



Republic of the Philippines
Department of Education
SOCCSKSARGEN REGION
SCHOOLS DIVISION OF SARANGANI

17 Oct 2025

DIVISION MEMORANDUM

CID-2025-354

ADDITIONAL INFORMATION ON THE CONDUCT OF THE
DIVISION IP MONTH CELEBRATION (KASBAKAS 2025)

To Assistant Schools Division Superintendent
Chief Education Supervisors
Public Schools District Supervisors
Public Elementary and Secondary School Heads

1. Relative to Division Memorandum CID-2025-295, please be guided by the additional information on the conduct of the Division Indigenous Peoples Month Celebration (KASBAKAS 2025).
2. All participants are encouraged to bring their own tent, bedding, and trail shoes for the community run.
3. Enclosed are the guidelines and mechanics of the competition for easy reference.
4. For inquiries, refer to Mr. Melchor P. Maguan at mobile number 09477636149
5. Immediate dissemination of this memorandum is highly desired.

RUTH L. ESTACIO PhD, CESO V
Schools Division Superintendent

Encl.: As stated

Reference: As stated

To be indicated in the Perpetual Index
under the following subjects:

PROGRAMS

Judith B. Alba/CID/MLA – additional information on the conduct of the division
ip month celebration (kasbakas 2025)

1032/October 17, 2025



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Enclosure no 1.

A. CULTURAL DANCE COMPETITION

1. Participants

- The competition is open to learners, teachers, and school heads from the schools implementing the IPED program.
- Each group must have a minimum of 5 and a maximum of 15 members.

2. Performance Guidelines

Dance Focus

- Performances must feature authentic cultural or indigenous dances (e.g., Tboli, Manobo, Blaan, Bagobo, or other documented cultural dances).
- Groups may combine different dances in one presentation, but transitions must remain faithful to the rhythm, movement, and meaning of the culture represented.
- Participants are encouraged to consult cultural elders, resource persons, or reliable references to ensure authenticity.

Time Limit

- Each group is allowed 5–7 minutes to perform.
- Overtime will result in deductions (-2 points for every 30 seconds beyond 7 minutes).

Music

- Live traditional music using cultural instruments is encouraged.
- If recorded music is used, it must be traditional and appropriate to the culture being represented, without modern remixes.

Attire & Props

- Performers must wear authentic traditional attire representing the dance.
- Props must be culturally relevant, appropriate, and safe.
- Modern or inappropriate attire/props are not allowed.

Cultural Sensitivity

- Performances should be presented with dignity and respect to the culture being portrayed.
- Mockery, parody, or any act of misrepresentation of culture is strictly prohibited.



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Criteria for Judging

Criteria	Description	Weight
Cultural Authenticity	Faithfulness to cultural dance movements, attire, and music	30%
Choreography & Creativity	Arrangement of steps, transitions, use of space, group dynamics	25%
Mastery & Synchronization	Confidence, timing, coordination	15%
Costume & Props	Appropriateness and authenticity	10%
Stage Presence & Projection	Energy, expression, and audience engagement	10%
Educational Value	How well the performance conveys cultural meaning and values	10%
TOTAL		100%

Competition Rules

1. All groups must assemble backstage at least 30 minutes before their scheduled performance.
2. Music (live or recorded) must be submitted to the technical team on or before the day of the event.
3. Only authentic cultural/indigenous dances are allowed — no modern fusion.
4. Vulgar, offensive, or unsafe acts will lead to disqualification.
5. The decision of the judges is final and irrevocable.
6. All participants must maintain discipline, respect, and sportsmanship at all times.

B. Kenoon Mestelu 2025-Fashion Show of IP Authentic Attire

1.1 I. Guidelines

1. The IP Couture Fashion Show aims to showcase the rich culture, artistry, and creativity of the Indigenous Peoples (IP) through fashion and design. Participants will present a series of themed attires that reflect both tradition and modern expression.

Sequence of Presentation:

1st **Jeans and Municipal Shirt** – A casual yet unified look representing local identity and pride.

2nd **IP Couture (Male and Female)** – A modern showcase of Indigenous-inspired fashion that creatively blends traditional designs with contemporary style, celebrating culture, artistry, and identity.



