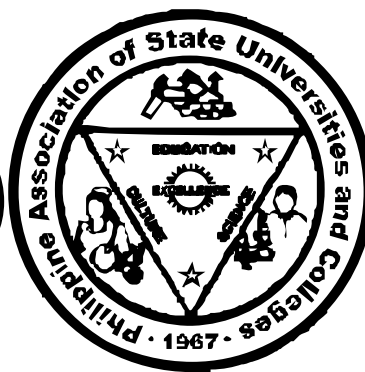


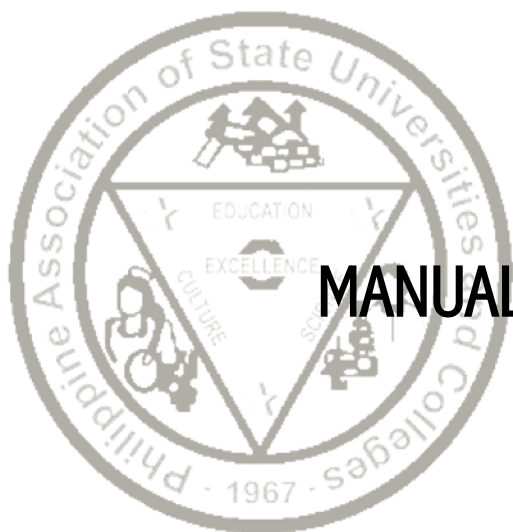
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# PHILIPPINE ASSOCIATION OF STATE UNIVERSITIES AND COLLEGES (PASUC)

## NATIONAL CULTURE AND THE ARTS FESTIVAL 2017



## MANUAL OF OPERATION

Revised and Amended during the National Training and Workshop of SUC Sports and Socio-Cultural Directors in May 19-21, 2015, Crown Regency, Cebu City and in MUST, Cagayan de Oro City during the National Adjudicators Training and Workshop in August 26-28, 2015.

Reviewed and updated during the National Adjudicators Training and Workshop held in Batangas State University, July 20-22, 2016 and during the Regional Cultural Directors Meeting held in Negros Oriental State University, Dumaguete City – August 17 – 19, 2016

Reviewed and updated in Aklan State University, August 16-18 2017

**MANUAL OF OPERATION OF THE  
PASUC NATIONAL CULTURE AND THE ARTS FESTIVAL AND  
SCUAA NATIONAL GAMES  
(PASUC CULTURAL AND SCUAA COMPETITIONS)**

**I. RATIONALE**

**Legal Basis for Sports Development Promotions**

**Article XIV, Section 19 of the Philippine Constitution states:**

"The State shall promote physical education and encourage sports programs, league competitions, and amateur sports, including training for international competitions, foster self discipline, teamwork, and excellence for the development of a healthy and alert citizenry".

Further, all educational institutions shall undertake regular sports activities throughout the country in cooperation with athletic clubs and other sectors."

Furthermore, in accordance with pertinent provisions of Republic Act (RA) No. 7722, otherwise known as the Higher Education Act of 1994, and the Executive Order No. 457, amending Executive Order No. 63 and No. 64, series of 1993, and by virtue of a Resolution approved by the Commission on Higher Education en banc, the Commission issued information and guidelines for the smooth, effective, efficient and successful conduct of the CHED Palaro and similar Inter-Scholastic Leagues.

**Legal Basis for Culture and Arts Promotions**

**Republic Act No. 7356 (April 3, 1992)**, An Act Creating the National Commission for Culture and the Arts (NCCA), Establishing a National Endowment Fund for Culture and the Arts (NEFCA), and for Other Purposes.

**The Implementing Rules and Regulations of RA 7356**

*Other related legal basis:*

1. **Executive Order No. 80 (March 5, 1999)**, Transferring the CCP, KWF, NM, NHI, TNL, and RMAO to the NCCA for Policy Coordination
2. **Republic Act No. 9155 (August 11, 2001)**, [*Governance of Basic Education Act of 2001*] Section 8: Administratively attaching the KWF, NHI, RMAO and TNL to the NCCA
3. **Republic Act No. 10066 (March 26, 2010)**, [*National Cultural Heritage Act of 2009*], An Act Providing for the Protection and Conservation of the National Cultural Heritage, Strengthening the National Commission for Culture and the Arts (NCCA) and its Affiliated Cultural Agencies, and for other Purposes

With Educational Institutions as the primary vehicle for sports and socio-cultural promotion and development, the **PHILIPPINE ASSOCIATION OF STATE UNIVERSITIES AND COLLEGES (PASUC)** is institutionalizing an annual academic, cultural and sports competition amongst SUCs nationwide, fittingly captioned as PASUC National Culture and the Arts Festival and the SCUAA National Games, in its bid to promote a comprehensive development among its member institutions and constituents.

These sports activities complement the quality academic instruction that SUC are pursuing. The participation of athletes, coaches and officials exemplify the Olympic motto: Citius, Altius, Fortius-Swifter (Faster), Higher, Stronger.

The athletic competitions will offer the athletes and coaches opportunities to demonstrate *good behavior before, during and after the games*. The athletes will play with high intensity to win medals and put into practice the true spirit of sportsmanship in their pursuit for gold. The athletes and coaches shall bear in mind that: ***"When the great scorer comes to mark against your name, He writes not that you won or lost, but how you played the game."***

The PASUC National Culture and the Arts Festival and the SCUAA National Games are annual national scholastic competition conducted by the State Universities and Colleges (SUCs). Participants are tertiary students-athletes, coaches and officiating officials from all the state universities and colleges throughout the country.

The Competitions has EIGHTEEN (18) Regional Delegations participating. The events for each division are presented in this manual. The venue of these PASUC Competitions is rotated on equitable basis applying the cycle of Luzon-Visayas-Mindanao.

Preliminary games are undertaken as pre-requisites for individual or team athletes to qualify from one level to the next higher level of competitions. This process of selection and eliminations starts with school intramurals at the earlier part of school year. Outstanding players in each school/university are selected to represent the school in the next higher level of competition which is the Regional Meet. Finally, the competition culminates in the national games known as PASUC National Culture and the Arts Festival and the SCUAA National Games.

The games of the PASUC Competitions are conducted to have a valid basis for determining champions in each sports events being promoted. It will also serve as a basis for the selection of individual athletes and teams to represent the association in other intercollegiate or interscholastic events.

This athletic event serves also as a feeder to the different National Sports Associations. Outstanding performers in SCUAA National Games are recruited and given further training by the National Sports Associations (NSAs) to represent the country in various international sports competition.

## **II. OBJECTIVES OF PASUC CULTURE AND THE ARTS FESTIVAL AND SCUAA NATIONAL SPORTS GAMES**

In consonance with the principle that the tertiary education sports program shall be a vehicle for the inculcation of positive Filipino and universal human values, the objectives of PASUC National Culture and the Arts Festival and the SCUAA National Games are the following:

1. Provide opportunities for state colleges and universities officials to conceptualize, develop, organize and implement project, plan, programs and activities which will complement the other components of the curriculum aimed at developing higher level of knowledge and skills, understanding and appreciation, and positive attitudes and values designed to optimize the full potential of tertiary level students;
2. Provides opportunities for coaches and trainers to discover identify and select students with competitive skills and talents to join the national pool of athletes and talents and undergo further training in preparation for higher national or international competition.
3. Provide opportunities for tertiary level students who are skilled and talented to participate in sports and socio-cultural competition and become carriers of our national colors in international events, and in the process of active participation emerge as our national pride.
4. Ensure that the Olympic ideals inherent in the practice of any competition and the purpose and objectives for which the PASUC and SCUAA Games shall be conducted every year are observed and become a tradition and legacy of great men and women behind the success of this endeavor.
5. Provide opportunities to develop the character of excellence and appreciation of the Filipino culture, aesthetic values, knowledge, understanding and socially desirable traits; and
6. Promote the culture of peace through the spirit of sportsmanship, camaraderie, fair play and respect for others.

## **III. ORGANIZATION AND MANAGEMENT**

PASUC National Culture and the Arts Festival and the SCUAA National Games are organized by the Philippine Association of State Universities and Colleges (PASUC) and shall be jointly managed by the PASUC Executive Board and the PASUC National Culture and the Arts Festival and the SCUAA National Games Management Committee. The competition shall run in accordance with the guidelines, rules and regulations recommended by the PASUC/SCUAA Games Management Committee and approved by the PASUC Executive Committee.

### III.a. EXECUTIVE COMMITTEE

Chairperson	:	<b>DR. RICARDO E. ROTORAS</b> PASUC President
Co-Chairpersons	:	Chairperson - PASUC Sports Committee Chairperson - Socio-Cultural Committee
Members	:	Regional Chairpersons Regions I-XII, NCR, CAR, CARAGA, ARMM, NIR
Executive Director	:	DR. HERBERT GLENN REYES
Secretary Treasurer	:	MS. DELIA G. SAULER

#### Responsibilities:

1. Highest governing body in the conduct of the PASUC National Culture and the Arts Festival and the SCUAA National Games
2. Takes care of the highest level of coordination between the SUCs, LGUs, NSAs, etc.

### III.b. HOST REGION EXECUTIVE COMMITTEE

Chairperson	:	PASUC Regional Chairperson-Host Region
Co-Chairperson	:	PASUC Vice-Regional Chairperson President-Host SUC
Members	:	All SUC Presidents of the Host Region Regional Sports and Cultural Directors

#### Responsibilities:

1. Takes care of the coordination and monitoring at the level of SUC Local Committees and Games Management Committees especially in the playing venue and billeting preparations.
2. Prepares all reportorial requirements by PASUC Executive Committee.

### III.c. PASUC Cultural and SCUAA GAMES MANAGEMENT COMMITTEE

Chairpersons	:	DR. HERBERT GLENN P. REYES MANUEL C. PASTER JR.
Members	:	Officers of the SUC Sports Managers and Cultural Directors Associations All Regional Sports and Cultural Coordinators

#### Responsibilities:

1. This is the Technical Working Group of PASUC pertaining to tasks under officiating, equipment availability, food of officials, venue check and assistance in the preparation of the playing venues.
2. Takes care of running the games with the resources provided by PASUC, LGU, Host SUC, sponsors, and other stakeholders.

### III.d. PASUC Culture and the Arts Festival and SCUAA Games TECHNICAL SECRETARIAT

Chairperson	:	Dr. Herbert Glenn P. Reyes Mr. Manuel Paster Jr.
Members	:	Mr. Marc John Bacayo Mr. Ralph Jude Llacuna Mr. Lordinio Vergara
Culture and the Arts	:	Dr. Lincoln Tan – Mindanao Dr. Baby Boy Benjamin Nebres – Luzon Mr. Jomar Mamauag – NCR Prof. Liberty Porras – Visayas Dr. Carlou G. Bernaldez – Visayas Mr. Randel Rauya – Mindanao Mr. Faustito Amador Aure - Visayas

Responsibilities:

1. Takes care of the records and documents of the games results, budget use, manpower requirements, and the like.
2. Serves as the Administrator of the PASUC National Cultural and Literary Festival and the SCUAA National Games Facebook Page.

III.e. JURY OF APPEALS

Chairperson	:	National PASUC Cultural Chairperson National PASUC SCUAA Chairperson
Members	:	Dr. Herbert Glenn P. Reyes Mr. Manuel Paster Jr. Contest Master of Concerned Category Officiating Official of Concerned Sports

Responsibilities:

1. This is the highest court of arbitration for any disputes not solved at the TM & Referee level.
2. Decides with finality on the penalties due to the charged and guilty party.

IV. PARTICIPATING REGIONS AND SCHOOLS

Participation in the PASUC National Culture and the Arts Festival and the SCUAA National Games shall be by **REGION**. Listed below are the regions, schools & their delegation colors.

