

2024-95524



Republic of the Philippines
Department of Education
Region X- Northern Mindanao
Division of Malaybalay City

DM- 2024-07- 269
DEPED MALAYBALAY CITY DIVISION
RELEASE
R 0 4 JUL 2024 D
Date: _____
By: _____

Division Memorandum
No. 269, s. 2024

**To: Assistant Schools Division Superintendent
Chief, CID and SGOD
School Heads
All Others Concerned
This Division**

From: CHERRY MAE L. LIMBACO-REYES
Schools Division Superintendent

Date: July 3, 2024

**Subject: 2024 DIVISION COMPETITION ON STORYBOOK WRITING
AND RECORDED STORYTELLING**

1. In preparation for the 6th National Storybook Writing Competition (Gawad Teodora Alonso 2024), this Office announces the 2024 Division Competition on Storybook Writing and Recorded Storytelling.
2. All the Division-trained batch 1 and batch 2 storybook writers and illustrators are directed to join the contest for categories 1, 2, and 3 and shall submit the stories with attachments to the EPS in LRMS. These Division Storybook writers are no longer required to join the District level competition.
3. **Public Schools District Supervisors and District Filipino Coordinators** are directed to spearhead the District level competition and shall submit a competition report following the template in Enclosure 1. Each District shall select the top 2 winners for K-6, following the attached criteria.

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4. The following timeline of activities shall be observed:

Activities	Category 1 (Grades 4,5,6)	Category 2 (Kindergarten)	Category 3 (Grades 1,2,3)	Category 4	Category 5	Category 6	Responsible Person
	Storybooks for young readers	Storybooks for emergent readers	Storybooks for beginning readers	Storytelling (recorded)	Stories for young readers	Stories for young readers by young writers	
District Level Competition	July 8-12, 2024	July 8-12, 2024	July 8-12, 2024	July 8 - August 20, 2024	REGISTRATION WITH PLOT SUMMARY ON JULY 31, 2024, TO THE NATIONAL TWC		PSDS, Filipino Coordinator
Deadline of Submission of Manuscripts and storytelling video to the Division TWC	July 22, 2024		July 22, 2024	August 23, 2024	SUBMISSION OF FINAL ENTRIES UNTIL SEPTEMBER 15, 2024 TO THE NATIONAL TWC		PSDS Storybook Writers School Heads
Judging of Manuscripts/ Video at the Division Level	July 23-26, 2024		July 23-26, 2024	August 26-28, 2023			Division TWC Screening Committee
Submission of the final/illustrated entries and videos	August 30, 2024	August 30, 2024	August 30, 2024	August 30, 2024			Division TWC Screening Committee
Submission to the Region	September 3, 2024						Division TWC

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al Office			
Judgin g at the Region al level	September 13, 2024		Regional TWC

5. All teacher-writers shall be given a certificate of recognition at the Division Level and a certificate of participation at the District level. Non-winning entries at the District Level shall be forwarded to the Division LRMS for further quality assurance and approval.

6. **Division-prescribed Manuscript Template, Standards and specifications, Mechanics and Qualifications, and Social Content Guidelines** (see Enclosures) shall be strictly observed. The accomplished Official Entry Form shall be attached with the storybook upon submission to the Division Office.

7. Per Policies and Guidelines on Overtime Services of Government Employees, all storybook writers with qualified entries (following standards and specifications) shall be given 2-day service credits, while the Division illustrators and Kindergarten Wordless Storybook teacher-illustrators/creators shall be given 5-day service credits when rendering services during the conduct of the activity beyond office hours or during Saturdays and Sundays.

