



Republic of the Philippines
Department of Education
REGION VII - CENTRAL VISAYAS
DIVISION OF CITY SCHOOLS - TAGBILARAN CITY

**Office of the Schools Division
Superintendent**

August 29, 2026

DIVISION MEMORANDUM
No 710 S. 2026

**ADDENDUM/CORRIGENDUM TO DIVISION MEMORANDUM NO. 363, S.
2026 TITLED 2026 DIVISION FESTIVAL OF TALENTS
(MAPEH)**

To: Assistant Schools Division Superintendent
Chiefs, CID and SGOD
Public Elementary and Secondary School Principals
Public Elementary and Secondary School MAPEH Coordinators
Chairs and members of the different working committees
Contest coordinators and judges
All Others Concerned

1. This Office through the Curriculum Implementation Division announces the inclusion of the following contest category, different working committees, contest coordinators and judges for the **2026 Division Festival of Talents - Sining Tanghalan** on **September 2 & 3, 2026**, at the DCPNHS Gym to wit:
 - 1.1. Pinasayaw - Key Stage 3 & 4
 - 1.2. Pintahusay- Key Stage 3 & 4
 - 1.3. Katutubong Sayaw (Folk Dance) Key Stage 2
2. All other provisions of **Division Memorandum 363, S. 2026** still in full force.
3. Immediate dissemination of and compliance with this Memorandum is desired.

WILFREDA D. BONGALOS PhD, CESO V
Schools Division Superintendent

FOR THE SDS:


JOHN ARIEL A. LAGURA PhD
Assistant Schools Division Superintendent

WDB/JAAL/CID/JTB/aal



H. Zamora St., Dampas, Tagbilaran City, Bohol
(038)427-1702; (038)427-2506
tagbilarancity.division@deped.gov.ph
<http://www.depedtagbilaran.org>



Republic of the Philippines
Department of Education
 REGION VII – CENTRAL VISAYAS
 DIVISION OF CITY SCHOOLS- TAGBILARAN CITY

2026 DIVISION FESTIVAL OF TALENTS - MAPEH
Venue: DCPNHS

Contest Category	Venue	Board of Judges	Contest Coordinator	Secretariat/ Working Committee
PINASAYAW	DCPNHS Gym	1. John Glenn Bernabe 2. Daniel Friany Asoy 3. Francisco Felecia 4. Lord Jerome Estonina 5. Neil Jeff Opaco	Ranulfo Millanes	Chairperson: Rachel P. Autentico Members: 1. Mira Luz Omapas - Program in-charge 2. Hilario Aparre 3. Pricilla Farrah Anaviso 4. Carmencita Abucay 5. Mary Ann Lomio 6. Aileen Lopernes 7. Hidilesa Requillo 8. Ursula Balani Registration Committee: All Contest Coordinators Emcee: Farrah Estose Decoration & Physical Committee: 1. Hilario Aparre 2. Pricilla Farrah Anaviso 3. Mercylyn Suaybaguio 4. Carl Jay Tenajeros 5. Jephrel Sumaylo 6. Rachel Autentico 7. Carmencita Abucay 8. Hidilesa Requillo 9. Mira Luz Omapas
CINEMUNTI (2 days)	DCPNHS Computer Lab	1. Edsel Lodonia 2. Junicel Mancha 3. Maria Rachel S. Omasas 4. Alexis Cesar Pesquira 5. Jerry Belecina	Carmencita Abucay	
PINTAHUSAY	DCPNHS In-front of the Library	1. Simon Rios 2. Eldiebrando Correa 3. Oliver Toh 4. Zenen E. Opada 5. Ralph Lacang	Marcelina Divinagracia	
LIKHAWITAN (2 days)	DCPNHS Library (Composing/Writing) DCPNHS Gym (During Performance)	1. Atty. Tammy Relampagos 2. Emily Acabo 3. Sarah Jean Cacho 4. Felipa Balili	Dan Joseph Barrete	
FOLKDANCE (KS 2)	DCPNHS Gym	1. Mira Luz Omapas 2. Grace Magdoza 2. Cristina Bolofer 3. Rochie Ang 4. Elian Rose Renoblas 5. Edison Gumapac	Christine Faith Rios	

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Prepared:

RACHEL P. AUTENTICO
MT - 1, Cogon ES

Noted:



ALBERTO A. LACANG
EPS - MAPEH



PinaSayaw

KEY STAGE	Grades 7-10 (Key Stage Three (3)); and Grades 11-12 (Key Stage Four (4))
NO. OF PARTICIPANT/S PER REGION	14 learner-participants 1 FEMALE teacher-coach 1 MALE teacher-coach
TIME ALLOTMENT	Showcase: Five (5) minutes from the start of the first note to the last note of the music. 1 minute entrance and 1 minute exit shall be allotted for each team.
PERFORMANCE STANDARD	PEH 7- Participates in dance activities that promote community wellness, safe body mechanics, and expressive movement. PEH 8 - Engages in dance creation that considers both aesthetic (artistic) and wellness PEH 9 – Demonstrates technical precision and expressive quality in performance. PEH 10 - Demonstrates responsible participation and leadership in dance production, valuing both artistic excellence and community well-being. SPA 7- FOLK DANCE & BALLET STRAND • exhibits skills in different dance forms/genres. • performs basic dance movement combinations (<i>locomotor and non-locomotor</i>) about space. • creates basic movement combinations using the elements of dance under 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 • showcases and skillfully perform selected local and national dances. SPA 8 - BALLET STRAND • Correctly performs some ballet steps and movements using the principles of classical ballet. • performs contemporary dance movements using the Cunningham technique. • showcases and skillfully perform selected classical/contemporary dances.

SPA 9 - DANCE – FOLK DANCE STRAND

- performs at least three (3) dances from different countries.
- interprets at least one (1) Philippine or foreign dance literature.

SPA 9- DANCE – BALLET STRAND

- 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.
- organizes appropriate production rehearsal for the dance production.
- Develop an understanding of quality dance production.

VALUES EDUCATION 7

- Naisasagawa ng mag-aaral ang pansariling pagtugon sa panahon ng kalamidad upang malinang ang kahandaan.
- Naisasagawa ng mag-aaral ang sariling paraan bilang bahagi ng pagtupad sa tungkulin ng pamilyang kinabibilangan sa bayan bilang tanda ng nasyonalismo.
- Naisasagawa ng mag-aaral ang mga malikhaing paraan bilang tugon sa mga suliranin ng bayan gamit ang glokalisasyon bilang tanda ng pagiging malikhain.