REGION	Schools	INITIAL	Regional Uniform Color
I  ILOCOS REGION	DON MARIANO MARCOS MEMORIAL STATE UNIVERSITY	DMMMSU	RED/CANARY YELLOW
	ILOCOS SUR POLYTECHNIC STATE COLLEGE	ISPSC	
	MARIANO MARCOS STATE UNIVERSITY	MMSU	
	NORTH LUZON PHILIPPINES STATE COLLEGE	NLPSC	
	PANGASINAN STATE UNIVERSITY	PSU	
	UNIVERSITY OF NORTHERN PHILIPPINES	UNP	
II  CAGAYAN VALLEY	BATANES STATE COLLEGE	BSC	GREEN/RED
	CAGAYAN STATE UNIVERSITY	CSU	
	ISABELA STATE UNIVERSITY	ISU	
	NUEVA VIZCAYA STATE UNIVERSITY	NVSU	
	QUIRINO STATE UNIVERSITY	QSU	
III  CENTRAL LUZON	AURORA STATE COLLEGE OF TECHNOLOGY	ASCT	CANARY YELLOW/NAVY BLUE
	BATAAN PENINSULA STATE UNIVERSITY	BPSU	
	BULACAN AGRICULTURAL STATE COLLEGE	BASC	
	BULACAN STATE UNIVERSITY	BSU	
	CENTRAL LUZON STATE UNIVERSITY	CLSU	
	DON HONORIO VENTURA TECHNOLOGICAL STATE UNIVERSITY	DHVTSU	
	NUEVA ECIJA UNIVERSITY OF SCIENCE AND TECHNOLOGY	NEUST	
	PAMPANGA STATE AGRICULTURAL UNIVERSITY	PSAU	
	PHILIPPINE MERCHANT MARINE ACADEMY	PMMA	
	RAMON MAGSAYSAY TECHNOLOGICAL UNIVERSITY	RMTU	
	TARLAC COLLEGE OF AGRICULTURE	TCA	
	TARLAC STATE UNIVERSITY	TSU	
IV  CALABARZON/ MIMAROPA	BATANGAS STATE UNIVERSITY	BSU	RED/WHITE
	CAVITE STATE UNIVERSITY	CSU	
	LAGUNA STATE POLYTECHNIC UNIVERSITY	LSPU	
	SOUTHERN LUZON STATE UNIVERSITY	SLSU	
	UNIVERSITY OF THE PHILIPPINES (LOS BANOS)	UPLB	
	UNIVERSITY OF RIZAL SYSTEM	URS	
	MARINDUQUE STATE COLLEGE	MSC	
	MINDORO STATE COLLEGE OF AGRICULTURE AND TECHNOLOGY	MSCAT	
	OCCIDENTAL MINDORO STATE COLLEGE	OMSC	
	PALAWAN STATE UNIVERSITY	PSU	
	ROMBLON STATE UNIVERSITY	RSU	
	WESTERN PHILIPPINES UNIVERSITY	WPU	

<b>V</b> <b>BICOL REGION</b>	BICOL STATE COLLEGE OF APPLIED SCIENCES AND TECHNOLOGY	BSCAST	GOLD/BLACK
	BICOL UNIVERSITY	BU	
	CAMARINES NORTE STATE COLLEGE	CNSC	
	CAMARINES SUR POLYTECHNIC COLLEGES	CSPC	
	CATANDUANES STATE UNIVERSITY	CSU	
	CENTRAL BICOL STATE UNIVERSITY OF AGRICULTURE	CBSUA	
	DR. EMILIO B. ESPINOSA, SR. MEMORIAL STATE COLLEGE OF AGRICULTURE AND TECHNOLOGY	DEBEMSCAT	
	PARTIDO STATE UNIVERSITY	ParSU	
	SORSOGON STATE COLLEGE	SSC	
<b>VI</b> <b>WESTERN VISAYAS</b>	AKLAN STATE UNIVERSITY	ASU	AQUA BLUE/WHITE
	CAPIZ STATE UNIVERSITY	CSU	
	GUIMARAS STATE COLLEGE	GSC	
	ILOILO STATE COLLEGE OF FISHERIES	ISCF	
	ILOILO SCIENCE AND TECHNOLOGY UNIVERSITY	ISTU	
	NORTHERN ILOILO POLYTECHNIC STATE COLLEGE	NIPSC	
	UNIVERSITY OF ANTIQUE	UA	
	CARLOS HILADO MEMORIAL STATE COLLEGE	CHMSC	
	CENTRAL PHILIPPINES STATE UNIVERSITY	CPSU	
	NORTHERN NEGROS STATE COLLEGE OF SCIENCE AND TECHNOLOGY	NoNeSCoST	
	WESTERN VISAYAS STATE UNIVERSITY	WVSU	
<b>VII</b> <b>CENTRAL VISAYAS</b>	BOHOL ISLAND STATE UNIVERSITY	BISU	ROYAL BLUE/WHITE
	CEBU NORMAL UNIVERSITY	CNU	
	CEBU TECHNOLOGICAL UNIVERSITY	CTU	
	NEGROS ORIENTAL STATE UNIVERSITY	NORSU	
	SIQUIJOR STATE COLLEGE	SSC	
<b>VIII</b> <b>EASTERN VISAYAS</b>	EASTERN SAMAR STATE UNIVERSITY	ESSU	WHITE/GREEN
	EASTERN VISAYAS STATE UNIVERSITY	EVSU	
	LEYTE NORMAL UNIVERSITY	LNU	
	NAVAL STATE UNIVERSITY	NSU	
	NORTHWEST SAMAR STATE UNIVERSITY	NSSU	
	PALOMPON INSTITUTE OF TECHNOLOGY	PIT	
	SAMAR STATE UNIVERSITY	SSU	
	SOUTHERN LEYTE STATE UNIVERSITY	SLSU	
	UNIVERSITY OF EASTERN PHILIPPINES	UEP	
	VISAYAS STATE UNIVERSITY	VSU	
<b>IX</b> <b>ZAMBOANGA PENINSULA</b>	BASILAN STATE COLLEGE	BSC	WHITE/RED
	JOSEFINA H. CERILLES STATE COLLEGE	JHCSC	
	JOSE RIZAL MEMORIAL STATE UNIVERSITY	JRMSU	
	WESTERN MINDANAO STATE UNIVERSITY	WMSU	
	ZAMBOANGA CITY STATE POLYTECHNIC COLLEGE	ZCSPC	
	ZAMBOANGA STATE COLLEGE OF MARINE SCIENCES AND TECHNOLOGY	ZSCMST	
<b>X</b> <b>NORTHERN MINDANAO</b>	BUKIDNON STATE UNIVERSITY	BSU	TANGERINE/WHITE
	CAMIGUIN POLYTECHNIC STATE COLLEGE	CPSC	
	CENTRAL MINDANAO UNIVERSITY	CMU	
	UNIVERSITY OF SCIENCE AND TECHNOLOGY OF SOUTHERN PHILIPPINES –CAGAYAN DE ORO	USTP-CAGAYAN	
	UNIVERSITY OF SCIENCE AND TECHNOLOGY OF SOUTHERN PHILIPPINES –CLAVERIA	USTP-CAGAYAN	
	NORTHWESTERN MINDANAO STATE COLLEGE OF SCIENCE AND TECHNOLOGY	NMSCST	
<b>XI</b> <b>DAVAO REGION</b>	COMPOSTELA VALLEY STATE COLLEGE	CVSC	NAVY BLUE/RED/WHITE
	DAVAO DEL NORTE STATE COLLEGE	DNSC	
	DAVAO ORIENTAL STATE COLLEGE OF SCIENCE AND TECHNOLOGY	DOSCST	
	SOUTHERN PHILIPPINES AGRI-BUSINESS AND MARINE AQUATICS SCHOOL OF TECHNOLOGY	SPAMAST	
	UNIVERSITY OF SOUTHEASTERN PHILIPPINES	USEP	
<b>XII</b> <b>SOCCSARGEN</b>	COTABATO FOUNDATION COLLEGE OF SCIENCE AND TECHNOLOGY	CFCST	WHITE/DARK BLUE
	COTABATO CITY STATE POLYTECHNIC COLLEGE	CCSPS	
	SULTAN KUDARAT STATE UNIVERSITY	SKSU	
	UNIVERSITY OF SOUTHERN MINDANAO	USM	

<b>CARAGA</b>	AGUSAN DEL SUR STATE COLLEGE OF AGRICULTURE AND TECHNOLOGY	ASSCAT	GRAY/RED
	CARAGA STATE UNIVERSITY	CSU	
	SURIGAO DEL SUR STATE UNIVERSITY	SSC	
	SURIGAO STATE COLLEGE OF TECHNOLOGY	SSU	
<b>ARMM</b>	ADIONG MEMORIAL POLYTECHNIC STATE COLLEGE	AMPSC	WHITE/BLACK
	MINDANAO STATE UNIVERSITY	MSU	
	SULU STATE COLLEGE	SSC	
	TAWI-TAWI REGIONAL AGRICULTURAL COLLEGE	TRAC	
<b>CAR</b>	ABRA STATE INSTITUTE OF SCIENCE AND TECHNOLOGY	ASIST	Green/Yellow Gold
	APAYAO STATE COLLEGE	ASC	
	BENGUET STATE UNIVERSITY	BSU	
	IFUGAO STATE UNIVERSITY	IFSU	
	KALINGA APAYAO STATE COLLEGE	KASC	
	MOUNTAIN PROVINCE STATE POLYTECHNIC COLLEGE	MPSPC	
<b>NCR</b>	EULOGIO "AMANG" RODRIGUEZ INSTITUTE OF SCIENCE AND TECHNOLOGY	EAREST	Gold/Dark Blue
	MARIKINA POLYTECHNIC COLLEGE	MPC	
	PHILIPPINE NORMAL UNIVERSITY	PNU	
	PHILIPPINE STATE COLLEGE OF AERONAUTICS	PhilSCA	
	POLYTECHNIC UNIVERSITY OF THE PHILIPPINES	PUP	
	RIZAL TECHNOLOGICAL UNIVERSITY	RTU	
	TECHNOLOGICAL UNIVERSITY OF THE PHILIPPINES	TUP	
	UNIVERSITY OF THE PHILIPPINES SYSTEM	UP	

## V. SCHEDULE AND VENUE OF COMPETITION

Bidding to be host of the PASUC Culture and the Arts Festival and SCUAA National Sports Olympics should be done during the closing ceremonies of these competitions and must be confirmed during the 3<sup>rd</sup> quarter PASUC Executive Board Meeting.

The date of the PASUC Cultural and SCUAA Competition shall be following dates;

- PASUC Cultural Competition: Last week of November
- SCUAA National Sports Olympics: 2<sup>nd</sup> or 3<sup>rd</sup> week of February.

The venue will be decided upon by the PASUC Executive Board.

## VI. RESPONSIBILITIES OF PASUC AND HOST IN THE GAMES

**PASUC** shall undertake the following in relation to the PASUC Culture and the Arts Festival and SCUAA Games.

- send out advisory to PASUC member schools informing them of the competition.
- invite judges, officiating officials and other personalities who will serve in the games.
- send out letters of invitation to personalities who will grace the opening and closing ceremonies, and other events in the competition, in coordination with the Host region/school.
- Draft programs of the competition such as; opening and closing ceremonies, solidarity meeting, pageant and other special event, in coordination with the host region/school.
- purchase the necessary sports equipment and supplies needed in the competition.
- conduct coordination meeting with the host region/school working committee.

The **HOST Region/School** shall undertake the following in relation to the games.