8. The Division Screening Committee shall be composed of the following members:

Maria Concepcion S. Reyes – EPS in Filipino
Rachel R. Valde – EPS in English
Teacher of Key Stage 1 (for Manuscript and Wordless Categories)
Teacher of Key Stage 2 (for Storybook Category)
Joseph L. Cabello (for Wordless Storybook)

9. Should there be queries, contact Purisima J. Yap - EPS-LRMS at 09364882591 or Ma. Concepcion S. Reyes at 09368401920.

TO BE POSTED ON THE WEBSITE

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2024 DIVISION COMPETITION ON STORYBOOK WRITING

DISTRICT-LEVEL COMPETITION REPORT

Category: _____ (Kindergarten, Grade 4, Grade 5, Grade 6)

No.	Title	Writer	School	Score	Rank	Remarks

District Screening Committee:

Chair:

Name & Signature

Members:

Name & Signature

Name & Signature



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MANUSCRIPT TEMPLATE

" TITLE "

Isinulat ni:

School:

DIVISION OF MALAYBALAY CITY

PAGE (Total number of pages: 20/28/36/44, according to the level)	TEXT (TOTAL # OF WORDS)	VISUAL NARRATIVE Description of illustrations according to the text per panel (What you want for an illustrator to draw)
1	FRONT COVE PAGE	Title of the story and description of cover page design
2	COPYRIGHT PAGE (leave as blank)	
3	TITLE PAGE	
4	STORY STARTS (texts)	Description of illustration per page (What you want for an illustrator to draw)
5 (sample of whole-page spread)	texts	
6-7 (sample of two-page spread)	texts	
8	texts	
Note: whole-page and two-page spread can be mixed)	texts	
	texts	
	texts	
	texts	
	texts	
17/25/33/41	End of the story but has an option to end it on page 19/27/35/43	
18/26/34/42	Blank page if the story ends on 17/25/33/41	
19/27/35/43	Blank page for background of the author and illustrator	
20/28/36/44	BACK COVER PAGE for synopsis/teaser	

NOTE: Total number of pages (including front and back covers) should be divisible by 8 plus 4. Example: 20 (Kinder), 28 (Kinder, Grade 1-2), 36 (Grade 3-4), or 44 (Grade 4-6)

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2024 DIVISION COMPETITION ON STORYBOOK WRITING FOR K-6

I. STANDARDS AND SPECIFICATIONS

1. All works submitted in the Competition shall be unpublished and have not been entered in other competitions
2. All entries shall not reflect the names of the author, illustrator, layout artist, school, or any other identifiers.
3. Stories must be original. Adaptation and unique retelling of local stories may be done with respect and sensibility, and with consideration of indigenous and local traditions
4. Artworks and texts produced through artificial intelligence (AI) or similar system-generated concepts shall **not** be used in any part of the entries. This provision does not underscore the features of AI, however the novelty of this art concept needs further discussions in the art community and may be explored in future editions.
5. Internet images, stock photos, and all other non-original art pieces shall **not** be used.
6. Stories must be written in Filipino.
7. Stories must be based on one or a combination of learning competencies in any learning area/s of the enhanced basic education curriculum.
8. Stories shall contain the themes and motifs of tradition, culture, environment, art, and a basic understanding of local concepts. This set of themes and motifs supports the official tagline of #KwentoNgBayanKo.
9. Stories and illustrators shall adhere to the provisions of the Social Content Guidelines.
10. There shall be **no** accompanying processing questions and supplementary activities in the story.
11. For styling and orthographic purposes, it is recommended to follow the latest version of the Ortograpiyang Pambansa published by the Komisyon sa Wikang Filipino. For other styling concerns not addressed by the said publication, it is recommended to follow the Chicago Manual of Style 17th Edition.
12. The following are the specifications for the manuscript:
 - 12.1. The number of words for Grades 1,2, and 3 must not exceed 2,000.
 - 12.2. The number of words for Grades 4, 5, and 6 must not exceed 5,000.
 - 12.3. All entries must be typed in a word processing service (e.g.,

