



NATIONAL COMMISSION FOR CULTURE AND THE ARTS  
Philippine Cultural Education Program

# BANTULA

**International Conference on Culture-Based Education:**  
Strengthening ASEAN Regional Cooperation through Culture-  
Based Education: Dialogue, Discourse, and Dissemination

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Conference Proceedings

De La Salle – College of Saint Benilde  
October 26-28, 2018

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## CONFERENCE OVERVIEW

Culture is the heart and soul of a nation constituted in the nexus of time and space and framed within the context of an ever-shifting ideological horizon. As network of human relations constellate towards a common goal, communal desire, and collective aspiration, culture-based education revitalizes cultural memory, forges national identity, and affirms a culturally-diverse human connectedness.

Over 150 educators and cultural workers from the Philippines and neighboring ASEAN countries attended the conference. Six (6) plenary lectures, two (2) round table discussions, and six (6) parallel sessions were conducted, covering topics in the role of culture-based education in the ASEAN Integration, contextualization of learning, culture and spirituality in Southeast Asia, environmental health awareness, and many more. There was a total of 44 paper presentations, eight (8) teaching demonstrations, and six (6) art workshops.

With the theme “Strengthening ASEAN Regional Cooperation through Culture-Based Education: Dialogue, Discourse, and Dissemination”, the three-day conference provided a venue for ventilating issues and concerns regarding ASEAN integration by discussing the pivotal role of culture-based education as driver of sustainable development and inclusive growth in the region. Culture-based education as catalyst for regional cooperation, facilitate socio-cultural mobility by promoting partnership – respect and understanding—among members of ASEAN Community, whose national lives and cultures are intertwined and interconnected through shared histories and common traditions. In addition, a responsive and relevant culture-based education ensures the creation, promotion and preservation of a peaceable environment conducive to productive collaboration, creative interaction, and meaningful cooperation.

## CONFERENCE PROGRAM

|                           |   |   |
|---------------------------|---|---|
| <b>DAY 1 - October 26</b> |   |   |
| 8:00 – 9:00 am            | Registration  |   |
| 9:00 – 9:30 am            | Opening Ceremony  |   |
|                           | Philippine National Anthem  | Coro San Benildo  |
|                           | Doxology  | Coro San Benildo  |
|                           | Welcoming Remarks   | Dr. Sunita Mukhi<br><i>Associate Dean</i><br>School of Design and Arts<br>De la Salle - College of Saint Benilde                                  |
|                           | Opening Remarks   | Dr. Orland Magno<br><i>Commissioner</i><br>Sub-commission on Cultural<br>Dissemination, National<br>Commission for Culture and the<br>Arts (NCCA) |
|                           | Inspirational Message   | Mr. Geronio Ulayao<br><i>Vice Chancellor for Academics</i><br>De La Salle - College of Saint<br>Benilde   |
|                           | Introduction of Participants  | Dr. Aldrin Darilag<br>Conference Convenor   |
|                           | Photo Session   |   |
| 9:30 – 10:30 am           | Keynote Address<br><b><i>Promotion of Local and<br/>Indigenous Knowledge Systems</i></b><br><br>Moderator: Aldrin Darilag<br>Rapporteur: Pinky San Andres   | Dr. Samuel R. Soliven<br>Department of Education  |
| 10:30 – 11:30 am          | Plenary Lecture 1:<br><b><i>Creating Educational Spaces for<br/>Living Together through the Arts</i></b><br><br>Moderator: Tim Dacanay<br>Rapporteur: Fralynn Manalo  | Dr. Teresa Torres de Eca<br><i>President</i><br>International Society for Education<br>through Art (InSEA)  |
| 11:30 – 12:00 nn          | Academic Exchange   |   |
| 12:00 – 1:00 pm           | LUNCH BREAK   |   |
| 1:00 – 2:00 pm            | Plenary Lecture 2:<br><b><i>Culture-Based Education: The<br/>Transformative Power of<br/>Education in the Global 21<sup>st</sup><br/>Century Context</i></b><br><br>Moderator: Ricamela Palis<br>Rapporteur: Beverly Bautista | Dr. Franco Gandolfi<br><i>Vice Chancellor</i><br>Manipal International University<br>Malaysia   |
| 2:00 – 3:00 pm            | Parallel Session 1  | <b>Session 1 A</b><br>A Culture of Creativity: Speaking,<br>Writing, and Narrating the<br>Imagination   |

|                |                       |   |
|----------------|-----------------------|---|
|                |                       | <p>Moderator: Christine Magboo<br/>Rapporteur: Bettina Arriola</p> <p><b>Session 1B</b><br/>Quotidian Pedagogy: Teaching the Familiar and the Local</p> <p>Moderator: Ricamela Palis<br/>Rapporteur: Nett Jimenez</p> <p><b>Session 1C</b><br/>Samarnon Heritage and Tradition in Education: Responding to the Challenges of Contextualization, Localization, and Indigenization</p> <p>Moderator: Rodel Bugarin<br/>Rapporteur: Jose Ruel Paguiligan</p> <p><b>Session 1D</b><br/>Arts, Education, and Culture: Creativity as Advocacy and Imagination as Strategy in Community Immersion</p> <p>Moderator: Richard Gonzalo<br/>Rapporteur: Pinky San Andres</p> |
| 3:00 – 3:30 pm | Coffee Break          |   |
| 3:30 -5:00 pm  |                       | <p><b>Session 2A</b><br/>Values Education and Filipino</p> <p>Moderator: Rodel Bugarin<br/>Rapporteur: Mike Gomez</p> <p><b>Session 2B</b><br/>English and Science</p> <p>Moderator: Ferdinand Lopez<br/>Rapporteur: Fralynn Manalo</p> <p><b>Session 2C</b><br/>MTBMLE and MAPEH – Photography</p> <p>Moderator: Ricamela Palis<br/>Rapporteur: Nett Jimenez</p> <p><b>Session 2D</b><br/>MAPEH – Music and Mathematics</p> <p>Moderator: Christine Magboo<br/>Rapporteur: Jose Ruel Paguiligan</p>  |
| 5:00 – 6:00 pm | Cultural Presentation | College of Saint Benilde  |

