • Flexibility and Adaptability • Initiative and Self-Direction												
CREATIVE INDUSTRIES DOMAIN	Visual Arts												
DESCRIPTION	On-the-Spot Painting is an NFOT event category of Sining Tanghalan where learners can display their creative interpretation of a given theme through visual representation using acrylic paint on canvas as medium.												
CRITERIA FOR PRESENTATION (DFOT/RFOT)	<table border="1"> <thead> <tr> <th>Criteria</th><th>Percentage</th></tr> </thead> <tbody> <tr> <td>Artistic Merit (Elements and Principles of Art)</td><td>30%</td></tr> <tr> <td>Interpretation of the theme (Relevance)</td><td>30%</td></tr> <tr> <td>Difficulty (Technique)</td><td>20%</td></tr> <tr> <td>Overall impression of the art (Artwork on its own as a complete and outstanding work of art)</td><td>20%</td></tr> <tr> <td>Total</td><td>100%</td></tr> </tbody> </table>	Criteria	Percentage	Artistic Merit (Elements and Principles of Art)	30%	Interpretation of the theme (Relevance)	30%	Difficulty (Technique)	20%	Overall impression of the art (Artwork on its own as a complete and outstanding work of art)	20%	Total	100%
Criteria	Percentage												
Artistic Merit (Elements and Principles of Art)	30%												
Interpretation of the theme (Relevance)	30%												
Difficulty (Technique)	20%												
Overall impression of the art (Artwork on its own as a complete and outstanding work of art)	20%												
Total	100%												

EVENT RULES AND MECHANICS

- Pintahusay is an on-the-spot painting event.
- One (1) learner-participant per region from Key Stage Two (2) is allowed.
- Learner-participants are given 8 hours to finish their output.
- Participants may be accompanied by one (1) teacher-coach. However, teacher-coaches are only allowed to assist them during the setting up of materials during the event.
- The participants should execute one solid composition or concept (poster concept is not allowed)
- Participants must bring their own paintbrushes, sponges, and paint cleaning materials (newspaper, washcloth, etc.) while acrylic paint in primary colors (red, blue, yellow) and neutral colors (black and

white), easels and canvas (24x36 inches) will be provided by the RTWG/NTWG.

G. Participants are not allowed to bring pictures or images as references to their entries.

H. The subject of the painting shall be focused on **OUTDOOR SIGNIFICANT OR HISTORICAL PLACES**.

I. Participants must come on time. However, late participants shall still be accommodated but time shall not be extended.

RESOURCE REQUIREMENTS

	Participants	Host Division / Region
A. Supplies and Materials	- Paint brushes - Pencils - Erasers - Rulers - Other relevant painting materials (mixing palette, etc.)	- Typewriting - Twenty (20) pcs pencils - Twenty (20) long-sized folders
B. Tools and Equipment		- Seventeen (17) pcs canvass (24x36 inches) with primer and frame - Seventeen (17) pcs painting easels. - 17 sets of Acrylic Paints (1 set per participant) - o Blue (1 pint) - o Red (1 pint) - o Yellow (1 pint) - o Black (1 pint) - o White (1 quart) - Tables and chairs for the judges and contestants - Newspapers and rags - Stopwatch
C. Room/ Hall Specification		- Any open space conducive and safe for the orientation before the start of the painting event. - Preferably one (1) air-conditioned room for the art display/exhibit for the entire duration of the festival.

RUBRIC FOR ASSESSMENT OF ENTRIES IN PINTAHUSAY					
Category	5	4	3	2	1
Artistic Merit	Demonstrates a mastery of skill and a clear understanding and application of specific medium qualities. The output is pleasing and complete	Demonstrates skill and some understanding of specific medium qualities. The output is pleasing and partially complete	Demonstrates partial skill and understanding of specific medium qualities. The output is neat and partially complete	Demonstrates limited skill and understanding of specific medium qualities. The output is fairly neat and partially complete	Demonstrates limited skill and understanding of specific medium qualities. The output is fairly neat and not complete
Interpretation of the Theme	Design shows unique and creative interpretation of the task and ability to think with extreme attention to details.	Design shows clear understanding of task and ability to think with more effort and with attention to details.	Design shows some creativity and adequate interpretation of task and displays some details.	Design shows creativity with limited evidence of original thought	Design shows limited evidence of original thought and the work appears unfinished.
Difficulty	Shows and effectively utilizes knowledge of the elements and principles of design and effectively filled the entire space.	Shows knowledge by combining all elements and principles of design and filled the entire space.	Shows knowledge by combining 3 to 4 elements and filled the entire space.	Shows some elements and principles and filled the entire space.	Shows limited evidence of elements and principles and partly filled the space.
Overall Impression of the Art	Extraordinary organization of art elements, content and execution in the artwork.	The organization of art elements, content and execution are addressed in the artwork.	The organization of art elements, content and execution are partly addressed in the artwork.	The organization of art elements, content and execution with some notable information in the artwork.	The organization of art elements, content and execution has limited information in the artwork

