



On the cover "NAPUWING" Courtesy of BenCab, National Artist for Literature

DRAFT INTRODUCTION

Siningbayan PalayBigasKanin supports DepEd's initiative to address ESSENTIAL UNDERSTANDING by asking the ESSENTIAL QUESTION:

HOW CAN THE ARTS, THROUGH MUSIC IN PARTICULAR, ADD TO A PEOPLE'S CAPACITY TO SURVIVE AND PROSPER?

For a people's culture to be of any long-term value to them, the culture must include those abilities that contribute to that people's continuing survival and prosperity not only as individuals but as a nation.

In an analysis of world history from the scientifically-validated "Big Bang" through the development of organisms, species and nations, author William B. Williams (Future Perfect) avers –

"... it is inconsequential to the survival of a given society what sorts of babble the pre-adolescents choose to call music. It is also inconsequential what painters paint, or what sculptors sculpt... it is also inconsequential to the survival of a society what internal patterns of morality are adopted, as long as the Four Critical Abilities are followed...

1. the ability to think in the future efficiently;
2. the ability to invent a series of future actions, to plan efficiently;
3. the ability to muster the social organization necessary to implement the plan efficiently; and
4. the ability to sacrifice to carry out the plan efficiently."

Species, nations, and cultures survive (or go extinct) and prosper (or decay) not for any presence or lack of muscle or talent or goodness of purpose and nobility, but for the presence or lack of the ability to adapt to, master and influence change efficiently, as a unit. No amount of telling people to "be good" or "be proud you're a Filipino" is effective unless the energy manifests as efficiency in the larger social units and institutions. Values and beauty are useless if they do not add to a people's capacity to survive and prosper.

Cultural and artistic work and, indeed, any form of work that is to benefit the nation, must be CONSCIOUSLY ALIGNED towards the cultivation of these Four Critical Abilities.

Palay Bigas Kanin (PBK for short, NCCA National Committee on Music (NCM)-initiated project 2009 and NCM flagship, Ani ng Sining 2010) addresses the stimulation of these abilities.

PBK's organic central image, rice – with all its intimate and multi-faceted resonances in our culture – links to all the major systems our society lives with: economics, health, politics, arts, technology, religion... culture. As metaphor and subject, rice can be used to lead learning in practically any field.

Performance-production process is similarly a microcosm of all human group activity, from vision-defining, to planning and budgeting, to organizing and operating, to analyzing and evaluating, to interpreting, teaching, learning, working for an extra-personal cause, and having good, creative fun.

Music and poetry make the learning more experiential, interactive/proactive, and real-world/real-time.

The Music and Poetry of PBK is used as a springboard for Learning Experiences which evolve SiningBayan, SariLikha and Bayanihan in classroom culture.

SiningBayan is social artistry and integrated education. It demonstrates the use of music and integrated arts as a tool for learning not only in the arts *per se* but also in other areas of study.

SariLikha, is native creativity, the “grammar of experience” as manifested in various articulations. It dignifies form and content of contemporary-indigenous expression and provides young people with relevant and thought-provoking artistic models not available through popular media channels.

Bayanihan is competent and harmonious group activity. It provides culturally-nutritious material for student-led and project-driven work and develops and drills the skills required for successful communal undertakings.

Siningbayan offers various lenses in asking the ESSENTIAL QUESTION “ HOW CAN LEARNING EXPERIENCES USING RICE ELICIT A CONSCIOUSNESS OF GOVERNANCE, ECONOMICS AND CULTURE THAT PROMOTES INDIVIDUAL AND NATIONAL PROSPERITY AND INTEGRITY?”

The **Siningbayan Art of Nation Fieldbook** (published in 2009 by Bagong Lumad Artists Foundation, Inc., UP National College of Public Administration and Governance, the Philippine Civil Service Commission and the United Nations Development Program, downloadable at www.blafi.org) offers the following thinking points:

On Governance:

How can learning experiences...

.... help to establish “a government that shall embody our ideals, promote the common good, conserve and develop our patrimony, and secure to ourselves and our posterity the blessings of independence and democracy — under the rule of law and a regime of truth, justice, freedom, love, equality and peace....” ?