| <b>DAY 2 – October 27</b> |                    |   |
|---------------------------|--------------------|---|
| 9:00 – 10:00 am           | Parallel Session 3 | <p><b>Session 3A</b><br/>Neo-liberalism and the K-12 System: Cultivating Critical Awarenesss and Historical Memory</p> <p>Moderator: Ricamela Palis<br/>Rapporteur: Bettina Arriola</p> <p><b>Session 3B</b><br/>Culture in Education: Indigenization, Contextualization and Integration in the K-12 Curriculum</p> <p>Moderator: Christine Magboo<br/>Rapporteur: Mike Gomez</p> <p><b>Session 3C</b><br/>Contextualized Teaching and Learning: Performing Content and Iconography</p> <p>Moderator: Ferdinand Lopez<br/>Rapporteur: Beverly Bautista</p> <p><b>Session 3D</b><br/>Cultural Cornucopia: Facets of Filipino Culture and Traditions</p> <p>Moderator: Tim Dacanay<br/>Rapporteur: Fralynn Manalo</p> |
| 10:00 – 11:00 am          | Parallel Session 4 | <p><b>Session 4A</b><br/>Valuing Culture: A Sociology of Philippine Culture-based Classroom</p> <p>Moderator: Felimon Blanco<br/>Rapporteur: Jose Ruel Paguiligan</p> <p><b>Session 4B</b><br/>Inclusions in Art Education</p> <p>Moderator: Rodel Bugarin<br/>Rapporteur: Beverly Bautista</p> <p><b>Session 4C</b><br/>Institutionalizing Language and Culture: Intellectualizing Institutions</p> <p>Moderator: Felimon Blanco<br/>Rapporteur: Fralynn Manalo</p>  |

|                  |   |  |
|------------------|---|--|
|                  |   | <p><b>Session 4D</b><br/>New Directions in Teaching arts and Design</p> <p>Moderator: Richard Gonzalo<br/>Rapporteur: Mike Gomez</p>   |
| 11:00 – 12:00 nn | <p>Plenary Lecture 3<br/><b><i>Movies in our Mind: The Stories on Screen as Artifacts of Culture and History</i></b></p> <p>Moderator: Ferdinand Lopez<br/>Rapporteur: Nett Jimenez</p> | <p>Prof. Jose Javier Reyes,<br/><i>Director</i><br/>Digital Film Department<br/>De La Salle - College of Saint Benilde</p>   |
| 12:00 – 1:00 pm  | LUNCH BREAK   |  |
| 1:00 – 3:00 pm   | <p>Parallel Session 5<br/>Art Workshops</p>   | <p><b>Session 5A</b><br/>Basic Printmaking Demo Workshop</p> <p>Moderator: Felimon Blanco<br/>Rapporteur: Jose Ruel Paguiligan</p> <p><b>Session 5B</b><br/>Theatre Games and Group Dynamics for Creative Classroom Teaching</p> <p>Moderator: Christine Magboo<br/>Rapporteur: Fralynn Manalo</p> <p><b>Session 5C</b><br/>Movement Workshop for Non-Dancers</p> <p>Moderator: Tim Dacanay<br/>Rapporteur: Pinky San Andres</p> <p><b>Session 5D</b><br/>Voice Performance Workshop</p> <p>Moderator: Rodel Bugarin</p> <p><b>Session 5E</b><br/>Guhit: Basic Drawing Workshop</p> <p>Moderator: Ricamela Palis<br/>Rapporteur: Beverly Bautista</p> <p><b>Session 5F</b><br/>How to Create Engaging Bulletin Boards</p> <p>Moderator: Aldrin Darilag<br/>Rapporteur: Bettina Arriola</p> |



|                |                              |   |
|----------------|------------------------------|---|
| 3:00 – 3:30 pm | Coffee Break                 |   |
| 3:30 – 4:30 pm | Parallel Session 6           | <p><b>Session 6A</b><br/>Notes from Art Classroom</p> <p>Moderator: Ricamela Palis<br/>Rapporteur: Jose Ruel F. Paguiligan</p> <p><b>Session 6B</b><br/>Traditions and Trajectories</p> <p>Moderator: Rodel Bugarin<br/>Rapporteur: Mike Gomez</p> <p><b>Session 6C</b><br/>Emerging Performative<br/>Methodologies in Research</p> <p>Moderator: Felimon Blanco<br/>Rapporteur: Beverly Bautista</p> <p><b>Session 6D</b><br/>Sinsin: Benilde Foundation Studies<br/>Department Arts and Craft<br/>Research</p> <p>Moderator: Ricamela Palis<br/>Rapporteur: Bettina Arriola</p> |
| 5:00 – 5:30 pm | Afternoon Snacks             |   |
| 5:30 – 6:30 pm | Gallery Walk and Campus Tour |   |

| <b>DAY 3 – October 28</b> |  |   |
|---------------------------|--|---|
| 8:30 – 10:00 am           | Round Table Discussion 1<br><b><i>Art Education as Cultural Education in the Philippines: Issues and Challenges</i></b><br><br>Moderator: Ricamela Palis<br>Rapporteur: Fralynn Manalo                                 | <ol style="list-style-type: none"> <li>1. Tim Dacanay<br/>De La Salle-College of Saint Benilde</li> <li>2. Salvador Patricio<br/>Baliwasan National High School</li> <li>3. Hobart Savior<br/>Xavier University - CDO</li> </ol>  |
| 10:00 – 11:00 am          | Plenary Lecture 4<br><b><i>Globalization and Regionalization of Education</i></b><br><br>Moderator: Richard Gonzalo<br>Rapporteur: Pinky San Andres  | Dr. Carole Raymundo Diamante<br>Asian Development Bank  |
| 11:00 – 12:00 nn          | Plenary Lecture 5<br><b><i>Developing Cultural Abassadors Through Understanding of the Study Abroad Student's Experiences: The Case of Taiwan</i></b><br><br>Moderator: Aldrin Darilag<br>Rapporteur: Beverly Bautista | Dr. Gregory Ching<br>Assistant Professor<br>Graduate School of Educational Leadership & Development<br>Fu Jen Catholic University Taiwan  |
| 12:00 – 1:00 pm           | LUNCH BREAK  |   |
| 1:00 – 2:00 pm            | Plenary Lecture 6<br><b><i>Culture Based Local Community Development: The Marikina City Experience</i></b><br><br>Moderator: Richard Gonzalo<br>Rapporteur: Pinky San Andres   | Atty. Abel U. Mamaril, PhD<br>Professor<br>Holy Angel University, Angeles, Pampanga<br>Legal Adviser<br>Marikina Local Government Unit  |
| 2:00 – 3:30 pm            | Roundtable Discussion 2<br><b><i>Mapping the Future of Culture-based Education in the Philippines</i></b><br><br>Moderator: Felimon Blanco<br>Rapporteur: Pinky San Andres   | <ol style="list-style-type: none"> <li>1. Dr. Richard Daenos - President, City College of Angeles</li> <li>2. Prof. Jill Samodio – Director, Culture and Arts Office, De La Salle University</li> <li>3. Dr. Vicente C. Handa – Chair, Division of Science Education West Visayas State University</li> </ol> |
| 3:30 – 5:00 pm            | Closing Ceremony<br><br>Cultural Show<br><br>Closing Remarks<br><br>Distribution of Certificates   | Sinukwan Kapampangan and DLS-CSB School of Design and Arts<br><br>Mr. Joseph Cristobal<br>Director, NCCA PCEP   |

## **KEYNOTE ADDRESS AND PLENARY SPEAKER'S PROFILE**

### **DR. SAMUEL R. SOLIVEN**

Dr. Samuel R. Soliven is passionate about Physics, Mathematics, and Research. He has interest in the Indigenous Peoples Education. He was a former teacher, principal, and school's division superintendent. At present, he is the OIC Director III Bureau of Curriculum Development under the Department of Education.

