



Republic of the Philippines
Department of Education
NEGROS ISLAND REGION

Regional Advisory No. 007, s. 2026

January 21, 2026

In compliance with DepEd Order (DO) 8, s. 2013
this advisory issued not for endorsement per DO 8, s. 2001
but only the information of DepEd NIR officials and personnel/staff.

MAY RIZZ PA SI RIZAL: ONE-ACT, CONTEMPORARY, STAGE PLAY

Attached is the National Advisory No. 167, s. 2025, dated September 29, 2025, inviting students and teachers of the DepEd Negros Island Region to watch the theatrical play by TA Theater Production titled “May Rizz pa si Rizal” and to establish a partnership in the staging of this meaningful project.

For more information contact:

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MPJDP/ESSD/ Advisory for May Rizz pa si Rizal: One-Act, Contemporary Stage Play
_____/January 20, 2026



Address: Batinguel, Dumaguete City, 6200
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Advisory No. **167**, s. 2025

September 29, 2025

In compliance with DepEd Order (DO) No. 8, s. 2013
this advisory is issued not for endorsement per DO 28, s. 2001,
but only for the information of DepEd officials,
personnel/staff, as well as the concerned public.
(Visit www.deped.gov.ph)

MAY RIZZ PA SI RIZAL:
ONE-ACT, CONTEMPORARY, STAGE PLAY

The TA Theater Production, an independent theater company originally based in the University of the Philippines Diliman, will present its one-act, contemporary, stage play titled *May Rizz pa si Rizal* for the school year 2025–2026.

The stage play is about a call center agent who can see ghosts, unknowingly encountering a man claiming to be Jose Rizal inside a prison cell. This interesting concept explores how a modern individual will interact with a person claiming to be our national hero. Through the power of performing arts, particularly theater, the play offers a compelling way to reintroduce the significance of Jose Rizal to today's generation.

The target participants are learners from Grades 5 and 6 and those in junior and senior high school.

Participation of learners and teachers from public and private schools shall be purely voluntary and will not hamper instructional time in compliance with the provisions of DepEd Order (DO) No. 012, s. 2025, titled Multi-Year Implementing Guidelines on the School Calendar and Activities and DO 9, s. 2005 titled Instituting Measures to Increase Engaged Time-on-Task and Ensuring Compliance Therewith and the policy on off-campus activities stated in DO 66, s. 2017.

This is also subject to the no-collection policy as stated in Section 3 of Republic Act No. 5546 also known as An Act Prohibiting the Sale of Tickets and/or the Collection of Contributions for Whatever Project or Purpose from Students and Teachers of Public and Private Schools, Colleges and Universities (Ganzon Law).

For more information, please contact:

Mr. Ed Villano
Marketing Head
TA Theater Production
Email Address: taproduction2025@gmail.com
Mobile Phone Number: 0960-322-8842



TA Theater Production

The Regional Director

Dear Sir/Madam:

Greetings!

TA Theater Production is an independent theater company originally based in the **University of the Philippines Diliman** in **2000**. It is composed of **veteran stage** and **showbiz actors**. Our **goal** is not just to promote awareness on current social issues but to possibly help **develop a patriotic and freedom loving society**. A better way to **achieve** it is, to present a contemporary **nationalistic stage play** to all the students.

"May Rizz pa si Rizal" is a **one-act, contemporary, straight stage play**. It is about a **call center agent** who can **see ghosts** unaware of having an **encounter** with **Jose Rizal** inside the **prison**. An interesting concept on how will a modern man interact with the person claiming he is our national hero. Timely relevant social issues during the era of Rizal as well as in the present day will be tackled.

After the successful shows we had for several Colleges and Universities in **Iloilo City** last **November 13, 14 & 15, 2025** in the **University of the Philippines Visayas Auditorium** and getting positive reviews from different schools who have witnessed this once in a lifetime experience covered by **GMA One Western Visayas News** on **TV** and **Live Streaming**. **DEPED Central Office National Advisory # 167** was also issued last **September 29, 2025** for the nationwide invitation to witness the **impactful and educational stage play**.

In view of this, we would like to **request** for the **Regional Advisory** and **invite you to** and have a **partnership** in the staging of this meaningful project which is a better way of **re-introducing** the **significance** of **Dr. Jose Rizal** in today's **generation** through the **power of performing arts**, specifically **theater**.

Target Play Date: **February and March 2026**

Target Venue: Nearby **Convention Center, Auditorium** or any available **Venue** inside the participating school

Ticket Selling Price: **PHP350.00 only**.

For any **further inquiries** or **clarification**, please **contact** the undersigned at **0968-1182478**.