- coordinate with the local government officials of the city.
- organize a local working committee who will coordinate with the PASUC Cultural/SCUAA Games Management Committee and the Co-Host LGU ManCom.
- provide billeting areas for all athletes, coaches, officials and Non-SUC officiating officials.
- improve playing venues of the games in coordination with Co-Host LGU.
- coordinate with the city/provincial sports office and local sports association for the use of playing venues, other sports equipment which PASUC cannot procure.
- provide coordinated security with LGU on all playing venues and billeting areas.
- provide a room for the PASUC National Cultural and the Arts Festival and the SCUAA National Games Secretariat, with at least 2 computer units and 1 printer.
- tap corporate sponsors in coordination with Host SUC and Co-Host LGU.

The **HOST LGU** shall undertake the following in relation to the games.

- coordinate with the SUC officials of the Co-Host SUC.
- organize a local working committee who will coordinate with the PASUC Games Management Committee and the SUC officials of the Co-Host SUC.
- provide billeting areas for all athletes, coaches, officials and Non-SUC officiating officials in coordination with SUC officials of the Co-Host SUC.
- improve playing venues of the games in coordination with SUC officials of the Co-Host SUC.
- make available all city/provincial sports office and local sports association for use of playing venues, other sports equipment which PASUC and Co-Host SUC cannot procure.
- provide security on all playing venues and billeting areas.
- tap corporate sponsors in coordination with Host SUC and Co-Host LGU.

**VII. GENERAL RULES:**

The PASUC National Culture and the Arts Festival and SCUAA National Sports Competitions shall be run in accordance with following guidelines rules and regulations as promulgated.

**A. GOVERNING COMPOSITION OF DELEGATION**

A.1.0. As a general policy, and in consonance with the principle of providing maximum participation and experience for STUDENTS to gain the benefits derived from joyful participation in well – organized PASUC National Culture and the Arts Festival and the SCUAA National Games, the number of participants in the delegation shall be equal to that which is maximally allowed in each discipline.

However all school officials concern should see to it that only those students who have undergone the proper and adequate training and preparation for their respective events, shall be part of the delegation.

A.1.1.All SUC member institution President shall observe the following suggested composition of delegations.

Head of Delegation	..... <b>Regional PASUC Chairperson</b>
Vice Head of Delegation	.....
Athletic/Cultural Manager	..... Sports/Cultural Director
Screening Committee	----
Local Game Secretariat	----
Delegation Physician	.....
Delegation Nurse	.....
Coaches, Asst. Coaches/Trainers or Chaperons	.....
Other members of the delegation may be added	.....

**B. List of Sports Events with number of Athletes, Coaches and Chaperons**

Events	Athletes	Coaches	Chaperons	Total (based on maximum)
	Max.			
1. Athletics (Men)	18	2	-	20
2. Athletics (Women)	15	2	1	18
3. Arnis (M)	11	1	-	12
4. Arnis (W)	11	1	1	13
5. Archery (M)	5	1	-	6
6. Archery (W)	5	1	1	7
7. Badminton (Men)	5	1	-	6
8. Badminton (Women)	5	1	1	7
9. Baseball (Men)	15	2	-	17
10. Basketball (Men)	12	2	-	14
11. Basketball (Women)	12	1	1	14
12. Beach Volleyball (M)	2	1	-	3
13. Beach Volleyball (W)	2	1	-	3
14. Boxing	8	2	1	11
15. Chess (Men)	5	1	-	6
16. Chess (Women)	5	1	1	7
17. Dance Sports (Latin)	4	1	1	6
18. Dance Sports (Standard)	4	1	1	6
19. Football (Men)	17	2	-	19
20. Futsal (W)	12	1	1	14
21. Karatedo(M)	8	1	-	9
22. Karatedo (W)	8	1	-	9



23. Lawn Tennis (Men)	5	1	1	7
24. Lawn Tennis (Women)	5	1	1	7
25. PencakSilat (Men)	11	1	-	12
26. PencakSilat (Women)	11	1	-	12
27. Sepaktakraw (Men)	12	2	-	14
28. Softball (Women)	15	2	1	18
29. Swimming (Men)	12	2	-	14
30. Swimming (Women)	12	2	1	15
31. Table Tennis (Men)	5	1	-	6
32. Table Tennis (Women)	5	1	1	7
33. Tae-Kwon-Do (Men)	13	2	1	16
34. Tae-Kwon-Do (Women)	13	1	1	15
35. Volleyball (Men)	12	2	-	14
36. Volleyball (Women)	12	2	1	15
37. Mr. & Ms. SCUAA	2	2	2	6
<b>GRAND TOTAL</b>	<b>334</b>	<b>51</b>	<b>20</b>	<b>405</b>

C. List of Culture and the Arts Events and Number of participants per event

EVENTS (22)	PERFORMERS	COACHES	Chaperon TRAINERS	ACCOMPANIST	SUB-TOTAL	TOTAL
<b>LITERARY ARTS</b>						
Extemporaneous Speech	1	1			2	2
Dagliang Talumpati	1	1			2	2
Storytelling	1	1	1		3	3
Pagkukwento	1	1	1		3	3
Essay Writing	1	1			2	2
Pagsusulat ng Sanaysay	1	1			2	2
Quiz Bowl	4	1			5	5
<b>VISUAL ARTS</b>						
On the Spot Poster Making	1	1			2	2
Pencil Drawing	1	1			2	2
Charcoal Rendering	1	1			2	2
Painting	1	1			2	2
Photo Contest	1	1			2	2
<b>MUSIC</b>						
Instrumental Solo (Piano)	1	1	1		3	3
Live Band Competition	4 - 6	1	1		6 - 8	6 - 8
Vocal Solo (Kundiman)	1	1	1	1	4	4
Vocal Duet	2	1	1		4	4
Pop Solo	1	1	1		3	3
Chorale Contest	16 - 20	1	1		18 - 22	18 - 22
<b>DANCE</b>						
Folk Dance	10 -16	1	1		12- 18	12 - 18
Indigenous Dance	12-20	1	1		14 - 22	14 - 22
Contemporary Dance	6 - 10	1	1		8 - 12	8 - 12
Street Dance	6 - 10	1	1		8 - 12	8 - 12
<b>PERFORMING ARTS</b>						
Short and Sweet Plays	3 - 6	1			4 - 7	4 - 7
Radio Drama	5	1			6	6
<b>SPECIAL CATEGORY</b>						
Mr. and Ms. PASUC	2	1	1		4	4
<b>Total</b>	<b>81 - 118</b>	<b>25</b>	<b>16</b>	<b>1</b>	<b>115 - 152</b>	<b>115 - 152</b>

**D. Provisions of Eligibility**

**1. Eligibility/Qualification of Athletes/Performers**

- 1.1 Must be a bona fide college student of the school he/she is representing, Filipino citizen and officially enrolled in the first and second semester of the current academic year.
- 1.2 Must carry a minimum academic load of twelve (12) units in the first and second semester or term of the current school year and must have passed the required percentage as follows:

<i><b>Academic Load</b></i>	<i><b>Passing Percentage</b></i>	
12 units	100%	
13-18 units	70%	
19-30 units	60%	

- 1.3 High School graduates enrolled in at least one (1) year vocational/technical course, carrying the required regular load for the course and complying with the required passing percentage thereof are qualified to participate in the PASUC National Culture and the Arts Festival and SCUAA National Sports Olympics.
- 1.4 Graduating college students with less than twelve (12) academic units in the current semester or term are eligible to participate in the PASUC National Culture and the Arts Festival and SCUAA National Sports Olympics, provided they fall within seven (7) years maximum playing/ performing period, after graduating from high school and passed all the subjects enrolled in the previous semester as required in his/her curriculum.
- 1.5 College graduates or baccalaureate degree holders are disqualified to participate in the competition, both sports and culture and the arts festival.
- 1.6 Athletes and performers can participate in the PASUC National Culture and the Arts Festival and the SCUAA National Games for a maximum of seven (7) years from graduation in high school provided they must be below twenty – five (25) years of age at the start of the national competition.
- 1.7 Athletes transferring from PRISAA, SCUAA, and/or LCUAA Member – school to another member – school must satisfy the one (1) year residency requirement which shall be counted as playing years.
- 1.8 Athletes playing or have played in nationally known commercial leagues as regular or guest player in a particular season are disqualified to participate in the SCUAA National Games. The following are considered nationally known commercial leagues: Philippine Basketball Association (PBA), Philippine Basketball League (PBL) and National Basketball League (NBL) for basketball. and PSL for Volleyball.
- 1.9 A team of athletes classified as members of the national teams under the auspices of the PSC and NSA chosen athletes as representatives of the Philippines in any international competition of the current school year are not qualified to participate in the SCUAA National Games. However, if the athlete is a product of the represented institution he/she will be allowed to play in the competition.
- 1.10 Athletes classified as members of the Armed Forces of the Philippines (AFP) and Philippine National Police (PNP) are disqualified to participate in the SCUAA National Games.
- 1.11 Athletes classified as foreign students are disqualified to participate in the SCUAA National Games.

**3. NSTP (ROTC, CWTS, LTS) - is not considered academic subjects.**

**4. Residency** – a transferee shall be allowed to play or perform after having established one (1) year residency prior to the current school year. A freshman college student need not establish one year residency.

**5. Returnee** – the residency rule does not apply to a returning student. A returning student is one who re-enrolled after a leave and did not enroll in other institutions in that semester or year of leave. Provided he has satisfied all other eligibility requirements. Furthermore, the last semester attended of the returning student shall be the basis of the passing percentage for eligibility.

**E. GOVERNING SCREENING OF ATHLETES/PERFORMERS AND OTHER OFFICIALS:**

1. The Screening Committee will be composed of the following:  

Chairman	:	National PASUC Sports Coordinator
		National PASUC Cultural Coordinator
Co-Chairman	:	Chairman, Technical Secretariat
Members	:	SUC Sports/Cultural Directors or any Representatives.
2. A two-day screening of documents will be scheduled exactly 20 days prior to the opening ceremony of the PASUC National Culture and the Arts Festival and the SCUAA National Games, if the date falls on a weekend, the screening will be rescheduled on a Monday and Tuesday the following week. Final screening will also be scheduled 1 day before the Solidarity Meeting however this will only be for the compliance/submission of lacking requirements such as photocopy of birth certificates, certifications and PASUC Forms 3 only. No screening of new athletes will be done on this date, except it is a replacement of an athlete or performer disqualified during the previous screening date.
3. It is the responsibility of the delegation to be updated on the requirements for eligibility, official forms needed, date and venue of screening which will be posted on the **PASUC Culture and the Arts Festival/SCUAA National Games Facebook Page**. No special date for screening will be scheduled for a delegation, simply because the delegation is not aware of this information
4. Venue for screening will be at the Host School, the screening of documents will also serve as ocular inspection of playing or performing venues and billeting quarters, and to give delegation officials the opportunity to make necessary preparations prior to the arrival of the delegation.
5. The duties and function of the Documentation and Screening Committee are as follows:
  - 5.1. Conducts the necessary examination of records and interviews to verify and authenticate the eligibility of participating athletes and delegation personnel concerned.
  - 5.2. Exercise its prerogative to accredit or disqualify any athlete, by a majority vote of the members;
  - 5.3. Keeps and maintains the PASUC Form 2 (Team Gallery) containing the picture and other pertinent data of all participating athletes/performers and makes this available whenever necessary to verify the identity of athletes prior to the start of the scheduled games; and
  - 5.4. Performs all other functions necessary to insure that only those athletes and concerned delegation officials who meet the eligibility requirements are allowed to participate.
6. Requires the participating schools to submit the necessary documents and pictures during the scheduled date for screening, consisting of:

**Documents Required for Eligibility**

- 6.1. Official Transcript of Records with **scanned picture** of the student/athlete. (All grades and subjects from 1<sup>st</sup> year to current status should appear in the TOR to verify number of years in the tertiary level)

- 6.2. PASUC Form 1 (Eligibility Checklist)
- 6.3. PASUC Form 2 (Team Gallery)
- 6.4. PASUC Form 3 (3 in 1 eligibility form, form-waiver and medical form)
- 6.5. NSO Birth Certificate.