### **DR. TERESA TORRES DE ECA**

Dr. Teresa Torres de Eça is the President of the International Society for Education Through Art (InSEA). She works as an art teacher in Alves Martins Secondary School in Portugal and also as a lecturer at the University of Jaen in Spain. She is a collaborator of the Research Center in Arts and Communication of the Open University of Lisbon and University of Algarve in Portugal.

Dr. Torres de Eca has organized several E- books and articles about art education. Her research interests are focused on participatory research, socially-engaged arts, transcultural educational project, and art education activism.

### **DR. FRANCO GANDOLFI**

Public speaker, researcher, published author, and international consultant, Dr. Gandolfi serves as the Vice Chancellor Manipal International University (MIU). Prior to his current role, he held deanships and senior professorial appointments at the Canadian University of Dubai, the University of the South Pacific in Suva, Fiji Islands, California Baptist University in Riverside, California, and Central Queensland University in Sydney, Australia. Prof. Dr. Gandolfi also holds an adjunct professorship in leadership with Georgetown University in Washington DC, a global top 20 research university. Franco is an active researcher and writer. He is the principal author of seven books and chief editor of a seminal leadership book. Prof. Dr. Gandolfi's scholarly portfolio includes more than 60 peer-reviewed research articles published in top tier international journals. He serves on a number of international boards and committees and has been a key judging panel member for the prestigious Australian Human Resources Awards. Prior to his academic career, Prof. Dr. Gandolfi held various management and senior consulting positions at Novartis, Roche, UBS, and Credit Suisse in Switzerland. Having served as a first-lieutenant in the Swiss Army Forces, he honorably retired in 2007 having attained the highest non-active duty military rank in the Swiss Army Forces.

### **PROF. JOSE JAVIER REYES**

Prof. Jose Javier Reyes is the Chairman of the Digital Film Program at the School of Design and Arts of the College of St Benilde where he concurrently holds the position of Industry Fellow. He is also a Senior Professorial Lecturer at the Department of Communication, De la Salle University.

Aside from his affiliation with the academe, Prof. Reyes is also a practicing producer, director and writer for films and television. He has won every major award in the field of screenwriting and directing from award giving bodies in the Philippines as well as international recognition for his works that have spanned more than thirty years in the film industry.

Having written close to two hundred screenplays, Prof. Reyes is currently directing his 85th feature film while holding what he cherishes as his key positions in the academe. He has given talks on the sociology of media, won awards for his non-fiction writing and is now active in his blog involving the role of media and the shaping of the ever-changing Filipino mind.

**DR. CAROLE RAYMUNDO DIAMANTE**

Dr. Carole Raymundo Diamante is a faculty member of De La Salle University and Assumption College-Makati. She obtained her graduate degree from the De La Salle University and her doctoral degree from the London School of Economics and Political Science.

Dr. Diamante is currently an independent consultant of the Asian development Bank. She has a number of publications on education and learning inside the classroom. She is also involved in a number of grass roots initiatives and was the principal of the Mangyan School in Mindoro.

**DR. GREGORY CHING**

Dr. Gregory Ching is an Assistant Professor of the Graduate School of Educational Leadership & Development at Fu Jen Catholic University in Taiwan. His current research interests are focused but not limited to the effects of globalization and internationalization of higher education, acculturation processes in study abroad, and service quality and gaps within higher education.

**ATTY. ABEL MAMARIL**

Atty. Abel Mamaril is the present Administrative Officer VI/ Legal Consultant of the Office of the City Mayor of Marikina. He holds a degree in Doctor of Philosophy in Management and a degree in Master in Business Administration. He currently teaches at Pamantasan ng Lungsod ng Marikina and Pan Pacific University North Philippines.

## **WELCOME ADDRESS**

**Dr. Sunita Mukhi**

*Associate Dean, College of Saint Benilde School of Design and Arts*

A bright morning to all of us! We who are dedicated to educating the youth using our rich culture, what we value and hold dear! The next three days of BANTULA are going to be awe-inspiring, and though we take it upon ourselves to be the beacons, we will now learn from each other, so that we can become better teachers.

I am Sunita Mukhi, the Associate Dean of Benilde's Arts and Culture Cluster of the School of Design and Arts. On behalf of Brother President Dennis Magbanua and Architect Asela Domingo, Dean of the School of Design and Arts, we are honored to be part of this convergence of minds and hearts so that we can share our passion for the arts, commitment to culture and how we use our own artistic practices, creativity to innovate. But most importantly, how we can mine the wealth of our culture, our own Asian treasury of ideas, history, beauty, value systems and even current circumstances that may not always be the idea. We are eager to listen to our honored guests and luminaries that have been invited and welcome you with utmost warmth!

How about this – let's all stand up. Face a person you do not know and greet them in your native tongue, be it Tagalog, Ilonggo, Badjao, even Jejemon, or in sign language. Let's all welcome each other to this conference!

In parting, I would like to share with you my most favorite quotes about teachers:

1. I never let my schooling interfere with my education. – Attributed to Mark Twain
2. If a teacher is indeed wise, he does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind. – Kahlil Gibran
3. A lamp can only light another lamp when in it continues to burn in its own flame. – Rabindranath Tagore

So, let's use this time to nurture our flame!

Thank you! Shukriya, Maraming Salamat!

## **OPENING REMARKS**

**Orlando B. Magno, Ed. D.**

*Commissioner for SCD and Head of NCCA, Cultural Education*

Magandang Umaga sa inyong lahat!

Today, we mark the second year of the Bantula International Conference on Culture-based Education with its theme, “Strengthening ASEAN Regional Cooperation Through Regional Cooperation”. What started as a dream several years ago, friends talking informally about the possibility of bringing together like-minded people who can become, in their respective communities, here and elsewhere, a beacon of hope in advancing the cause of culture-based instruction alongside heritage education. Last year, such vision has been transformed into reality with more than two hundred teachers and cultural workers representing 6 countries: Singapore, Thailand, Malaysia, Vietnam, Taiwan, and the Philippines in Communion and in dialogue – discussing issues and challenges pertaining to the state of cultural education in their respective countries, making shared histories, and common tradition among nations across the Southeast Asian Region.