Sincerely yours,

Ed Villano

Marketing Head

TA Theater Production

TA Theater Production Office: 299 G. Sta Teresita St. Sampaloc, Manila/Esteban Block, Zone11A, Abar 1st, San Jose City

Website: <https://www.tatheaterproduction.com/>

Facebook: [Rizz Ni Rizalstageplay](#)

YOUTUBE GMA News Link: <https://www.youtube.com/shorts/7gFlnOL8DPM>



T A Theater Production



"May RIZZ pa si RIZAL"

A one-act contemporary nationalistic stage play

Written and Directed by: Edgardo Esteban Villano

TUNGKOL SA DULA

Isang call center agent na biktima ng unfair labor practices ang ipakukulong ng kaniyang opisina. Makakasáma niya sa preso ang relihiyosong babaeng naghahanap ng doktór at misteryosong lalaking kamukhang-kamukha ni Rizal sa isip, sa salita, at sa gawa. At sa gitna ng despalinghadong lighting at quiz bee show tungkol sa sahod, korupsiyon, karahasan, at katiwalian sa pamahalaan, isang tanong ang nais niláng masagot: siya ba talaga si Rizal? Weh?!

Samahan sa kuwentuhan, tawanan, at iyakan ang mga bágong bayani ng kasalukuyang panahon habang sinasariwa ang mga áral ng ating mga bayani noon at ngayon.

MAIKLING REBYU SA “May Rizz pa si Rizal” (2025)

Dalawang malíng akala ang pinasinungalingan sa atin ng May Rizz pa si Rizal (2025):

Una, maalwa ang búhay ng mga call center agent dahil mataas ang sahod at mala-Americano ang kultura.

Mapangahas na inilatag ang kalbaryong kinahaharap araw-araw (o gabi-gabi) ng mga call center agent: underpaid, wala o kaunting benefits, panghihina ng katawan, pagbabâ ng resistensiya, at kawalan ng oras para sa sarili at pamilya. Giniba ni Pearly ang “maling akala” nang pasimunuan niya ang unyon sa Concenture para sa unang pagkakatao’y may bumoses naman mula sa kaniyang hanay at maihayag din ang dánas at damá ng mga gaya niyang empleado. Gayunman, sasampalin táyo ng katotohanang mala-David and Goliath. Higante ang kalaban; tinaniman siya ng pekeng káso para makulong at mapatahimik.

Pangalawa, tapát at banal ang lahat ng táong-simbahan.

Matibay ang pundasyon ng Triangulo Rizalisto sa ilalim ng pangangasiwa ni Raymunda hanggang sa walanghiyain iyon ni Raulana. Pinagbintangan siyang rapist at magnanakaw para makulong. Itatalagang bágong pinunò si Raulana at masisiwalat ang mga makasarili niyang kagustuhan – siya palá ang tunay na tiwalí at kaaway!

Papagitna kina Pearly at Raymunda si Pepe, ang misteryosong makatâng kamukhang-kamukha talaga ni Jose Rizal. Kung kamukha o kung siya talaga ang pambansang bayani ay ang misteryong ginalugad ng TA Theater Production. Epektibong nilunsarán ang game show para kilatisin ang lalaki at sa kakatwang paraan ay mapag-isipan ang mga aral (at multo) ni Rizal sa kontemporaneong panahon.

Nakakulong nga lang sa preso ang mga tauhan pero tila naglakbay táyo sa buong Filipinas dahil ang problema nilá’y problema rin nating lahat! Napapanahon ang atake at masasabi kong matagumpay ang dulâ na maipadamá sa taumbayan na bagaman pareho pa rin ang ating mga suliranin noon at ngayon ay may uusbong at uusbong pa ring mga bágong bayaning mamumunò sa pagkilos – gaya ng ipinamalas ni Rizal noon. Nawa’y sumigaw rin táyo gaya ng pagsigaw ni Pearly sa pagsasará ng pinilakang-tabing.

Inirerekomenda ko ang dulang ito sa lahat ng antas, partikular sa elementarya at hay-iskul bílang pantúlong sa mga talakayan tungkol kay Rizal at sa “rizz” niya sa Gen Z. Maaari itong gamitin sa mga kursong Filipino, Araling Panlipunan, Humanidades, at Kursong Rizal sa kolehiyo upang itampok ang ugnayan ng kasaysayan at mga kontemporaneong isyu. Dagdag dito, ang dula ay isang paanyaya sa mas malalim na pagsusuri kung paano natin dapat ituring ang ating mga “bágong bayani”—hindi lamang ang mga OFW kundi pati na rin ang mga manggagawang lumalaban para sa katarungan.