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- 3rd **Authentic Tribal Attire** – A full traditional ensemble showcasing the genuine cultural heritage and distinct aesthetics of the community’s tribe.
- Participants must be bona fide representatives of their school, organization, or community.
 - Designs must be inspired by indigenous culture, tradition, and heritage while promoting innovation and modernity.
 - All entries must show respect to the customs and traditions of Indigenous Peoples.
 - Each participant is allowed to present only one couture attire.
 - Accessories, props, and styling should complement the IP couture attire and must not overshadow the main outfit.
 - The use of authentic or locally sourced indigenous materials is highly encouraged.
 - Entries should not contain offensive, inappropriate, or culturally insensitive elements.
 - Models must confidently present the attire on stage with grace and poise.
 - A brief description of the attire, its inspiration, and cultural significance will be read by the emcee during the presentation.
 - The decision of the judges is final and irrevocable.

2.1 II. Criteria for Judging

Criteria	Percentage
Creativity and Originality	30%
Cultural Relevance and Authenticity	25%
Quality of Design and Craftsmanship	20%
Stage Presence and Confidence of the Model	15%
Overall Impact	10%
Total	100%

C. Tribal Song Competition





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1. Participants

- The contest is open to teachers, school heads, and community members from participating municipalities.
- Each entry is to be in the form of solo, duet, or group singing.
- Each municipality must have only one entry

2. Song Selection

- The song piece must be a tribal or indigenous song that reflects the culture, heritage, or values of a local recognized tribe
- The song must be performed in a tribal language
- The song must not exceed 5 minutes in duration

3. Accompaniment

- Performers may use live musical instruments (e.g. drums, gong, bamboo, guitar) or recorded accompaniment
- Purely vocal (a cappella) performances are also allowed

4. Costume and props

- participants should wear authentic or inspired tribal attire appropriate to the tribe represented
- props may be used but should be minimal and relevant to the performance
- no harmful, offensive or inappropriate materials are allowed

5. Performance Guidelines

- Performers must introduce the title of the song and the tribe it represents before starting
- Performers should uphold respect for cultural traditions and diversity
- Any form of vulgarity, discrimination or disrespectful portrayal will result in disqualification

6. Time Limit

- Each contestant /group is given a maximum of 5 minutes to perform
- A signal will be given at the 4-minute mark and again at 5 minutes. Exceeding the time limit incurs a 1 point deduction per 30 seconds overtime

7. Judging

- A board of judges composed of qualified individuals shall evaluate the performances
- The decision of judges is final and irrevocable.

2.1.1 Criteria for Tribal Song Competition

Criteria	Description	Percentage
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Criteria	Description	Percentage
Vocal Quality / Tone	Clarity, intonation, and control of voice suitable to the tribal song's style and character.	25%
Musicality / Rhythm	Proper timing, rhythm, and harmony (for duet/choir); coordination of voices.	20%
Interpretation / Expression	Emotional delivery, facial expression, and projection that reflect the message and culture of the song.	20%
Stage Presence / Confidence	Poise, confidence, and audience engagement throughout the performance.	15%
Costume and Cultural Authenticity	Appropriateness and authenticity of tribal attire and adherence to cultural representation.	10%
Overall Impact	General appeal, creativity, and audience connection; the lasting impression of the performance.	10%

Total: 100%

D. Choral Reading Competition- Interpretive Piece Based on Bienvenido Lumbera's "Sa Sariling Bayan"

1. There were only three (3) competing groups in total, one (1) per municipality:
 - Maitum – (1) School Representative
 - Kiamba – (1) School Representative
 - Maasim – (1) School Representative
2. Each school shall field one (1) team only, composed of 10 to 15 Junior High School learners.
3. Contest piece shall be the official choral reading adaptation based on Bienvenido Lumbera's "Sa Sariling Bayan" and translated by Nilian S. Gonzales and Christopher Tañedo.



