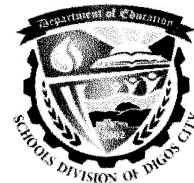




Republic of the Philippines
DEPARTMENT of EDUCATION
REGION XI



Digos City Division

Office of the City Schools Division
Superintendent

Tel. No. (082) 553-8376; 553- 8396; 553-8375
Fax No. (082) 553 - 8376

Division Office Advisory No. 067 s. 2017

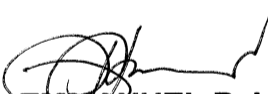
In compliance with DECS Order No. 28 s. 2001

This advisory is issued to all Public Schools District Supervisors, Administrators
of Public/Private Elementary and Secondary Schools
May 16, 2017

1. Attached is the copy of the letter dated May 3, 2017 from Lenaur B. Abbot, the Program Director of the CREYARD Art in Education Project, inviting Private and Public Schools (Elementary and Secondary School Levels) who teach in the Special Program for the Arts on Theater, Dance, Music, Visual Art and teachers in English/ Literature and Filipino for the **HULMA, A CREYARD Art Training for Teachers on May 23-26, 2017 at the Southwill Learning Center Annex, Castillon Bldg., Lim-Magsaysay St., Digos City.**
2. Attendance to the said activity shall be on Official Time Only and **No DepED funds** be utilized for the said purpose.
3. Dissemination of this Advisory is desired.

FELICIANO A. TAMONDONG, JR., Ed.D., CESO VI
Assistant Schools Division Superintendent
OIC- Schools Division Superintendent

For and in the absence of the ASDS/OIC-SDS:


EMMANUEL P. HUGO
Chief Education Supervisor
School Governance & Operations Division
Officer-In-Charge

DepEd Schools Division Office of Digos City

RELEASED
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Date: 16 MAY 2017 Time: 9:06 AM

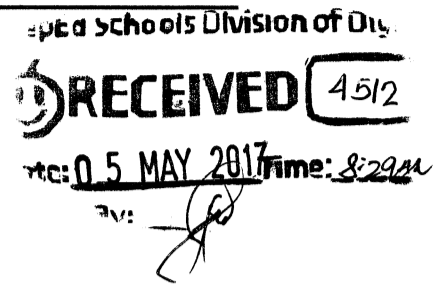
By: 



SOUTHWILL LEARNING CENTER
CREYARD Art in Education Project
National Commission of Culture and the Arts
RIZAL AVENUE, DIGOS CITY
Contact No. 0995-0312954 / 0910-52963340

May 3, 2017

DEE D. SILVA, DPA, CESO VI
Schools Division Superintendent
Department of Education
Digos City



Dear Madam:

In response to the challenge posed by the Department of Education for the implementation of the K-12 Curriculum, **HULMA, A CREYARD ART TRAINING FOR TEACHERS** provides the teacher participants an exploratory approach and an experimentation on various instructional strategies on teaching the arts particularly music, visual arts, dance and theater inside the classroom. Exploratory approach entails convergence of instructional introspections from educators and artists themselves, exploring the potentials of the indigenous medium and materials, and the incorporation of various expressions into a performative platform. The experimentation of instructional approaches delving popular educational theories (e.g. Steiner's anthroposophical theories, constructivism, multiple intelligences, etc.) would be explored in the creative process of the workshops. (Attached is detailed project proposal)

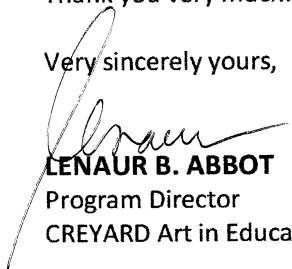
This is an initiative of CREYARD Theater in Education Project with a counterpart grant from the National Commission of Culture and The Arts. We are encouraging teachers from Private & Public Schools (Elementary & Secondary School Levels) who teach in the Special Program for the Arts on Theater, Dance, Music, Visual Art and teachers in English/Literature & Filipino to join the said seminar. Limited slots only: six (6) participants for each of these areas: Theater six(6), Dance six(6), Music six(6) & Visual Arts six(6), **"First come, First serve"** basis.