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- MS Word) using any other serif typefaces in single space.
13. The following are the specifications for illustration and design:
- 13.1. Page extent shall be any of the following: **20 (K), 28 (K-2), 36 (G3-4), or 44 (G4-6) Pages.** The breakdown of the page extent follows 4 cover pages (front cover, inside front cover, inside back cover, back cover) and a varying number of pages divisible by 8.
- 13.2. The Front Cover Page shall reflect the following information:
- ✓ **Title of the storybook, styled in headline case**
 - ✓ **Cover art**
 - ✓ **Provision for the logo of the Department of Education (upper right) and the Gawad Teodora Alonso golden seal (lower right)**
- 13.3. Front and Back matters include the following:
- ✓ **Provision for copyright page (inside back cover) shall be left blank.**
 - ✓ **Title page, containing stripped down version of the Cover page and the list of learning competencies covered.**
 - ✓ **Provision for author and illustration boxes (inside back cover), which shall be left blank.**
- 13.4. The presentation of the story shall be by panel, utilizing either the whole-page style or the two-page-spread style.
- ✓ Option 1: For each panel sequence (two-page spread) , text may be placed on one page and the illustration on the adjacent page to facilitate picture-aided reading.
 - ✓ Option 2: For each panel sequence (two-page spread), text and illustration may be placed together to facilitate a visually comprehensive story reading,
 - ✓ Option 3: For each panel (whole page), text and illustration may be placed together to facilitate a visually comprehensive reading
- 13.5. All stories must start on a verso (left) page after the Title Page
- 13.6. The Back Cover Page shall contain a short synopsis and/or a teaser of the story. The synopsis shall introduce the plot of the story without giving away the whole storyline.
14. The following are the specifications for wordless storybooks:
- 14.1. Page extent shall be any of the following: **20 or 28 pages.** The breakdown of the page extent follows 4 cover pages (front cover, inside front cover, inside back cover, back cover) and a varying number of pages divisible by 8.

- 14.2. Only one word is allowed for a wordless storybook, including in the count any label, fancy fonts placed in conspicuous spaces, items and objects, and any other text necessary for the development of the story.
- 14.3. The Back Cover Page shall contain a synopsis or a teaser of the story in illustration, with no text.
- 14.4. All other standards and specifications in the illustration (item 13 of these Guidelines) shall be followed in the preparation of wordless storybooks.

II. MECHANICS AND QUALIFICATION

1. Writing and illustration of stories shall be done outside of office hours.
2. There will be four (4) categories to be participated by the teachers:
CATEGORY 1 – This category is aimed at the production of storybook packages addressing one or a combination of the learning competencies of the new MATATAG Curriculum for Grades 4,5, and 6 with themes of local culture. This is open to all teaching and non-teaching personnel in **public** schools and teaching personnel in the **private** schools with permanent status and no membership in any Competition committee.
CATEGORY 2 -This is aimed at the production of wordless storybooks as a Kindergarten learning experience, addressing one or a combination of learning competencies for Kindergarten based on the new MATATAG Curriculum. This is open to all teaching and non-teaching personnel in **public** schools and teaching personnel in the **private** schools with permanent status and no membership in any Competition committee.
CATEGORY 3 - This category is aimed at the production of storybook packages addressing one or a combination of the learning competencies of the new MATATAG Curriculum for Grades 1,2, and 3 with themes of local culture. This is open to all teaching and non-teaching personnel in **public** schools and personnel of the attached agencies with permanent status and no membership in any Competition committee. **NOTE:** Participants in other categories may no longer enter in this category.
CATEGORY 4 (This category is in partnership with the National Council on Children’s Literature) - This category is aimed at the production of recorded storytelling videos or multimedia formats of **original stories** addressing (1) **inclusive education and gender and development**, (2) **environment and disaster risk**

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management, and (3) **family and mental health**. This is open to all teaching and non-teaching personnel in **public** schools, tandem of teaching and non-teaching personnel, or inclusions of learners as actors or participants with consent from legal guardians.