.... help realize “Pamathalaan,” the indigenous Filipino vision of governance: “dedicated to the enhancement of man’s true spiritual and material worth” ... “through leadership by example, reasonable management, unity (pagkakaisa) between the governors and governed, and social harmony based on love pagmamahalan) and compassion (pagdadamayan)?

Abueva, Jose. V., My Hope as a Teacher in Politics and Governance, p.9

On culture:

How can learning experiences...

.... promote cultural identity as the genuine basis of a sustainable lifestyle and social well-being?

De Leon, Felipe M., The Unfinished Evolution Towards A Filipino Consciousness, p. 61

.... evoke the belief that we are connected together in this beautiful universe of synchronicity?

Fernandez, Mary Ann M. Being and Becoming Good Citizens Through Social Artistry, p. 86

On economics:

How can learning experiences...

.... convey the gift of respect, dreams, aspirations and hope, and excellence and build a consciousness of good governance to transform poverty? restore dignity?

Meloto, Antonio. M Social Artistry: Art Whose Canvas is Society, p.38

.... enrich knowledge, experience and wisdom to address major issues, concerns, challenges and problems confronting development (act of improving by expanding or enlarging or refining) today?

Brillantes, Alex B., Jr. Social Artistry: Dignity, Development, and Governance, p.26

This CoreBook is a collaborative work-in-progress among Field Specialists and DepEd Teachers. It contains the following materials intended to Turn (Teach/Learn) Our Nation Into a Work of Art!

- a. 20 tracks of songs/music (a CD is enclosed), and a "minus one" set.
- b. Teaching-learning modules using the music, matched to DepEd competencies.
- c. Monographs on a variety of rice-related topics and issues.
- d. Visual art, video clips of pilot performances, interviews and demonstrations.
- e. Primers related to theater production, management and music education.

The entities involved in this project so far are:

- a. National Commission for Culture and the ARTS (NCCA).
- b. Bagong Lumad Artists Foundation, Inc. (BLAFI).
- c. Tag-Ani Performing Arts Society, Inc. (Tag-Ani).
- d. Foundation for Advancing Wellness, Instruction and Talents, Inc. (AWIT).

- e. United Nations Development Program through a partnership with the Civil Service Commission
- f. Tagum Tourism Council
- g. Mt. Province State Polytechnic College
- h. Dep Ed CAR Regional Office
- i. Dep Ed Tagum District Office with the endorsement of Dep Ed Region XI

FOREWORD BY THE EDITOR 'N CHEF

Learning how to Learn

I'm not a schoolteacher by profession so, as editor 'n chef of this CoreBook™, I speak to schoolteachers as a **learner**.

Understanding by Design (UbD)

This is the latest buzzword among educators and, like any newly-introduced framework or paradigm or set of proprietary jargon, is bound to leave many teachers who have no access to the mother text¹ floundering in consternation.

The basic idea is simple, universal, and ancient: If you know what you want, then you can work out how to get it. Interestingly enough, we can define an educated person as someone who knows what she wants and how to get it without destroying the systems (societal, economic, environmental, politic, cultural, etc.) that support her and of which she is part.

The whole idea of UbD is to de-fang the serpent of convenience that says "eat from the tree of knowledge..." without regard for the purpose (design) of the eating!

A schoolteacher might ask "what do I have to teach?" This is the usual content-oriented approach encouraged by volumes-upon-volumes of (profitable!) new-improved edition textbooks with too much detail and too little relevance.

A learner might ask "what do I want/need to learn in order to live a good/successful life?" This is the design-oriented approach where the Destination determines the Journey of Education.

Let us try to de-mystify the work of teaching-learning (tearning) with a few UbD-like "essential questions."

| Who needs to Understand? | What needs to be Understood? |
|--------------------------|--|
| Educators | DO WE KNOW WHAT WE WANT TO ACHIEVE? Do we know Curriculum Content well enough to link it to students' present understanding, experience and passion? Can we teach one thing using another thing as a starting point? (In this CoreBook™ we start with Palay Bigas Kanin and try to connect to whole a range of curriculum content and human abilities.) Curriculum content aside, what do we teach knowingly? What do we teach unknowingly? How do we influence students' behaviour, thinking, feeling and decision-making? |
| Administrators | Can we help our teachers learn new things; to absorb, assimilate, |

¹ The UbD framework was designed by educators Grant Wiggins and Jay McTighe and is already in popular use in the USA.