The training-workshop will last for **six (6) days from MAY 22-27, 2017** at the SOUTHWILL LEARNING CENTER ANNEX c/o Castillon Bldg., Lim-Magsaysay St., Digos City with a seminar fee P2000 per participant which will cover food – starting May 22 – 2 snacks & lunch, May 23-26 (2 meals-breakfast & lunch, 2 snacks) then May 27 (breakfast & buffet lunch), seminar kit, certificate, and venue. And for those who intend to stay-in at night additional P300 or P2300 with accommodation.

In this connection, we are asking your affirmative response and support by sending the teachers to join the said workshop, as this is a rare opportunity for local teachers to be ushered by a prolific educator-artist who is involved in the prestigious international art scenes. For further inquiries, please contact Tel No. 272-2945 and Cell Nos. 09155144819, 09105296340.

Thank you very much.

Very sincerely yours,


LENAUR B. ABBOT
Program Director
CREYARD Art in Education Project

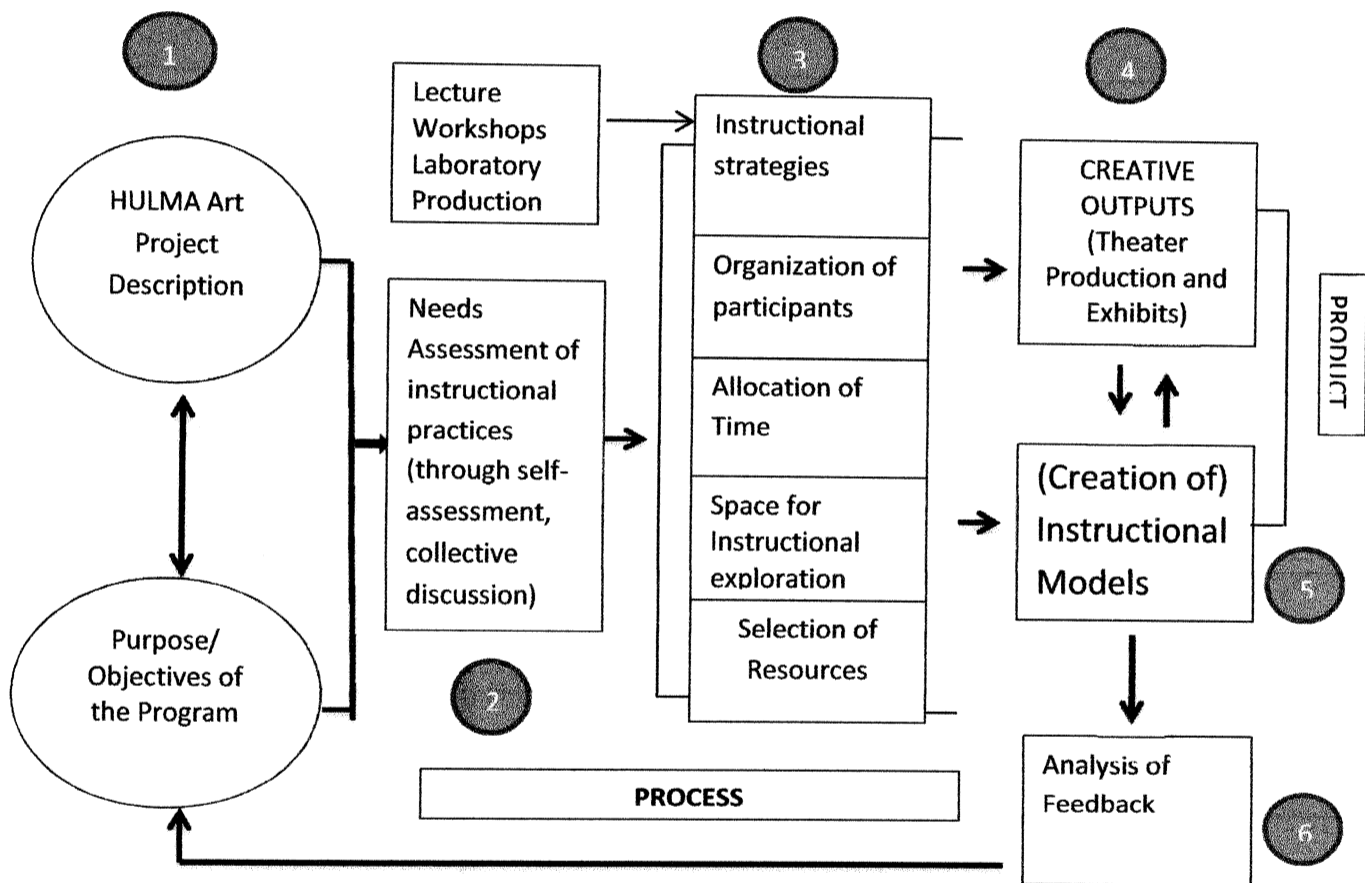
HULMA, CREYARD ART TRAINING FOR TEACHERS

A Project Proposal

In response to the challenge posed by the Department of Education for the implementation of the K-12 Curriculum, HULMA, A CREYARD ART TRAINING FOR TEACHERS provides the teacher participants an exploratory approach and an experimentation on various instructional strategies on teaching the arts particularly music, visual arts, dance and theater inside the classroom. Exploratory approach entails convergence of instructional introspections from educators and artists themselves, exploring the potentials of the indigenous medium and materials, and the incorporation of various expressions into a performative platform. The experimentation of instructional approaches delving popular educational theories (e.g. Steiner's anthropological theories, constructivism, multiple intelligences, etc.) would be explored in the creative process of the workshops.

HULMAHAN: FRAMEWORK AND DIRECTION OF THE TRAINING PROGRAM

One of the end products of this training is the creation of the instructional models to be eventually used by teachers in the classroom. The models are based on the consolidated ideas, reflections, and articulations among participants of the workshops. The instructional models would serve as instructional framework that would widen perspectives, and enrich practices how to teach these art forms in the classrooms for students to have better appreciation and effective skill application. Another end product is the theater production that showcase performances of the participants in music, dance, and theater, and a painting exhibit from the visual art workshops.