Pare-

Mga Tauhan:

Bitoy: 14 taon gulang- kasalukuyang nasa ikatlong baitang at namamasukang school boy sa isang malapit nang malugi na lomihan sa tabi ng terminal, mala kulay gatas ang kutis na parang kamatis kung mamula kapag natatamaan ng araw, matangos ang ilong na sa unang tingin ay aakalain mong siya ay foreigner, at may maliit na pilang pulang nunal sa kanyang sentindong noo kaya siya'y kinakantyan din minsang "Asado"

Tyang Marie: 45 taon gulang, ang tiyahing nagpapa-aral kay Bitoy at may ari ng Lomihan ni Marie sa tabi ng terminal ng traysikel, malaki siya at parang maihahalintulad sa nasa hanggang balikat lang ni Bitoy ang kaniyang tangkad, makikitang bawat minuto ay nakasimangot at nakataas ang kilay nito dahil sa mga drayber na naninigarilyo sa harapan ng kaniyang tindahan, palaging makikitang naka daster, nakapusod ang kaniyang buhok na may bilang sa daliri na hibla ng puting buhok, at may nakaipit na abaniko sa kili-kili

Dyosa Mae: 41 taon gulang, may-ari ng kabubukas pa lamang na paresan sa tabi ng lomihan ni Tyang Mari, mahilig magsuot ng sando na hapit na hapit sa kaniyang katawan, madalas na makikitang nakasuot ng shorts at headband na kulay pink, kayumanggi ang kulay ng kaniyang mata at kutis, at mamula-mula ang pisnging dinaig pa ang taong ilang beses nasampal dahil sa dampi ng sandamakmak na blush-on

Panahon at Tagpuan:

Sa terminal ng pampublikong transportasyon sa bayan ng Olfato

Oras ng pananghalian at damang-dama ang init sa paligid ng terminal

Ang Dula:

Pagbukas ng tabing ng entablado ay agad na maririnig ang ingay ng busina ng mga sasakyan na animo'y hinahabol ng sampung kabayo sa pagmamadali. Makikita ang maayos at tuwid na pagkakasunod-sunod sa pila ng mga pampublikong sasakyan na naghahanap ng mga pasahero.

Sa ilalim ng mga pasilungan ay makikita ang mga tsuper na abala sa pag higop ng mainit na kape sa kanilang tasa sa ilalim ng tirik na tirik na araw habang nagku-kuwentuhan at walang humpay ang tawanan. Sa kabilang dulo naman ay makikita ang tindahan ng Lomi ni Tyang Mari na talaga namang dinudumog ng mga tao sapagkat panalong-panalo ang lasa ng kaniyang luto dahil sa hinango ito sa tradisyunal paraan ng pagluluto ng Lomi.

Mabilis na pinapaypay ni Tyang Mari ang dala-dalang abaniko habang pinupunasan ang tagaktak na pawis at abalang-abala sa paga-asikaso ng order ng kaniyang mga customer. Inip na inip niyang hinihintay ang kaniyang pamangkin na si Bitoy dahil siya lamang ang tumutulong sa kaniya sa Lomihan— kadalasan sa mga oras na ito ay dagsa talaga ang mga tao sa kaniyang tindahan.

TYANG MARI: Hay! Asan na ba ang batang 'yon? Kanina pa ang uwian nila
ah, sa'n na naman kaya gumala 'yon? (Bubuntong hininga nang
malalim.) Oh, suki! Naparito ka pala! Halika rito! Bagong luto
ang Lomi, overload pa ang toppings para sa'yo!