VALUES EDUCATION 8

- Naisasagawa ng mag-aaral ang mga katangian ng Pilipino bilang kapuwa mamamayan ng daigdig upang malinang ang pakikiisa.
- Naisasagawa ng mag-aaral ang mga paraan ng pangangalaga sa mga hayop katuwang ang kapuwa upang malinang ang pagiging mapagmalasakit.

VALUES EDUCATION 9

- Naisasagawa ng mag-aaral ang sariling paraan ng pananagutan ng pamilya sa pangangalaga at pagpapayaman ng kalikasan bilang tanda ng pagiging mabuting katiwala.
- Naisasagawa ng mag-aaral ang mga paraan sa pagpapaunlad ng gawi sa pagtangkilik sa mga serbisyo, talento, at produktong gawang Pilipino bilang tanda ng nasyonalismo.

VALUES EDUCATION 10

- Naisasagawa ng mga mag-aaral ang sariling pagtugon sa mga isyung pangkalikasan tungo sa

	sustenableng pag-unlad bilang tanda ng pagiging mabuting katiwala ARALING PANLIPUNAN 7 - Nakapagsasagawa ng pagtatanghal na nagpapahalaga sa nasyonalismo at pagkabansa ng Pilipinas at Timog Silangang Asya sa konteksto ng kolonyalismo ARALING PANLIPUNAN 8 - Nakagagawa ng pananaliksik na nakapagtataya sa mga napapanahong isyu at usapin sa sariling komunidad na nagpapakita ng pagtugon bilang mapanagutang mamamayan ng bansa at daigdig ARALING PANLIPUNAN 9 - Nakapagbibigay ng panukala/suhestiyon sa pagpapabuti ng mga sektor ng ekonomiya at mga patakarang pang-ekonomiya ARALING PANLIPUNAN 10 - Nakabubuo ng angkop na plano sa pagtugon sa hamong pangkapaligiran SHS CREATIVE INDUSTRIES – DANCE - The learners execute Dance techniques, skills, and proper use of space and facilities in mounting a creative work based on the mapped creative industries in their specific communities, as defined by relevant laws within local and global contexts
21ST CENTURY SKILL/S	Creativity, Critical Thinking, Collaboration, Problem Solving, Communication, and Leadership
CREATIVE INDUSTRIES DOMAIN	Create, Produce, and Manage artistic and cultural outputs professionally
CAREER PATHWAYS	Performing Arts, Arts and Design/Creative Industries, Education and Training Tourism, and Cultural and Events Management International Competitions: <i>World of Dance (WOD), Hip Hop International (HHI)-World Hip Hop Championship</i>
DESCRIPTION	PinaSayaw is a NFOT contest that showcases "transformational dance," challenging student-artists to resolve local and global social issues through the lens of Filipino values and choreography fusing classical, contemporary, folk, and modern genres into a powerful narrative. By enforcing a strict "no-props" and "no-lifts" policy, the contest prioritizes raw technical mastery and artistic expression to prepare student-artists for professional careers in the global creative industries.

TECHNICAL SPECIFICATIONS

A. MATERIALS, TOOLS, AND EQUIPMENT	To be provided by learner-participants, if any: • Costumes (No Props) • Music for Exhibition	To be provided by the Technical Committee: • 6 pcs Two-way radio for the NTWG/TWG (optional) • Lights and sound system for Showcase • Speakers to be installed in strategic areas during the dance parade • LED wall during the showcase • Tables and chairs for judges and TWGs • Extension cords for the TWG table • Stopwatch • Signboards
B. VENUE	<i>(Specify venue requirements, including the number of function halls/rooms, seating capacity, lighting, ventilation, tables and chairs., etc.)</i> • A thoroughly airconditioned or well-ventilated holding room/hall suitable for hosting organizers, judges and coaches is preferred during the pre-event orientation. • Preferably one (1) airconditioned or well-ventilated performing area that can accommodate an audience of 1500 pax Dance Parade and Bayle exhibition	
C. CRITERIA FOR JUDGING	Criteria	Percentage
	Artistic Interpretation/Expression (Ability to convey the theme, mood or story of the dance; emotional engagement and expressiveness)	40%
	Choreography & Creativity (Originality of movement, transitions and overall compositions)	30%
	Technique & Execution (Mastery of the dance movements, posture, balance, control and precision)	20%
	Costume and Music	10%
	Total	100%
MECHANICS		
Pre-Event:		
A. Registration & Documentation		
1. Teams must submit a complete official entry form and other documents on or before the deadline. Forms must be signed by the Regional Director (RD) or the Regional Focal person.		

2. Each region is represented by 14 dancers and 2 teacher-coaches (1 male and 1 female coach).

B. Orientation & Briefing

1. Mandatory orientations shall be held separately from the rest of the contingent for judges and coaches before the conduct of the contest.
2. Organizers shall explain ground rules, and the detailed judging criteria.

C. Technical Walkthrough

1. Teams shall have a scheduled rehearsal to familiarize themselves with the performance area and dance floor.
2. Drawing of Lots: The official sequence or order of performance shall be determined during this session.
3. The dance area shall be clearly marked, and marshals shall be assigned to guide the teams.

During the Event:

A. Dance Mechanics

1. During the grand opening parade, all learner-participants shall join the contingent doing simple movements or routines.
2. During the showcase, teams must remain within the designated venue at all times.
3. Each team shall be called on stage with their assigned group number.
4. Time shall start soon as the first note of the music plays. Time shall stop soon as the last note of the music stops.
5. Dance routines must be transformational, showcasing a fusion of two or more styles (e.g. ballet, contemporary, jazz, hip-hop, folk, or neo-ethnic).
6. Movements, attire, music, chants or symbols taken from indigenous cultural communities shall adhere to DepEd Order No. 51, s. 2014. Certification stating the permission of the Indigenous Cultural Community (ICC) shall be submitted together with other documentary requirements.
7. Groups may use music of their choice.

B. Costumes & Props

1. Props are STRICTLY PROHIBITED.
2. Attached accessories to the costume (parts of the outfit) may be used for creative interpretation.
3. Costume changes are prohibited during the exhibition. Aesthetic variations (like flipping a skirt or loosening a garment) are allowed only if they are part of the original outfit.