PROJECT proposed by Lenaur B. Abbot for NCCA: M-CA-11 Capability-Building and Creative Skills Share
SOUTHWILL LEARNING CENTER

HULMA, CREYARD ART TRAINING FOR TEACHERS

A Project Proposal

Hulma means moldings. This project aims to provide opportunities for teachers to design an instruction that would complement to the nature and interest of their learners toward the arts. The entire experience would help them draw possibilities in concretizing the artistic vision in the smaller limited space in the classroom.

1. PROJECT DESCRIPTION:

HULMA, A CREYARD ART TRAINING FOR TEACHERS, is a teacher-training workshop on how to design instructional models in teaching the arts namely, music, visual arts, theater and dance to the senior high school students. The instructional model would serve as the framework of structuring their instructional process or strategies in the classroom.

General Objective:

- **To enlarge the teaching repertoire of the participants by developing instructional models for every art instruction: music, dance, visual arts, and theater**

In order to achieve the general objective, the teacher participants should be able to

- Exercise the exploratory process of creative improvisation on different art forms
- Relate various learning theories to the instructional context of the teacher participants.
- Explore instructional problems and solutions in the creative process of the art workshops and assess how these practices viable to the instructional context.
- Create various expressions as a product of the creative instructions
- Produce creative outputs that are strongly grounded with the limitations of the instructional context

STRUCTURE

2. Needs Assessment of Teachers' Engagement to Art instruction

The participants will have collective discussion on the various issues regarding the instructional context which pertain to students' background, cultural orientations, attitudes and behaviors, that may affect the instructional practices. These may also gather personal introspections on teachers' ability and limitations in conducting the art instructions. There will be sharing of learning principles or revisiting dominant educational theories that may influence these practices.

HULMA, CREYARD ART TRAINING FOR TEACHERS

A Project Proposal

This initial phase of the event is to confirm the design of the training program opens discussion on the potential instructional problems and opportunities. The participants will get oriented of the nature of what is to be learned from this training. It is expected that the realities of the instructional context which the participants is coming from will be better understood.