| Who needs to Understand? | What needs to be Understood? |
|---------------------------------|--|
| | integrate, and gain confidence in the guidance of their own direct experience, observation, and passion? |
| Parents | Are we part of our children's education? Do we know what we are paying for? Is school a guarantee of "stability and success"? |
| Students | Do we know why we need to learn? Can we teach what we learn? Can we use what we learn? What value are we to our families and community? What pleasure-meaning-challenge does learning hold for us? |
| Government | How do we best serve our evolving citizenry? What do our actions teach our young people? Are we part of their education? |
| Business | How do we best strengthen our evolving market and workforce? What do our actions teach our young people? Are we part of their education? |

| Who needs to Design? | What needs to be Designed? |
|-----------------------------|--|
| Everybody-in-general | What do we want To Be? To Have? To Do? |
| Specific to educators | What is our "ideal graduate" like? What life-long skills, abilities and characteristics does he/she possess? What are his/her values, principles, habits, and unconscious competencies? What curriculum content, processes and methods are necessary and appropriate to this design and to the reality and specificity of our students? |

| Who needs to Design? | What needs to be Designed? |
|----------------------|--|
| | (Note: One danger is in creating a standard that we insist on our students <i>acting out</i> rather than <i>becoming and being</i> .) |

| | Others that may need designing: |
|----------------|---|
| Educators | <p>An enjoyable, personal teaching and self-management style that fits our specific needs for pleasure-meaning-challenge and serves as a model to students. This balance gives us the renewable, sustainable energy that teaching requires.</p> <p>A way of knowing many people in a short time, well enough to have a sense of their specific needs and present abilities, capabilities and desires.</p> <p>HomeWork that helps the home work – a way of linking with the home and the community-at-large as our students' laboratory and testing ground.</p> <p>Ways of meeting official curricular requirements in partnership with our students and, simultaneously, using character- and value-formation processes.</p> <p>Ways of using the "real world" as part of enjoyable-and-disciplined learning – gardening, farming, the marketplace, the home, television, movies, radio, internet, computers, celphones, cameras, etc.</p> <p>Ways of giving students more power to work together, teach each other, drill skills, make decisions, be responsible, own what they learn, set goals, manage one's self and one's time, strategize, analyze, question, converse, criticize, play, experiment, have constructive fun (pleasure-meaning-challenge)... etc.</p> |
| Administrators | A more flexible, horizontal and radial form of organization and administrative culture. |
| Parents | A way of recognizing and improving our participation in our children's education; a way of influencing what and how our children learn in the course of our daily affairs. |

| | |
|------------|---|
| Students | A way to own and practice the skills and abilities we learn. A way to perceive and articulate big-picture complexities and to see how we fit in or make things fit. |
| Government | A more participative, partner-oriented governance culture. |
| Business | A more circulatory (<i>Ikotnomics</i>) symbiosis with our market and workforce. |

UbD's 6 Facets of Understanding

(Note: What I've read on UbD uses the third person. E.g. "The student can explain, can interpret, etc." Here I use the first person collective just as a reminder that we cannot teach what we ourselves do not understand. I also tried adapting the ideas into Pilipino to get that "gut understanding" of the concepts.)

| <i>Paano masasabing "Naintindihan ko?"</i> | How do we know we have Understood?² |
|--|---|
| <i>Kaya kong magpaliwanag.</i> | We can explain by providing thorough and justifiable accounts of phenomena, facts and data; |
| <i>May nasasabi ako, mula sa sariling isipan.</i> | We can interpret by offering our own insights to ideas and events; |
| <i>Marunong akong dumiskarte.</i> | We can apply and use our learning in diverse contexts; |
| <i>Malawak at mapanuri ang aking pananaw.</i> | We have perspective and can see things in the context of the big picture and apply critical thought; |
| <i>Kaya kong makiramdam at makipag-kapwa.</i> | We can empathize and find value in what others may find implausible, basing a sensitive perception on prior direct experience; |
| <i>Kilala ko ang aking kakayahan, gising ako sa pamumukadkad ng aking diwa't isipan.</i> | We have a self-knowledge or self-awareness that enables us to see what shapes and impedes our own understanding. |

(Check your Understanding: Try applying these 6 Facets to various points-of-view, including your own – e.g., can you explain, interpret, apply, have perspective, empathize, have self-knowledge

² Paraphrased from Wikipedia.

in relation to your curriculum content, methods and students? Can government and business do the same in relation to their communities? Can parents explain why they send their kids to school? Can they empathize when their kid refuses to go?)