Additional requirements: (no need to submit to the screening committee)

- 6.6. 2 pieces identical. 2" X 2" I.D. pictures (for the PASUC/SCUAA issued I.D.)

- 6.7. Validated School I.D. (During the actual games or performing competitions, for verification purposes only)

Note: Only the Official PASUC Forms will be accepted by the screening committee.

- 7. Disqualification-only the screening committee have the authority to recommend athletes on the following grounds;
  - 1. Over-aged athletes (25 years old and above)
  - 2. Athletes /Performers who were banned during the previous SCUAA/PASUC Competitions.
  - 3. Athletes who were disqualified by the Screening Committee, and
  - 4. Students at the graduate program.

## F. GOVERNING TREATMENT OF PROTESTS AND APPLICATION OF PENALTIES AND SANCTIONS

- 1. When an athlete/participant is certified eligible to play by the screening committee, ***no protest on eligibility shall be entertained unless otherwise it is an impersonation.*** A protest will be only entertained if filed in writing within an hour by the coach endorsed and duly signed by the sports/cultural director accompanied by a protest bond of **Php5,000.00**. The burden of proof lies on the protestee. If the protest is won, the bond shall be returned to the protestee. However if the protest is lost, the bond shall be forfeited which shall form part of the PASUC National Cultural and the Arts Festival and the SCUAA National Games operational expenses. The team losing the protest shall pay the Php5,000.00 instead. This is to avoid nuisance protest.
- 2. No protest shall be entertained after the 2<sup>nd</sup> game of the team and especially during the last day of the tournament. A protest on the technical application of a playing rule shall be acted upon by officials concerned as follows:
  - 2.1. The Tournament/Event Director of the particular event where the protest is indicated shall conduct an on the spot investigation and make a decision in order to insure that there is no delay in the conduct of the scheduled events.
  - 2.2. Should the decision of the Tournament/Event Director becomes unacceptable to the protesting party, a written formal protest signed by the Sports/Cultural Director concerned of PASUC member Institutions should be filed and submitted for resolution to the Jury of Appeals not later than 8:00 p.m. (2000Hrs) of the day the protested game was played. The decision of the Jury of Appeals, which is final, shall be rendered before the start of the next day's scheduled competition in the sport/event concerned so as not to disrupt the schedule.
  - 2.3. No protest will be entertained after the announcement of winners and awarding has been done.
  - 2.3. Lastly, Protest on Judgment Call will not be entertained; however, the coach can submit an Observation Report to the Tournament Manager, with attached evidence. This report will be deliberated during the officiating officials meeting of the concern event. The Tournament/Event Manager shall be required to answer the observation report of the protesting party.

3. The corresponding sanctions for violation of the regulations are as follows:
  - 3.1. ON ELIGIBILITY RULES –
    - 3.1.1. Lifetime ban on athletes, coaches and officials who will be found guilty, without prejudice to the filing of administrative charges. The decision of the Jury of Appeals is final.
  - 3.2. ON TECHNICAL AND PLAYING RULES –
    - 3.2.1. In the case of team sports, the game where the guilty athlete or official is involved will be forfeited in favor of the opposing team(s). In the case of individual sports, the result will be nullified in favor of the athlete who placed runner-up to the guilty athlete.
    - 3.2.2. It should be noted by all concerned that undesirable behavior exhibited by an athlete, coach, official or spectator are punishable under the technical rules of the game, and that such behavior/s which are deemed contrary to such rules shall merit the corresponding appropriate sanction. Such behavior could include, but not limited, to roughness, use of indecent or profane language and gesture, participation in a game while under the influence of alcoholic drinks, and other boisterous and unsportsmanlike conduct contrary to the values being promoted in the competition. Suspension or permanent disqualification from further participation in the games shall be applied to offenders as it may deem proper.
    - 3.2.3. The PASUC President and other officials of the SUC Member Institutions shall have the primary responsibility of maintaining discipline, proper decorum and good manners and conduct on the part of athletic delegations. The Tournament Manager for each sport and the Chairman of the PASUC National Cultural and the Arts Festival and the SCUAA National Games Management Committee shall likewise be responsible for the behavior of technical officials.

## **G. GOVERNING TECHNICAL MANAGEMENT OF THE GAMES AND OFFICIATING OFFICIALS**

1. The International rules of each sport discipline shall be applied in the conduct of the different events. However, ground rules which are formulated and upon to be applied, through a signed manifesto of all coaches, team managers and Tournament Directors concerned, shall supersede international rules. Such ground rules, however, should be approved by the Chairman, PASUC National Culture and the Arts Festival/SCUAA National Games Management Committee and Executive Director.
2. All official forms, supplies and athletic equipment shall be provided by the PASUC National Culture and the Arts Festival/SCUAA National Games Management Committee. No other forms, supplies or athletic equipment shall be used in the games without the permission and approval of the Secretary General of the Technical Secretariat. The Tournament Manager for each sport event shall be responsible for the observance of this regulation.
3. In line with the policy of providing opportunities for PASUC member institution personnel to acquire the skills and competencies necessary to develop and implement tertiary level sports program, priorities in the assignment of technical and officiating officials shall be given to the following;
  - 3.1. a regular/part-time/contractual employee of a PASUC member institution who are Accredited Officiating Officials by the National Sports Association (NSA).

- 3.2. Non-SUC personnel who are accredited Officiating Officials by the National Sports Association (NSA).
- 3.3. SUC and non-SUC personnel who have no NSA accreditation but whose services are deemed necessary and are competent to perform certain function in line with the technical requirements of the PASUC Cultural/SCUAA National Sports Olympics.
4. The utilization of local officiating officials in the host city/province is likewise encouraged. All Officiating Officials and Judges must be officially invited by the PASUC National Culture and the Arts Festival/SCUAA National Sports Olympics Management Committee.
5. It is a general policy in the PASUC National Culture and the Arts Festival and the SCUAA National Games that Officiating Officials and Judges coming from the member SUC, transportation cost to and from the venue of the competition will be shouldered by the SUC where the official is from. PASUC will only shoulder the transportation cost of Non-SUC personnel officiating officials.
6. Meals and Snacks of all PASUC Games Officiating Officials and Judges will be shouldered by PASUC to include a pre-identified billeting venue. Uniform, however, is encouraged to be that of their respective NSAs.
7. For purpose of economy, the required number of officiating officials is hereby recommended for each event;

SPORTS COMPETITION	
Events	Officiating
1. Athletics	50
2. Arnis	15
3. Archery	10
4. Badminton	15
5. Baseball	10
6. Basketball	25*
7. Beach Volleyball	10*
8. Body Building	5
9. Boxing	15
10. Chess	20
11. Dance Sports	10
12. Football	15
13. Futsal	10*
14. Karatedo	15
15. Lawn Tennis	20
16. Sepaktakraw	12
17. Softball	15
18. Swimming	50
19. Table Tennis	15
20. Tae-Kwon-Do	15
21. Volleyball	15*
22. Mr. & Ms. SCUAA	5
GRAND TOTAL	372

SOCIO-CULTURAL COMPETITION	
Events	Judges
<b>LITERARY ARTS</b>	
Extemporaneous Speech	3
Dagliang Talumpati	3
Storytelling	3
Pagkukwento	3
Essay Writing	3
Pagsusulat ng Sanaysay	3
Quiz Bowl	3
<b>VISUAL ARTS</b>	
On the Spot Poster Making	3
Pencil Drawing	3
Charcoal Rendering	3
Painting	3
Photo Contest	3
<b>MUSIC</b>	
Instrumental Solo (Piano)	3
Live Band Competition	3
Vocal Solo (Kundiman)	3
Vocal Duet	3
Pop Solo	3
Chorale Contest	5
<b>DANCE</b>	
Folk Dance	5
Indigenous Dance	5
Contemporary Dance	5
Hip-Hop Dance	5
<b>PERFORMING ARTS</b>	
Short and Sweet Plays	3
Radio Drama	3
<b>SPECIAL CATEGORY</b>	
Mr. and Ms. PASUC	7/3
GRAND TOTAL	87/66

8. Due to the limited financial resources of the PASUC National Culture and the Arts Festival and the SCUAA National Games, following rates for Officiating Officials is hereby proposed. The number of days shall be counted as actual completion days plus one day before and one day after.

SUC/ Non-SUC NSA Accredited Officials/ Tournament Managers	- P 1,500/day(max of 5 days)
SUC and Non-SUC Officiating Officials	- P 800/day
Technical Support Personnel	- P 500/day

9. All Officiating Officials are governed by the Rules of Professional Ethics and Conduct as prescribed by their respective International Sports Associations.

## VIII. GUIDING PRINCIPLE OF THE PASUC National Culture and the Arts Festival and the SCUAA National Games

The PASUC National Culture and the Arts Festival and the SCUAA National Games are avenue for every individual in the academe to promote the culture of PEACE and UNITY, may every participant in this competition will remember and take into heart the meaning of these words of a famous athlete;

*"Opponents in SPORTS are not enemies.....If anything, athletic opponents are brothers in a universal sense. They compete in contest to express something about men in the face of challenges...opponents reflect ultimately a cooperation in the form of competition. Even the words "compete" and "contest" imply a togetherness rather than separateness. Compete literally means to "seek together," and contest, to "bear witness together!"*

## IX. EFFECTIVITY

This PASUC Cultural/SCUAA National Sports Olympics Manual of Operations shall be effective in the 2015 PASUC Cultural and the 2016 SCUAA National Sports Olympics and onwards.

### PASUC NATIONAL CULTURE AND THE ARTS FESTIVAL General House Rules and Regulations/Guidelines

1. Each contest category is open to all bona fide **UNDERGRADUATE STUDENTS (not more than 25 years)** who are regional representatives of PASUC Regional Cultural Festival/Contest and shall become the official contestants of the Region. No school/college or university shall be identified in every contestant representing the region. **Graduate students of degree programs** or those taking post baccalaureate studies are disqualified from the contest. All names listed as contestants must be duly certified by the school/college/university registrar.
2. Delegations are required to adhere to the guidelines and rules of the contest as provided.
3. Every contest category is presented with guidelines, contest rules and regulations, criteria for judging and contest proceedings. The contest Head Master shall meet all coaches, trainers, and judges prior to the contest.
4. **All competitions requiring original pieces must be accompanied with an Artistic Intellectual Terms of Reference and Ownership signed by the author/coach/choreographer attested by the SUC/Regional Cultural Director. Sanction for violation shall be a disqualification of the SUC (Suspension for one year) on the specific event in the next PASUC Festival.**
5. Contestants shall be kept in their assigned posts and are not allowed in the contest venue.
6. Each contest category will have each own programming and shall be directed by the Contest Head Master.
7. All competitions will use the Ranking System in computing the scores of the contestants.
8. Winners shall be declared/ announced immediately in the contest venue. The winners shall receive a medal, trophy and certificate of participation for 1<sup>st</sup> place (Gold Medal), 2<sup>nd</sup> place (Silver Medal), and 3<sup>rd</sup> place (Bronze Medal). All non-winners will receive certificates of participation. Trainers, coaches and coordinators shall receive Certificates of Recognition provided they are officially certified by the Delegation Head.
9. General championship shall be awarded for the over-all winners in all categories declared as follows:  
Grand Champion and Trophy  
First Runner-Up and Trophy  
Second Runner-Up and Trophy  
Third Runner-Up and Trophy  
Fourth Runner-Up and Trophy

A point system shall be used in all contest categories:

10 points -	1 <sup>st</sup> Place
7 points-	2 <sup>nd</sup> Place
5 points-	3 <sup>rd</sup> Place
3 points-	4 <sup>th</sup> Place
1 point -	5 <sup>th</sup> Place

10. The awarding ceremony for General Championship shall be announced and declared during the Closing Ceremonies.
11. All contestants must not wear any mark that will identify the school where they are from during the actual competition.
12. All manuscripts, winning pieces, materials and other proceedings shall be collected and filed at the PASUC National Office for reference.
13. The decision of the Board of Judges is final.
14. All regional delegates shall make a master list of names of participants, coaches/trainers and official delegate.
15. Violation of any of the rules and regulations shall be subjected to disqualification in the contest.
16. No protest or complaint shall be entertained as judgment is done with finality. Only queries and suggestions shall be entertained for future competitions.
17. All communications and contest requirements shall be coursed through the National PASUC Office, copies of which shall be immediately furnished to the host institution for appropriate action. The National PASUC shall act as secretariat and shall be the official office tasked to transmit communications and documents to avoid miscommunications and inattention to transactions and other business.



