



"Education without limitation"

AIDE INFOBOARD

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Break a leg! The Online Theater Arts Series!

by Mr. Remus Villanueva

HOW CAN YOU DEVELOP THE SOUL OF A NATION?

Every single day, we are plagued with the problems of our country. From crime and corruption; to the simplest forms which may also be present in our own homes. Simple acts of disrespect to the elderly, or abuse to the younger generation or even by the younger generation... these things happen in a day to day basis.

These problems have reached an alarming state; as you can see or hear about it in every news corner. What's worse, is that we become desensitized on these events that the Filipino spirit of "pagiging makatao" is slowly perishing. Tanghalang Pilipino (TP), the resident theater company of the Cultural Center of the Philippines and the Asian Institute for Distance Education (AIDE), presents the "**Online Theater Arts Series**". The theater courses offered in this series are designed to instill the "Kamalayang Pilipino" pedagogy of Tanghalang Pilipino with an aim to create positive change and rediscovery of our Filipino values through Theater Arts. The online Theater Arts Series will also have equivalent units in the upcoming online bachelor's degree for Theater Arts or AIDE's existing Bachelor's degree in English. The Theater Arts Series consists of: Theater Acting Towards Self Actualization, Script Writing, Group Dynamics and Com-

THE ONLINE THEATER SERIES AT PRESENT

Following the "Kamalayang Pilipino" pedagogy, the Online Theater Series is now pushing the project called "Edukasyon para sa Nasyon", a program that seeks to develop the talented out of school youth per barangay who has no training or access to formal education. Through this program, TP and AIDE hopes to inculcate good moral values to the younger generation through the arts as we develop the grassroots of our nation. We believe that we can create a good nation filled with good minds and good hearts. (Utak. Puso. Bayan.)

THE COMPANIES INVOLVED:



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Tanghalang Pilipino is the leading exponent of Philippine theater and the resident drama company of the Cultural Center of the Philippines since its organization in 1987. It has successfully presented some 200 productions over 20 theater seasons, earning numerous awards and citations while generating one of the best attendance records among the CCP's resident companies.

Tanghalang Pilipino wishes to develop and train actors, playwrights, and designers with special emphasis in the production of original Filipino plays. By staging plays from the repertoire of Philippine past and plays in translation from other countries, TP hopes to bring to the experience of both artists and audience the best of Philippine and global theatre tradition. It looks forward to educating and awakening the cultural consciousness of the Filipino audiences through its regular performances and other related activities like workshops, symposia and interactions.

The Tanghalang Pilipino season runs from July to March. Nanding Josef is its current Artistic Director.



The Asian Institute for Distance Education was established in April, 1984, as a project of the Filipinas Foundation. Initially, it offered a two-year course, the Associate in Arts, and a baccalaureate program, the Bachelor of Arts, with majors in English, Economics, History, Sociology and Political Science. In February, 1985, it was authorized by the Bureau of Higher Education to offer the Bachelor of Science in Business Administration, major in Management.

In 1988, AIDE spun off from Filipinas Foundation and was incorporated as an educational foundation. The Bachelor of Arts program with the various majors was converted in 2005 to the Bachelor of Arts in English, Bachelor of Science in Business Administration Major in Marketing Management and the Bachelor of Arts in Political Science, thus phasing out the other major program.

In June, 2004, AIDE was authorized by the Bureau of Immigration and Deportation to accept foreign students, subject to its rules and regulation. Its mission is to provide quality higher education to persons, who, because of time, space, work, physical or medical reasons, cannot avail themselves of regular schooling.

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THE VISIONARIES:



ANTONIO "TONYBOY" O. COJUANGCO

President, Asian Institute for Distance
Education Foundation, Inc.