This year, we look forward to a bountiful harvest of critical researches, creative performances, and workshops designed to stoke the fire of artistic passion and imagination, visibly etched in our Bantula Conference program and Book of Abstract. This year’s summit affirms our faith in our coworkers in the knowledge ecosystem and our fellow advocates of cultural heritage conservation, we come together to listen and learn from each one, opening our heart and mind, soul and spirit, in an environment of gracious kindness and sincere generosity.

As I open this year’s conference, I would like to acknowledge with profound and profuse gratitude, the laudable efforts of Mr. Sonny Cristobal, the visionary director of the Philippine Cultural Education Program of the NCCA, and his ever hardworking staff, Alpha, Jenn, Agnes, Armie, Jonna, Lawrence, and Kier to their unceasingly commitment, and untiringly efforts; likewise, the ever reliable and competent professors and administrators of the De La Salle – College of Saint Benilde’s School of Design and Arts, in particular the Foundation Studies Department for co-hosting this year’s academic celebration, special thanks go to Dr. Sunita Mukhi, Angge Vical, Lara Rosario, Hershey Malinis, Fredyl Hernandez, Shema Lamiao, Cheng Villarosa who efficiently coordinated the PCEP and effectively translated our conference needs into sterling reality; And lastly, the Conference Steering Committee: Aldrin Darilag, the convenor, Ferdie Lopez, Odie Bugarin, and Tim Dacanay as co-convenors, have successfully assembled a miscellany of brilliant minds, world-class performers, and remarkable teachers who pushed the creativity and imagination to uncharted frontiers and terrain that is 2018 Bantula Program of Activities – a dizzying array of research presentations, workshops, panel discussions, teaching demonstrations, and top-of-the-line cultural exhibitions and performances.

My warm felicitations go to our invited Speakers, Panel Discussants, Paper presenters, Teaching Demonstrators, NACES volunteers, CSB-SDA Student Volunteers, Staff of different offices, our sponsors and partner agencies, the NCCA, and most importantly, to all of you our dear attendees, who took some precious time out of your hectic schedule to be with us all in this year’s milestone.

Daghang Salamat sa inyong lahat at mabuhay!

## **INSPIRATIONAL MESSAGE**

**Mr. Geronio Ulayao**

*Vice Chancellor for Academics, De La Salle - College of Saint Benilde*

Good morning ladies and gentlemen.

The first thing that came to my mind when I was invited by Professor Suni was this question: How do you inspire naturally inspired professionals and practitioners? Because being in this particular field requires an innate trait or quality that makes us inspired every day. And I can say that because I have a former colleague who was a math professor but was deeply involved in the arts – music in particular.

So, why was I given this opportunity or task?

Well anyways, just to tell you a bit about myself, my own home college is the School of Hotel, Restaurant, and Institutional Management. Coincidentally, this afternoon, we also have a conference at the hotel about culture and diversity. My natural cluster is actually the arts and culture because my bachelor's degree, my chosen field, was actually liberal arts and history. I was also deeply involved in the arts when I was a member of the De La Salle University Chorale. So, I was just really excited to be part of this celebration. As I've said, this is my natural cluster, this is my home.

Circumstances led me to the hospitality and tourism area, but my heart is still with this particular field. Because of this, I found out that my background in the liberal arts is the most ideal in teaching tourism courses. There is this particular interrelatedness between culture and the tourism industry. Culture, in fact, fuels the tourism industry because no touristic activity would be significant, inspiring, or life changing without the cultural component.

What you are doing now, dear cultural educators, is probably the most important aspect of teaching, of educating. With your passion, you are creating something that will always be there – the knowledge and understanding of one's identity, background, and the appreciation for the convergence of different influences on one's being. We are Filipinos but we are also part of the bigger ASEAN region. Because in history, we went through the process of indigenization and synthezation which links us directly to the cultures of India, South East Asia, and China. That is the importance of your particular field. You make sure that the present generation understands that particular interconnectedness and of course, through a passionate way, to teach them that the world does not revolve around them and that there is a bigger world out there. Cultural educators are very crucial especially during these times wherein modernity and convenience basically takes away that particular feeling and process.

I always say that the study of arts, culture, and related fields is probably the most mentally challenging. Why? because here, we are taught how to think 360 degrees, how to think beyond one particular instance, product, or place from all possible angles. We do not think like an arrow that stays in one direction and goes from here to there. The way we think is from different perspectives and from all asides in order for us to get the appreciation of the phenomenon that we are encountering. It's not simply one plus one is equals to two. For arts people, we say "yes, we know one plus one is equals to two but we want to know why?" And of course, that is another discussion.

I believe that it is the why that it is crucial in educating from the cultural stand point. We can always say who, what, when, and where but what's more important is the why and the interpretation of the text. That is what we are trying to equip our students and you are in the forefront of that particular approach or methodology. We do not simply teach them the who, what, when, and where but we encourage our students to answer the question why. After

understanding and answering why, that is when all the details come to place. Like for any creative undertaking, what is the first step? Normally, there is some subscribed methodology. But, at the end of the day, you as an artist have your own very unique and very distinct way of producing a creative work. Nobody could tell you how to do it except yourself.

That is the beauty of cultural education. You teach the students to answer the question why and you allow them to imagine and find solutions and ultimately, find their place in this world.

Thank you.



## **KEYNOTE ADDRESS**

*Rapporteur: Pinky San Andres*

### **Promotion of Local and Indigenous Knowledge Systems**

Dr. Samuel R. Soliven | Department of Education

The promotion of indigenous knowledge is essential in developing a curricular framework that embodies the values, principles, and virtues of Filipino learners. Dr. Soliven underscored its significance while presenting the goals of UN Sustainable Development Goals (SDGs) which should serve as our guide to ensure a responsive and more revolutionized educational system. It should be used not only in the developed communities but more so in the most far flung areas that are constituents of the 21st century educational curriculum development plan.

Our curriculum should be gender and culture sensitive, contextualized and global, and flexible enough to allow schools to localize and indigenize. In the end, the mission of every educator is for every Filipino to have their right to quality, equitable, culture-based and complete basic education.

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## **PLENARY LECTURE 1**

*Rapporteur: Fralynn Manalo*

### **Creating Educational Spaces for Living Together through the Arts**

Dr. Teresa Torres de Eca | President, International Society for Education through Art (InSEA)

Dr. Torres de Eca was in Portugal and the plenary session was held in the form of a web seminar. She prepared a 7-minute video slide presentation wherein she shared the concept of art in education, the dimensions of change in art education, and bringing more contemporary art process in education and project-based strategies.

It was highlighted in the lecture that art education should be engaged in society. We must know what is happening today in our community, in our environment and so on. We must engage the young people today and prepare them for the future.

On teachers' development, we must seek trainings that will enrich our understanding and experience of art, not only through workshops, but also through working with other teachers from different fields. Through collaboration, we are able to address our limitations in resources.