Marami nang pelikula at akdang bumúhay kay Rizal na nagbigay ng sari-saring pagpapahalaga at interpretasyon sa kaniyang kabayanihan at sariwang humanay rito ang TA Theater Production sa pinakabágo nitóng obra.

Professor John Carlo S. Santos

University of the Philippines Diliman

JOHN CARLO S. SANTOS

University Instructor (Panitikan ng Pilipinas)

Master of Arts Araling Pilipino

Bachelor of Arts Philippine Studies, magna cum laude



Si Jc ay gurò ng panitikan sa UP Diliman Departamento ng Filipino at Panitikan ng Pilipinas na nagtuturò ng Introduksiyon sa Panitikan ng Pilipinas (Fil 50), Teorya ng Panitikan (Pan Pil 101), Panitikan ng mga Rehiyon sa Pilipinas (Pan Pil 103), Panitikang Oral ng Pilipinas (Pan Pil 130), Panitikan at Lipunan (Pan Pil 190), Mga Natatanging Suliranin (Pan Pil 197), at ibá pang kursong pampanitikan gáya ng Panitikan at Kulturang Popular (Pan Pil 17). Minsan na rin siyang naging bahagi ng pakultad ng UP Los Baños Departamento ng Agham Panitikan at nagturò ng Kasaysayan ng Pilipinas (Kas 1), Búhay at mga Gawa ng Rizal (PI 100), at Wika, Panitikan, at Kultura sa Ilálim ng Batás Militar sa Pilipinas (PS 21). Kasalukuyan niyang tinatápos ang kaniyang masteradong tesis tungkol sa pagsasaliksik at mga pananaliksik ni Esperidióñ Arsenio Villarivera Manuel. Samantála, natápos naman niya ang batsilyer, BA Philippine Studies, nang may karangalang magna cum laude. Kumuha siya ng mga kurso sa Asian Center at Kolehiyo ng Gawaing Panlipunan at Pagpapaunlad ng Pamayanan. Pumpon ng kaniyang pananaliksik ay nasa hanay ng panitikang oral, kuwentong-báyan, kaalamángbáyan, at etnoepiko. Nailimbag na ang ilán sa kaniyang pananaliksik at naibahagi na rin sa mga kumperensiyang lokal at abroad. Bukod naman sa pagiging gurò at mananaliksik, si Jc ay konsultant ng mga programang pampanitikan, kasaysayan, folklore, kulturang popular, at pagpapaunlad ng pamayanan. Isa siyang tagasáling teknikal (Ingles > Filipino), proofreader, at copyeditor (Filipino) gámit ang KWF Manwal sa Masinop na Pagsúlat sa Filipino. Nagsisilbi rin siyang program host sa radyo at social media, organisador ng mga gawaing panlipunan, moderator, panelist, at public lecturer sa mga gawaing akademiko at di-akademiko.

MGA TANONG SA TALAKAYAN

Panlahat

1. Kung buháy pasi Rizal, ano kayâ ang magiging reaksiyon niya sa mga isyu ng karapatang-tao, karapatang-manggagawa, at korupsiyong nararanasan natin ngayon?
2. Paano ipinakikita sa dula ang kasalukuyang kalagayan ng mga manggagawa sa bansa? Makatwiran ba ang ginawa ni Pearly sa Concenter?
3. May batayan ba ang pananalig ni Raymunda sa "Kristong Pilipino"? Paano nagtatagpo ang usapin ng relihiyon at kilusang makabayan?
4. Paano nilaro ng dula ang konsepto ng multo – multo ng nakaraan, multo ng kasaysayan, multo ng sariling pagdedesisyon – at ano ang naging gampanin nitó sa loob at labas ng entablado?
5. Bakit sumigaw si Pearly sa wakas ng dula?
6. May rizz pa ba si Rizz-al sa mga kabataan sa kasalukuyan?

Elementarya:

1. Sino si Jose Rizal sa dula? Ano-ano ang kaniyang mga katangian?
2. Ano ang nangyari kay Pearly sa kaniyang trabaho, at bakit siya ipinakulong?
3. Bakit mahalaga ang paggalang at mabuting pagtrato sa mga manggagawa, tulad ng mga call center agent?
4. Kung ikaw si Pearly, ano ang gagawin mo sa harap ng hindi makatarungang pagtrato sa iyo?
5. Paano mo naman iintindihin si Raymunda? Ano ang kaniyang naging problema?
6. Mayroon bang pagkakapareho ang káso nina Pearly at Raymunda?
7. Ano ang mga natutuhan mo sa dula?
8. Bakit sumigaw si Pearly sa wakas ng dula?