How many hours of schooling does it take for someone to **learn how to learn**?

If it's true that it takes some 10,000 hours³ of doing something to become an expert at that thing, by this (oversimplified) reckoning I actually did **double** the school-time necessary to become an expert learner. I spent a total of 17 years in school:

17 years at 10 months/year is 170 months.

At, say, 20 days per month, that's 3400 days.

At, say, an average of 6 hours/day, that's 20,400 hours I spent in school from prep to college.

This makes me an expert student, twice over!

If I had quit school after about 10,000 hours I would have been an elementary school graduate or a high-school dropout. Theoretically, if these 10,000 hours spent in school were any good I would have been capable of schooling myself further towards any learning I might have desired to obtain.

This computation looks like a practical objective for a public school system design: the first 10,000 hours of school should be designed towards students **learning how to learn** – finding **pleasure-meaning-challenge** in the growth of one's understanding and self-realization.

I am not trained as a teacher but I make it a point to teach. As teachers – what if we put ourselves in our learners' school shoes (or slippers!), see the blackboard from their seats, and imagine how every single lesson can and ought to make their real life experiences a source of information, their daily routines a bit more meaningful, and their futures seem a bit more manageable.

³ "The 10,000-Hour Rule," posed by author Malcolm Gladwell in his book *Outliers* as a factor of success in any field of human endeavour.

TABLE OF CONTENTS

The PalayBigasKanin CoreBook is presented in three parts. Part 1 features Resource Materials on the themes Rice as seen through Cultural, Governance and Economic perspectives by Field Experts. Part 2 features Teaching-Learning Activities by Dep Ed Writers making use of these Articles as well as their own rich experiences. Part 3 features the musical arrangements in the PalayBigasKanin Audio CD and an analysis of each piece.

PART 1.

UnderstandingByDesign implies the need for a thorough understanding of the subject matter being taught. This CoreBook provides resource materials written by experts to support your capacity to facilitate your students' deep and broad understanding of the subject matter "RICE" through various lenses clustered as Culture, Economics and Governance. Each article is presented below with reference to Dep Ed Secondary Education Curriculum Theme / Themes that are addressed by the Rice-oriented content and process featured in the article.

| DEP ED SECONDARY EDUCATION CURRICULUM THEMES | TITLE OF ARTICLE | AUTHOR |
|---|---|---|
| CULTURE | | |
| MUSIC AND ARTS (ART) 20 th and 21 st Century Philippine Art Year 4- Quarter 3 | "Napuwing" | BenCab, National Artist for Visual Art |
| FILIPINO Tula Year 2- Quarter 1 ENGLISH Structures of Ancient Philippine Poetry Year 1- Quarter 3 | PalayBigasKanin Mga Tula na Isinulat Batay sa Katutubong Tradisiyon | Vim Nadera, PhD |
| MUSIC AND ARTS (MUSIC) Philippine Folk Songs and Art Year 1- Quarter 1 | Rice, Song and Everyday Life | Elena Mirano, PhD |
| EDUKASYON SA PAGPAPAHALAGA Mga Pagpapahalaga at Birtud sa Pakikipagkapwa Year 2- Quarter 3 FILIPINO Mitolohiya Year 4- Quarter 2 | Theory of Sharing the Gift, With Rice as Medium of Relationship Manobo Myth on Sharing Manobo Myth on Debt | Jose Buenconsejo, PhD |
| MUSIC AND ARTS (ART) 20 th and 21 st Century Philippine Art | The Bahay Kubo | Architect Bobby Mañosa, National Artist for Architecture |