C. Safety & Prohibitions

⚠ DISQUALIFICATION: Any violation of the following prohibitions shall result in immediate disqualification:

1. No tossing, lifting, and mounting of dancers. (*Lifting defined as any movement where one partner's feet leave the floor while being supported or propelled by another dancer.*)
2. No flammable materials (fireworks, pyrotechnics, etc.).
3. No live animals.
4. No pre-set stages or external props.

D. Time Limits & Penalties

1. The time limit shall be strictly enforced. Five (5) minutes from the start of the first note to the last note of the music. 1 minute entrance and 1 minute exit shall be allotted for each team.
2. Deductions: A 1-point deduction from the general average shall be imposed for every minute exceeding the time limit. (1 second to 60 seconds = 1 point deduction)

E. Safety Protocols

1. Standby medics shall be available throughout the event.
2. Marshals and organizers shall monitor the crowd and ensure the performance area remains clear.

After the Event

1. All learner-participants and teacher-coaches shall receive invaluable insights and feedback from the panel of experts to improve the teaching and learning of the contest's target learning competencies.
2. The top five (5) winners shall be announced during the Awarding and Closing Ceremonies.
3. Organizers and teams must ensure the cleanliness and safety of the venue immediately following the performances.
4. Judges shall provide Technical Assistance (TA), feedback, and a cliniquing session to help learners, and coaches improve their craft which will be held the day after of the contest.
5. Scores shall be officially tabulated and verified by the technical committee.
6. The decision of the Board of Judges is final and irrevocable.

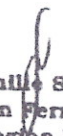
Scoring Rubrics for PINASAYAW

*** For use at the school level only**

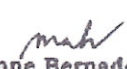
Criteria (Observable Behavior)	Scale			
	4 (Excellent)	3 (Very Satisfactory)	2 (Satisfactory)	1 (Needs Improvement)
Thematic Interpretation: Social Issues & Filipino Values	Masterful narrative addressing a social issue; Filipino values are seamlessly integrated as a clear, powerful solution.	Strong narrative on a social issue; Filipino values are clearly presented as a solution with minor gaps in depth.	Social issue is identifiable; Filipino values are present but the connection to the solution is simple.	Vague connection to social issues; Filipino values feel forced or are not clearly used as a solution.
Choreography & Creative Fusion	Exceptional "transformational" fusion of genres; innovative use of space and formations; highly original	Clear and well-structured fusion of genres; creative formations	Standard fusion of styles; choreography is consistent but relies on familiar or	Weak attempt at genre fusion; choreography is repetitive and lacks creative

	storytelling through movement.	and effective use of the performance area.	predictable patterns.	exploration of space.
Technical Execution & Body Purity (No Props/Lifts)	Flawless technique, control, and timing; demonstrates extreme physical discipline and mastery without relying on props or lifts.	High level of technical skill and coordination; consistent control with very minimal lapses in timing.	Acceptable execution; movements are synchronized but lack the sharpness or control of higher levels.	Frequent technical errors; poor timing and noticeable lack of physical control or discipline.
Music & Costume Synergy	Music choice and costume design (including attached accessories) perfectly amplify the theme and transformational styles.	Music and costume are highly appropriate and support the creative vision of the performance.	Music and costume are relevant but provide standard or minimal support to the overall impact.	Music or costume choice clashes with the theme; lacks aesthetic cohesion.
Total Points (100)				

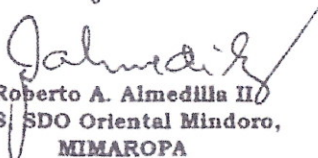
P
Prepared by:


Marie Camille S. Hufana
EPS, SDO San Fernando City,
Region I


Denis M. Agbayani
EPS, Region II

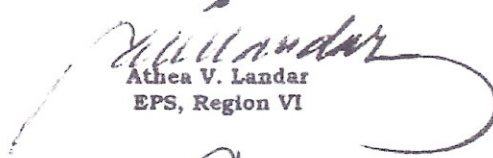

Mary Anne Bernadette M. Samson
EPS, SDO Pampanga, Region III


Erwin A. Asugui
EPS, SDO Gen. Trias,
CALABARZON

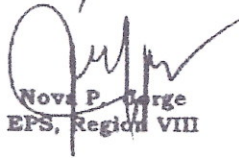

Roberto A. Almedilla II
EPS, SDO Oriental Mindoro,
MIMAROPA


Margielyn L. Ema
EPSA, SDO Palawan, MIMAROPA


Maria Ayrin B. Adriano
EPS, Region V

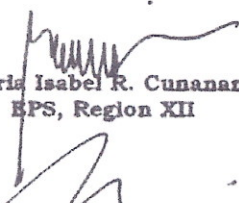

Athea V. Landar
EPS, Region VI


Juvelyn P. Otero
EPS, Region VII


Nova P. Gerge
EPS, Region VIII

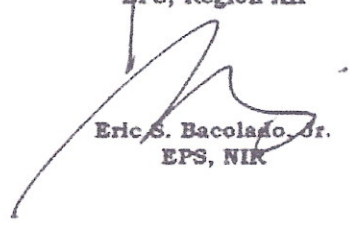

Bienvenido U. Tagolimot, Jr.
EPS, Region X

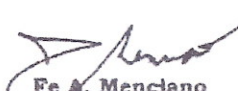

Jeselyn B. Dela Cuesta
EPS, Region XI

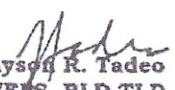

Maria Isabel R. Cunanan
EPS, Region XII

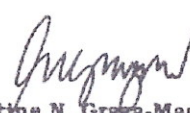

Selma S. Tibon
EPS, CARAGA


Edgar D. Vicente
EPS, CAR


Eric S. Bacolado, Jr.
EPS, NCR


Fe A. Menciano
EPS, SDO Paranaque City, NCR


Jayson R. Tadeo
SVEPS, BLD-TLD


Christine N. Graza-Magboo
SVEPS, BLD-SID



SINING TANGHALAN

(A Celebration of Talents and Skills Through Performances and Showcase
In Various Art Disciplines)