Hay-iskul:

1. Ano ang kasalukuyang sitwasyon ng mga manggagawa sa bansa? Pareho ba ito sa dánas ng mga call center agent batay sa dula?
2. Paano ginamit sa dula ang kulungan at multo bílang mga simbolo ng kawalan ng kalayàan at hustisya?
3. Ano ang papel ng relihiyon sa dula, lalo na sa karakter ni Raymunda?
4. Kung nabubúhay si Jose Rizal ngayon, paano siya maaaring tumugon sa mga isyu ng katiwalian at korupsiyon?
5. Ano ang pagiging makabayan?
6. Sa tingin mo, paano dapat ipagpatuloy ng kabataan ang diwa ng pagiging makabayan sa kasalukuyang panahon?
7. Paano ipaliliwanag ang pagsigaw ni Pearly sa dulo ng dula?

Kolehiyo

1. Paano mas maipaliliwanag ang kalbaryong dinadánas ng mga call center agent sa Filipinas?
2. Paano maiaangkop ang dula sa kasalukuyang panahon?
3. Paano maiuugnay ang mga kilusang panlipunan at kilusang melinaryan?
4. Paano pag-uugnayin sina Pearly, Raymunda, at Rizal?
5. Paano ipaliliwanag ang pagsigaw ni Pearly sa dulo ng dula?

The play is designed to supplement classroom discussions in Araling Panlipunan, Filipino, and Edukasyon sa Pagpapakatao by encouraging critical engagement with the themes of nationalism, heroism, and current social issues.

May RIZZ pa si Rizal is a one-act, historic-dramatic production that follows the story of Pearly, a call center agent victimized by labor injustice, and Raymunda, a devout Rizalista wrongly accused of a crime. They encounter a mysterious man who eerily resembles Dr. Jose Rizal in thought, speech, and action. Inside a prison, they are confronted by themes of government corruption, injustice, and civic duty. The story is peppered with a quiz bee, satire, and contemporary references meant to resonate with today's youth.

The objectives of the performance include:

1. Identifying and analyzing the life, works, and principles of Dr. Jose Rizal;
2. Drawing parallels between Rizal's struggles and present-day issues;
3. Fostering a deeper sense of civic awareness, nationalism, and empathy among students.

May Rizz *pa si* Rizal

May RIZZ pa si Rizal

2025

Genre:

History, Drama

Showtime:

60 minutes

Teaser:

<https://www.youtube.com/watch?v=Ob1SadyV32c&t=15s>

Isang call center agent na biktima ng unfair labor practices at isang solid Rizalista na inakusahan ng pekeng krimen ang makakasama ng isang misteryosong lalaki na kamukhang-kamukha ni Rizal sa isip, sa salita, at sa gawa. Sa gitna ng mausok at despalihadong lighting sa preso at quiz bee tungkol sa sahod, korupsiyon, karahasan, at katiwalian, isang nakakapagpabagabag na tanong ang sa kanila'y titimo: siya nga ba Talaga si Doktor Jose RIZZal?

A call center agent who is a victim of unfair labor practices and a devoted Rizalista accused of a fabricated crime find themselves alongside a mysterious man who looks, speaks, and acts exactly like Rizal. Amid the smoke-filled, dimly lit prison and a quiz bee on wages, corruption, violence, and injustice, a disturbing question begins to haunt them: Could he really be Doctor Jose RIZZal?

Established in the 2000s, TA Theater Production has a mission to promote social awareness and deepen the Filipino-ness of citizens through creative immersions such as stage plays, musical excursions, academic discussions, and creative training for teachers and trainers. We strive to present history in a contemporary manner in every production to capture the interest of the youth, as we believe that “kabataan ang pag-asa ng bayan.” In today’s rapidly changing environment, TA Theater Production believes that we should approach discussions about the country in a way that the youth of today can relate to, using their humor, language, and creativity.

Website: www.tatheaterproduction.com
Facebook: T A theater Production
YouTube: @MayRizzPaSiRizal

May RIZZ pa si Rizal, a one-act historic and dramatic stage play, centers around the unexpected encounter of Pearly, a call-center agent grappling with labor issues, Raymunda, a devout Rizalista member yearning to meet his "doktor," and a mysterious man claiming to be Jose Rizal.

Confined within prison walls, these three individuals confront pressing issues such as government transparency, accountability, peace, security, labor concerns, and the evolving concept of "hero" in the contemporary world. As they progress, Pearly and Raymunda are captivated by the critical thinking and charismatic demeanor of the mysterious man, who aids them in comprehending contemporary society, their purpose, and the significance of their community and religious endeavors.