<b>Charcoal Rendering</b>
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**Mechanics and Rules of the Contest:**

1. Materials will be provided by the contestants except for the illustration board with the size of 15"x20".
2. Pantograph, air brush, ruler, and the like are not allowed.
3. The head master will decide for the subject (portrait picture).
4. All contestants will be given a portrait picture individually by the head master during the contest proper.
5. The contest duration is for a period of four (4) hours.
6. Only the contestants are allowed in the contest venue.
7. No distinguishing mark or name of the constant shall appear in the entry.
8. Contest output (artworks) will be the property of PASUC and proper labelling for recognition will be given (Artist, SUC, Coach).
9. Judges decision is final.

**Criteria for Judging:**

CRITERIA	Points
Concept <ul style="list-style-type: none"><li>• Objective/Intent</li><li>• Knowledge of the Subject Matter</li><li>• Similarity or Likeness</li></ul>	10
Techniques <ul style="list-style-type: none"><li>• Mastery of Specific Skills and Utilization of Media</li></ul>	10
Composition <ul style="list-style-type: none"><li>• Organization of Visual space</li></ul>	10
Total	30

<b>PENCIL DRAWING</b>
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**Mechanics and Rules of the Contest:**

1. Materials will be provided by the contestants except for the illustration board with the size of 15"x20".
2. The contestants must use Steadler/Rotring pencil from 2H/3H, B/2B and/or 5B/6B.
3. Charcoal Pencil, art gunner or equivalent, brush, cotton, tissue paper, sand paper, pantograph and air brush are not allowed.
4. Smudging is also not allowed.
5. The head master will decide for the subject.
6. The contest duration is for a period of four (4) hours.
7. Only the contestants are allowed in the contest venue.
8. No distinguishing mark or name of the constant shall appear in the entry.
9. Contest output (artworks) will be the property of PASUC and proper labelling for recognition will be given (Artist, SUC, Coach).
10. Judges decision is final.

**Criteria for Judging:**

CRITERIA	Points
Concept <ul style="list-style-type: none"><li>• Objective/Intent</li><li>• Knowledge of the Subject Matter</li><li>• Similarity or Likeness</li></ul>	10
Techniques <ul style="list-style-type: none"><li>• Mastery of Specific Skills and Utilization of Media</li></ul>	10
Composition <ul style="list-style-type: none"><li>• Organization of Visual space</li></ul>	10
Total	30

## PAINTING

### Mechanics and Rules of the Contest:

1. The subject will be decided by the head master.
2. The contestant must bring his/her own painting brushes, easel, mixing plate/palette and rugs. Any kind of brush will be allowed. All other competition materials will be provided by the host institution or the PASUC National Secretariat.
3. The contestant will use water based paint (acrylic). Materials will be provided by the organizers. Only the three primary colors (red, blue and yellow) and two neutral colors (black and white) shall be allowed.
4. Mixing of colors is allowed.
5. The contestants will use the 17" x 20" canvass which will be provided by the host institution.
6. The contest duration is for a period of four (4) hours.
7. Only the contestants are allowed in the contest venue.
8. No distinguishing mark or name of the constant shall appear in the entry.
9. Contest output (artworks) will be the property of PASUC and proper labelling for recognition will be given( Artist, SUC, Coach).
10. Judges decision is final.

### Criteria for Judging:

CRITERIA	Points
Concept <ul style="list-style-type: none"> <li>• Objective/Intent</li> <li>• Knowledge of the Subject Matter</li> <li>• Similarity or Likeness</li> </ul>	10
Techniques <ul style="list-style-type: none"> <li>• Mastery of Specific Skills and Utilization of Media</li> </ul>	10
Composition <ul style="list-style-type: none"> <li>• Organization of Visual space</li> </ul>	10
Total	30

## PHOTO CONTEST

### Mechanics and Rules of the Contest:

1. The contestant will provide and use digital camera (DSLR/Mirrorless).
2. The setting of camera will be provided by the head master.
3. The photo subject will be provided by the head master.
4. Editing of photo/picture is not allowed, edited photo will be disqualified.
5. The picture/photo must be taken/shoot by the contestant.
6. The contestants will submit a raw + jpeg file of his/her entry together with an entry form together with a title.
7. The contestant may use any aperture (F stop), shutter speed & ISO.
8. The PASUC secretariat will print the pictures/photo upon verification of entry.
9. The contest duration is for a period of one (1) hour.
10. Only the contestants are allowed in the contest venue.
11. The contestants may take as many shots as he/she can however will only submit his/her BEST shot as official entry. The contestants will be given a maximum of 15 minutes to select his best shot before submitting to the PASUC secretariat or contest facilitators.
12. Contest output (photo) will be the property of PASUC and proper labelling for recognition will be given (Artist, SUC, Coach).
13. Ranking system will be used to determine the winners. Averaging will used.
14. Judges decision is final.

**Criteria for Judging:**

CRITERIA	Points
Concept <ul style="list-style-type: none"><li>• Creativity/Uniqueness</li><li>• Originality</li><li>• Expression</li></ul>	10
Techniques <ul style="list-style-type: none"><li>• Clarity of the Subject</li><li>• Artistic merit</li></ul>	10
Composition <ul style="list-style-type: none"><li>• Organization of Visual space</li><li>• Over-all impact</li></ul>	10
Total	30

**ON-THE-SPOT POSTER MAKING CONTEST****Mechanics and Rules of the Contest:**

1. The poster must be based on the theme provided by PASUC.
2. The contestant must bring his/her own painting brushes, easel, mixing plate, palette and rugs. Any kind of brush will be allowed. All other competition materials will be provided by the host institution or the PASUC National Secretariat.
3. The contestant will use water based paint (acrylic). Materials will be provided by the organizers. Only the three primary colors (red, blue and yellow) and two neutral colors (black and white) shall be allowed.
4. Mixing of colors is allowed.
5. The contestants will use the 17" x 20" canvass which will be provided by the host institution.
6. The contest duration is for a period of four (4) hours.
7. Only the contestants are allowed in the contest venue.
8. No distinguishing mark or name of the constant shall appear in the entry.
9. Contest output (artworks) will be the property of PASUC and proper labelling for recognition will be given (Artist, SUC, Coach).
10. Judges decision is final.

**Criteria for Judging:**

CRITERIA	Points
Concept <ul style="list-style-type: none"><li>• Objective/Intent</li><li>• Knowledge of the Subject Matter</li><li>• Relevance to the theme</li></ul>	10
Techniques <ul style="list-style-type: none"><li>• Mastery of Specific Skills and Utilization of Media</li></ul>	10
Composition <ul style="list-style-type: none"><li>• Organization of Visual space</li></ul>	10
Total	30

## PHILIPPINE FOLK DANCE

1. The dance must be taken from the published Philippine Folk Dances authored by known dance-researcher-writer published in the books listed below. The following are the specific titles of the books.
  - a. Philippine Folk Dance, Volumes 1-6, by Francisca R. Aquino
  - b. Philippine National Dance by Francisca R. Tolentino
  - c. Visayan Folk Dance, Volumes 1-3, by Libertad Fajardo
  - d. Pangasinan Folk Dance by Jovita Sison Frieze
  - e. Sayaw: Dances of Philippine Islands, Volumes 1-8, by the Philippine Folk Dance Society
  - f. Samar Folk Dances by Juan Miel
  - g. Handumanan by Jose Balcena
  - h. Philippine Folk Dances and Songs by the Bureau of Public Schools 1965
2. The dance selected must only be one straight **IMITATIVE DANCE (BIRD AND BUTTERFLY)**:
  - a. **ITIK-ITIK**
  - b. **LAPAY BANTIGUE**
  - c. **KALAPATI**
  - d. **BALAMBAN**
  - e. **TINOLABONG**
3. No combination of dances is allowed. PASUC will provide the 5 official music accompaniment for the dance inclusive of music for entrance and exit.
4. Dancers should be composed of a minimum of 5 pairs and a maximum of 8 pairs which could be all males, all females or a combination of both. Two alternate dancers are allowed to join but actual performers will strictly follow the maximum of 8 pairs.
5. An ocular inspection or checking of costume, props and instruments prior to contest proper will be done.
6. The decision of the judges is final.

<b>CRITERIA</b>	<b>%</b>
Performance Skill and mastery of the dance. (Stage projection, grace and poise. Showmanship, unity, expression and precision)	<b>30</b>
Interpretation (Correct interpretation of the dance literature. No arrangement of figures.)	<b>20</b>
Costume, Music, Accessories and Equipment Costume approximates the original. Music is authentic of the dance. Equipment is required of and relevant to the dance)	<b>20</b>
Staging (Use of space, level, pathways, design, time)	<b>20</b>
Over-All Impact	<b>10</b>
<b>Total</b>	<b>100</b>

## INDIGENOUS DANCE

1. The dance selected must only be one straight dance from the list of approved dances for the festival.
2. The dance selected must follow the prescribed one minute entrance and one minute exit. A deduction of 2 points per judge will be given if contestants exceed the 1 minute.
3. Live or recorded musical accompaniment is required.
4. The maximum number of dancers is 10 (all male/female/combo). Groups opting to use live instrumentalists will be allowed a minimum of 4 and maximum of 8 instrumentalists. Two alternate dancers are allowed to join but actual performers will be strictly followed the maximum of 10.

5. Published indigenous dances will be alternately chosen as contest pieces (Luzon, Visayas, Mindanao respectively). For 2017, the official indigenous dances are from Mindanao namely:
  - a. **Madal Taho (Tiboli)**
  - b. **Karal Kafi (B'laan)**
  - c. **Sothen (Subanen)**
  - d. **Kinugsik Kugsik (Manobo –Agusan)**
  - e. **Ameameayatok (Manobo)**
6. The decision of the judges is final.

CRITERIA	%
Performance Skill and mastery of the dance. (Stage projection, grace and poise. Showmanship, unity, expression and precision)	30
Interpretation (Correct interpretation of the dance literature. No arrangement of figures.)	20
Costume, Music, Accessories and Equipment Costume approximates the original. Music is authentic of the dance. Equipment is required of and relevant to the dance)	20
Staging (Use of space, level, pathways, design, time)	20
Over-All Impact	10
<b>Total</b>	<b>100</b>

**NOTE: SEE ATTACHED SCORING RUBRICS**

<b>Pagsulat ng Sanaysay</b>
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1. Ibibigay ng lupon ng inampalan ang paksa ng kompetisyon sa lugar na pagdarausan. Tiyakin na wala itong kaugnayan sa tema ng pagdiriwang.
2. Hindi hihigit sa 1,500 at hindi naman kukulangin sa 1,000 ang dami mg salita pangninnilaman.. May karampatang bawas ng 2 puntos kung hihigit sa 1,500 at kung kukulangin sa 1,000 sa kabuuang puntos ng bawat hurado.
3. Bibigyan lamang ang kalahok ng 2 oras sa pagbuo ng diwa o komposisyon.
4. Bibigyan ang mga kalahok ng papel at panulat na may kalakip na bilang at pirmado ng komite ng paligsahan. Hindi kailangang isulat ang pangalan at paaralan ng kinatawan.
5. Mahigpit na ipinagbabawal ang pagpapadala ng mga kalahok ng anumang aklat, diksyunaryo at iba pang materual na maaring pagkukunan ng ideya.
6. Tanging ang mga miyembro ng komite at mga kalahok lamang ang may karapatang pumasok sa pagdarausan ng paligsahan.
7. Pinal at hindi mababago ang hatol ng lupon ng inampalan.