| DEP ED SECONDARY EDUCATION CURRICULUM THEMES | TITLE OF ARTICLE | AUTHOR |
|--|--|--|
| Year 4- Quarter 3 EDUKASYON SA PAGPAPAHALAGA Ang Pamilya Bilang Ugat ng Pakikipagkapwa Year 2- Quarter 1 | | |
| FILIPINO Maikling Kuwento Year 3- Quarter 1 MUSIC AND ARTS (ART) 20 th and 21 st Century Philippine Art Year 4- Quarter 3 EDUKASYON SA PAGPAPAHALAGA Ang Pakikipagkapwa Year 2- Quarter 2 | “Tatlong Bantay Palay” Ballpen Illustrations | Written by Prof. Christine Bellen as told by NCIP Director Grace Pascua Illustrated by Totet de Jesus |
| MUSIC AND ARTS (ARTS) Folk Songs and Art of the Philippines Year 1- Quarter 1 | Values Through Rice-Themed Art Activities for Adolescents | Bambi Mañosa, MA Art Education and Creative Kids |
| MUSIC AND ARTS (MUSIC) Philippine 20 th and 21 st Music and Arts Year 4- Quarter 3 EDUKASYON SA PAGPAPAHALAGA Mga Pagpapahalaga at Birtud sa Paggawa Year 3- Quarter 3 | A Community-Oriented Music Education Program for the Youth | Jocelyn Guadalupe, MM and Estrella Agustin, PhD |
| | PalayBigasKanin Musical Arrangements for High School Students’ Ensembles | Felipe Latonio |
| | Practice Nurtures Excellence | Prof. Lucy Magalit, BM, MM |
| EDUKASYON SA PAGPAPAHALAGA Ako Bilang Nagdadalaga/ Nagbibinata Year 1- Quarter 1 | Music, You and the Adolescent | Marisa Marin, MA Psychology |
| PE AND HEALTH Philippine Folk Dances Local and Indigenous Dances Year 1- Quarter 4 Regional and National Year 2- Quarter 4 MUSIC AND ARTS Dance Drama | Rice as Theme in Indigenous, Folk Dance and Choreographic Studies | Prof. Emeritus Steve Villaruz Herbert Alvarez Angel Baguilat |

| DEP ED SECONDARY EDUCATION CURRICULUM THEMES | TITLE OF ARTICLE | AUTHOR |
|---|---|---|
| Year 1- Quarter 4 | | |
| MUSIC AND ARTS Dance Drama Year 1- Quarter 4 Musical Play Year 3- Quarter 4 Multi-media Theatre Year 4- Quarter 4 | Production Management PalayBigasKanin Pilots as Case Studies for Classroom Use | Marili Ilagan |
| PE AND HEALTH Nutrition Year 1 - Quarter 3 | Understanding the Dynamics of Diet and Disease – Attaining Wellness by Eating in Harmony With the Environment | Susan Balingit, MD “Dok Susan” |
| PE AND HEALTH Nutrition Year 1 - Quarter 3 | Rice, Nutrition and Healing | Jessica De Leon, MD |
| ECONOMICS | | |
| HOME ECONOMICS TECHNOLOGY Foods And Food Service Native Delicacies Cookery Year 1 Quarter 2 | Rice and the Science & Art of Food Preparation as Capacity Building | Isabel Colendrino, BSHE, MA SpEd |
| TECHNOLOGY AND LIVELIHOOD EDUCATION (AGRICULTURE) Year 3* and 4 *Year 3 is Cereal Farming- Rice Farming is not in the TLE Curriculum | Sustainable Rice Production: Issues, Recommendations, Principles and Concepts, Farming Practices | Philippine Rural Reconstruction Movement |
| ARALING PANLIPUNAN (EKONOMIKS) Pang-ekonomiyang Pamamahala Year 4- Quarter 3 | Alternative Views on Rice Policies | Ramon Clarete, PhD |
| GOVERNANCE | | |
| EDUKASYON SA PAGPAPAHALAGA Ang Tungkulin ng Tao sa Lipunan Year 3- Quarter 2 ARALING PANLIPUNAN (EKONOMIKS) Pinagkukunang-yaman at Kaunlarang Pangkabuhayan | Governance in the Ifugao Rice Terraces | Congressman Teodoro Baguilat as told to Tina Arceo Dumlao |

| DEP ED SECONDARY EDUCATION CURRICULUM THEMES | TITLE OF ARTICLE | AUTHOR |
|---|--|-------------------------------------|
| Year 4- Quarter 1 | | |
| ARALING PANLIPUNAN (EKONOMIKS) Tao at Suliranin ng Kakapusan Year 4- Quarter 2 | Importation of Rice- Implications for Governance, Management, Leadership | Dr. Alex Brillantes Jr. |
| EDUKASYON SA PAGPAPAHALAGA Mga Isyu sa Pakikipagkapwa Year 2- Quarter 4 | Rice and Gender- Ang Kanin Sa Aking Sinapupunan | Alma Quinto with Dr. Prospero Covar |

PART 2. We presented the PalayBigasKanin Manuscripts to DepEd Teachers in two WriteShops held in particularly inspiring communities.