FERNANDO "NANDING" JOSEF

TP Artistic Director and Actor

ANTONIO "TONYBOY" O. COJUANGCO

CHAIRMAN AND OWNER OF THE ASIAN INSTITUTE FOR DISTANCE EDUCATION AND CHAIRMAN OF TANGHALANG PILIPINO

Mr. Antonio O. Cojuangco is a true supporter of the arts. He is the President of the Asian Institute for Distance Education and the Chairman of Tanghalang Pilipino, the resident theater company of the Cultural Center of the Philippines. He is also the Chairman of the Board of Ballet Philippines, Cinemalaya Foundation Inc. and Radio Veritas. Apart from his positions in the Artistic community, he is also the Chairman and President of Calatagan Golf Inc. and Calatagan Golf and Country Club and leads numerous businesses as the chairman of the board in companies such as CAP Life Insurance Corporation, Directories Philippines Corporation, The Philippine Trade Foundation Inc., Shang Properties, Nabasan Subic Development Corporation and the Tiger Resort Leisure and Entertainment Inc.

Closer to the people

Cojuangco shares the belief that theater should be brought closer to the people, not only in Metro Manila but in the provinces.

"I believe in the performing arts," he declared. "Kanya kanya 'yan. Kung saan ka masaya, 'yun ang gawin mo. For us, people who love theater, this will continue to be relevant—to make statements about what we feel about the world and about life through plays."

Read more: <https://lifestyle.inquirer.net/264249/4-decades-tonyboy-cojuangco-continues-good-soul-filipino-theater/#ixzz5j9adUmX6>

FERNANDO “NANDING” JOSEF TP ARTISTIC DIRECTOR AND ACTOR

By his own reckoning, actor Fernando “Nanding” Josef—now artistic director of Tanghalang Pilipino—has spent 40 years in theater. This, he said, is instrumental in his getting the kind of unique education he would never have learned in the classroom.

Before his current position, he was director of the Philippine High School for the Arts and vice president of the Cultural Center of the Philippines.

Josef’s formative years were at the Philippine Educational Theater Association (Peta). He got in when he auditioned for its laboratory productions during the time of now National Artist for Film Lino Brocka and Cecile Guidote Alvarez. His first director was Jojo Purisima, now based in Europe. Recalled the actor: “I was already teaching Zoology at that time, having graduated with a bachelor’s degree in Zoology from UP Diliman. I took it up because I was told the subject could be of use when I moved to Medicine. I wanted to become a doctor only because I wanted to improve the family finances.”

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At that time, he had no idea what acting was all about. He thought that actors were filthy rich and that, if he became one, he could help his family. Josef said he came from a very poor family of farmers, fisherfolk and shoemakers in Marikina. Becoming famous was not even in his mind. He just wanted a way out of penury.

But soon, his interest in Medicine waned, and he was stuck to being a Zoology instructor earning P4,000 a year.

In the Peta of the 1970s, he found himself in the company of some of the country’s best theater artists such as Lily Gamboa (now Boyles), CB Garrucho, Joy Soler, Soxy Topacio, Maryo delos Reyes, Gardy Labad, Frank Rivera and Nonon Padilla, among others.

Read more: <https://lifestyle.inquirer.net/131999/how-nanding-josef-became-rich-but-not-of-the-material-kind/#ixzz5eaFprhvg>

THE LECTURERS:



Mr. Remus Villanueva has been a theater actor since 2004 and has 14 years of theater experience from different theater organizations namely Gantimpala Theater Foundation or Bulwagang Gantimpala, The Cultural Center of the Philippines (CCP)-Tanghalang Pilipino, the Actors Theatre Company Manila and Actors

Theatre Company-United Kingdom. He had also been a resident actor of Actor’s Company of Tanghalang Pilipino, the resident theater company of the Cultural Center of the Philippines in 2012. Proud of his theater roots, he brings the experiences he garnered to the students of Bulacan State University as the Program Head for BA-Theater Arts.

He had also performed internationally, namely; in Shaw Theatre, London, United Kingdom as General Irinchin in Marco Polo- An Untold Love Story (2016), in Le Vingtieme Theatre, Paris, France as Baron Tegan with the Actors Theatre Company U.K. (2015), and in the Beijing Theatre Olympics in Beijing, China (2014).

MR. REMUS VILLANUEVA

His recent productions in the Philippines include Aurelio Sedisyoso as Macario Sakay (2nd Lead Role-CCP, 2017), Mabining Mandirigma (CCP, 2017), Solomon (SDA, 2017), Sandosenang Sapatos as Maong (CCP, 2013-2015) and Ibalong the Musical (Lead Role-CCP, 2013-2014). Recently, he was a part of the 6th version of the Rock Musical, Rak of Aegis of the Philippine Educational Theater Association as Kenny and is pegged to do productions for Tanghalang Pilipino-Cultural Center of the Philippines this 2019.