*Papasok si Bitoy na pasan-pasan ang bag sa likod, gulong-gulo ang buhok na para
bang ginawa nang pugad ng mga ibon, at nakabukas ang mga butones ng kaniyang
uniporme. Hinahabol nito ang kaniyang paghinga na tila isa siyang atleta na tumakbo
sa triathlon. Tila naligo siya sa ulan dahil basing-basa ng pawis ang kaniyang damit.
Magmamano si Bitoy sa kaniyang Tyang Mari.*

TYANG MARI: Oh Bitoy! Narito ka na pala? Napano ka? Talaga namang
batang 'to oh, nakipaghabulan ka na naman, ano? Anong oras na?
Kanina pa kita hinihintay dito ha, marami tayong customers.

BITOY: Ah...tyang, pwede isa-isang tanong lang po? (Mapapakamot sa
batok si Bitoy.)

TYANG MARI: Ewan ko sa'yo, Bitoy! Naku! Sinasabi ko talaga sa'yong bata ka,
kung saan saan ka palagi sumusulpot, hindi ka na mahagilap.

Magbibihis si Bitoy ng komportableng damit saka magsusuot ng apron, at aayusin ang buhok bago magsuot ng hairnet. Didiretso agad siya sa lababo at maghuhugas ng kamay habang kinakanta ang "Happy Birthday" sa kaniyang isipan.

BITOY: Pinaiwan kasi ako ng teacher namin, Tyang. Medyo nahihirapan kasi akong magbasa lalo na ang mga salitang may letrang "R" at "L", nagkakakanda-baliktad na ang pagbigkas ko. Kaya naman po ako naliligo sa pawis kanina ay dahil nagmamadali po ako papunta rito. Ayaw ko ring mapagalitan mo po ako.

TYANG MARI: (Lalambot ang ekspresyon sa mukha.) Pasensya ka na, Bitoy ha? Wala na rin kasing ibang maaasahan ang Tyang mo dahil ikaw nalang din ang natitira kong pamilya. Pasensya na, sa edad mong 'yan, alam kong dapat ineenjoy mo ang iyong pagiging bata. (Titigil sa ginagawa at hahawakan ang balikat ni Bitoy.)

BITOY: Tyang, hindi mo naman po kailangan humingi ng tawad. Buong Puso ko pong gusting tumulong sa inyo, bilang ito na lang din ang Bayad ko sa pagpapaaral niyo sa'kin.

TYANG MARI: Ah basta, Bitoy. Pagbutihin mo ang iyong pag-aaral ha? Ipagpatuloy

ipagpatuloy mo lang ang pagiging matatag sa kabila ng bawat

hamon at pagsubok na nararanasan mo sa iyong buhay.

BITOY: Opo, Tyang. Utang ko po ang lahat sa inyo.

TYANG MARI: O siya, tama na ang pagdadrma at marami pa tayong customers.

(Matatawa sa sariling tinuran.)

Aalis si Tyang Mari sa kusina ng kanilang tindahan at pupuntahan ang ibang customers na naka pila. Matutulala naman si Bitoy habang iniisip ang nangyari sa kaniyang araw sa eskwelahan.

BITOY: Ang hirap namang makisalamuha sa ibang mga bata. Porket hindi nila nararanasan ang nararanasan ko ngayon ay gan'to na lang sila kung makakutya.

Ipagpapatuloy ni Bitoy ang paghiwa sa mga sangkap sa lulutuing Lomi habang nag-iisip ng mga bagay-bagay at kinakausap ang sarili.

BITOY: Kung hindi kaya ako iniwan ng aking ina noon sa tabi ng palengke,

ganito kaya ang sitwasyon ko ngayon? Hindi siguro ako kinukutya ng mga bata dahil sa nahihirapan akong magbasa.

Maghuhugas siya ng kaniyang mga kamay pupunasan ito ng tuwalya. Bubuksan niya ang malaking kaldero na may laman na saka ihuhulog lahat ng hiniwang sangkap doon. Hahaluin niya ito ng maayos at titikman ang lasa.

BITOY: Pero okay na rin 'yan, ang mahalaga ngayon ay nakakain ako at Nakakapag-aral ako. Pinapangako ko sa sarili ko, kahit mahirap, magtatapos ako.

Mapapangiti si Bitoy sa kaniyang iniisip. Itinatak niya ito sa kaniyang isipan at itinuring ito bilang ang kaniyang pangunahing misyon sa buhay.