May RIZZ pa si Rizal presents a contemporary interpretation of Rizal's life and works, skillfully incorporating popular culture references to effectively instill the youth's nationalistic spirit, sense of Filipino identity, and civic engagement. This play serves as an eye-opener for those disinterested in community discussions and a catalyst for those actively involved in co-curricular activities.

240 minutes	Ingress	Stage set-up, actors sound rehearsals, and other pre-show activities and logistical makeup
60 minutes	House opens	Audience begins to enter the theater
15 minutes	Front-of-house announcement	Reminders about the show, safety and emergency reminders, photography, acknowledgment of partners, etc. Singing of Lupang Hinirang
60 minutes	Act	May RIZZ pa si Rizal
10 minutes	Curtain call	Cast comes out to bow and thank the audience and the partner institutions, production crew to setup stage for talkback
40 minutes	Talkback, forum	Interactive Q&A with the cast, director, and some members of the production crew
15 minutes	Photo op	Meet-and-greet with the actors, selfies, and official photos with the crowd
0 minute	House closes	Final exit of the audience
240 minutes	Egress	Production crew to return the theater to its original makeup, actors to exit the premises, courtesy meeting the institution's leaders and faculty.

Showtime: 60 minutes

Total showtime with talkback: 100 minutes Total

production time: 680 minutes [max]

Production time varies for days with multiple showtimes, space requirement and availability, etc.

Upon watching the act, the students shall be able to:

1. Identify and explain the key historical, political, and personal events that shaped the life and writings of Rizal as portrayed in the theater act.
2. Analyze the relevance of Rizal's ideas, such as nationalism and social justice, to contemporary societal issues through critical reflection and discussion
3. Demonstrate a heightened sense of civic responsibility and national pride by empathizing with the struggles of Rizal, Pearly, and Raymunda in the performance.

TA Theater Production's primary objective is to present May RIZZ pa si Rizal to Filipino students nationwide and to reinforce the sense of Filipino identity, especially during challenging times.

Period	Production Objectives	Action Plan	Measurement of Success
2025	TA Theater Production, at the end of this year, shall be able to run May RIZZ pa si Rizal in the provinces of Central Visayas, Bicol, CALABARZON, and Manila.	TA Theater Production pilots May RIZZ pa si Rizal in select Philippine regions. TA Theater Production consults with the Department of Education and Commission on Higher Education for information dissemination. TA Theater Production runs May RIZZ pa si Rizal in schools and theater houses with ticket prices afford by the common Filipino people.	With a foot traffic estimate of no less than 30,000 learners, 200 schools, colleges, and universities nationwide; TA Theater Production attracting media attention and guest appearances in popular media outlets.

2026	TA Theater Production shall be able to expand its theater caravan by partnering to more institutions in Luzon, Visayas, and Mindano	TA Theater Production collaborates with more schools, colleges, and universities across the country to enhance the popularity of the lessons derived from watching the stage play. To achieve this, they implement various initiatives, including inviting subject matter experts to participate in talkback sessions, upskilling and reskilling History and Filipino faculty members, and introducing other co-curricular activities that facilitate students in analyzing Philippine society.	No less than 500 schools, colleges, and universities nationwide, with a foot traffic estimate of at least 70,000 learners, have become the audience. More media outlets have picked up on the program and are featuring it. Partnerships have been fostered with SMEs and renowned scholars in Philippine Studies. The program has led to training and development initiatives (i.e., INSET) for faculty members teaching Filipino, Araling Panlipunan, and Values Formation courses.
2027	TA Theater Production shall be able to expand its offering by crafting another set of one-act historic stage plays.	TA Theater Production, led by its Director, creates new scripts about the life and works of Rizal and other historical figures in the Philippines. TA Theater Production is exploring the possibility of staging a twin-bill, featuring two consecutive theater acts, for students of basic and higher educational institutions across the country.	The production of two new scripts and the preparation for new shows are underway.