He is now the Academic Program Head of Tanghalang Pilipino and the Asian Institute of Distance Education's Online Theater Arts Series.



ELJAY CASTRO DELDOC
LECTURER FOR SCRIPT WRITING

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ELJAY CASTRO DELDOC

A native of Hagonoy, Bulacan, **Eljay Castro Deldoc** is a writer, translator, actor, director, and educator. He earned his degree in Communication Arts from the University of the Philippines Los Baños. He has been a fellow of the Cordillera Creative Writing Workshop, the 14th Iyas National Writers Workshop, the 1st PUP Multi-Genre National Writers Workshop, the 15th Ricky Lee Scriptwriting Workshop, and the 57th UP National Writers Workshop.

He started writing plays in UPLB back in 2009. He wrote a translation of Jose Rizal's "Junto al Pasig", a stage adaptation of Ricky Lee's "Para Kay B", and an original play entitled "Articulo Mortis".

Eljay is one of the founders and the present Artistic Director of Tabsing Kolektib, a Manila- and UPLB-based theater company that was established in 2012. For the past six years, he has written four plays for the company: "Ligo Na U, Lapit Na Me The Musical", "Ang Favorite Book ni Jude", "Ramon Bautista and His Tales From D Frientzone", and "Kasaray Duma: Mga Supling ng Sigwa".

For six consecutive years since 2013, Eljay has also been part of The Virgin Labfest. His most notable plays are first staged in this festival: "Owel", "Ang Goldfish ni Prof. Dimaandal", "Si Maria Isabella at ang Guryon ng mga Tala", and the Carlos Palanca Memorial Award-winning "Pilipinas Kong Mahal With All the Overcoat". In 2016, "Si Maria Isabella..." was mounted by Bindlestiff Studio in San Francisco, California.

Eljay also penned Tanghalang Pilipino's "Lukot-Lukot, Bilog-Bilog", Dulaang Laboratoryo's "Sylvia Q." and "Ang Muling Pamumukadkad ng Vanda sanderiana", Teatro de Ateneo de Zambanga's "Ganito ang Pinangarap Kong Kasal", UPLB Department of Humanities' "Alindanaw", and CopeWithLand's "Nawa'y Muli Tayong Makauwi".

Recently, Eljay ventured in producing teleplays as a part-time writer for GMA 7. He's part of the writing team of "Juan Tamad", "Naku Boss Ko", "Conan My Beautician", and "I Heart Davao".

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KARL ALEXIS C. JINGCO LECTURER FOR COMMUNITY THE- ATER THROUGH IMPROVISATION

Stage actor specializing in both Scripted and unscripted (improv) plays. Founder of the 2nd oldest Improv group in the Philippines "One and a Halfmen Improv" and founder of "Shorts and Briefs theatre festival and "Story Nights Manila", he is also the youngest Teacher, specializing in Improv & Art Comedy for the Actors Company for Tanghalang Pilipino in CCP. He is also working with CCP arts education to spread "soul spa/Healing Theatre" as a method of teaching and learning. Cited as one of the 2016 Young Talents of the Philippines and 2012 Outstanding Youth Leader for Region IX. He also host a radio show every sunday in DZME, TV host on Gametime TV in Signal Cable. Performer, Director, Producer, creator and over all creative.

JENIFFER LEE BONTO LECTURER FOR GROUP DYNAMICS

Jenny Lee Bonto is an artist teacher manager who graduated in UP Los Banos of Bachelor of Science Agricultural Engineering. She started theater classes at the Philippine Educational Theater Association in 1983. She was former Executive Director of Ballet Philippines and currently the Executive Director of Artists Welfare Project Inc. (AWPI). She uses theater for training various participants for target competencies. As the executive director for AWPI, she introduced the HMO project for artists where more than 300 artists across the country as of date, are given hospitalization benefits which they so rightly deserve.

She spearheaded the initial groundwork and coordination with the Asian Institution for Distance Education and started conceptualizing the short courses on culture and arts in 2016.