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## **PLENARY LECTURE 2**

*Rapporteur: Beverly Bautista*

### **Culture-Based Education: The Transformative Power of Education in the Global 21<sup>st</sup> Century Context**

Dr. Franco Gandolfi | Vice Chancellor, Manipal International University Malaysia

Dr. Gandolfi's presentation revolved on the mission of education and how the process facilitates learning and sparking one's pursuit of knowledge. He also talked about the role of education in acquiring knowledge and skills, and obtaining competencies, skills and attributes. Education is a means to secure employment and as a means to develop critical thinking independently, critically, analytically, and rationally.

He also emphasized that thinking is the primary driver of education and the effect is character development or character education. Education is values neutral and for deep, holistic and whole persons' learning. It is for knowing, doing and being and it changes our society. He also shared that supra-culture is emerging and the different disruptive forces of education – particularly the disruption brought by technology. There is a need for culturally-responsive teaching to combat the different disruptive elements in contemporary times.

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## **PLENARY LECTURE 3**

*Rapporteur: Nett Jimenez*

### **Movies in our Mind: The Stories on Screen as Artifacts of Culture and History**

Prof. Jose Javier Reyes | Director and Chair, Digital Film Program DLS-CSB

Prof. Reyes talked about the much larger classroom that students go through beyond the four walls of an educational institution and the effects of popular culture in shaping the minds of the students. Whether we admit it or not, it happens out there with mass media, with social media in the context of popular culture.

His talk focused on just one aspect of popular culture in a wide spectrum of possible topics, the movies. From his point of view, age is an advantage because it gives us a kind of historical perspective as a teacher and not merely as a practitioner of film to understand something much larger than the field of entertainment. Movies are artifacts of behavior, society and culture. They are not only meant for entertainment, but they are artifacts which we shall consider as proof of living culture. They are also considered mainstream or alternative platforms as vehicles for education. Use of movies in education helps you understand not only yourselves and your students but also the kind of environment they live in.

He distinguished movies from films by saying that movies are commercial products while films are artistic and social creations by artists with distinct and particular purpose for such creations. Films are artifacts of who we are at various points in our social history.

Movies capture the entirety of the moments in our cultural history as well as the trends which reflect the social, political and economic needs of given periods in our social history. It responds to socio-political, economic and cultural issues amidst the changing timeline. We are reflecting on the movies on the relevant issues in a historical timeline. They are mirrors of social issues and arguments as they explore the hidden controversies in our changing society as well as they are rich sources for understanding how factors around us affect the people. Movies do not only entertain, although its language changes in expressing the same values, they condition our perception of life.

It captures the moments of the way we are at any given moment in our cultural history. In a nutshell, movies are here to teach us, they are not here merely to entertain us, but they define who we were, who we are and who we can be. It also provides escape and aspiration, introspection and analysis. Movies are alternative classrooms, sources of lessons which we dissect with the people in order for them to understand life and the society.

#### *Open Forum*

Q: How do we encourage teachers especially in the rural areas who are very much saddled with work to view films exhibited in the local theaters in the provinces?

A: Teacher's skills cannot be limited to their field of specialization for learning. You can't be a teacher if you do not have a life. Go get a life. Being aware of the popular culture, being

aware of the internet and the development of social media, is part of your understanding, relevant as a teacher.

Q: How can movies or films be an effective tool for social transformation?

A: In a lot of ways, empowering movies can influence the life of a person. Challenging the audience to think means you actually arm them into becoming better citizens rather than becoming a complaining population.

Q: What should we expect when we begin using films as part of our class? How do we prepare ourselves as educators? What role/s are we expected to play?

A: Discuss it the way you discuss a short story, discuss it as part of life, immerse in the experience and share the experience.

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## **PLENARY LECTURE 4**

*Rapporteur: Pinky San Andres*

### **Globalization and Regionalization of Education**

Dr. Carole Raymundo Diamante | Asian Development Bank

We live in the age of globalization and our societies are subject to the process of unprecedented change. According to Dr. Diamante, Globalization is the flow of technology, economy, knowledge, people, values, and ideas across borders. It affects each country in a different way due to a nation's individual history, traditions, culture and priorities. These new changes have had various impacts on all aspects of our life, including eating habits and tastes of the people and the life of the academic community. Internationalization of higher education is one of the ways a country responds to the impact of globalization yet, respects the individuality of the nation.

We must research and write about our experiences. To protect our intellectual and cultural property rights, we should write, and have it patented or copyright. A strong culture-based education system should be backed up with a wide pool/body of research (e.g. journal articles, text books). Indigenous peoples should not only be researched but should be revered. Research should change their lives.

Culture based education is looking inwards but considering globalization, learning about other cultures should also be pursued. It allows us to differentiate but also appreciate the nuances in cultures especially in nations or ethnicities with similarities. Culture-based education should go beyond the arts. It should be a lifestyle, a philosophy that must be adapted across disciplines and expressions of self and academic thought. We should use it in shaping and reinforcing our identity.

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## **PLENARY LECTURE 5**

### **Developing Cultural Ambassadors Through the Understanding of Study Abroad Student's Experiences: A case of Taiwan**

Dr. Gregory Ching | Assistant Professor, Graduate School of Educational Leadership & Development Fu Jen Catholic University Taiwan

There is a continuously growing population of foreign students in the country because of many factors such as: medium of instruction, learning English, value for money, affordable cost of living,

and the rich culture of the Philippines. The goal is to facilitate international student integration in the local community. This will help them perform better, have a good experience in the host country, and eventually become cultural ambassadors. Sharing love and social responsibility are the core principles of doing cultural exchange programs.

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## **PLENARY LECTURE 6**

*Rapporteur: Pinky San Andres*

### **Culture-based Local Community Development: The Marikina City Experience**

Atty. Abel Mamaril | Holy Angel University Angeles & Legal Adviser, Marikina City

The talk presented a brief history of Marikina from its founding in the 1630 by the Jesuits up its inclusion in Metro Manila in 1977 and its declaration as a city in 1996. It discussed the development of the community through its shoe making which evolved through skills passed on from generation to generation, the rise of Marikina as the shoe capital of the Philippines with a vast number of small-scale Filipino manufacturers, the collapse of the industry starting in the 1960s with the onset of trade liberalization. It tackled efforts of the local government to revive the industry, the inclusion of shoemaking in K-12 and trade assistance to shoe manufacturers that has made Marikina shoes a reputable brand. The talk also stressed the importance of culture in the development of the industry, citing the pride of the Marikina locals in patronizing Marikina as the city continues to promote Marikina shoes nationwide.