Lilipas ang buong maghapon na di-magkandaugaga pa rin sa tindahan sina Tyang Mari at Bitoy sa dami ng dumadagsang customers sa kanilang Lomihan. Sisimulan na ni Bitoy na magligpit sa kanilang tindahan sapagkat palalim na ang gabi. Wala na ring pasareho na dumarating, at pauwi na rin ang mga drayber ng mga pampublikong sasakyan.

TYANG MARI: Maganda ang benta natin ngayong araw, Bitoy! Eto oh, pambaon mo sa eskwela bukas. (Ibibigay kay Bitoy ang nakatuping perang papel.)

BITOY:

Salamat po, Tyang! Ang laking tulong po nito! (Ngingiti at isisilid sa

pitaka ang pera.)

Agad na aasikasuhin ni Bitoy ang kaniyang sarili pagkauwi. Kakain siya ng hapunan at bubuksan niya ang kaniyang aklat at susubukan niya ang lahat ng kaniyang makakaya na magbasa. Hindi magtatagal ay makatutulugan niya na ang ginagawa—unti-unting pipikit ang kaniyang mga mata hanggang sa masubsob ang kaniyang mukha sa aklat na nasa mesa.

Bago siya pumasok si Bitoy sa eskwelahan kinabukasan ay sasaglit muna siya sa tindahan ng lomi ng kaniyang Tyang Mari upang tulungan siya sa pagluluto at pag-aayos ng mga lamesa at upuan. Dali-dali siyang aalis at maglalakad kasama ang kaniyang mga kaklaseng na ka-edad niya lang din. Papasok siya sa kanilang klase nang may sigla at dala-dala ang pagkasabik na matuto.

Makakasalubong ni Bitoy ang kaniyang mga kaklaseng mas matanda pa sa kaniya ng ilang taon sa open ground sapagkat oras na ng kanilang break time at mag-uunahan sila sa pagtakbo hanggang sa makarating sila sa ilalim ng silong ng mga puno sa kanilang paaralan kung saan sila karaniwang tumatambay at nagk-kuwentuhan—mula sa silong ay madidinig ang magandang himig ng mga ibon at ang bawat kaluskos ng mga dahon ng puno sa tuwing ihip ang malumanay at malamig na simoy ng hangin.

BOYET: Ang saya pala mag-aral 'no? Nagsisisi lang talaga ako na hindi ako
Nagpatuloy noon. Nasa kolehiyo na sana ako at malapit ko na
Sanang maabot ang aking pangarap na maging isang Guro. Kayo?
Ano ang pangarap niyo?

AUBREY: Ako, pangarap kong maging Nurse. Ang kaso lang ay, kailangan kong
Tumigil sa pag-aaral para magtrabaho at matulungan sina Nanay at
Tatay na paaralin ang mga kapatid ko, at siyempre, lalong-lalo na ang
Mga gastusin. Kaya sila muna noon. Ngayon, ako naman muna.

BITOY: Sa totoo lang, ako, gustong-gusto ko talagang maging pulis. Pangarap ko
na 'yan simula pa lang nang mamulat ako sa reyalidad ng mundo.

BHUDONG: Hindi ka nga marunong magbasa eh, mangangarap ka pang maging
pulis?

*Sandaling mapapatigil sa pagsasalita si Bitoy at mapapangiti— sanay na siyang
makatanggap ng ganitong mga kritisismo dahil halos ata ng mga taong
makakasalubong niya ay mayroong nasasabing negatibo para sa kaniya.*

BITOY: Hindi naman masamang mangarap, Bhudong. Pero salamat sa iyong,
sinabi. Gagawin ko itong inspirasyon upang magpatuloy.

Saktong tutunog ang school bell kung kaya't magmamadaling pumasok ang mga estudyante sa kani-kanilang mga klase.

Magmamadaling tutungo si Bitoy sa kanilang lomihan pagkatapos ng kaniyang mga klase. Tatakbo siya ng mabilis hanggang sa hingal na hingal na naman siya at para bang may humahabol sa kaniya sa bilis ng kaniyang pagtakbo.

Mapapatigil si Bitoy sa harap ng mga nakaparadang jeep habang nagulantang na pinagmamasdan ang kanilang tindahan na tila nabahayan na ng mga gagamba sapagkat walang ni isang taong kumakain doon, 'di tulad nong kahapong masiglang-masigla ang kanilang tindahan sa dami ng mga taong dumadagsa. Mapapatanong si Bitoy sa kaniyang isipan kung ano ang nangyari. Magtataka siya sapagkat unang beses nangyari ang ganitong pangyayari.