PINTAHUSAY

COMPONENT AREA	MAPEH, SPA VISUAL ARTS	
KEY STAGE	KEY STAGE 3 & 4 (Grades 7-12)	
NO. OF PARTICIPANT/S	1 learner-participant 1 teacher coach	
TIME ALLOTMENT	540 minutes	
PERFORMANCE STANDARD	SPA Grade 9: The learner creates visual compositions based on modern concepts of art-making using cartoons/comics, graphic designs and advertisements. SPA Grade 10: The learner creates diverse master pieces of new styles responding to global changes and social media SHS Arts 1 (Creative Industries). The learners execute techniques and skills, as well as the proper use of materials, tools, equipment, and facilities in mounting creative works, in reference to the mapped creative industries in their specific communities as defined by relevant laws within the local and global contexts.	
21 ST CENTURY SKILL/S	• Critical Thinking Skills • Creativity and Innovation • Flexibility and Adaptability • Initiative and Self-Direction	
CREATIVE INDUSTRIES DOMAIN	Visual Arts, Audio and Visual Media	
CAREER PATHWAYS	Fine Artist, Graphic Designer, Illustrator, Art Teacher, Animator, Art Director	
DESCRIPTION	Pintahusay is an on-the-spot painting contest of Sining Tanghalan where learners can display their creative interpretation of a given theme through visual representation using acrylic paint on canvas as medium.	
TECHNICAL SPECIFICATIONS		
	Participant	Host Division/Region
A. MATERIALS, TOOLS, AND EQUIPMENT	• Paint brushes • Pencils • Erasers • Rulers • Other relevant painting materials (mixing palette, etc.)	• Typewriting • Twenty (20) pcs pencils • Twenty (20) long-sized folders • Seventeen (18) pcs canvass (36x48 inches) with primer and frame • Seventeen (18) pcs painting easels.

		• 18 sets of Acrylic Paints (1 set per participant) ○ Blue (1 pint) ○ Red (1 pint) ○ Yellow (1 pint) ○ Black (1 pint) ○ White (1 quart) • Tables and chairs for the judges and contestants • Newspapers and rags • Stopwatch
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B. VENUE

Airconditioned/Well-ventilated Hall

CRITERIA FOR JUDGING

Criteria	Percentage
Artistic Merit	25
Interpretation of the Theme	25
Difficulty	25
Overall Impression of the Art	25
TOTAL	100

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.
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MECHANICS

Pre-Event

1. Draw lots for the numbering of the canvases.
2. Place newspapers or manila papers under the easel of each participant to avoid spills and staining of the floor.
3. 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.
4. Participants are not allowed to bring pictures or images as references to their entries.
5. Orientation of participants by the judges.

During the Event

1. One (1) learner-participant per region from Key Stage Three (3) or four (4) is allowed.
2. Learner-participants are given 8 hours to finish their output.
3. 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.
4. The participants should execute one solid composition or concept.
5. The subject of the painting shall be focused on **a selected SHORT STORY or MAIKLING KWENTO** which will be meant to be the future book cover of the story.
6. Participants must come on time. However, late participants shall still be accommodated but time shall not be extended.

After the Event

1. All paintings will be taken a photo for documentation together with the learner-participant.
2. Top 5 paintings shall be exhibited during the Closing Program.
3. 1st place painting will be submitted as book design for the publishing of the short story.

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) - Canned music for dance	To be provided by the event organizers: 1 ream A4 size bond paper - One (1) Laptop 1 USB Flash Drive for saving music 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	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 Fricse • Samar Folk Dances by Juan C. Miel • Handumanan by Jose Balceña • 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 <u>canned music</u> 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.		



CineMunti

KEY STAGE	Key Stage 3 (Grades 7 to 10) and Key Stage 4 (Grades 11 to 12)
NO. OF PARTICIPANT/S PER REGION	Six (6) learner-participants: • One (1) learner-participant for scriptwriting from Key Stages 3 to 4; • One (1) learner-participant for movie poster from Key Stages 3 to 4; • Two (2) learner-participants for filmmaking from Key Stages 3 to 4; and • Two (2) learner-participants for main acting from Key Stages 3 to 4 Two (2) teacher-coaches: • One (1) male teacher-coach; and • One (1) female teacher-coach
TIME ALLOTMENT	Orientation, Planning & Scriptwriting Day 1, AM: 8:00 a.m. - 12:00 p.m. Team Orientation, Pre-production Planning, and Scriptwriting Video Shoot, Editing, Synopsis Writing and Movie Poster Making Day 1, PM: 1:00 p.m. - 6:00 p.m. Team Video Shoot, Video Editing and Movie Poster Making <i>Note: Should there be technical difficulties during rendering, the PMT shall determine additional time.</i> Film Showing and Judging of Entries Day 2: 8:00 a.m. - 12:00 p.m. Film Showing, Judging of Entries and Awarding of Special Citations
PERFORMANCE STANDARD	SPA Theater 7 • 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.

- The learner performs tasks and activities in the pre-production phase based on the criteria set.

MAPEH Grade 7

- The learner 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

- The learner 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

- The learner produces creative works about emerging popular music and arts of the world and their cultural influences using available technology-based mediums or indigenized materials in relation to Filipino culture and identity.

MAPEH Grade 10

- The learner utilizes digital/available technologies in a collaborative creative work.

SPA MEDIA ARTS G10-Q4

- The teacher produces a short film that integrates the various techniques and principles of filmmaking

SHS CREATIVE INDUSTRIES – MEDIA ARTS

The learners apply media arts techniques and skills, as well as the proper use of digital tools, equipment, and platforms, in producing a creative media output, with reference to the mapped creative industries in their specific communities, as defined by relevant laws within local and global contexts.

SHS CREATIVE INDUSTRIES – THEATER ARTS

The learners apply theater techniques and skills and the proper use of materials, tools, equipment, and facilities in mounting a creative work with reference to the mapped creative industries in their specific communities as defined by relevant laws within local and global contexts.

SHS CREATIVE INDUSTRIES – VISUAL ARTS

The learners execute techniques and skills in Visual Arts, as well as the proper use of materials, tools, equipment, and

facilities in the production of creative works, with reference to the mapped creative industries in their specific communities, as defined by relevant laws within the local and global contexts.

SHS CREATIVE INDUSTRIES - LITERARY ARTS

The learners apply literary techniques and skills in producing creative written works for print and other media platforms, with reference to the mapped creative industries in their specific communities, as defined by relevant laws in local and global contexts.

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

Performing Arts, Creative Services, and Audiovisual Media

CAREER PATHWAYS

Director, Actors, Video Editor, Scriptwriter, Cinematographer, Illustrator, etc.

DESCRIPTION

The **CineMunti** is an NFOT contest that combines "Cine," short for cinema, with "Munti," representing short film, perfectly encapsulating the competition's essence of creating concise cinematic works while demonstrating multilingual proficiency. This contest where learner-participants showcase their skills in filmmaking—including acting, directing, scriptwriting, and illustrating. In this event, teams collaborate to produce and present an original short film with a movie bill.