May RIZZ pa si Rizal was written with MELC's in mind. This educational resource supports the Bureau of Learning Delivery (BLD) in helping learners acquire the Most Essential Learning Competencies. Several MELCs are listed in this table:

Year level	Courses	Most Essential Learning Competencies (as listed in DepEd's Matatag Curriculum)	May RIZZ pa si Rizal scenarios
Grade 5	Araling Panlipunan	Third Quarter, Week 1 Naipaliliwanag ang mga paraan ng pagtugon ng mga Pilipino sa kolonyalismong Espanyol	Rizal's life and works are prominently featured throughout the play. Additionally, certain

		(Hal. Pag-aalsa, pagtanggap sa kapangyarihang kolonyal/kooperasyon) Third Quarter, Week 2 Napahahalagahan ang pagtanggol ng mga Pilipino laban sa kolonyalismong Espanyol Third Quarter, Weeks 5-6 Nasusuri ang kaugnayan ng pakikipaglaban ng mga Pilipino sap ag-usbong ng nasyonalismong Pilipino Third Quarter, Weeks 7-8 Napahahalagahan ang mga katutubong Pilipinong lumaban upang mapanatili ang kanilang kasarinlan Fourth Quarter, Weeks 1-2 Naipaliliwanag ang mga salik na nagbigay daan sa pag-usbong ng nasyonalismong Pilipino	sections delve into the broader context of Spanish colonization.
Grade 5	Edukasyon sa Pagpapakatao	Second Quarter, Week 2 Nakapagbibigay-alam sa kinauukulan tungkol sa kaguluhan, at iba pa (pagmamalasakit sa kapwa na sinasaktan / kinukutya / binubully) Second Quarter, Week 3 Nakabubuo at nakapagpapahayag nang may paggalang sa anumang ideya/opinion	Pearly, a victim of workplace discrimination, and Raymunda, a victim of religious discrimination, are the subjects of this play. The play sheds light on these inhumane social relationships and provides guidance on how to respond appropriately to the students' subtle actions. The talkback session that follows the play empowers the learners to express their own opinions with respect and understanding.
Grade 6	Araling Panlipunan	First Quarter, Week 1 Nasusuri ang epekto ng kaisipang liberal sa pag-usbong ng damdaming nasyonalismo First Quarter, Week 2 Naipaliliwanag ang layunin at resulta ng pagkakatatag ng Kilusang Propaganda at Katipunan sa paglinang ng nasyonalismong Pilipino First Quarter, Week 7 Nabibigyang halaga ang mga kontribusyon ng mga natatanging Pilipinong nakipaglaban para sa kalayaan	These competencies encapsulate the core challenges faced by Pearly and Raymunda, mirroring the struggles Rizal encountered throughout his life.

		Fourth Quarter, Weeks 7-8 Nasusuri ang mga kontemporaryong isyu ng lipunan tungo sa pagtugon sa mga hámon ng malaya at maunlad na bansa • Pampulitika • Pangkabuhayan • Panlipunan • Pangkapaligiran Natatalakay ang mga gampanin ng pamahalaan at mamamayan sa pagkamit ng kaunlaran ng bansa Napahalalagahan ang aktibong pakikilahok ng mamamayan sa mga programa ng pamahalaan tungo sa pag-unlad ng bansa	
Grade 6	Edukasyon sa Pagpapakatao	First Quarter, Week 1 Pagsusuri nang mabuti sa mga bagay na may kinalaman sa sarili at pangyayari Fourth Quarter, Weeks 1-2 Napatutunayan na nagpapaunlad ng pagkatao ang ispiritwalidad. Hal. pagpapaliwanag na ispiritwalidad ang pagkakaroon ng mabuting pagkatao anuman ang paniniwala; pagkakaroon ng positibong pananaw, pag-asa, at pagmamahal sa kapwa at Diyos	Rizal, Pearly, and Raymunda's characters were developed with these competencies in mind. The talkback and guide questions provided by the production help learners understand themselves better as citizens of the country.
Grade 9	Araling Panlipunan	Fourth Quarter, Week 6 Nabibigyang-halaga ang mga gampanin ng sektor ng paglilingkod at mga patakarang pang-ekonomiyang nakatutulong dito.	Pearly, a call center agent, will introduce herself as part of the workforce that contributes to the nation's economic development. She will also share the labor challenges she has faced with her immediate supervisors.
Grade 10	Araling Panlipunan	First Quarter, Week 1 Nasusuri ang kahalagahan ng pag-aaral ng kontemporaryong isyu. Second Quarter, Weeks 3-4 Naipaliliwanag ang kalagayan, suliranin, at pagtugon sa isyu ng paggawa sa bansa. Fourth Quarter, Weeks 1-2 Naipaliliwanag ang kahalagahan ng aktibong pagmamamayan. Fourth Quarter, Weeks 3-4 Nasusuri ang kahalagahan ng pagsusulong at pangangalaga sa karapatang pantao sa pagtugon sa mga isyu at hámong panlipunan. Fourth Quarter, Weeks 5-6 Natatalakay ang mga epekto ng aktibong	The approach of the act is very contemporary because it connects Rizal to real-life issues that citizens face today. The act allows Rizal, Pearly, and Raymunda to interact and discuss pressing problems that Filipinos are currently grappling with.