Mapapatingin siya sa kaniyang kanan, at makikita niya ang isang puwesto ng tindahan na may tarpaulin na may nakalagay na "Paresan ni Dyosa soft opening" at mga balloons na nakapalibot sa pinto, dinudumog din ng maraming tao ang lugar. Agad siyang tutungo sa kanilang tindahan upang tanungin ang kaniyang Tyang Mari.

BITOY: Tyang! (Magmamano siya sa kaniyang Tiyahin.) Ano po

Ang nangyayari?

TYANG MARI: Hindi ko alam, Bitoy. Lahat ng customers natin ay dinadaan-

Daanan lang tayo. Paano na 'to ngayon, Bitoy?

BITOY: Tyang, sa tingin ko'y may magbubukas na paresan sa tabi ng
Puwesto natin.

TYANG MARI: Napansin ko nga 'yon, Bitoy. Tingin ko nga, 'yan ang dahilan kung
bakit tayo nawawalan ng customers ngayon.

Magkakaroon ng sandaling katahimikan sa pagitan ng pag-uusap nina Tyang Mari at Bitoy. Maririnig nila ang echo ng microphone kaya't agad-agad silang lalabas at makikidumog sa mga taong nakiki-usyuso.

Dyosa Mae: Orayt! Maraming Salamat sa inyong pagdalo sa soft opening ng
Ating paresan! Ako pala ang ate niyong maganda, Dyosa Mae!
Ineengganyo po natin ang lahat na pumila ng maayos. Marami pa
pong mga upuan ang ilalagay namin!

Kukunot ang noo ni Tyang Mari at sisimangot ito. Ililibot ni Bitoy ang kaniyang paningin sa paligid at makikita niya ang mga suki nila sa kanilang Lomihan. Sisimangot si Tyang Mari at padabog na babalik sa kanilang tindahan.

TYANG MARI: SINASABI KO NA NGA BA EHI! Uso na talaga ang mga ahas ngayon!

Hindi lang kasintahan ang mga inaahas kundi pati ang mga suki!

NAKAKAINIS!

BITOY: Tyang, kumalma ka po. Baka ngayon lang 'yan, bukas nasa atin Na ulit ang ating mga customers.

TYANG MARI: HINDI AKO KAKALMA, BITOY! Ilang buwan nating pinaghirapan Ang ating negosyo. Tapos, sa isang iglap lang mawawala ang lahat?

Hindi maaari!

BITOY: Tyang, huminahon ka po. Baka ano ang mangyari sa iyo rito oh.

Papaypayan ni Bitoy ang kaniyang tiyahin gamit ang abanikong dala-dala nito palagi. Aalalayan niya ito papunta sa kanilang tindahan upang umupo. Papasok siya sa kanilang kusina saka kukuhanan ng isang basong tubig ang kaniyang tiyahin. Magugulat si Bitoy nang pagbalik niya ay naglahong parang bula ang kaniyang tiyahin mula sa kaniyang kinauupuan.

BITOY: Tyang?!

Tatakbo palabas si Bitoy at makikita niya ang kaniyang tiyahin na susugurin ang may-ari ng paresan sa tabi ng kanilang puwesto.

BITOY: Tyang! Ano'ng gagawin mo riyan?!

Ilalapag ni Bitoy ang kaniyang dalang isang basong tubig sa lamesa at magdadali-daling tatakbo patungo sa kaniyang tiyahin upang awatin ito.

BITOY: Tyang! Wag ka pong gumawa ng eksena rito! Maraming taong nanonood, nakakahiya!

Lalakasan ni Bitoy ang pagkakahawak sa braso ng kaniyang tiyahin ngunit hindi ito magpapaawat.

TYANG MARI: Ahas kang Dyosa ka! Inaahas mo ang mga customers ko!

DYOSA MAE: Hoy! For your information, wala akong inaaahas dito! Kusa silang Lumapit dito!

TYANG MARI: SINUNGALING! Hindi magiging mahina ang benta naming ngayon
Kung hindi kayo nagbukas!

DYOSA MAE: (Aaktong nagulat) Kasalanan pa pala namin? Mas masarap nga

Lang siguro ang luto ng pares namin eh! Mura pa!

TYANG MARI: Aba! Ang yabang mo ah!

BITOY: Tyang! Tama na po! 'Wag kang gumawa ng gulo!