3. The Organizations and Creative Program Implementation

Considering the premise not all teachers have undergone formal training in the particular art field they are teaching, but they possess the creative skills and inclinations, it is likely that the teachers must undergo the “exploratory approach” of learning, experiencing the creative process of the arts. The exploratory approach is a creative enquiry of knowing, experiencing and producing the creative expressions. Learning is facilitated through authentic tasks, which are meaningful to the learner and are relevant in light of current practice. Given all indigenous stimulations in the process, the participants explore the potentials of these materials in producing the art. Before driving the teacher-participants to craft their own instructional models, the program deliveries instructional strategies comprising with formal lectures from the experts, art trainings, and art laboratory.

The lectures on the importance of the art in cultural preservation, art as a discipline, art as a powerful tool for human development are delivered after consolidating the personal introspections of the participants on the instructional context, and the art classroom practices. The trainings prevalently consist of workshops and laboratory. Art workshops in the context of this program are primarily facilitated while the laboratory is where the participants will be given ample time, space, resources and liberation to construct their own works.

The project is designed for faculty of Southwill Learning Center and of Divisions of Digos City and Davao del Sur of Department of Education. Within the 10-day workshops, with the HULMA, CREYARD ART TRAINING PROJECT, the program aims to provide the participants with the following:

- a. Dance Training – disciplines in different dance forms: cultural, ballet and contemporary
- b. Theater workshops – acting, production management, and stage managing.
- c. Visual/Media Arts Workshops on treatment, styles, composition and exploration of different media
- d. Music Workshops – integration of Southern indigenous instruments with popular expressions

HULMA, CREYARD ART TRAINING FOR TEACHERS

A Project Proposal

4. CREATIVE OUTPUT

THEATER PRODUCTION

The participants are expected to come up with a 30-40 minute theater productions. The production is created with the contributions of each group. Specifically:

- | | | |
|-----------------------------------|---|-------------------------|
| a. Acting and Dance performance | = | Theater and Dance group |
| b. Stage Design | = | Art group |
| c. Sound Design and Music Scoring | = | Music Group |
| d. Play Script | = | Theater Group |
| e. Choreography | = | Dance Group |

The productions present snippets of the local issues on cultural, political, and social development. It delves the Southern expressions using indigenous instruments, employing ethnic rudiments of dance (Bagobo, Bilaan,) in movement piece, in combination of lyricist and and contemporary dance forms. The dramatic text will be in Cebuano or available language. The stage is indigenized using natural materials.

5. INSTRUCTIONAL MODELS

Instructional model is a step-by-step procedure that leads to specific outcomes. Each group produces instructional models that are drawn from their learning experience in the program. The models are created based on how participants explore the issues surrounding instructional problems and proposed solution. They provide a theoretical basis for leveraging learning theories into methods or process of instructions, based on the process, learning articulations they have gone through the program events.

The instructional models will be the eventual guide for designing their instructions of their art lessons. These models will eventually amplify and energize the abilities of teachers to deliver instruction.

The potential instructional framework explored in the process of this workshops that can be adapted and considered when the participants eventually create their own models.

HULMA introduces the particular instructional models in the exploratory approach

1. Direct Instruction
2. Classroom Discussion
3. Cooperative Learning
4. Contingency management
5. Advance organizers
6. Cognitive Mapping

*PROJECT proposed by Linaur B. Abbot for NCCA: M-CA-11 Capability-Building and Creative Skills Share
SOUTHWILL LEARNING CENTER*

HULMA, CREYARD ART TRAINING FOR TEACHERS

A Project Proposal

7. Self-concept
8. Role Playing
9. Synectics

Designing their own models will bring light to possibility of making such outputs templates of practical and pragmatic instructions. In return, the students of the arts will find the learning experience more engaging and encouraging them to be effective skilled impactful art practitioners.