Other Categories:

CATEGORY 5 - This category is aimed at the production of original Children's story manuscripts for Values Education, Peace Education, or Health Education based on the MATATAG Agenda. This is open to all Basic education leaders occupying third level positions.

CATEGORY 6 - This category is aimed at the production of original Children's stories based on learner's experiences relating to the DepEd Core Values (Maka-Diyos, Makatao, Makakalikasan, Makabansa). This is open to all Grade 4 to 12 learners in any DepEd basic education schools with the consent of the legal guardians and with DepEd teaching or non-teaching personnel of the same school as the participant, serving as a writing coach.

3. Entries submitted for one level may not be submitted in another grade level
4. Only one writer is allowed in each story. For Kindergarten, only one creator is allowed per storybook, serving as both the writer and illustrator of the same.
5. There shall be no editor or auxiliary development team at the Division level.
6. The top 3 winning manuscripts per grade level shall be illustrated for the Regional entries.
7. Illustrators may submit up to two entries, regardless of grade level.
8. There shall be one illustrator per story.

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CRITERIA FOR JUDGING

MANUSCRIPT SCREENING

Criteria	Factors	Percentage
Concept	Originality and local flavors	20%
Storytelling Style -Plot and pacing -Characterization -Dialog	Artistic presentation, use of literary device (idioms, figures of speech, etc.), appropriate tone of the story, story progression (three-act framing, etc.), unpredictability, conflict presentation and resolution, utilization of character, effective use of dialog (as needed)	40%
Development of the Theme and Learning Competency	Clarity of the theme, effective presentation and treatment of competency, appropriateness to grade level	25%
Presentation Standards	Spelling, punctuation, grammar, usage, orthographic compliance, styling	15%

MANUSCRIPT ILLUSTRATION AND WORDLESS STORYBOOK

Criteria	Factors	Percentage
Appropriateness of the Illustration	Purpose, intent, message	40%
Media/Mode of Presentation	Use of appropriate media for the story	15%
Technique and Skill	Expertise, consistency, etc.	25%
Viewer Reception/Overall Design and Artistic Composition	Use of elements and principles of art	20%

STORYBOOK PACKAGE

Criteria	Factors	Percentage
Text	Concept/Premise, Storytelling Style, Plot and Pacing, Characterization and/or Dialog, Development of the Theme, Development of Learning Competency, Presentation Standards	50%
Art	Appropriateness of the Illustration, Media/Mode of Presentation, Technique and Skill, Viewer Reception/Overall Design and Artistic Composition	50%

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RECORDED STORYTELLING VIDEOS

Criteria	Factors	Percentage
Story	Concept, message, style, plot and Pacing, characterization, dialog, presentation and development of theme and agenda, script and dialog	35%
Performance	Narration, style, facial expressions, body language, vocal quality, audience engagement	35%
Multimedia Quality	Video quality, audio quality, editing and post-production, appropriateness of sound and graphics	30%

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SOCIAL CONTENT GUIDELINES

In pursuit of quality learning resources which communicate and are reflective of the core values of the Department, the Bureau of Learning Resources has formulated the following standards and guidelines organized according to key themes that develop in learners, national consciousness, ecological and social justice and responsibility, inclusiveness, and lifelong learning among others:

The Philippine Nation and Society

Quality learning resources should ensure the cultivation, enrichment, and dynamic evolution of the country's cultures that subsequently strengthen national consciousness among learners and fortify their historical and moral fiber of being true Filipinos. Learning resources should promote among learners the idea that being Filipino is a shared national identity that gives a sense of belongingness and a source of knowledge and pride even as we are citizens of the world.