The first PalayBigasKanin Writeshop was held on November 7-8, 2010 at the Dep Ed District Office in Tagum City, Davao Oriental. Tagum is known for its dynamism in music and arts initiatives. The second PalayBigasKanin was held on November 25-26, 2010 at the Mt. Province State Polytechnic College in Tadian. All writers experienced working in the ricefields in their childhood.

We presented the challenge to write Teaching-Learning experiences on themes particularly interesting to them. The following materials were produced:

| DEP ED SECONDARY EDUCATION CURRICULUM THEMES | TEACHING-LEARNING EXPERIENCES | DEP ED WRITERS |
|---|--------------------------------------|-----------------------|
| | | |

PART 3. The PalayBigasKanin poems by Vim Nadera were originally conceived to fall roughly into three categories – Katutubo, Tradisyonal, and Moderno. The lyrics were built along a chronological line of literary forms (INDICATED IN PARENTHESIS). Collaborating artists composed music of various genre to match these forms. Musical Arranger Felipe Latonio provides simple music analysis.

| DEP ED SECONDARY EDUCATION CURRICULUM THEMES | PalayBigasKanin COMPOSITIONS BY VIM NADERA | COLLABORATING ARTISTS |
|---|--|---|
| | KATUTUBO | |
| | Sagot Na O Sirit Na? (BUGTONG) | Composer: Budoy Marabiles |
| | Hindi Lang Ang Ifugao (TANAGA) | Composer-Arranger: Joey Ayala |
| | Halina At Hain Na | Composer: Onie Badiang |
| | Dalit Kay Dalacdac (DALIT/OYAYI) | Composer-Arranger: Popong Landero |
| | Aking Paaralan Ang Aking Palayan (AWIT) | Composer: Noel Cabangon Arranger: Bob Aves |
| | TRADISYONAL | |
| | Pasyong Mahal Ng Maylupang Panginoon Namin (PASYON) | Composer: Maricris Joaquin Arranger: Joey Ayala |
| | Ambahang Sambahan (AMBAHAN) | Composer-Arranger: Frank Englis |
| | Dasal Sa Ghazal (GHAZAL) | Composer: Mlou Matute Arrangers: Mlou Matute, JoeyAyala |
| | Ako Ay Maylupa (KANTAMBAYAN) | Composer: Traditional Arrangers, Players: Chong Tengasantos, Erwin |
| | Kasal, Binyag, Libing | Composer: Joey Ayala |
| | MODERNO | |
| | Oryza Sativa! (ROCK) | Composer-Arranger-Performer: Cynthia Alexander |
| | Ang Bansa Ng Pambansa (JAZZ) | Composer: Lourde de Veyra Arranger: Francis de Veyra, Radioactive Sago Project |
| | Kakanin (COMPOSO) | Composer: Joey Ayala-Onie Badiang Arrangers/Players: Joey Ayala, Onie Badiang |
| | Magtanim Ay Di Biro (RAP) | Composer: Traditional. Rap by O.G. Sacred Arrangers: Joey Ayala, Onie Badiang |
| | Noon Po Sa Amin | Composer: Dong Abay |

| DEP ED SECONDARY EDUCATION CURRICULUM THEMES | PalayBigasKanin COMPOSITIONS BY VIM NADERA | COLLABORATING ARTISTS |
|---|---|---|
| | (KANTAMBAYAN) | Arrangers: Joey Ayala, Onie Badiang |
| | Eat All You Kan-On | Composer: Onie Badiang Arrangers: Joey Ayala, Onie Badiang |
| | Kahit Palay, Bigas, Kanin Ay Kaunti | Composer-Arranger: Cynthia Alexander |
| | May Mito, May Totoo | Composer: Joey Ayala |
| | Gluten | Composer: Joey Ayala |
| | Bankakawan | Traditional Manobo |

(The Musical Arrangements are in individual PDF Files)