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4. No alteration of core script content, but creative delivery (voice layering, echo effects, blocking, emphasis, musicality) is encouraged.
5. Minor inserts of native expressions (e.g., Tboli, Blaan, Tagakaulo chants) are allowed as transitional or background elements, provided they do not disrupt the integrity of the poem.
6. Performance must run for 3 to 5 minutes, including entrance and exit. One (1) point deduction per minute exceeded.
7. Performers are encouraged to wear culturally inspired attire (traditional garments or modern ethnic fusion).
8. Handheld indigenous instruments or symbolic props (e.g., spear, gong, woven cloth) may be used sparingly, provided: They enhance performance, not distract. No live fire, water, or hazardous materials.
9. No pre-recorded vocal guides or background music allowed. Only live, organic sound effects (chants, claps, stomps, drumbeats) may be used.
10. Teams must demonstrate synchronized voice delivery, clear diction, and harmonized movement.
11. Choral techniques such as:
 - Echo reading
 - Solo-voice emphasis
 - Crescendo/decrescendo
 - Percussive body movements (stomps, claps, chest beats) are highly encouraged.
12. Movement must be graceful, intentional, and coordinated, no chaotic or random running

CHORAL READING SCRIPT

SA SARILING BAYAN

Isinulat ni: Bienvenido Lumbera

Bè kut benwu... mò tekuy dalang tolong kebul?

(Sa sariling bayan... dapat ba tayong dayuhan?)

Bè kut udel... mò tekuy hetinof?

(Sa sariling wika... dapat ba tayong manahimik?)

Bè kut tonok... ben moen ke tekuy tolong tau?

(Sa sariling lupa... bakit tayoy parang banyaga?)

Lomon tekuy mukat, olo kom landù kut kegewà...

(Tila tayoy gising, ngunit hindi malaya...)

Tugoden tekuy yom kut tonok, olo kom landù tegel yom kut udel...

(Tila tayoy anak ng lupang ito, ngunit walang tinig...)

Olo kom ni kemoen ni

(Ngunit ngayon—)



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Là tekuy bud hetinof!

(Hindi na kami mananahimik!)

Nim tonok ni- kum gonò menò

(Ang lupaing ito — aming tahanan!)

Nim kum gonò mebut ni- kut ketotol!

(Ang kulturang ito — aming dangal!)

Nim gonò kuy mebut- melo ylem jut litò

(Ang kasaysayang ito — dumadaloy sa aming dugo!)

Bè kum benwu- mi yom henungol!

(Sa sariling bayan — kami ang tinig!)

Là me sut ekuloy...

(Hindi kami kahapon lamang...)

Mi yon ini- ne yom haya!

(Kami ay ngayon — at bukas!)

Là me heklóón- mi yom begel

(Hindi kami palamuti — kami'y pundasyon!)

Là me olung- mi yom hehek!

(Hindi kami anino — kami'y haligi!)

Bè udel kum gonò mebut--

(Sa wika naming minana —)

Doyon!

(bold) "Dayeg!"

Hetotol!

(waving arm) Pagpupugay!

Bè adal kum gel nadal

(Sa sayaw naming sinasayaw —)

(bold) "Madal Be Klon!"

tbuk yom hosò, adal yom loyof!

(Igal ng puso, sayaw ng kaluluwa!)

Sok tnaba le mi tribu

(Kung kami'y tatawaging "katutubo"—)

Laen lana yom kum kgis...

(—hindi iyon kahinaan...)

Yo yom begel

(—IYON ANG KALAKASAN!)

Mi yom dolil nim tonok ni!

(Kami ang ugat ng lupaing ito!)

Mi yom gonoen mebut- ne gonoen ekol!

(Kami ang pinagmulan — at patutunguhan!)



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Bè kut benwu...

(Sa sariling bayan...)

Là me tolong kebul.

(Hindi kami dayuhan.)

Bè kut udel

(Sa sariling wika...)

Là me hetinof.

(Hindi kami tahimik.)

Bè kut kebut...

(Sa sariling kultura...)

Là klifot le kum.

(Hindi kami nalilimutan.)

ABAY BÈ KUT BENWU-

(DAHIL SA SARILING BAYAN —)

MI YOM LOWIL, MI YOM KEGEWÀ, MI YOM HENUNGOL!

(KAMI'Y BUHAY, KAMI'Y MALAYA, KAMI'Y TINIG NG KASAYSAYAN!)

Additional members of Technical Working Group (TWG)

1. Glenda Ausad - T-1/Colon National High School
2. Maylene Grigana - Librarian II