To achieve its purpose, the learning resources must:

1. Depict national symbols and institutions in contexts that promote **respect** for their meanings.
2. Foster a sense of justice and obedience to and respect for the Constitution and the law.
3. Maximize the use of illustrations and photographs depicting the diversity of Philippine settings and environments (e.g., local communities, local objects, flora, and fauna endemic to the Philippines)
4. Highlight the diversity of Philippine cultural communities, including Indigenous Cultural Communities (ICCs).
5. Depict expression of Philippine cultures – technologies, inventions, games, dances, songs, literature, dress, food, festivals, celebrations, practices, customs, and others.
6. Show community settings that feature a mix of rural, sub-urban, and urban situations without stereotyping any of them.
7. Refrain from giving importance and attention to popularized fads, transitory personages and events, and untested theories or views.
8. Include foreign products, practices, and values only as needed and appropriate to the competencies being covered. When included, these foreign products must be featured in ways that do not prejudice Philippine products, practices, and values.

Citizenship and Social Responsibility

Learning resources should reinforce one's belongingness and being a citizen of the Philippines, vested with the rights, privileges and duties/ responsibilities. As Filipino citizens, the learners must be aware of their duties and responsibilities to be able to contribute to the achievement of national development. These

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shall:

1. Encourage participative and responsible citizenship.
2. Promote in learners, respect, and a positive attitude towards persons with disability by highlighting their potential and capabilities, not their limitations.
3. Foster attitudes of inclusivity, acceptance, understanding, and appreciation for diverse cultures, sectors, and groups in society.
4. Depict contributions of individuals and ethnic groups in the country, religious and sectoral groups that promote the common good of the community and the larger society.
5. Avoid the depiction of physical, sexual, verbal, and mental abuse of adults and children as well as violent sports and entertainment.
6. Respect for Ownership (in relation to Intellectual Property Rights)
7. Uphold the confidentiality and privacy of all data and information as required under the Data Privacy Act of 2012 (Republic Act No. 10173).
8. Avoid commercialization, endorsements and accreditation of goods and services

Individuals and Social Identity

Individual identity refers to the particular qualities, attributes, principles, and/or beliefs that makes a person or group different from others. This may include aspects of our life that and individual has no control over, such as where we grew up or the color of one's skin; as well as choices made in life, such as how time is managed and what we believe in.

On the other hand, social identity can provide people with a sense of valuing one's belonging to a certain group and a framework for socializing, which can influence one's behavior. Social identity also refers to how we identify ourselves in relation to others according to what we have in common.

To promote individual and social identity, learning resources should:

1. Depict the ethnic, physical, mental, religious, cultural and socio-economic diversity of individuals and their circumstances in society, and promote sensitivity to and respect for the dignity and equal treatment of all.
2. Involve all races and ethnicities, religions, economic classes, sexual orientations, and gender identities including lesbian, gay, bisexual, and transgender, queer, intersex, asexual (LGBTQIA) in all social activities, events, and gatherings.
3. Avoid views or opinions that highlight stereotypes and encourage cultural, moral, and social insensitivities against particular social classes, gender groups, sexual preferences, ethnicities, regions of origin, levels of ability, political affiliations, cultural or religious groups.
4. Avoid bias, prejudice, and stereotyping of various genders in the depiction of behaviors, home and

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family roles, professions, occupations, and contributions to society.

Social Institutions

The family, religious/faith groups, work institutions and commercial entities are social institutions that provide structures and mechanisms of order and cooperation that govern the behaviors of its members. It is composed of systems of behavioral and relationship patterns that are densely interwoven and enduring, and function across an entire society. They order and structure the behavior of individuals and groups by means of their normative character. Learning resources orient learners to be active members of social institutions when these:

Family

1. Show respect for different family patterns (nuclear, extended, with a single parent, or with two parents, etc.).
2. Promote responsible parenthood Examples:

Religions / Faith Groups

3. Use religious references, symbols, celebrations, and language free of biases.
4. Ensure that any reference to a religious group is appropriate, accurate, and authentic in relation to the setting and/or period of history in which they are presented. Examples:

Work Institutions

5. Present and promote a balanced and just relationship between workers and managers.
6. Show workers of various professions and public servants and their contribution to the development or growth of their communities or of the country.