		pakikilahok ng mamamayan sa mga gawaing pansibiko sa kabuhatan, politika, at lipunan. Fourth Quarter, Weeks 7-8 Napahalagahan ang papel ng mamamayan sa pagkakarong ng isang mabuting pamahalaan.	
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Furthermore, May RIZZ pa si Rizal, can also be used as a learning resource in the following courses:

Year Level	Courses
SHS Core Subjects	Effective Communication / Mabisang Komunikasyon From DepEd's description: Effective Communication / Mabisang Komunikasyon is a core subject for all Grade 11 learners, designed to develop communicative competence in both English and Filipino across four key contexts: personal and interpersonal, social and cultural, academic and training, and professional and work settings. Grounded in relevant expectations of the B2 level of the Common European Framework of Reference (CEFR), the subject equips learners to participate actively in spoken, written, and multimodal communicative events with confidence, clarity, and cultural sensitivity. It emphasizes strategic language use, tone and structure appropriateness, media and information literacy, and ethical communication practices. Through reflective practice and purposeful interaction, each learner is envisioned to develop into a responsible, adaptive, and globally competent communicator. Pag-aaral ng Kasaysayan at Lipunang Pilipino From DepEd's description: Nakatuon ang kursong ito sa pagsusuri ng mga isyu at usaping panlipunan at pangkasaysayan gamit ang dulong tematiko, multikultural, at interdisiplinaryo. Layunin nitong higit na mapalalim at mapagyaman ang kamalayang pangkasaysayan, Pilipino, at panlikás-kayang pag-unlad upang mapaigting at maitaguyod ang kahusayang sibiko na mahalaga sa pagiging isang mapanagutang mamamayan ng Pilipinas at ng daigdig.
SHS Electives	Social Sciences Humanities Values Education Philippine Governance (Philippine Politics and Governance) Citizenship and Civic Engagement Malikhaing Pagsulat

Suggested discussion questions for learners, teachers, and the general public during the talkback:

1. Kung buháy pa si Rizal, ano kayâ ang magiging reaksiyon niya sa mga isyu ng karapatang-tao, karapatang-manggagawa, kapitalismo, at korupsiyong nararanasan natin ngayon?
2. Paano ipinakikita sa dula ang kasalukuyang kalagayan ng mga manggagawa sa bansa? Makatwiran ba ang ginawa ni Pearly?
3. May batayan ba ang pananalig ni Raymunda sa "Kristong Pilipino"? Paano nagtatagpo ang usapin ng relihiyon at pagiging makabayan?
4. Paano nilarô ng dula ang konsepto ng multo – multo ng nakaraan, multo ng kasaysayan, multo ng sariling pagdedesisyon – at ano ang naging gampanin nitô sa loob at labas ng entablado?
5. Bakit sumigaw si Pearly sa wakas ng dula?
6. May rizz pa ba si Rizz-al sa mga kabataan sa kasalukuyan?

BIR FORM
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REVISED APRIL 2019

REPUBLICA NG PILIPINAS
KAGANIBANING PANAPALAP
KAWANIBANING BERTAS BERTAS
REVENUE REGION NO. 004 - CITY OF SAN FERNANDO, PAMPANGA
REVENUE DISTRICT OFFICE NO. 21A - NORTH NUEVA ECUAOCN: 23ARC2020000000100
Date OCN Generated: January 8, 2025

CERTIFICATE OF REGISTRATION

TIN & BRANCH CODE 666-007-131-00000	NAME OF TAXPAYER ESTERAN, ABIL DA TUBOG	TIN ISSUANCE DATE January 8, 2025
REGISTERING OFFICE REGISTERED ADDRESS ESTERAN BLK ZONE 13A (NEAR PTT GAS STATION) ABAR 1ST 3121 SAN JOSE CITY NUEVA ECUA PANGLOSS	Branch Office Branch	

TAX TYPES	FORM TYPES	FILING START DATE	FILING FREQUENCY	FILING DUE DATE
INDIVIDUAL INCOME TAX	1700-17-01A	January 1, 2025	ANNUALLY	On or before April 15 of each year covering income for the preceding taxable year
INDIVIDUAL INCOME TAX	1700G	April 1, 2025	QUARTERLY	On or before April 15 of each quarter or before MAY 15 of the Quarter or before AUGUST 15 of the Quarter or before November 15 of the Quarter
PERCENTAGE TAX (QUARTERLY)	2551C	April 1, 2025	QUARTERLY	Within twenty (20) days after the end of each taxable quarter
TAXPAYER TYPE(S)	SINGLE PROPRIETORSHIP ONLY (RESIDENT CITIZEN)			