CRITERIA	%
Nilalaman <ul style="list-style-type: none"> <li>• Kaugnayan sa paksa 20</li> <li>• Kalinawan sa paglalahad 20</li> <li>• Orihinalidad 10</li> </ul>	50
Organisasyon <ul style="list-style-type: none"> <li>• Kaisahan 10</li> <li>• Pagkakaugnay 10</li> <li>• Diin 10</li> </ul>	30
Mekaniks <ul style="list-style-type: none"> <li>• Wastong gamit ng mga salita 5</li> <li>• Bantas 5</li> <li>• Baybay 5</li> <li>• Pagpili ng mga wastong mga salita 5</li> </ul>	20
<b>KABUUAN</b>	<b>100</b>

Dagliang Talumpati

1. Ang paksa ng talumpati ay ibibigay ng Lupon ng Inampalan sa araw ng paligsahan. Tiyakin na wala itong kaugnayan sa tema ng pagdiriwang.
2. Ang kalahok ay bibigyan 10 minutong paghahanda at 5 minutong paglalahad. Isang puntos ang ibabawas sa bawat 30 segundong kulang at sobra sa paglalahad.
3. Ang paglalahad ay maaaring sa paraan ng pakikipagusap (conversational) o patalumpati (oratorical) o maaaring pinagsamang pakikipag-usap at patalumpati.
4. Hindi maaring gumamit ng mikropono.
5. Ipinagbabawal sa mga kalahok ang pagsusuot ng uniporme ng kolehiyo o unibersidad.
6. Pinal at hindi mababago ang hatol ng lupon ng Inampalan.

CRITERIA	%
Nilalaman <ul style="list-style-type: none"><li>• Kaugnayan sa paksa 20</li><li>• Kabuuan 10</li><li>• Kaayusan at Kalinawan ng Diwa) 10</li></ul>	40
Paglalahad <ul style="list-style-type: none"><li>• Tinig 20</li><li>• Pagbigkas 20</li></ul>	40
Tikas o Personalidad <ul style="list-style-type: none"><li>• Tindig 5</li><li>• Tiwala sa sarili 5</li><li>• Kilos o tuwirang pakikipag-ugnayan 10</li></ul>	20
KABUUAN	100

Pagkukuwento

1. Apat na kwento ang gagamitin para pagpilian ng mga kalahok sa pamamagitan ng pagpapalabunotan. Ito ay opisyal na manggagaling sa pamunuan ng PASUC.
2. Ang pagkukuwento ay magaganap sa 5 hanggang 7 minuto. Babawasan ng 1 puntos ang bawat 30 segundong lampas o kulang na oras sa pagkukuwento.
- 3.
4. Walang anumang epektong teknikal na gagamitin tulad ng mikropono, musika, o tunog. Wala ring gagamiting larawan o anumang sining biswal. Diskwalipikado ang kaahok ang sinumang kalahok na lalabag sa panuntunang ito.
5. Nasa diskresyon ng tagapagkwento kung siya ay uupo o tatayo (Iwasan ang sobrang galaw o kilos.
6. Ang kasuotan ay angkop sa piyesa at naayon sa pamantayang moral at etikal.
7. Iwasan ang mga salitang bulgar na hindi akma sa pormal na bigkas.
8. Pinal at hindi mababago ang hatol ng lupon ng Inampalan.

CRITERIA	%
Kakayahan sa pagbigkas <ul style="list-style-type: none"><li>• Tiwala sa sarili 10</li><li>• Kaalaman 10</li><li>• Kasanayan 10</li><li>• Kalinawan 10</li></ul>	40
Kahusayan sa pagbibigay buhay sa papel na ginagampanan ng mga tauhan sa kwento 40	40
Hikayat 20	20
KABUUAN	100

## Essay Writing

1. The board of judges shall provide the topic of the essay at the venue of the competition.
2. Essay in English shall be written between 600 and 800 words. A deduction of two (2) points shall be applied when the words used are less or more than the prescribed number of words.
3. The contestants shall be given two (2) hours to develop their composition.
4. The contestants shall be provided with a pen and a long bond paper marked with the assigned number duly signed by the contest master. They are prohibited to write their names, school, and region.
5. No printed materials, electronic gadgets, or storage devices shall be utilized.
6. Each contestant shall be assigned a number.
7. The result of the contest will be posted on the tally board immediately after the judges have finished rating the contestants' manuscript .
8. The judges' decision is final.

CRITERIA	%
<b>Content</b> <b>Relevance to the Theme</b> <span style="float: right;"><b>20</b></span> – connection, significance of the issue being discussed. <b>Comprehensiveness</b> <span style="float: right;"><b>10</b></span> – how complete and detailed the writer's exposition of the topic. <b>Originality</b> <span style="float: right;"><b>10</b></span> – Uniqueness, novelty and authenticity of ideas. <b>Insights</b> <span style="float: right;"><b>10</b></span> – a fresh way of looking at things, critical view of the subject.	<b>50</b>
<b>Organization</b> <b>Clarity of thoughts</b> <span style="float: right;"><b>10</b></span> – use of simple and appropriate words to convey ideas or issues. <b>Creativity</b> <span style="float: right;"><b>10</b></span> – the use of appropriate devices and expressions in the exposition of the subject. <b>Unity and Consistency</b> <span style="float: right;"><b>10</b></span> – ability to highlight the focal point.	<b>30</b>
<b>Mechanics</b> <span style="float: right;"><b>20</b></span> <b>Punctuation, Spelling, Capitalization, Grammar</b> – the correct use of punctuation, capitalization and grammar.	<b>20</b>
<b>Total</b>	<b>100</b>

## Extemporaneous Speech

1. The topic shall be decided by the judges on the day of the competition
  - a. The judges shall give the common topic prior to the start of the competition related to current events whether local, national or international.
2. The contestants shall be given 10 minutes to prepare and 3 minutes minimum to 5 minutes maximum to deliver.
3. There shall be three rooms (i.e. waiting, preparation and delivery)
4. The contestants are not allowed to have any gadget (e.g. cellphone, tablet, etc.)
5. The undertime and overtime deductions shall be applied.
  - a. There shall be a one (1) point deduction for every 10- second undertime or overtime from each judge's total score before determining the rank of the contestants.
6. A timer accessible to the contestant, judges and audience shall be provided.
7. The contest master is accountable to the sanctity of the competition
8. The style of the delivery shall be conversational, oratorical or a combination of both.
  - Dramatic style is considered for disqualification.
9. The contestant should not wear his/her school uniform or any school identification. Business attire is encouraged.
10. Use of sound effects, microphones and props is disallowed.
11. After the deliberation of the members of the board of judges, the judges' decision is final.

<b>CRITERIA</b>	<b>%</b>
Content, clear organization	<b>35</b>
Delivery	<b>35</b>
Pronunciation, enunciation, diction	<b>20</b>
Stage presence (eye contact, poise, personality)	<b>10</b>
<b>Total</b>	<b>100</b>

<b>Story Telling</b>
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1. There shall be four (4) official contest pieces to be selected from Philippine Literature that shall be provided by the PASUC Secretariat to the contestant a month before the competition.
2. All four (4) story pieces must be read and be studied by the contestants within preparation period.
3. A story piece among all the four (4) stories will be drawn by the contestant five minutes after the ongoing speaker has started his/her delivery.
4. Drawing of the story pieces shall be conducted inside the holding room.
5. The delivery must be done by a recounting of the original story piece. A minimum of seven (7) minutes and a maximum of ten (10) minutes of delivery time is given to each contestant.
6. One (1) point shall be deducted from the contestant's total score for every 30 seconds of undertime and overtime of his/her delivery.
7. Movement is confined to either sitting or standing throughout the delivery. No low level movements. Steps in all directions shall be confined to not more than five (5). One point shall be deducted from each judge's total score for every violation on movement.
8. Decent attire is required.
9. No recorded sound effects, microphone, background, or props are allowed to support the story.
10. The judges' decision is final.

<b>CRITERIA</b>	<b>%</b>
<b>Adherence to the Storyline</b> <ul style="list-style-type: none"> <li>• Adequate of details recounted.</li> <li>• Pertinence of details to the original story.</li> <li>• Chronological and logical order of the story's events</li> <li>• Creativity of recounting the story's plot.</li> <li>• Elucidation of imagery</li> </ul>	<b>25</b>
<b>Delivery</b> <ul style="list-style-type: none"> <li>• Elicitation of emotions and expressions fo the character played.</li> <li>• Spontaneity and naturalness of delivery</li> <li>• Poise and confidence</li> <li>• Facial expression, gestures, and eye contact</li> <li>• Elicitation and sustainability of audience's interest</li> </ul>	<b>25</b>
<b>Language Skills</b> <ul style="list-style-type: none"> <li>• Suitability of Language</li> <li>• Vividness of Language</li> <li>• Grammatical Correctness</li> <li>• Pronunciation and Enunciation</li> <li>• Phrasing</li> </ul>	<b>25</b>
<b>Voice</b> <ul style="list-style-type: none"> <li>• Variation of Voice across characters</li> <li>• Voice Projection</li> <li>• Clarity</li> <li>• Voice Quality</li> <li>• Sufficiency of Variety in Rate, Pause, and Pitch</li> </ul>	<b>25</b>
<b>Total</b>	<b>100</b>

**OFFICIAL CONTEST STORIES for 2017 Festival:**

The Wedding Dance  
 Love in the Corn Husks  
 My Father Goes to Court  
 My Brother's Peculiar Chicken



<p align="center"><b>Short and Sweet Plays</b></p>
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(One Act Play that runs for ten (10) minutes)

1. The category is a presentation of a short play with limited time and number of characters
2. Performers will be limited to a minimum of three (3) and a maximum of six (6). No multiple character role for an actor will be allowed.
3. Language to be used may be pure or a combination of English, Filipino, or any Philippine language with English/Filipino translation.
4. Technicians, musicians, and all personnel needed for production will be counted in the six-contestant limit.
5. The writer is NOT required to be a part of the cast.
6. Lines, whether spoken or sung, must be live.
7. Handprops and a maximum of two movable set pieces (EXAMPLE: One Table= 1 Set, One Chair = 1 Set) will be allowed on stage for the duration of the play. Backdrops are not allowed. Performers must wear appropriate costumes. The available space light will be used.
8. Performance time is ten (10) minutes maximum. For an over time, the contestant will receive a 0.5-point deduction for any portion of thirty (30) second increments outside the allotted time. (For example, a performance timed at 10:01 would receive a half-point deduction from the total score per judge. A performance of 10:31 would receive a deduction of a full point from the total score per judge.)
9. Plays must be originally written for the competition. A notarized and five (5) photocopies must be submitted to the organizers a week before the National PASUC Competition. The play should depict or illustrate the theme of family unity, values and youth issues.
10. . Violation of the guidelines except for #8 will be disqualified.