TECHNICAL SPECIFICATIONS

A. MATERIALS, TOOLS, AND EQUIPMENT

To be provided by learner-participants, if any:

Film Making Component:

- laptop/s or computers with video editing software
- digital cameras or video cameras with computer cable for file transfer
- Cellphones
- camera tripod
- extension cord/s
- other tools and equipment for video editing

To be provided by the Technical Committee:

- 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

Movie Poster Making

- brushes
- sponge
- pencil
- eraser

- Cable connectors for camera to TV monitor for holding area
- Portable sound system
- wireless Microphones
- 1 USB flash drive (128GB)
- 2 Cling wrap rolls/ stretch films (30cm x 400-500m; 20 microns)
- Marshals assigned per regional team for safety and security
- Acrylic paint (1 pint of each thalo blue, canary yellow, toluidine red, and 1 quart flat white)
- 1 Easel per team (Total of 18 Easels)
- 1 Primed canvass in frame size 2x3 feet per team (18 pcs)

B. VENUE

Day 1: Airconditioned Hall for Team Orientation, Pre-production Planning, and Scriptwriting

Day 2:

- (a) Film location in a safe public space such as tourist attraction, city square, market, festival, or any other crowded scenic location for video shoot.
- (b) Fully air-conditioned computer laboratory with desktop computers that can accommodate 70 participants for the video editing and rendering.

Day 3: Fully air-conditioned hall with LED wall that can accommodate 300 participants Film Showing and Presentation. Same venue to be used for Awarding of Special Citations.

C. CRITERIA FOR JUDGING

Criteria	Percentage
Story and Content (Relevance to the theme; engaging narrative; clear message)	25%
Cinematography and Editing (Controlled camera work; clear sound quality; composition and framing; originality and creativity; flawless editing; readability of text; focus of shots)	25%

Screenplay (Visual and auditory clarity; effective dialogue; coherent structure)	15%
Acting Skills (Clear portrayal of character; believable performance; emotional authenticity)	15%
Visual Artistic Merit (Aesthetic value of the movie poster ; creative use of color palette, symbolism, and visual motifs; unique illustrative style and composition that elevates the poster's design.)	10%
Illustration of the Story (How effectively the movie poster captures and translates the core narrative, mood, and underlying themes of the film into a single, compelling promotional image.)	5%
Technique and Difficulty (Level of technical skill, execution, and complexity demonstrated in the poster's illustration, typography placement, and overall graphic design.)	5%
Total	100%

MECHANICS

Pre-Event: Registration and Pre-Production Planning (Day 0-1)

Team Composition and Eligibility

1. Each team shall consist of six (6) learner-participants only.
2. The team shall be composed of:
 - One (1) learner-participant for scriptwriting from Key Stages 3 to 4;
 - One (1) learner-participant for movie poster from Key Stages 3 to 4;
 - Two (2) learner-participants for filmmaking from Key Stages 3 to 4; and
 - Two (2) learner-participants for main acting from Key Stages 3 to 4
3. All learner-participants must be currently officially enrolled in school during the conduct of the division and region level of the contest.
4. They must have no professional filmmaking experience and must not have received any national or international awards related to filmmaking.

Registration and Orientation (Day 0)

1. All teams must report one (1) hour early for registration.
2. All laptops shall be inspected and sealed to ensure that there are no pre-existing files, scripts, videos, or translation applications.
3. The official theme of the short film shall be announced during the orientation.

Scriptwriting and Pre-Production (Day 1)

1. After the theme is announced, all teams shall begin scriptwriting and pre-production planning.
2. The short film shall be original and must strictly follow the given theme.
3. The entire script shall be written in Filipino, English, or Local Language with translation.

4. All teams shall plan the storyline, scenes, locations, and roles during the morning session.
5. All scripts and production plans shall be submitted to the Technical Committee by 12:00 noon.
6. All teams shall wear plain white shirts and jeans on Day 1.

During the Event:

Video Production and Movie Poster Making (Day 2 Movie Poster Making, Shooting, and Editing)

Filming (Day 2 – Morning)

1. All filming shall be conducted on-site from 8:00 to 12:00 noon.
2. All teams shall use their own film equipment.
3. The use of drones is strictly prohibited.
4. At least 80% of the footage must be recorded during the event.
5. Up to twenty (20%) of the footage may be used from royalty-free stock sources.
6. All teams shall report to the designated filming area, confirm their filming schedule, and meet their assigned marshals before commencing any video production.
7. All teams shall shoot all scenes according to their submitted script and production plan within designated campus boundaries/filming zones, establishing shots, character dialogue, action sequences, and B-roll footage.
8. All teams shall respect private property, obtain permission before filming in specific locations, maintain safety protocols during all activities, and shall NOT disrupt ongoing classes, school activities, or film in restricted areas.
9. All teams shall handle all equipment responsibly, report damages immediately, and shall NOT use copyrighted music or materials without permission, ensuring all content adheres to royalty-free standards.
10. All teams shall wear plain white shirts and jeans, unless costumes are needed.
11. All members of the official team may be part of the film.
12. Extra characters (e.g. crowd, street vendors, etc.) may be allowed but only when they are individuals from the actual film location and are not counted as part of the delegation.

Editing and Post-Production (Day 2 – Afternoon)

1. Film editing shall start from 2:00 pm to 6:00 pm.
2. All teams shall edit their films using their laptop or the provided desktop computers.
3. English subtitles shall be complete and synchronized with the dialogue, accurate in meaning, and clearly readable on screen.
4. The finished film shall have a running time of four (4) to five (5) minutes.
5. The total running time, including opening and end credits, shall not exceed six (6) minutes and thirty (30) seconds

Movie Poster Making

1. Movie Poster Making shall start from 1:00 pm to 6:00 pm.
2. Learner-participants are given 5 hours to finish their output.
3. 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.
4. Materials such as canvass, paint (primary colors), and easels for the movie poster will be distributed by the PMT before the start of the poster making.

5. The participants should clearly show the main concept following the script of the film and should be labeled with the film title only.
6. Participants must come on time. However, late participants shall still be accommodated but time shall not be extended.

Film Presentation and Judging (Day 3)

1. Each team shall present completed short film to the panel of experts and audience.
2. Learner-participants shall wear NFOT shirt during the Film exhibition and will be introduced onstage before the film is shown.
3. The panel of experts shall give constructive insights and feedback after all films have been shown.