DYOSA MAE: Hijo, ligpitin mo 'yang tiyahin mo ha.

Hihilahin ni Bitoy ang kaniyang tiyahin papasok sa kanilang tindahan. Magmamatigas pa ang tiyahin ni Bitoy at nagbabadyang bibitaw sa mahigpit na pagkakahawak ni Bitoy sa kaniyang mga kamay.

BITOY: Tyang naman eh! Sinabihan na kitang 'wag kang gagawa ng gulo 'di

ba? Pa'no kung wala ako rito? Edi nagsabunutan na kayo?!

TYANG MARI: Pasensya na, Bitoy. Nadala lang sa bugso ng damdamin.

BITOY: Tyang, 'wag mong gagawin ulit 'yan ha? Naku naman, Tyang! Buti Sana kung nandito lang ako araw-araw eh.

TYANG MARI: Susubukan ko ang aking makakaya na pigilan ang aking sarili, Bitoy.

Yayakapin ni Bitoy ang kaniyang tiyahin.

BITOY: Tyang, hayaan mo na ha? Lilipas lang din 'yan, Tyang. Baka bukas,

O sa makalawa, babalik na ang mga suki natin. Hayaan na muna

Natin silang sumubok ng bago, Tyang. Hindi naman palagi, gusto

Ng mga tao ang iisang uri ng pagkain lamang.

TYANG MARI: Tama ka nga, Bitoy. Naku! Napakaswerte ko talaga na naging Pamangkin kita.

Muling yayakapin ni Bitoy ang kaniyang Tyang Mari.

Dadaan ang mga araw na walang pagbabago— dinadagsa ng mga tao ang Paresan ni Dyosa, para namang napalibutan na ng sapot ng gagamba ang tindahan nila Bitoy. Nakapatong sa taas ng lamesa ang mga upuang kahoy at sa isang sulok ng kanilang tindahan ay matatagpuang nakaupo si Tyang Mari habang wala sa sariling binibilang ang natitirang mga barya na tira pa mula sa kanilang benta noong nakaraang linggo.

TYANG MARI: Naku, Bitoy. Paano na ito? Sinisingil na tayo sa renta.

BITOY: Okay lang naman sa akin kung titigil muna ako sa pag-aaral, Tyang.

TYANG MARI: Hindi, Bitoy. Hindi ka titigil. Kahit pa ipasara ko 'tong tindahan Natin, 'wag ka lang titigil.

BITOY: Eh, Tyang... Mas okay pa po na tumigil nalang ako sa pag-aaral
Kaysa ipasara niyo itong Lomihan na matagal mong
pinaghirapang
Ipatayo, Tyang. Okay lang talaga sa akin, Tyang.

TYANG MARI: Hindi ko na alam ang gagawin ko, Bitoy. Nahihirapan na ako.
(Hahagulgol nang malakas.)

BITOY: Kaya pa siguro itong masalba, Tyang. Tiwala lang.

TYANG MARI: Hanggang kalian, Bitoy? Hanggang sa wala na tayong makain?

*Mapapabuntong-hininga nang malalim si Bitoy. Pupunasan ni Tyang Mari ang mga
luhang parang naging ulan na nag-uunahang tumulo.*

*Darating ang guro ni Bitoy habang naglilinis silang dalawa ng kaniyang Tiyahin sa
kanilang tindahan.*

GURO: Magandang Tanghali po! Ako nga po pala si Binibining Daz, ang
guro ni Bitoy.

TYANG MARI: Ah, magandang hapon po! Ako nga pala ang tiyahin ni Bitoy.
Maupo po kaypo. Ano po ang maipaglilingkod namin?

GURO: Salamat po! Nais ko lang po sanang malaman ang dahilan kung

Bakit hindi na po nakakapasok si Bitoy? Para na rin po sana ma-

Check ang kaniyang progress po.

TYANG MARI: Pasensya na po, may kaunting problema lang po,

Pero 'wag po kayo mag-alala. Makakapasok na po siya sa mga

Susunod na araw.

GURO: Ganoon po ba? Sige po, naiintindihan ko po. Gusto ko rin po sanang

Makausap si Bitoy.

TYANG MARI: Sige po, ma'am. Dito lang po ako sa labas, magpapahangin.
(Ikukumpas ang pamaypay.)