CRITERIA	%
<b>A. ACTING</b> <ul style="list-style-type: none"> <li>• Use of voice - 10</li> <li>• Use of body - 5</li> <li>• Use of imagination - 5</li> <li>• Use of feelings/emotions - 5</li> </ul>	25
<b>A. DIRECTING</b> <ul style="list-style-type: none"> <li>• Interpretation of materials - 10</li> <li>• Use of space - 8</li> <li>• Approaches/Styles - 7</li> </ul>	25
<b>A. TECHNICAL DESIGNS</b> Costume - 5 <ul style="list-style-type: none"> <li>• Appropriateness to the character</li> </ul> Makeup - 5 <ul style="list-style-type: none"> <li>• Appropriateness to the character</li> </ul> Sounds - 8 <ul style="list-style-type: none"> <li>• Appropriateness to the text/narrative - 4</li> <li>• Signification of meaning of text - 4</li> </ul> Set and Props - 7 <ul style="list-style-type: none"> <li>• Functionality - 4</li> <li>• Symbolic Relevance - 3</li> </ul>	25
C. Relevance to the theme - 10 D. Dramatic structure (linear and non linear) - 5 E. Dialogue (appropriate to the character) - 5 F. Unity of action - 5	25
<b>Total</b>	<b>100</b>

<b>Radio Drama</b>
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1. Contestants should present an **original** radio drama over a simulated or actual radio station. The script must follow the annexed sample format.
2. No more than five (5) radio talents and/or student technicians may be involved.
3. Contestants may portray multiple characters behind curtain.
4. The drama must convey a moral or character-building theme on youth, family, unity, and values. The radio drama should be suitable for general listeners. Please strictly follow the ethics on KBP Radio Code.
5. Background music and canned sound effects maybe used.
6. A notarized and five (5) photocopies must be submitted to the organizers a week before the National PASUC Culture and Arts Festival Competition.
7. Performance time is ten (10) minutes maximum. For an over time, the contestant will receive a 0.5-point deduction for any portion of thirty (30) second increments outside the allotted time. (For example, a performance timed at 10:01 would receive a half-point deduction from the total score per judge. A performance of 10:31 would receive a deduction of a full point from the total score per judge.)
8. All equipment and sound effects must be provided by the participants. Host will only provide sound system.
9. The medium of language to be used will either be English or Filipino or a combination of the two. Philippine languages may be used but translation be provided in the script. Lines should be live and may not be memorized.
10. Maximum set up time is five minutes.

CRITERIA	%
<b>A. RADIO DRAMA SCRIPT</b> Theme Appropriateness - 10 Variety of characters - 10 Script Flow and Continuity - 10	<b>30</b>
<b>B. TECHNICAL QUALITY</b> Appropriateness of sounds -10 Smoothness of production - 10 Precision (Timing, Pacing and Transition) -10	<b>30</b>
<b>C. VOCAL QUALITY</b> Voice flexibility - 15 Voice creativity - 15	<b>30</b>
<b>D. OVER-ALL APPEAL</b> Dramatic effect - 5 Rendering/delevery - 5	<b>10</b>
<b>Total</b>	<b>100</b>

**ANNEX A**

*(Radio Drama Script Format)*

Title:

Format: Radio Drama

Duration: 10 mins.

Writer/Producer/Director:

Cast:

Scene One: Spacious Reception Area

01     **MUSIC:**                                 **FOREBODING THEME, ESTABLISH, CONTINUE UNDER**

02     **SOUND:**                                 **APPROACHING FOOTSTEPS ON THE SURFACE**

03     **CBC MAILMAN:**                         Here’s Mail! Looks like a lot of scripts!

04     **RECEPTIONIST:**                         Thank you. I will deliver these immediately to the appropriate script editors.

### Instrumental Solo (2017 – PIANO)

1. The following will be the sequence of solo instruments for annual competition (2015 - classic guitar (nylon string); 2016- violin; 2017- piano; 2018 - banduria respectively).
2. The music piece shall be one straight piece and any of the following:  
     Ryan Cayabyab  
     George Canseco  
     Francisco Buencamino, Sr.  
     Antonio Molina  
     Lucrecia Kasilag
3. Grand or upright piano will be used for the National Level. In the Regional level, if no upright piano is available, electronic piano/keyboard with 88 keys in piano mood setting can be used.
4. The title of the piece, arranger, composer, and songwriter must be submitted to the board of Judges 3 days before the competition. One (1) point deduction per day for late submission of the pieces.
5. The master of ceremonies shall announce the title and composer of the piece.
6. Time starts on the first note produced. Performance shall be 3-5 minutes. Beyond this limit, a total of five (5) points will be deducted from the total score of each judge.

CRITERIA	%
Technique	30
Intonation   15	
Dexterity    15	
Mastery (Fidelity of the score)	30
Artistic Quality	30
Expression    15	
Interpretation 15	
Stage Deportment	10
<b>Total</b>	<b>100</b>

### Live Band Competition

1. Each group will perform published (meaning: played live on-air.) Original Pilipino composed music but the following will be the sequence of genres to be observe for the annual competition, (2017-rock, 2018-reggae, 2019-rhythm and blues) as long as there is no obscene, lewd or green words in the lyrics.
2. Each group will have a minimum of four and a maximum of seven members.
3. Each group will perform a warm up song and should be regional/ local song prior to the contest piece with a limited time of five minutes including set up/ preparation time. A total of 10 minutes will be allotted. Beyond this a total of five points will be deducted from the group total score from each judge.
4. Each group must provide their respective instrument except for the drum set which will be provided by the host institution. Change of cymbals will be allowed. A minimum of 4 amplifiers shall also be provided by the host institution for one lead guitar, rhythm guitar, one bass guitar and one keyboard.
5. The members of the band maybe composed of all males, or all females, or mixed.
6. The use of pyrotechnic gadgets, smoke, or combustible materials as props are not allowed.
7. Medley arrangement of songs is not allowed.
8. Coaches/ trainers are allowed to guide the song technicians provided by the host institution during the warm up song only ( Note: No more interference of coaches and trainers during the delivery of the contest piece)
9. Judges should attend the solidarity meeting, the day before the competition.
10. The host institution should provide an official time keeper to monitor and remind the performers. (Note: the timer should be projected on the side of the stage).
11. Judges decisions are final and irrevocable.

<b>CRITERIA</b>	<b>%</b>
Musicality (harmony, rhythm, sound quality)	50
Performance (stage presence, style)	30
Technicals (handling of instruments)	10
Over-All Impact (includes interpretation)	10
<b>Total</b>	<b>100</b>

**Vocal Solo (Kundiman)**

- The song shall be one straight KUNDIMAN to be chosen from the following songs only and one choice piece.
  - Ako’y Ibong Sawi by Buencamino
  - Madaling Araw by Nicanor Abelardo
  - Kung Hindi Man ni Nicanor Abelardo
  - Nasaan Ka Irog? Ni Narciso Asistio
  - Malungkot ang Maya by Jose Estrella
  - Pakiusap ni Francisco Santiago
  - Kundiman by Abdon
  - Kundiman ng Luha
  - Ang Aking Bayan by San Pedro
  - Bayan ko (Ako ay Pilipino)
  - Kundiman (Ako’y Anak ng Dalita) by Santiago
  - Pahiwatig
- Transposition is NOT allowed.
- ONLY piano should be the accompaniment.
- Delivery should not be more than seven (7) minutes.
- Filipiniana attire is required but should avoid shining and shimmering costume.
- Judges decision is final.

<b>CRITERIA</b>	<b>%</b>
Tone quality (Vocal Technique/Intonation)	<b>45</b>
Musicianship (dynamic nuances, interpretation, diction)	<b>45</b>
Deportment	<b>10</b>
<b>Total</b>	<b>100</b>

**Vocal Duet**

- The contest consists of two (2) rounds – elimination and final. Top eight (8) contestants will proceed to the final round.
- In each round, the contestants shall sing straight published Original Pilipino Music (OPM) songs, either English or Filipino/Visayan. Published regional songs with translations are allowed. Rearrangement into a duet of an OPM song is allowed. Revival or adaptations from foreign compositions is disallowed.
- Singing shall be accompanied by a minus one. Multiplex, karaoke/videoke, and live accompaniment shall not be allowed. Soft/electronic copy (MP3/MP4 format) shall be provided to the host institution prior to the contests for compilation.
- Delivery of each piece is for 3-7 minutes.
- Judges’ scores shall revert to zero in the succeeding rounds. Judges’ decision is final and irrevocable.
- Judges’ decision is final and irrevocable.
- Criteria for judging are as follows:

<b>CRITERIA</b>	<b>%</b>
Tone quality/Vocal technique	<b>25</b>
Blending/Harmony	<b>40</b>
Musicianship (Interpretation, Dynamic Nuances, Diction)	<b>25</b>
Deportment	<b>10</b>
<b>Total</b>	<b>100</b>

<b>Choral Singing</b>
-----------------------

1. Each choral group will sing the One (1) official contest piece and one (1) Original Pilipino Music composed and arranged by a Filipino. Both pieces are with equal bearing.
2. The voice composition shall be SOPRANO, ALTO, TENOR, and BASS (SATB).
3. Choreography is not allowed.
4. There shall be sixteen (16) to twenty (20) singers per group, who are all bona fide students of the participating region.
5. Accompaniment for the choice piece is limited to piano or guitar. Use of percussion instruments if indicated in the piece is allowed.
6. Minus one is not allowed.
7. The use of wired condenser microphones, choir microphones will depend on the venue and should not be rearranged.
8. Maximum allowable time is 12 minutes. An excess of a minute or a fraction thereof means a deduction of 5 points per judge.
9. Time starts on the first note and ends on the last note.
10. No alteration of the notes of the obligatory piece.
11. The decision of the judges is final and irrevocable.
12. Attire will be white polo shirt for both male and female. Leather shoes for male and high heel for females with brushed up hair in a bun.
13. Criteria for judging are as follows:

CRITERIA	%
Tone quality Intonation Resonance	30
Harmony and Balance	30
Technique Interpretation (Syllabication, enunciation, phrasing, tempo, dynamics)	30
Deportment	10
Total	100

<b>Quiz Bowl</b>
------------------

(Philippine Government, History, Geography and Culture)

1. Four (4) questions composing Philippine Government, History, Geography, and Culture shall be prepared by each competing region following the suggested format; to wit:  
**Question:**  
**Answer:**  
**Reference/Source:**  
**Name of Coach:**  
**Name of SUC/ Region:**
  - a. Submitted questions by all respective regional coaches shall be factual and are based on a legitimate reference or source (e.g. no Wikipedia Info or facts, slide share data, online information without any citations or are not even cited by other authors).
  - b. These submitted questions shall be pre screened by the members of the panel of adjudicators before it will be officially included as one of the official questions during the conduct of the event.
  - c. To ensure fairness and justness to all participating regions, only two (2) out of the four (4) submitted questions shall be asked to the competitors to accommodate other questions from other participating regions.
2. Each PASUC Region is entitled to three contestants composing a team, who are bona fide students of the college/university. One official alternate will be allowed.
3. Contestants will answer the same set of questions in writing. Before a question is read, the contestant must raise their right hand. Each team will be provided with an illustration board, chalk and eraser.
4. The question will be read twice by the Quizmaster. After the second reading, the Quizmaster shall say "go" – only then will the team be allowed to write the answer. Automatically, the ten-second time limit will begin will begin with the word "go" by the Quizmaster. If a question requires enumeration, the time limit will be extended to ten (10) more seconds.