6. ANALYSIS OF FEEDBACK

The program will end with the consolidation of feedback of the participants and facilitators. The content and analysis will validate if the objectives of the HULMA project are successfully achieved or accomplished

SCHEDULE

| Date | OBJECTIVES | ACTIVITY/ TOPIC | |
|--------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| Day 1 | | Orientation | |
| May 22 AM | <ul style="list-style-type: none"> • Relate various learning theories to the instructional context of the teacher participants | Needs Assessment Collective Discussion Team Building – Name your Art Consolidated Feedback and Presentation | |
| Day 2 May 22 PM | <ul style="list-style-type: none"> • Exercise the exploratory process of creative improvisation on different art forms • Explore instructional problems and solutions in the creative process of the art workshops and assess how these practices viable to the instructional context. • Experience the local process of discovering arts | Group Clustering Workshops I – Initial Phase Unleashing CREATIVITY/ Discovering one’s creative potentials WORKSHOP II – CREATIVE INSTRUCTION <ul style="list-style-type: none"> • Workshops with the lead facilitators: <ol style="list-style-type: none"> a. local language b. understanding/feeling/owning the cultural expressions as members of Southern culture c. framing impressions of the local and cultural space | |
| Day 3 May 23 AM | <ul style="list-style-type: none"> • Deepen formal perspectives of the art • Determine roles of the art in education | Lecture and Workshops from the Master Art as a Discipline Art as a tool for Creative instruction | |

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SOUTHWILL LEARNING CENTER*

HULMA, CREYARD ART TRAINING FOR TEACHERS

A Project Proposal

| | | | |
|--------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| Day 4 May 23 PM | <ul style="list-style-type: none"> Articulate impact of the arts in the society and empowerment of culture | Lecture and Workshops from the Master Art, Culture, and Society Potentials of Art Programs | |
| May 24 | <ul style="list-style-type: none"> Create various expressions as a product of the creative instructions Exercise creative potentials in particular roles and functions | The Power of Improvisation Workshops with the lead facilitators: <ul style="list-style-type: none"> d. local language e. understanding/feeling/owning the cultural expressions as members of Southern culture f. framing impressions of the local and cultural space | |
| May 25 | <ul style="list-style-type: none"> Develop concepts for mini stage production Construct outputs | Laboratory – THE CREATION | |
| May 25 | <ul style="list-style-type: none"> Rehearse pieces for performances | Laboratory – THE CREATION | |
| May 26 | <ul style="list-style-type: none"> Mount and Stage the production | Production Exhibit | |
| May 27 Half day | <ul style="list-style-type: none"> Specify the potential instructional models to be employed to respective art disciplines. Present the instructional models and share feedback | Presentation of Instructional Models Feedback Closing Program <ul style="list-style-type: none"> - Giving certificates - Party | |

TARGET PARTICIPANTS: At least 10 teachers in each area.

1. Teachers in the Special Program for the Arts

- a. Theater
- b. Dance
- c. Music
- d. Visual Art

2. Teachers in

- a. English/Literature
- b. Filipino

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SOUTHWILL LEARNING CENTER*

HULMA, CREYARD ART TRAINING FOR TEACHERS

A Project Proposal

- c. Physical Education
- d. Social Science

TARGET RESOURCE PERSONS

LEAD FACILITATOR/VALIDATORS

CHRIS GOZUM, UP Diliman-Fine Arts
ROSE ZERRUDO, New York University
FRANCIS MATHEU, UP Diliman, Theater Arts
Noi NARCISO, Ateneo de Davao University
MELISSA ABUGA-A

AREAS

Visual/Graphic Arts
Theater
Dance
Music
Visual Graphic Arts

RESOURCE PERSON

LECTURE/TOPIC

BELEN CALINGACION Ph.D,
(Speech & Theater Arts, UP Diliman)

TEACHING ORAL INTERPRETATION AND DRAMA

DON PAGUSARA

ARTS AND SOCIETY

LENAUR B. ABBOT, SLC

Theater ARTS as Innovative Tool FOR CREATIVE
INSTRUCTION
ARTS and INSTRUCTIONAL PRACTICES based on practice
and learning principles

JOEL GEOLAMEN

CULTURAL POSITION OF VISUAL ARTIST IN MINDANAO
in the age of Globalization