After the Event:

Awards and Results

1. Special Citation Awards shall include:
 - Best Story (Script)
 - Best Director
 - Best Actor/Actress
 - Best Cinematography
 - Best Movie Poster
2. The Top Five (5) Winners of the Best Picture Award shall be announced during the NFOT Awarding and Closing Ceremonies.
3. The decision of the panel of experts shall be final and irrevocable.

Role of Teacher-Coaches

1. Teacher-coaches shall supervise and manage learners throughout the contest.
2. Teacher-coaches may assist in coordinating and securing equipment.
3. Teacher-coaches shall not participate in scriptwriting, filming, acting, editing, subtitling, language correction or translation, or movie poster making.
4. Teacher-coaches shall not influence the creative or technical decisions of the team.

Scoring Rubrics for CineMunti – BEST PICTURE

Criteria (Observable Behavior)	Scale			
	4 (Excellent)	3 (Very Satisfactory)	2 (Satisfactory)	1 (Needs Improvement)
Story and Content (Relevance to the theme; engaging narrative; clear message) (20 pts)	Highly relevant theme; compelling narrative with powerful message; exceptional audience engagement	Relevant theme; strong narrative with clear message; engaging presentation	Adequately relevant; acceptable narrative; message present and comprehensible	Weak relevance; unclear narrative; vague or confusing message
Cinematograp hy and Editing (Controlled	Masterful camera control; crystal clear	Controlled camera work; clear sound	Adequate camera work; acceptable	Poor camera control; unclear sound;

camera work; clear sound quality; composition and framing; originality and creativity; flawless editing; readability of text; focus of shots) (20 pts)	sound; perfect composition; highly original; flawless editing; sharp focus throughout	quality; strong composition; creative approach; effective editing; good focus	sound; basic composition; decent editing; mostly in focus	weak composition; rough editing; frequent focus issues
Screenplay (Visual and auditory clarity; effective dialogue; coherent structure) (10 pts)	Exceptional clarity in storytelling; brilliant dialogue; perfect narrative structure; seamless flow of scenes	Strong clarity; effective and natural dialogue; coherent structure; good narrative flow	Adequate clarity; functional dialogue; basic structure with acceptable progression	Weak clarity; poor or unnatural dialogue; unclear structure; disjointed flow
Acting Skills (Clear portrayal of character; believable performance; emotional authenticity) (10 pts)	Exceptional character portrayal; completely believable performances; deeply authentic emotions; captivating screen presence	Clear character portrayal; believable performances; genuine emotions; strong presence	Adequate portrayal; mostly believable; acceptable emotional range; decent presence	Weak character portrayal; unconvincing performances; forced or artificial emotions
Visual Artistic Merit (Aesthetic value of the movie poster ; creative use of color palette, symbolism, and visual motifs; unique illustrative style and composition that elevates the poster's design.)	Highly impressive and visually compelling poster; excellent use of color, symbolism, and visual motifs; shows a distinct illustrative style and well-balanced composition that strongly elevates the film's identity.	Visually appealing poster; effective use of color, symbolism, and visual motifs; shows creativity and a clear artistic style with good composition.	Acceptable visual appeal; uses color, symbolism, or visual motifs in a basic way; composition is generally clear but may lack strong artistic impact.	Limited visual appeal; weak or unclear use of color, symbolism, and visual motifs; composition appears unbalanced, unfinished, or lacking in artistic direction.
Illustration of the Story (How effectively the movie poster captures and translates the core narrative, mood, and underlying	Poster clearly and powerfully captures the film's core narrative, mood, and theme in a compelling promotional image.	Poster effectively reflects the film's story, mood, and theme, with only minor gaps in visual storytelling.	Poster shows a general connection to the film's story and mood but does not fully capture the central theme or message.	Poster has weak connection to the film's story, mood, or theme; the promotional image is

themes of the film into a single, compelling promotional image.)				unclear or not convincing.
Technique and Difficulty (Level of technical skill, execution, and complexity demonstrated in the poster's illustration, typography placement, and overall graphic design.)	Demonstrates excellent technical skill, refined execution, and high level of complexity in illustration, typography placement, and overall graphic design.	Demonstrates good technical skill and execution; illustration, typography, and design elements are generally well-handled.	Demonstrates adequate technical skill; execution is understandable but may show minor issues in illustration, typography, or layout.	Demonstrates limited technical skill; execution is weak, with noticeable issues in illustration, typography placement, or overall design.
Total Points (28)				

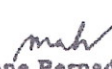
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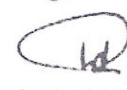
Marie Camille S. Hufana
EPS, SDO San Fernando City,
Region I



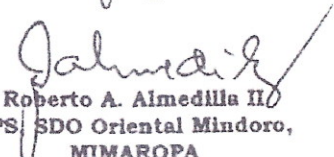
Denis M. Agbayani
EPS, Region II



Mary Anne Bernadette M. Samson
EPS, SDO Pampanga, Region III



Erwin A. Asugul
EPS, SDO Gen. Trias,
CALABARZON



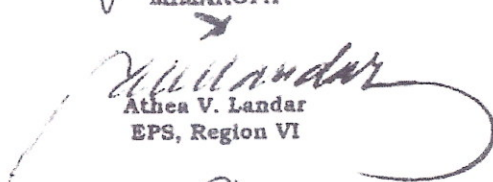
Roberto A. Almedilla II
EPS, SDO Oriental Mindoro,
MIMAROPA



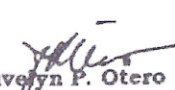
Margielyn L. Ema
EPSA, SDO Palawan, MIMAROPA



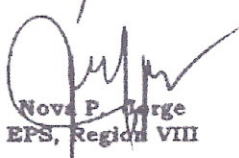
Maria Ayria B. Adriano
EPS, Region V



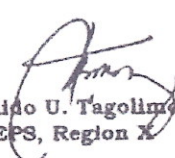
Athea V. Landar
EPS, Region VI



Juvelyn P. Otero
EPS, Region VII



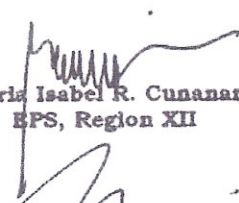
Nova P. Lorge
EPS, Region VIII



Bienvenido U. Tagolimot, Jr.
EPS, Region X



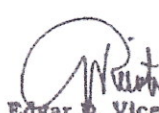
Jeselyn B. Dela Cuesta
EPS, Region XI



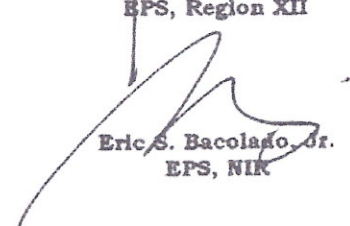
Maria Isabel R. Cunanan
EPS, Region XII



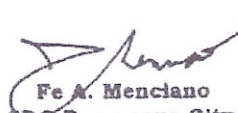
Selma S. Tibon
EPS, CARAGA



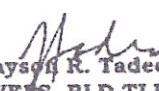
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EPS, CAR