Commercial Entities

7. Avoid using commercial brand names and corporate logos
8. Avoid incorporating any form of commercial solicitation and advertising

Gender

Gender sensitive learning resources also consider the political, economic, social, and cultural factors underlying gender-based discrimination and socialization of men and women into certain opportunities.

To this end, learning resources should:

1. Refrain from differentiating, either explicitly or implicitly, the capability of males and females.
2. Depict gender and sexuality as an aspect of one's personhood in positive ways and maintain equal treatment of gender roles regardless of age, ethnic background, economic status, special needs, religious affiliations, sexual preference, occupations, and contributions.
3. Avoid sexist language; use gender-free or gender-fair language.

Media, Technology, and Communication

The recent decades have seen major strides in the development of media and communication technologies.

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The advent of the worldwide web has had a major impact on the lives of everyone. A high percentage of learners are already embracing the world of media and communication technology. Hence, appropriate digital or non-print learning resources are needed for effective and efficient use. The K to 12 Curriculum promotes the development of information and media literacy skills among the 21st century learners.

Therefore, the learning resources provided must be learning opportunities that leads them to:

1. Portray Ethical Media Practice
2. Demonstrate the importance of using different forms of media as a means of communication and expression of ideas.
3. Highlight technological innovations as products of human ingenuity.
4. Depict responsible, safe, and secure use of Information and Communications Technology (ICT).
5. Promote positive and desirable attitudes towards ICT and its use.

Health, Nutrition and Wellness

This theme focuses on the various aspects of health, nutrition and wellness that would make learning

resources responsive to the holistic development of individual's emotional, mental, moral, physical, social, and spiritual dimensions to achieve quality life.

Therefore, K to 12 learning resources must be developed to:

1. Promote and support personal health habits, physical fitness activities and practices.
2. Promote proper nutrition through healthy diets and positive eating behaviors that provide healthy eating environment for children and adolescents.
3. Discourage the use of tobacco, e-cigarettes, vape, alcohol, restricted drugs (e.g. narcotics) and other addictive substances.
4. Emphasize health concerns during puberty and adolescence with focus on personal health and the development of self-management skills in coping with life's changes.
5. Promote the development and adoption of health programs in preventing and controlling diseases and disorders.
6. Encourage application of consumer knowledge and skills in the effective evaluation, selection and use of health information, products, and services.

Environment

The Earth is not simply a warehouse of resources to serve human needs but also an integrated, interdependent functioning system upon which all life forms depend for survival. Failure of one sub-system

will affect other sub-systems the ecology and other systems and would eventually threaten the subsistence

of human beings and communities. It is necessary for everyone especially the learners to treat the natural

environment with love and respect through learning resources which aim to:

1. Portray lifestyles that contribute towards reducing the impact of climate change through proper segregation and waste management.

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2. Portray efforts to conserve and care for the country's natural resources and protect the well-being of the environment.
3. Advocate the sustainability of aquatic life and resources.
4. Promote lifestyles/ practices that advocate proper land resource management to effectively safeguard the environment and protect the rights of affected communities including IPs.
5. Portray efforts that regulate, restrict, or prohibit the importation, manufacture, processing, sale, distribution, use and disposal of chemical substances and mixtures which cause risk and/ or injury to health or the environment.
6. Present practices on humane treatment of and respect for all life forms.

Safety and Security

Promoting safety and security consciousness is important in crafting learning resources. This makes learners aware of the need to secure all elements that, given particular conditions, may be at risk such as humans, animals, and the environment, and to reduce the personal level of risk to hazards or disasters.

Rather than being mere recipients of assistance, everyone must be taught to take a proactive role in managing various risks, hazards or disasters to ensure the safety and security of all. Likewise, the learning materials must then share information that would engage learners to prepare for situations of emergency.