BUSINESS INFORMATION DETAILS		CATEGORY	REGISTRATION DATE
TRADE NAME 1 (PSIC)	IN THEATER PRODUCTION 00000-OPERATION OF CONCERT AND THEATRE HALLS AND OTHER ARTS ACTIVITIES	Primary	January 8, 2025
Line of Business	STAGE-PLAY SERVICES		

REMARKS

- An annual registration fee shall be paid upon registration and every year thereafter on or before the last day of January using BIR Form No. 0050.
- Filing of required tax returns in conformity with the above tax types, whether with or without business operations, is a condition.
- For new business registration, application for registration of National Bureau of Accounts (NBA) shall be before the deadline for filing of the 1700-17-01A (Quarterly Income Tax Return) or annual income tax return whichever comes earlier from the date of registration. Registration of new set of manual BIRs shall be before the date.
- Immediately return the above office in case of cancellation of business and other changes in registration information by filing BIR Form No. 1901.
- For Small Business Income Tax (SBIT), whose gross sales and other income and other non-operating income does not exceed P5,000,000 and who opted to avail of the 3% income tax rate, the tax type Percentage Tax (PT) shall not be reflected in the Certificate of Registration (COR). However, at the start of each taxable year, each SBIT shall be automatically subjected to graduated income tax rates and required to file quarterly percentage tax return (BIR Form No. 2551C) and option to replace the COR to reflect "PT", unless quarterly and filed to avail of the 3% income tax rate.

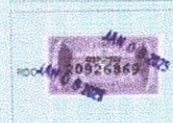
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	I hereby certify that the above named person is registered as indicated above under the provision of the National Internal Revenue Code, as amended. MA. BERNARDETTE S. MANGADAYO REVENUE DISTRICT OFFICER (Signature over Printed Name)
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THIS CERTIFICATE MUST BE EXHIBITED CONSPICUOUSLY IN THE PLACE OF BUSINESS



FEATURE | To Rizz is to Never Be Rigged

Amidst the rising chaos and tension we are experiencing in our country, a little bit of entertainment would not hurt. In fact, it can keep us amused while also serving as an eye-opener, especially when it is relevant to our current situation.

"*May Rizz Pa si Rizal*" is a one-act contemporary stage play written and directed by Edge Esteban and produced by TA Theater Production, featuring actors Gexter Abad as Jose Rizal, Zarah Pagay as Pearly, Jyra De Guzman as Reymunda, and Jimson Buenagua as the policeman. It was staged at the University of the Philippines Visayas – Iloilo City Campus Auditorium and attended by numerous PHINMA–University of Iloilo students enrolled in the "*History of Rizal*" course during its three-day run.

The play begins with a woman named Pearly, who is imprisoned by a policeman for establishing an organization that challenges the unjust regulations of their BPO company and for supporting the countless underpaid workers in the BPO industry. As she tries to comprehend her situation despite her innocence, she unexpectedly meets our Philippine national hero, Dr. Jose P. Rizal, and a woman named "*Reymunda*"—a devotee who believes that Rizal is the Filipino Jesus Christ. Although these three characters seem odd to be placed together in one jail cell, the story reveals that despite their differences, they share one thing in common—they were imprisoned and silenced for opposing the wrongful actions of their respective institutions.

In an interview, Mr. Esteban shared that the play was spontaneously written in a coffee shop right after hearing about the current issues facing our country. He said that his main objective in creating this play is to "reintroduce" Rizal to the youth, especially to Generation Z, because he believes that we must continue to honor the legacy and sacrifices of our national heroes who fought for our independence.

According to Mr. Esteban, there is more to come as they hope to bring the production not only across Luzon but throughout the Visayas, uniting people through theater and encouraging them to open their eyes to the realities around them.

"*The youth is the hope of our Motherland*," Rizal repeatedly stated this as a reminder that the children of today are the torchbearers of the future, and the spirit of Filipino courage continues to live through them.

According to Mr. Esteban, there is more to come as they hope to bring the production not only across Luzon but throughout the Visayas, uniting people through theater and encouraging them to open their eyes to the realities around them.

"The youth is the hope of our Motherland," Rizal repeatedly stated this as a reminder that the children of today are the torchbearers of the future, and the spirit of Filipino courage continues to live through them.

In these challenging times, we must hold those who abuse the system accountable and never be afraid to fight for our rights and for what is right. Truly, it is time for us to stop being overly apologetic and instead demand what we rightfully deserve—especially in a society governed by greedy politicians.

Words by: Arvin Lester Eradio

Photos by: Klint Andrew Onanad

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