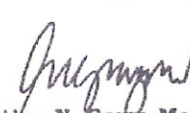
Eric S. Bacolado, Jr.
EPS, NCR



Fe A. Menciano
EPS, SDO Paranaque City, NCR



Jayson R. Tadeo
SVEPS, BLD-TLD



Christine N. Graza-Magboo
SVEPS, BLD-SID



Likhawitan

KEY STAGE	Key Stage 3 (Grades 7 to 10) Key Stage 4 (Grades 11 to 12)
NO. OF PARTICIPANT/S PER REGION	Three (3) Learner-participants Three (3) learner-participants (Grades 7 to 12) One (1) Teacher-coach 1 teacher-coach
TIME ALLOTMENT	Music Composition (Day 1): 8:00 a.m. - 12:00 p.m. - Songwriting – music, chords and lyrics on MS Word (English/Filipino/local language with translation) Sound Check and Performance (Day 2): 8:00 a.m. - 12:00 p.m. - Sound check for music performance/Performance and judging
PERFORMANCE STANDARD	MAPEH Grade 7 - The learners create works based on relevant concepts, processes, techniques, and/or practices used in selected representative contemporary and emerging works of the Philippines and selected Southeast Asian countries in the production of their creative works. Grade 8 - The learners produce integrated creative works by using relevant emerging and contemporary concepts, techniques, processes, and/or practices in selected Asian representations of popular cultures. Grade 9 - The learners produce creative works about emerging popular Music and Arts of the world and their cultural influences using available technology-based

mediums or indigenized materials in relation to Filipino culture and identity.

Grade 10

- The learners produce creative works based on relevant literature, emerging concepts, techniques, processes, and practices in Philippine creative industries in their locality in relation to ones intended career.

SPA

Grade 7

- The learners produce creative musical works that contain rhythmic and melodic concepts that reflect their cultural background
- The learners produce creative musical works showcasing basic skills that reflect values of local/regional celebrations and festivals, incorporating music technologies

Grade 8

- The learners produce musical works reflecting musical concepts and skills from a community heritage, integrating music technologies

Grade 9

- The learners present musical works reflecting Western-inspired music with music technology in a planned, staged performance

Grade 10

- The learners produce creative musical works approaching music industry standards that show core Filipino values, socio-cultural, and practical relevance through effective use of available music technologies
- The learners produce collaborative, creative musical works approaching music industry standards relevant to the trends, challenges, and current issues in the creative music industry
- The learners review music skills approaching music industry standards in collaborative creative musical works that show core Filipino values, socio-cultural, and practical relevance through effective use of available music technologies in staging a music performance

SHS Creative Industries (Music)

- The learners execute music techniques, skills, and proper use of materials, tools, equipment, and facilities in mounting creative works related to the

	mapped creative industries in their specific communities as defined by relevant laws within local and global contexts.	
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 Performing Arts Creative Services	
CAREER PATHWAYS	<i>Music Industry: Composer/Song Writer, Performer, Musical Director/Conductor, Sound Engineer, Music Producer, Music Journalist, Instrumentalist, Music arranger, Audio Content Creator, Music Educator</i> International Competitions: The Voice, Got Talent, World Championship of Performing Arts (WCOPA)	
DESCRIPTION	Likhawitan is an NFOT contest that challenges learner-participants to demonstrate their artistry through on-the-spot songwriting and music performance. The term "Likhawitan" is derived from the Filipino words "likha" (create), "awit" (song), and "awitan" (singing), embodying the essence of creative musical composition and performance. This contest integrates songwriting, music performance and music technology skills.	
TECHNICAL SPECIFICATIONS		
A. MATERIALS, TOOLS, AND EQUIPMENT	To be provided by learner-participants, if any: • Acoustic guitar (with or without output jack) • Output jack cable • Laptop with MS Office	To be provided by the Technical Committee: • NFOT shirt for learner-participant • 1 ream A4 size bond paper • One (1) Printer with scanner • 10 pcs long folders (for scoresheets and lyric sheets) • 20 pcs Pencils • 15 pcs Black Ballpens • sound system • amplifiers for music instruments • 3 wireless microphones

		• 1 wired microphone • 4 mic stands • 2 music stands • Laptop for judges' tabulation																
B. VENUE	One (1) well-ventilated hall for songwriting and encoding One (1) fully air-conditioned/well-ventilated hall that can accommodate 300 pax for the event proper;																	
C. CRITERIA FOR JUDGING	<table><tr><th>Criteria</th><th>Percentage</th></tr><tr><td>Lyrics (Theme, Narrative, Message, Depth)</td><td>25%</td></tr><tr><td>Music (Melody, Rhythm, Harmony)</td><td>25%</td></tr><tr><td>Music Production (Instrumentation and chord progression)</td><td>25%</td></tr><tr><td>Vocal Quality (Technique, Tone, Pitch)</td><td>10%</td></tr><tr><td>Originality (Uniqueness of concept)</td><td>10%</td></tr><tr><td>Showmanship (Interpretation, Impact)</td><td>5%</td></tr><tr><td>Total</td><td>100%</td></tr></table>		Criteria	Percentage	Lyrics (Theme, Narrative, Message, Depth)	25%	Music (Melody, Rhythm, Harmony)	25%	Music Production (Instrumentation and chord progression)	25%	Vocal Quality (Technique, Tone, Pitch)	10%	Originality (Uniqueness of concept)	10%	Showmanship (Interpretation, Impact)	5%	Total	100%
Criteria	Percentage																	
Lyrics (Theme, Narrative, Message, Depth)	25%																	
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Vocal Quality (Technique, Tone, Pitch)	10%																	
Originality (Uniqueness of concept)	10%																	
Showmanship (Interpretation, Impact)	5%																	
Total	100%																	

MECHANICS

Pre-Event (Day 0):

1. Team Composition and Eligibility:
 - a. Each team shall consist of three (3) learner-participants only.
 - b. All learner-participants must be currently officially enrolled in school.
 - c. One (1) learner from the team will play the guitar. Guitarist may be allowed to sing with the team.
 - d. All members of the team shall participate in the songwriting process and performance.
 - e. All learner-participants must have no professional recording experience, international awards, or membership in professional music groups.
2. Laptops shall be inspected by the PMT during the registration and will be sealed with cling wrap.
3. After the registration, the learner-participants shall draw their lot to determine their performance sequence.