These can be cultivated among learners if learning resources:

1. Promote disaster-risk management and preparedness before, during, and after a disaster.
2. Promote awareness on hazards and risks that may occur in schools and other places.
3. Inculcate values such as concern and care for all in times of emergencies or hazards.
4. Instill the right attitude and appropriate action such as protection or self-defense in facing any life-threatening situation.
5. Encourage the use of locally available and affordable resources that could be maximized to the greatest advantage in times of disaster.
6. Show the importance of collaborating and getting information from authorized sources.
7. Endorse safety programs, procedures, and services to prevent accidents and injuries

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Republic of the Philippines
Department of Education
BUREAU OF LEARNING RESOURCES

Office of the Director

MEMORANDUM

BLR-2024-06- 1273

FOR : ALL REGIONAL DIRECTORS

**ATTENTION : Curriculum and Learning Management Division
Learning Resources Management Section**

FROM : ARIZ DELSON ACAY D. CAWILAN
Director IV

**SUBJECT : ANNOUNCEMENT OF THE CONDUCT OF GAWAD TEODORA
ALONSO 2024**

DATE : June 27, 2024

This is to inform your respective regions that the Gawad Teodora Alonso (GTA) 2024 will commence upon the release of the official guidelines, mechanics, and standards of the GTA 2024, which will be issued as a DepEd Memorandum.

This announcement is made to support all preliminary activities, including the installation of the technical working committees (TWCs) of the regional and schools division offices, which shall be headed by their respective Education Program Supervisor, or those who are in the similar capacity, in-charge of the Learning Resources Management Section.

A total of P200,000 was downloaded to all the Regional Offices as Program Support Fund, the guidelines on the utilization of such were outlined in DM-CT-2024-188, issued by the Office of the Undersecretary for Curriculum and Teaching.

Ahead of the release of the GTA Official Guidelines, please be informed of the calendar of activities and the proposed categories are attached in this memorandum for information and guidance.

For further coordination and information, please contact the Learning Resources Production Division (attention: **Jejomar Alda**) through email address blr.lrp@deped.gov.ph, copy furnished blr.creatives@deped.gov.ph.

For your information.

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DIVISION CODE

GAWAD TEODORA ALONSO 2024

HARVESTING OF STORYBOOKS AT THE REGIONAL AND DIVISION LEVELS

1. The following is the recommended timeline of activities:

	Category 1	Category 2	Category 3	Category 4	Category 5	Category 6
	Storybooks for Young Readers	Storybooks for Emergent Readers	Stories for Beginning Readers	Storytelling (Recorded)	Stories for Young Readers	Stories for Young Readers by Young Writers
Division Manuscript Screening	July 15, 2024		Registration with plot summary until July 30, 2024			
Regional Manuscript Screening	July 31, 2024					
Judging at the Regional Level	September 13, 2024	September 13, 2024	Submission of final entries until September 15, 2024	September 13, 2024		
Deadline of Submission to National TWC	September 27, 2024	September 27, 2024		September 27, 2024	Registration with plot summary until July 31, 2024 Submission of final entries until September 15, 2024	
Judging at the National Level	October 8 to 11, 2024					
Storybook Recognition Rites and Reading Exhibit	November 19 to 22, 2024					

- The Regional TWC must convene all respective Division TWCs to prepare a local calendar of activities for their Competition.
- The deadline for submission to the NTWC, set on **September 27, 2024**, and all other activities from thereon may not be subjected to rescheduling by the Regional and Division TWCs.