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## **ROUND TABLE DISCUSSION 1**

### **Art Education as Cultural Education in the Philippines: Issues and Challenges**

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## **ROUNDTABLE DISCUSSION 2**

*Rapporteur – Pinky San Andres*

### **Mapping the Future of Culture-based Education in the Philippines**

The session discussed the relevance of culture-based education in the Philippines in facing the current local, regional and global environments. Three speakers from different disciplines discussed the marginalization of culture-based education in the school disciplines, the need to mainstream culture-based education to generate better learning outcomes among students and communities and propose strategies and programs for both formal and non-formal education.

#### **A. Richard Daenos, Ph.D. | President, City College of Angeles**

*Contextualizing Culture-Based Education: The CCA Experience*

The talk presented best practices of City Colleges of Angeles (CCA) in implementing its culture-based education such as establishing itself as the Center for Kapampangan Studies, employment of Kapampangan experts for its faculty, and Kapampangan culture as subject. CCA described its partnership and engagement with the local government and other agencies on programs on culture, arts and heritage-based programs.

Dr. Daenos also discussed nine areas that will influence the form of education framework in the next 20 years including availability of e-learning tools, personalized learning,

student's choice of learning process, integration of field experience in curriculum, student involvement in curriculum development and mentoring.

**B. Professor Glorife Samodio | Director, Culture and Arts – De La Salle University**

The presentation offered insights into the formal education sector, the effect of the Asean integration in education and the impact of the Fourth Industrial Revolution in the sphere of human activities. Professor Samodio identified seven skills that will not be replaced by technology and will be related to culture-based education including communication, content production, contextual understanding, persuasion, teaching, connections among people, and ethical compass.

The talk presented a framework for a proposed socio-cultural model for community programs to achieve the vision of an empowered people for the country. Suggestions were offered on how culture-based education can be implemented through non-formal education and community engagement efforts.

Professor Samodio emphasized the role of educators in the passing culture to the future generations.

**C. Vicente C. Handa, Ph.D. | Professor, West Visayas State University**

The lecture presented the Westernization of science/science education. It discussed the need on how to “decolonize” the discipline, the ways to bridge the gap between the Western-based science teaching and local/indigenous/traditional knowledge and strategies to address them.

It argues that science is a sub-culture of the Western civilization, citing that Southeast Asia acquired it through colonization. Consequently, science and its teaching have become preponderantly western that relegated indigenous/traditional /local knowledge to the margins. It discussed lessons on the hybrid and indigenization of a science curriculum on a culture-based science education in the Philippines such as science learning having more impact on students and communities when it is attuned to the local culture, and culture is still not mainstreamed in the science discipline.

The lecture presented theoretical concepts such as culturally relevant pedagogy, community fund knowledge and hybrid space as it argues for a culture-based education in the school curriculum instead of lobbying for a space in the present school disciplines.

# PAPER PRESENTATIONS

## PARALLEL SESSION 1

### Session 1A | Culture of Creativity: Speaking, Writing, and Narrating the Imagination

*Rapporteur: Bettina Arriola*

#### 1. **Patching the Things Up: Storytelling in Mother Tongue as an Agent to Foster Self-Esteem** | Sensei M. Adorador – Carlos Hilado Memorial State College

The first speaker Mr. Adorador presented his lecture about the study on how storytelling in the mother tongue language fosters the self-esteem of the children. Poverty experienced by these children have led them to having low self-esteem which in effect made them commit unruly behavior. According to Steiner, it would be a good practice to use the bible stories in the lessons as the participants will be able to relate to it. The children who participated in the study associated their life experiences to the bible stories. It helped them regain themselves in terms of boosting their self-confidence. Involved in the study was a one-month storytelling session and the sharing of the different cases of the kids through drawing which was found to be an effective way of relaying their story to others thereby boosting the feeling of the child, in effect the self-esteem will be boosted. By means of feeling based connections to one another through storytelling, respondents are found to be empowered resulting to seeing and understanding themselves. Feeling based storytelling is nurturing because it bridges the world of the students and the teacher while the regular storytelling is purely cognitive.

#### 2. **A Case Study using the UP-Graduate Student's Panay-Bukidnon Company Produced Documentary as a Tool for Teaching Feature Writing in English to Elementary and High School Students** | Abegail R. Bayona, Eunice Marie A. Serillo, Trexie Jane A. Perez, Desilou Fritzie H. Villaruz, Jerald C. Jazmin, and Donne Jone P. Sodusta – University of the Philippines Visayas

Technology has a disadvantage when it comes to preservation of our culture. Despite the Panay Bukidnons keeping their traditions, globalization makes its appearance overt in the forms of technology and inroads of modernization, such as education or school-building and road-building (Magos, 1996) According to Sandigan (2016): "Nowadays, you can't fully exercise your authority because the kids are high-tech. When you talk to them, they don't listen. It passes through one ear and goes out the other."

Another insight stated by Amang Baoy (2016): "Only a select few of the kids are interested because some of the kids would say 'Grandpa, that's nothing compared to what I see on TV!'" It has come to appear that learning that the ways we have come to make sense of the world does not always work can be disorienting, which helps to explain the signs of frustration, confusion, and anxiety among so many of our students. Entering crisis is merely the stage where students confront troubling knowledge. To change their thinking in ways that work against oppression, students need a learning process that helps them to work through their crisis. (Kumashiro, 2009, pp. 29-33)

#### Methodology

The following are the methods for the research. A documentary video as a tool was utilized to teach Feature Writing in English to elementary and high school campus journalists in a public school in Silay City, Negros Occidental. The campus journalists watched the video and then wrote draft feature articles on the Panay Bukidnon people as their initial encounter with this indigenous people group. The draft articles served as data

for thematic analysis to arrive at initial impressions of the campus journalists on this novel topic for their feature writing. The researchers analysed the draft articles as untainted data reflective of the campus journalists' initial concepts, with the assumption that their thinking informs their writing.

#### Discussion and Implication

1. The polarity of their words served as evidence of a "crisis"
2. Their schema is disturbed by the new information they watched for the eight minutes duration of the video documentary
3. Kumashiro (2009) would suggest that their interest is piqued and this is a perfect opportunity to guide them through the "crisis" as they edit and refine their draft feature articles
4. It is interesting to note that the young campus journalists did not write strong words of aggression to the effect of racism or discrimination.

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### **Session 1B | Quotidian Pedagogy: Teaching the Familiar and the Local**

*Rapporteur: Nett Jimenez*

#### **1. Tricycle Structure Vis-à-vis Topographical Features of Aurora: Culture-based Teaching and Content-based Pedagogy | Marvin T. Abao – Aurora National High School Zamboanga del Sur**

Research on tricycle structure vis-à-vis topographical features of Aurora as a quasi-experiment to investigate the comparison of the teaching pedagogies, namely, culture-based pedagogies and content-based teaching pedagogies. This study maximized the use of tricycle as iconic material and how its structure was adopted to fit the topographical features of Aurora with Sections Diamond and Special Program in the Arts as participants. Section Diamond is the experimental group subjected to culture-based teaching pedagogies using tricycle as the local cultural icon, while the Special Program for the Arts as the controlled group is exposed to the content-based teaching pedagogies. During the conduct of post-test, both proved to be effective in enhancing or improving students' performance, but culture-based teaching pedagogy is more effective in increasing the level of students' performance in the classroom rather than the content-based teaching pedagogy.