Learning through the use of Mobile Open Online Courses (MOOC)

By Cylene J. Sabio, St. Scholastica's College Manila

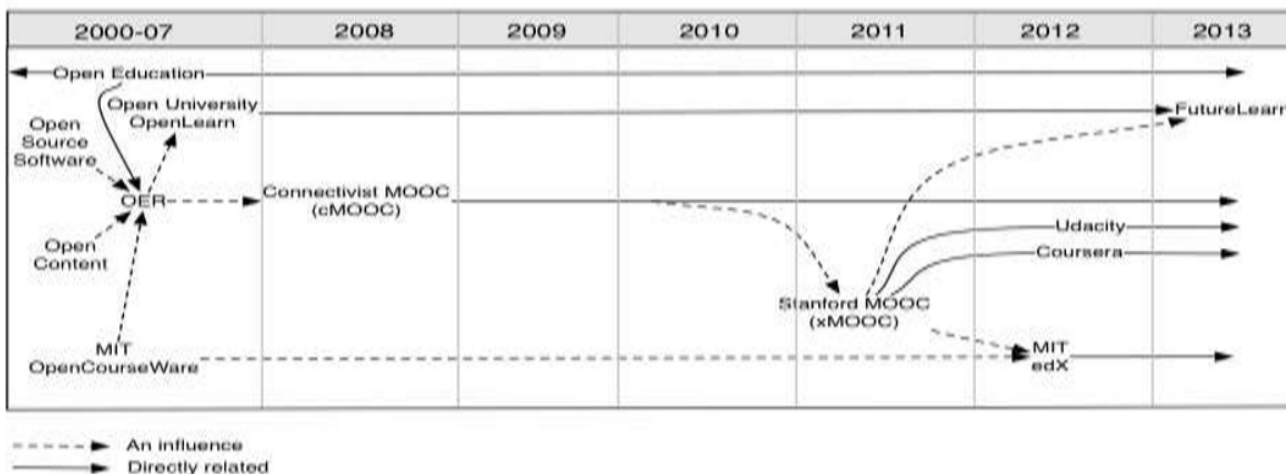


Figure 1: MOOCs and the Open Education Timeline (Source: Yuan, et al, 2014)

In response to AIDE's call to solicit articles from various groups about distance education and open learning which we featured in our FB Page, aimed at providing tips to AIDE's students on how they can better respond to their tasks of fulfilling the requirements of the subjects they enroll in, we are featuring this article written by Ms. Cylene Sabio of St. Scholastica's College Manila. To aid students in getting reputable sources, references and content to supplement their learning, this article is expected to provide some tips on additional learning resource materials that the students may use in answering their review questions in their modules.

Compared to the generations before us, studying nowadays is just a click away. Why this is so? Students in the previous generation will have to go personally to the Library and do research activities—the conventional way. But today, students learn through the internet. In fact, even the delivery of teaching-learning processes is done through internet platforms like google classroom just like what we do in our school where most of our tasks and lessons are also uploaded in the Google Classroom.

Not only is the mode of delivery changing, so is the source of content which is known in the previous generation as the library and books. To share my personal experience in studying effectively, my sources of content are usually those that are available in the internet. There are so many open educational resources (OER) in the internet but the reputable ones, for me, are those that are available from Stanford, MIT, Udacity, Coursera, and Future Learn which are in the form of Mobile Open Online Courses (MOOC).

The evolution of such MOOC is presented in Table 1 above. According to the Philippine Institute of Development Studies (PIDS), MOOCs have been called the MP3s of higher education, surpassing and improving on the technology of Compact Discs that is online learning, and the outdated cassette tape that is the traditional classroom. The advent of MOOCs and its rising popularity has had a profound impact on the sphere of education. Yuan and Powell (2013) wrote, "The development of MOOCs is rooted within the ideals of openness in education, that knowledge should be shared freely, and the desire to learn should be met without demographic, economic, and geographical constraints." MOOCs' goal is to bring large numbers of learners together in a common environment for a course delivered online..

For students to get additional resource materials, they need to go to the website of those MOOC platform and just click the subject matter that they are looking for and the links will come out easily.