Division Manuscript Screening

- Announcement of the Gawad Teodora Alonso 2024 and conduct of campaign drives (preferably online or through similar channels)
- Upskilling, orientation, or immersion to children's literature
- Writing of stories and submission
- Screening of entries (district level or division level)
- Awarding ceremonies

Regional Manuscript Screening

- Harvesting of winning storybooks and storytelling videos
- Conduct of region-wide orientation or upskilling activities
- Screening of entries

Judging at the Regional Level

- Conduct of region-wide illustration contest or commission for the winning story manuscripts
- Screening of entries

GAWAD TEODORA ALONSO 2024

COMPETITION CATEGORIES

Category	Sub-categories	Material	Qualifications
Category 1 Storybooks for Young Readers	Storybooks for Grade 4	Original illustrated children's stories based on the MATATAG Curriculum for Grades 4, 5, and 6 with themes of local culture	<ul style="list-style-type: none"> ✓ DepEd teachers ✓ DepEd non-teaching personnel ✓ Non-DepEd teachers of basic education (fulltime) ✓ Private school teachers of basic education (fulltime)
	Storybooks for Grade 5		
	Storybooks for Grade 6		
Category 2 Storybooks for Emergent Readers		Wordless storybooks based on the MATATAG Curriculum for Kindergarten Education	<ul style="list-style-type: none"> ✓ Private school teachers of basic education (fulltime)
Category 3 Stories for Beginning Readers	Stories for Grade 1	Original children's story manuscripts based on the MATATAG Curriculum for Grades 1, 2, and 3 with themes of local culture	<ul style="list-style-type: none"> ✓ DepEd teachers ✓ DepEd non-teaching personnel ✓ Personnel of attached agencies <p>NOTE: Participants in other categories may no longer enter in this category.</p>
	Stories for Grade 2		
	Stories for Grade 3		
Category 4 Storytelling Sessions NOTE: This category is in partnership with the National Council on Children's Literature (NCCT)	Recorded Storytelling	Recorded storytelling videos or multimedia formats of original stories addressing (1) inclusive education and gender and development, (2) environment and disaster risk management, and (3) family and mental health	<ul style="list-style-type: none"> ✓ DepEd teachers ✓ DepEd non-teaching ✓ Tandems or teams of DepEd teaching and/or non-teaching personnel ✓ Inclusion of learners as actors or participants with consent from legal guardians
	Live Storytelling	Winning storybooks	<ul style="list-style-type: none"> ✓ Official invitees of the Storybook

		Picks) in Categories 1 and 2	and Reading Exhibit, including winners, nominees, and their official LR teams
<p>Category 5 Stories for Young Readers</p> <p>NOTE: This is a non-competitive harvesting category</p>	<p>Values Education</p> <p>Peace Education</p> <p>Health Education</p>	Original children's story manuscripts based on the MATATAG Agenda	✓ Basic education leaders occupying third-level positions
<p>Category 6 Stories for Young Readers by Young Writers</p>	<p>Maka-Diyos</p> <p>Maka-tao</p> <p>Makakalikasan</p> <p>Makabansa</p>	Original children's stories based on learner's experiences relating to the DepEd Core Values	<p>✓ Grade 4 to 12 learners in any DepEd basic education school, with consent from legal guardians</p> <p>✓ DepEd teacher or non-teaching personnel of the same school as the participant, serving as writing coach</p>

GAWAD TEODORA ALONSO 2024

CRITERIA FOR JUDGING

STORYBOOK PACKAGE

Criteria	Factors	Percentage
Story Manuscript (Categories 1, 3, 5, and 6)	Concept/Premise Storytelling Style, Plot and Pacing Characterization and/or Dialog Development of the Theme and Competency Presentation Standards	50%
Illustration (Categories 1 and 2)	Appropriateness of the Illustration Media/Mode of Presentation Technique and Skill Viewer Reception/Overall Design and Artistic Composition	50%

RECORDED STORYTELLING VIDEO

Criteria	Factors	Percentage
Story	Concept, message, style, plot and pacing, characterization, dialog, presentation and development of theme and agenda Script and dialog	35%
Performance	Narration style, facial expressions, body language, vocal quality, audience engagement	35%
Multimedia Quality	Video quality, audio quality, editing and post-production, appropriateness of sound and graphics	30%