#### **2. Types of Transformation in Geometry: Study of Tile Patterns in Bayugan City Rotunda | Vincent Butch Embolode – Bayugan National Comprehensive High School**

The paper is about the teaching of types of transformation using the Bayugan City Rotunda as subject of study. Geometry is taught with the integration of culture-based education through teaching the types of transformation present in the tile patterns used in the construction of the said rotunda. Students were tasked to identify and study the types of transformation such as rotation, translation, dilation and reflection used in the tile arrangement. Students basically became more engaged and during post-activity evaluation, they reacted positively, with high appreciation of the lesson. The rotunda is not just a landmark but also an object in geometry which in general, the students agreed that it is mathematically beautiful. This is done in compliance with the Department of Education's call for contextualization, localization and indigenization of the curriculum as stated in the IRR of Enhanced Basic Education Act of 2013 which strengthens the implementation of culture-based education in the Philippines.

**3. Marindukanung Sagisag Kultura in Selected Lesson Exemplar of EdM 201: Socio-cultural Foundations of Education | Rex Emmanuel Asuncion and Randy Nobleza – Marinduque State College**

Marindukanon refers to the people of Marinduque, the language being used and spoken, its arts, culture and practices as well. For over 2,000 cultural icons resented in the country, 15 of these came from Marinduque. First Semester of school year 2017-2018, EDM 201, a social and cultural foundation of education course was offered at the School of Education Graduate School of the Marinduque State College. This 7-week course just like the Graduate Diploma in Cultural Education (GDCE) course of the PCEP is designed for teachers and for those working at the Department of Education. It is composed of eight (8) subjects which include Pedagogy of Cultural Education and Writing of Lesson Exemplars for different subject matters.

There were at least five (5) lesson exemplars presented, compiled and up for revisions ranging from Mathematics, Filipino, Araling Panlipunan and Alternative Learning Systems subject and Marindukanon cultural icons used were banig or bilaran, sulirap (with weaving patterns) out of coconut leaves, banga or palayok, local history, historical places, Marindukanon language, people and practices in daily life and rural life.

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**Session 1C | Samarnon Heritage and Tradition in Education: Responding to the Challenges of Contextualization, Localization, and Indiginization**

*Rapporteur – Jose Ruel F. Paguiligan*

**1. A Cartography of Culture: Cultural Mapping and the Formulation of Division Curriculum Contextualization Matrix in Samar**

Eloisa R. Zartiga – DepEd, Division of Samar

Ms Eloisa Zartiga introduces Samar in the first part of her power point presentation by giving a short profile of the province. The presenter discussed the DEPED division of Samar. Even though they are mandated to implement culture base education to contextualize the curriculum, they are not equipped with technical knowhow to do it. DepEd's vision is to produce learners who passionately love the Philippines and Samar. They know it was not easy to contextualize culture-based education, but it became a challenge to them. She discussed these challenges which includes the lack in knowledge in training in culture base education and what they did so that they could implement this program.

Since 2015 they already had partnership with NCCA who conducted capability trainings for teachers, they also have partnership with LGU in terms of financial support with this they produced learning materials. The project of GDCE scholars also helped them in cultural mapping and culture-based education, some of their works won in the national lesson plan exemplar competition. The provincial government, in partnership with UST (Prof. Eric Zerudo), produced 48 books of cultural mapping data. This data will be used in the development of their tourism industry and DepEd use it in crafting new learning materials in curriculum contextualization.

The presenter discussed the 10 division heritage themes. From these themes and cultural icons, they were able to map the curriculum, and they were able to integrate these icons in their curriculum. They are already in the drafting of contextualized lesson exemplar, they are already pilot testing contextualized lesson plans. Lesson learned that they the support of the management. They hope that their Samarnon learners to really love Samar.



## **2. Samar Heritage and Culture: Foundation for Crafting a Contextualized Culture-based Lesson Exemplars in Mathematics**

Etelbert D. Conde – Parason National High School

Mr. Conde presented the culture-based lesson exemplar in mathematics that he prepared for the 1st quarter for Grade 7 and Grade 8. He discussed his power point presentation. He pointed out that to prepare a lesson exemplar one needs to understand the community, where the students came and how do they deal in their daily life and how could the school help them. Their school is located in an island and transportation and communication is a major problem. The presenter showed pictures of his student, these students are those who benefited in the lesson exemplar he prepared. Students use to travel by boats to go to school.

He related his math lesson with local icons so that there will be a recall and they can relate it to their daily life. They also use audio visual presentation for students but because they don't have telecommunications signal in their island, Mr Conde needs to go to the main land so he could download material he can use for his students. Mr Conde showed picture slides of his students and their lesson in school using local icons, games etc. and the result showed increase in standard on learning. He also shared insights of the effect of lesson exemplar in his school.

## **3. Contextualizing Horizontal and Vertical Integration of Disaster-Risk Reduction and Resilience Education in the K to 12 Curriculum**

Ramel F. Pajarillo – Villareal National High School

Mr. Pajarillo showed pictures of calamities that hit their regions, he also pointed out that same type of calamities hit their region every year. They really need contextualization because the problem they encountered that they did not understand other terms, example is storm surge which was translated to *daluyong* but it was not part of their vocabulary. He was challenged to incorporate it in his lessons so it will be innate for students to understand it. Key approach to DDR Curriculum integration.

He stressed that there are a lot of casualties that happened in the past that is still happening today, it only means that lessons in the curriculum in risk prevention were not communicated well to students. So they are still doing different approach on how to contextualized lessons to integrate it in different subjects. Infusing Disaster Risk Reduction Across the Curriculum. He also shared the 10 steps to Develop Age Appropriate Learning Materials. Teachers should study well about the contextualization of their lessons, they might think their lessons are already contextualize but still it is not.

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## **Session 1D | Arts, Education, and Culture: Creativity as Advocacy and Imagination as Strategy in Community Immersion**

*Rapporteur: Pinky San Andres*

### **1. Manila Declaration on Art Speak for Peace**

Robert Hayden Jr. – Lyceum of the Philippines

The talk explored the function and benefits of arts in personal and social transformation, in mitigating the psychological impacts of social ills, disasters and conflicts. It advocated the role of governments in encouraging and nurturing arts and artists in various forms of artistic expressions and media and in protecting cultural resources. It propounds on using art as a tool of persuasion in addressing issues such as governance, education, environmental protection, disaster prevention, rehabilitation and resilience, conflict

prevention, resolution and reconciliation. The ten-point framework agenda for action was presented to achieve the goal which includes the creation of artistic environments, capital investment in the arts and forming linkages with other countries projects.