Uupo sa mesa na kaharap ni Binibining Daz si Bitoy. Tatayo muli si Bitoy sapagkat nakalimutan niyang alukin ng inumin ang kaniyang guro.

BITOY: Ano po gusto niyo ma'am? Tubig? Softdrinks? Kape?

GURO: (Itataas ang kamay upang sumenyas ng pagtanggi.) Sige lang, Bitoy.

Hindi naman ako tatagal dito.

BITOY: Ano po ang sadya niyo rito, ma'am?

GURO: Tatanungin ko lang sana kung kamusta ka na? Nahihirapan ka pa rin ba sa pagbabasa?

BITOY: Hindi na po masyado, ma'am. Nag-aaral din naman po ako kapag may sobra akong oras.

GURO: Mabuti 'yan, Bitoy. O siya, hindi na ako tatagal ha? Marami rin kasi akong bibisitahing estudyante.

BITOY: Sige po, ma'am. Paalam po!

Tatayo si Bitoy at aayusin ang kanilang mga upuan. Magugulantang naman si Bitoy sa sigaw ng mga tao sa labas na para bang ingay ng mga nagkukumpulang tao sa palengke.

TSUPER 1: Bitoy! Ang tiyahin mo!

Nagmamadaling tatakbo si Bitoy palabas.

BITOY: TYANG!

Hahabulin ni Bitoy ang kaniyang Tiyahin sa pag-aakalang susugod ito kay Dyosa, ngunit

mali ang kaniyang pag-aakala sapagkat naroon ang kaniyang tiyahin na malungkot na

pinagmamasdan ang kumpulan ng mga tao sa Paresan ni Dyosa. Makakaramdam ng awa si Bitoy para sa kaniyang tiyahin kaya't nag-isip siya ng paraan para muling manumbalik ang sigla sa kaniyang mukha.

Tutungo si Bitoy sa paresan ni Dyosa at agad siyang hinanap upang siya ay kaniyang makausap.

BITOY: Magandang hapon po. Nais ko po sanang makausap si Dyosa.

DYOSA MAE: Kung para lang manggulo, hijo pasensya na at wala akong oras para ryan. (Tatalikuran si Bitoy.)

BITOY: H-hindi po! Narito po ako para sana makipagbati. Alam ko pong hindi naging maganda ang pagkakakilala niyong dalawa, pero narito po ako para humingi ng tawad.

Hindi papansinin ni Dyosa si Bitoy at ipagpapatuloy ang ginagawa.

BITOY: Kahit po sana pagsamahin nalang po natin ang ating paresan at lomihan. Kahit hindi man po lahat ng benta ng lomi mapunta sa amin, basta may kitain lang po kami.

Mananatiling hindi natitinag si Dyosa. Susuko naman si Bitoy at magpapaalam na aalis.

BITOY: Salamat po.

Babalik si Bitoy sa kanilang Lomihan at nakitang nagliligpit ng mga gamit si Tyang Mari.

TYANG MARI: Bitoy, napagdesisyunan ko nang ipasara ang ating negosyo. Hahanapan nalang kita ng kakilala ko na pwedeng magpaaral sa'yo. 'Wag mo akong alalahanin, Bitoy. Alam kong magiging maayos rin ang lahat, gaya ng sabi mo, kailangan lang nating maging matatag.

Hindi kikibo si Bitoy, alam niya sa sarili niyang labag sa kalooban ng kaniyang tiyahin na ipasara ang tindahang pinag-ipunan niya ng lakas ng loob na itayo.

Aalis na sina Bitoy nang pumasok si Dyosa sa kanilang tindahan na may dala-dalang Pares.

DYOSA MAE: Sinong may sabing aalis kayo? (Inilapag ang pares sa lamesa)
Hijo, tinatanggap ko ang iyong alok. Te Mari, pasensya na po sa
mga nangyari sa pagitan nating dalawa.

TYANG MARI: Teka, ano ang alok na sinasabi mo?

BITOY: Inalok ko siyang pagsamahin ang negosyo natin, Tyang. Para may
kita pa rin tayo kahit papaano.

*Maluha-luhang yayakapin ni Tyang Mari si Bitoy. Ngingiti naman siya kay Dyosa at
ibubulong ang salitang "Salamat." Mapupuno ng galak ang gabi nila Tyang Mari at
Bitoy.*

*Unti-unting magsasara ang tabing ng entablado nang magyayakapan silang tatlo
habang*

nagpapalitan ng matamis na ngiti.