During the Event:

Day 1: Songwriting and Encoding

1. The theme of the contest shall be announced. Based on the theme, the teams shall compose an original song (any genre) and shall encode the lyrics and chords using MS Office.
2. Lyrics shall be written in **English, Filipino, or any local language**, provided that the lyrics adhere to a bilingual composition. For judging purposes, an English translation of all lyrics in local language must be written beside the

line enclosed in parenthesis. Please note that **AI-generated lyrics and music are strictly prohibited.**

3. Teacher-coaches shall serve strictly as observers and must not interfere with the music composition, translation, or production process at any point during the contest.
4. Teams must submit the printed copies of the composition (chords and lyrics) to the Technical Committee by 5:00 p.m.
5. Teams shall wear plain white T-shirt/NFOT T-shirt and dark colored pants to avoid regional identification.

Day 2: Sound check & Performance

8:00 a.m. – 10:00 a.m. (Sound check)

1. Teams shall practice their music performance using the sound system.
2. They shall wear plain white T-shirt/NFOT T-shirt and dark colored pants to avoid regional identification.
3. They shall complete their vocal warm-ups prior to their scheduled rehearsal time.

10:00 a.m. – 12:00 p.m. (Performance)

1. No props or instrument enhancers shall be allowed during the performance. A violation of this provision shall incur a five (5)-point deduction to the total score.
2. Guitars shall either be connected with line-in cable or used with wired microphone and mic stand.
3. The song performance shall not exceed five (5) minutes, including entrance and exit. A one (1) point deduction from the general average score shall be made for every 30-second extension.

After the Event:

Awards and Results

1. The top five (5) winners of the Best Song Composition shall be announced during the Awarding and Closing Ceremonies.
2. All learner-participants and teacher-coaches shall attend the mandatory feedback and cliniquing session with the panel of experts.
3. The panel of experts' decision is final and irrevocable.

Scoring Rubrics for Likhawitan

Criteria (Observable Behavior)	Scale			
	4 (Excellent)	3 (Very Satisfactory)	2 (Satisfactory)	1 (Needs Improvement)
Lyrics (Theme, Narrative, Message, Depth)	Lyrics are profound, perfectly aligned with the theme, and tell a compelling story.	Strong connection to theme; clear narrative and meaningful message.	Relevant to the theme; message is clear but narrative may be simple.	Weak connection to theme; message is unclear or repetitive.

Music (Arrangement, Melody, Rhythm, Harmony)	Exceptional melody and arrangement; rhythm and harmony are flawless and creative.	Well-structured melody and arrangement; very consistent rhythm.	Pleasant melody; standard arrangement; minor rhythmic inconsistencies.	Weak melodic structure; arrangement feels thin or disorganized.
Vocal Quality (Technique, Tone, Pitch)	Outstanding pitch, tone, and harmony; professional-level vocal control.	Very good vocal technique; strong harmonies with minimal flaws.	Good vocal ability; occasional pitch issues or thin harmonies.	Significant pitch or tone issues; harmonies are weak or clashing.
Originality (Uniqueness of concept)	The song is highly original, with a fresh concept, distinctive lyrics, and a melody that clearly reflects the songwriter's own creative expression.	The song shows strong originality in its idea, lyrics, and melody, with only minimal resemblance to common musical patterns.	The song has some original elements, but parts of the lyrics, melody, or structure sound familiar or predictable.	The song shows limited originality and relies heavily on common ideas, familiar expressions, or ordinary melodic patterns.
Showmanship (Interpretation, Impact)	Captivating presence; powerful emotional connection and audience impact.	Strong stage presence; believable and effective interpretation.	Decent presence; performance is steady but lacks high energy.	Limited stage presence; lacks emotional connection to the song.
Total Points (20pts)				

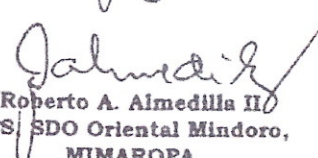
Prepared by:


Marie Camille S. Hufana
EPS, SDO San Fernando City,
Region I


Denis M. Agbayani
EPS, Region II

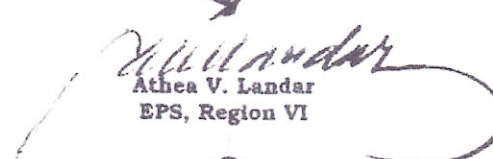

Mary Anne Bernadette M. Samson
EPS, SDO Pampanga, Region III

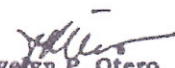

Erwin A. Asugul
EPS, SDO Gen. Trias,
CALABARZON

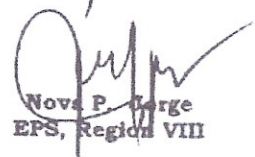

Roberto A. Almedilla II
EPS, SDO Oriental Mindoro,
MIMAROPA

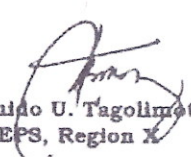

Margielyn L. Emano
EPSA, SDO Palawan, MIMAROPA


Maria Ayria B. Adriano
EPS, Region V

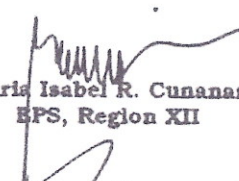

Athea V. Landar
EPS, Region VI


Juvelyn P. Otero
EPS, Region VII


Nova P. Lorge
EPS, Region VIII


Bienvenido U. Tagolimet, Jr.
EPS, Region X

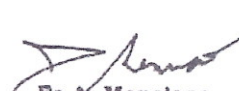

Jeselyn B. Dela Cuesta
EPS, Region XI


Maria Isabel R. Cunanan
EPS, Region XII

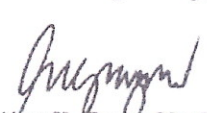

Seima B. Tibon
EPS, CARAGA


Edgar D. Vicente
EPS, CAR


Eric S. Bacolao, Jr.
EPS, NCR


Fe A. Menciano
EPS, SDO Paranaque City, NCR


Jayson R. Tadeo
SVEPS, BLD-TLD


Christine N. Graza-Magboo
SVEPS, BLD-SID