5. After the time limit, a buzzer will sound; the team should stop writing and raise their right hand.
6. The proctors will go around and check the answer of the teams. There will be fifteen (15) proctors – one proctor for each team will be provided to ensure correctness of the answer.
7. The contest has two (2) rounds, Level I and Level II. In Level I, twenty (20) questions will be asked. Each question is worth one (1) point. After asking twenty (20) questions, the Quizmaster announces the top five (5) teams will advance to Level II. If there is a tie for the fifth (5<sup>th</sup>) place, both will advance to the next level.
8. Twenty (20) questions will be asked in the second (2<sup>nd</sup>) round, by this time, two (2) points will be assigned for each correct answer.
9. After the twentieth (20<sup>th</sup>) question, the three (3) teams getting the highest scores in Level I and Level II will be declared champion, 1<sup>st</sup> runner-up and 2<sup>nd</sup> runner-up. Since there are only three (3) places, should there be a tie, extra questions will be asked by the Quizmaster in order to break the tie.
10. The duly registered teacher-coach of the team is only the person authorized to make a protest. All protest should be referred to the Board of Judges immediately before the Quizmaster reads the next question.
11. Champions during previous PASUC National Cultural-Literary Festival in this event are NO longer qualified to join this year and future competitions.
12. Panel of Adjudicators shall be composed of three (3) experts:
  - i. One (1) Lawyer
  - ii. One (1) Professor in Social Sciences from a Private Higher Education
  - iii. One (1) LGU Employee preferably a Tourism Officer/ who is inclined in culture and the arts craft.
13. Contestants/Competitors are required to wear plain white polo shirts/any white collared blouses during the competition.

<b>Pop Solo</b>
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1. The contest consists of two (2) rounds – elimination and final. Top eight (8) contestants will proceed to the final round.
2. In each round, the contestant shall sing straight published Original Pilipino Music (OPM) songs in any language (prepare translations as needed). Rearrangement or revival of an OPM song is allowed. Revival or adaptations from foreign compositions is disallowed.
3. Singing shall be accompanied by a minus one. Multiplex, karaoke/videoke, and live accompaniment shall not be allowed. Soft/electronic copy (MP3/MP4 format) shall be provided to the host institution prior to the contests for compilation.
4. Delivery of each piece is for 3-7 minutes.
5. Judges’ scores shall revert to zero in the succeeding rounds. Judges’ decision is final and irrevocable.
6. Criteria for judging are as follows.

CRITERIA	%
Tone quality (Vocal Technique/Intonation)	45
Musicianship (dynamic nuances, interpretation, intonation, diction)	45
Deportment	10
<b>Total</b>	<b>100</b>

## Contemporary Dance

1. The **contest** piece must be at least **four (4) minutes** but not more than **five (5) minutes**.
2. A maximum of ten (10) and a minimum of six (6) dancers are allowed to participate.
3. The dance piece should be an original choreography in contemporary Form, it should not copy any movement found in any media source. An affidavit must be secured on the originality of the choreography to be submitted to the organizers.
4. Soft ballet shoes or pointe shoes may be worn (optional)
5. Sets are not allowed (e.g. risers, back drop, tables, etc.). Hand props may be used (e.g. stick, fan, ring, umbrella, etc.). Bamboo, wood, steel or plastic pole may be used but must not be more than 3 meters long.

The following are strictly not allowed in the performance:

- a.) The use of real fighting armor (e.g. sword, knife, guns, arrow, spears, etc...)
  - b.) The use of any form of liquid (e.g. blood, oil, water, etc.)
  - c.) The use of fire, candles and any pyrotechnic materials.
  - d.) The use of confetti either drop or bomb.
  - e.) Breaking of glass, pots, etc...
  - f.) Audio visual presentation or screen projection.
  - g.) Body paint
6. Costume must be appropriate to the concept of the dance. Skin toned cycling, leggings, or leotard are allowed. Nudity or topless for both male and female is strictly prohibited.
  7. Obscene choreography/indecent movements and killing of animals are strictly prohibited. Tossing will not be allowed.
  8. A close door preliminary screening of dance moves will be done day before the contest.
  9. A workshop will be done for the modern contemporary.
  10. This competition will have 5 members of the board of judges.
  11. Deliberation of the results between the board of judges will be done prior to the announcement of winners.
  12. Violation of any of these contest guidelines will result to disqualification of the participating group.
  13. The decision of the board of judges is final and irrevocable.

### Criteria for judging:

<b>CRITERIA</b>	<b>%</b>
Choreography/composition Theme and Variation Structure Organization of Movement Use of Movement Space	<b>40</b>
Performance/ Artistry Expression Characterization	<b>20</b>
Concept Ideas Content	<b>20</b>
Technique Movement Skills Precision of Movement Synchronization and Coordination Clarity of Movement and Lines Timing	<b>20</b>
<b>Total</b>	<b>100</b>

## STREET DANCE

The Street Dance is a fusion of dance disciplines and cultural interpretations from around the country. The dance routine incorporates the look, music, attitude, posture and street dance style. The most real routine showcase is a variety of hip hop dance styles, signature moves and choreography conveying the character and energy of the street.

### Specific Guidelines:

1. Groups are permitted to mix and bring music of their choice on a standard CD.
2. The Routine must be performed, in its entirety to the music selected, prepared and submitted by the group.
3. The contest piece must be **three (3) minutes** but not more than **five (5) minutes**
4. A maximum of ten (10) and a minimum of six (6) dancers are allowed to participate.
5. Groups should include in their performance a broad selection of street dance styles (locking, popping, bboying/bgurling (breaking), watching/punking, voguing, house dance, party dances or club –popular or trendy dances- hip hop dance/choreography, krumping, steeping/gumboots, dancehall) without excessive use of the same move or pattern. A varied range of styles should be shown in the choreography of arm, leg and body movement. No body drop is allowed and all lifting should be supported.
6. Attire may include accessories such hats, caps, gloves, scarves, jewelries, etc. Removing pieces of clothing during the performance is allowed provided it is not offensive or out of character. Appropriate clothing should be observed in the competition.
7. Any move where the competitors' weight is solely on the neck/ head i.e. head spins, head stands, tumbling and tossing, etc. is not allowed.
8. Lifting is allowed up to the second level.
9. Music should not contain obscene lyrics or words.
10. Performers should not wear any identifying marks of their region.
11. A closed door preliminary screening/assessment will be done a day before the contest proper.
12. A violation of any of the ground rules will be subjected to disqualification.
13. Deliberation of the members of the board of judges will be done prior to the announcement of winners.
14. Decision of the board of judges is final and irrevocable.

### Criteria for Judging:

CRITERIA	%
<b>Performance</b> Creativity 10 Staging, Spacing, Formations, and Level Changes 10 Showmanship: Intensity, Confidence, Projection and Presence 10 Street Presence/ Attire 10 Entertainment Value/ Audience Appeal 10	<b>50</b>
<b>Skill</b> Musicality 10 Synchronization/Timing 10 Execution / Controlled Mobility and Stabilization 10 Difficulty of Execution of Authentic Street Dance Styles 10 Variety of Street Dance Styles 10	<b>50</b>
<b>Total</b>	<b>100</b>

**Note: See attached Scoring definitions of this category.**



<b>Search for Mr. and Ms. PASUC</b>
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1. The search is open to all member institutions of the Philippine Association of State Universities and Colleges (PASUC).
2. Each region will send only one (1) male and one (1) female contestant to compete.
3. Each candidate must submit a duly signed certification from the SUC certifying that he or she:
  - a. Is a bona fide student of the institution
  - b. Is of good moral character – who is single, not in a live-in relationship and must not have sired any child.
  - c. Is at least sixteen (16) and not more than twenty-five (25) years of age on the day of the competition and stands 5’2” tall for female and 5’5” for males.
4. Deadline of submission of the certificate will be 20 days before the competition.
5. The candidates must be on the venue four days before the opening of the national PASUC culture and the arts festival.
6. The competition night will be held at the venue to be decided by the host institution.
7. The management of the pageant will be handled by the PASUC National Technical Secretariat Committee to be assisted by the host university.
8. Special category of the competition will be the TALENT COMPETITION. All candidates will present a maximum of 3 minutes talent presentation.
9. A corresponding point of 3,2,1 to the 1st, 2nd, and 3rd placers shall be added to the overall points of the Region in the Overall Tally.
10. No back-up performers and no backdrops will be allowed during the talent competition. The use of fire and eating of foods or live animals are not allowed. Costume should be appropriate to the talent.
11. The Talent Competition will be presented in a different schedule than that of the main pageant night. The candidates will be judged on the following criteria:

**Criteria for Judging – TALENT COMPETITION:**

CRITERIA	%
Performance <ul style="list-style-type: none"> <li>• Mastery and Skill - 25</li> <li>• Stage Presence/ Projection - 25</li> </ul>	50
Choice of Material <ul style="list-style-type: none"> <li>• Suitability of the Piece (Music, Costume, Hand Props) - 15</li> <li>• Uniqueness / Creativity - 15</li> </ul>	30
Over-all Appeal (Judges Discretion) <ul style="list-style-type: none"> <li>• X Factor - 10</li> <li>• Audience Impact - 10</li> </ul>	20
<b>Total</b>	<b>100</b>

12. The competition will be divided into four (4) categories:
  - a. Regional Attire Competition
  - b. Official Pageant Attire
  - c. Barong Tagalog and \*Terno Competition
    - i. \*Terno is a Spanish word for match and literally means a combination of “baro at saya” with stiffened sleeves “butterfly”. The \*Terno evolve from the Traje de Mestiza to Maria Clara to Saya de Cola and presently Terno. (free choice of period of time up to present)
  - d. Question and Answer Portion
13. For the **Regional Attire**, all candidates will wear an appropriate regional attire of the region represented without headdress, backdress, and hand props- local, indigenous and everyday wear worn by the locals before the 1940s. Headress will be allowed if it is part of daily wear.
14. For **Official Pageant Attire** – all candidates will wear a uniform pageant attire which will be provided by the host university or as prescribed by the PASUC pageant committee.
15. For **Barong Tagalog and Terno Competition**.
  - a. Female candidates must wear appropriate Terno depicting women in their loveliness and elegance – Traje de Mestiza

- b. Male candidates must wear appropriate Barong Tagalog depicting Filipino men in their gentleness and elegance – Classic fiber barong in earth colors (pina, abaca, sinamay, banana, etc.)
16. For the **Question and Answer Portion**.
  - a. The ability to answer questions will be based on the depth, meaning and substance of the answer given by the candidates.
  - b. The candidates may respond to the question either in English or Filipino.
  - c. The preliminary question and answer will be done in a separate schedule. The result of this question and answer session will comprise the 20% of the preliminary scoring in the final pageant night.
  - d. Preliminary questions will come from the coaches subject to the screening of the resident judge. A limit of 5 minutes will be given per candidate with 2 casual questions and 1 final question. Questions to be asked will be more on personality.
17. Three judges in the preliminary interview will sit as judges during the pageant night. The resident judge will be one of the judges in selecting the special/minor awards to and facilitates/ monitors the pre pageant activities.
18. A scale of 1 to 10 will be used in determining Best in Regional Attire, Official Pageant and Barong Tagalog and Terno. The criteria for judging the Regional Attire, Official Pageant Attire, Barong Tagalog and Terno are the following:
  - a. Poise and personal bearing.
  - b. Projection of womanhood and manhood.
  - c. Appropriateness of the attire (color/cut of the fabric and accessories worn must suit the individual).
  - d. Stage deportment
  - e. Overall impact
19. Determination of winners will be based on ranking system. In cases where a tie occurs, deliberation between o the members of the board of judges will be done to break the tie.
20. Candidates, coaches who violate rules, regulations and guidelines of the competition will be declared as non-competing candidates subject to the approval of the majority of the National Technical Secretariat.
21. The decision of the board of judges is final and irrevocable.
22. The general criteria for the contest are as follows:

A. PRELIMINARY ROUND:

CRITERIA	%
Beauty of Face	40
Stage Projection or Presence	30
Ability to Answer Questions (Wit, Humor, and Intelligence)	20
Over-all Appeal (Judges' Discretion)	10
<b>Total</b>	<b>100</b>

B. FINAL ROUND (Back to Zero) – TOP 5

CRITERIA	%
Beauty of the Face and Figure	40
Ability to Answer the Final Question (Wit, Humor, and Intelligence)	40
Over-all Appeal (Judges' Discretion)	20
<b>Total</b>	<b>100</b>