**2. Buklog: Breaking Cultural Barriers Through Creative Embodiment**

Boysie Santiago – Culianan National High School. Zamboanga City

The demonstration was preceded by a talk on the context of the ritual of The Subanen. It discussed the cultural implications of the movements (joining hands, stamping and rocking steps, bending of knees and postural movements), the significance of native costumes vis-à-vis the natural elements and the religious significance of colors of black, red, white and blue. It also considered the props used by the natives in the performance of the rituals. To imbibe the spirit of the ritual, participants were given a performance by the speaker, with lights and music.

**3. Cultural Education as an Approach in doing HEI Community Engagement: The Letran Calamba Experience | Lorenzo B. Isla and Ricamela Palis – Colegio de San de Letran Calamba Laguna**

The presentation presented the process by which Letran Calamba engaged with the local government unit (LGU) and teamed up with the locals in establishing the official social history of Santa Maria, Laguna. It discussed the LGU's formation of the Historical Committee in 2016 that defined responsibilities for logistics as that of the LGU while Letran for supervising the gathering of data and research process, the assistance of NCCA in the passing on the methodology and the process of cultural mapping. It also mentioned the sources of data such as parish records dating back to the 1600, the Internet and those discovered by those residing in the US through American databases as well as the discovery of cultural resources.

### PARALLEL SESSION 3

#### Session 3A | Neo-liberalism and the K-12 System: Cultivating Critical Awareness Analysis and Historical Memory

*Rapporteur: Bettina Arriola*

##### 1. Religious Life of an African Nun | Sr. Victorine Zerbo

Sr. Victorine Zerbo, from the Congregation of the Sisters of the Holy Family of Villefranche de Rouergue and a student of the University of Santo Tomas, shared about how the African culture and practices shaped her life, including the religious life and how she has adjusted to the Filipino culture when she came to the Philippines. Talking about culture is a bit tough for her because of her mixed origin as a Burkinabe by blood and brought up as an Ivorian.

Among many African countries and other parts in the world including Asia, female genital mutilation is a common practice. The reason for this practice is to allow the girl to be faithful to her husband in the future. It is a rite because it is the passage from childhood to adulthood. She was supposed to undergo the practice but luckily, she was spared from it due to numerous circumstances until the government banned it. Trying to look at it in a different prospective, she understood that this practice, though bad, aimed to promote continence and chastity because a girl who is not found to be a virgin before the wedding is a dishonor to the family.

Another aspect of the African culture which they value is procreation. Each one is expected to be married and to have children, as many as possible. Children are not only a helping hand for their parents but also the source of their remembrance of their existence. Therefore, unlucky are the women who cannot bear children in their culture. Therefore, being a nun is seen in a negative light both in Burkina Faso and in Ivory Coast because a nun does not bear children.

Luckily, when she revealed to her father about her plans, he approved of it which meant that her mom shall agree to it being that they are in a patriarchal society. The male decision stands as is. Only her brother did not agree as he found it silly but she continued anyway. She joined the congregation when she was 20 years old. At the age of 24, she entered the convent, received formation in Religious Life, and eventually continued her perpetual profession six years later in Manila less than two years ago. A sister, before making her vows in the congregation, visited her parents to explain to them the meaning of the step she was about to take. And so, she explained the vow of chastity. The parents said that was okay since they educated their child to be chaste until marriage. To the vow of obedience, they did not find anything wrong with it because obedience is highly required in their culture. But when the sister mentioned poverty, they all said: there is no need to vow for that because they have always been poor and the sister was born poor. Instead she should avoid poverty. That said, and even though there are misunderstandings about the core values of religious life, a young lady who enters religious life is not expected to step back. Leaving the convent is seen as a failure and a shame for the family in my African culture.

Coming to the Philippines, she found many similarities like respect for elderly and the priests and nuns. But she found it hard to be accepted as a sister because she does not wear any habit as wearing the habit is optional in their congregation. They dress according to the way lay people and commoners dress in order to be closer to ordinary people, not to be put on a pedestal and given special treatment. She also shared a point in her life here where she experienced racial discrimination. Walking on the street, people would laugh and shout JO to her. Some would even touch her skin color to see if it can be removed. But once they come to know that she is religious person, they feel embarrassed.

In her last statement she said she is thankful that she never felt rejected or left out at College neither by her classmates nor by her professors. Instead, they are open to know more about her country and herself. She is also thankful for God gives her the grace to keep going amid mockeries or odd looks. She also shared that she is happy as a religious person most especially because her experience makes her aware of her uniqueness and the importance of respect.

## **2. Breaking the Aegis of Neoliberalism: Critiquing the Culture of Academic Excellence in Philippine Education**

Sensei M. Adorador – Carlos Hilado Memorial State College

Mr. Adorador quotes the two philosophers in the beginning of his lecture. According to Bertrand Russel, “Men are born ignorant, not stupid. They are made stupid by education.” and to that of Paolo Freire he quotes, “The first aspect to be emphasized is that educational practice is a dimension of social practice.”

The status of Philippine education is that it has become a breeding ground for soon-to-be factory workers. The student’s success is dependent on following instructions. Students prefer courses with the ultimate prize – a fast track, high paying career. Workers are awarded for doing exactly what they were instructed to do. Findings through the research shows that education thus becomes an act of depositing, in which the students are depositories and the teacher is the depositor. Instead of communicating, the teacher issues communiques and makes deposits which the students patiently receive, memorize and repeat. It has become a badge of success for students to enter the corporate world while it serves as a perfect whipping stick for teachers to castigate erring students who fail to parrot their own pedagogical creeds. Currently, our education system sends us a chilling effect experience due to the lack of autonomy and control.

Every minute of the student’s life is controlled by the system. The teacher is the talking subject of the learning process, while the pupils are mere listening objects. Students become memorizing machines, able to pass quizzes or examinations. If their minds are probed, you will find that what they know by memory they do not understand. They spent hours in classrooms where they were talked at, where they recited and took note, plus hours of homework pouring over textbooks, extracting facts to commit to memory. Students now seem to be speaking from the script. M.C. Bautista (2017) mentioned that “Our problem in Philippine Education is that we are so theory conscious. Theory is higher than practice. Lecture is higher than lab. Even our units reflect that. We are never taught to problem-solve. We are taught since childhood that we should solve problems after school. Learn all the theories in the classroom and you apply it outside. So, the connection between application and knowledge is severed.”

Students are subtly programmed into believing that high grades and mastery of skills are the main goal of education. Grades have transformed lives of students into making them competitive, aggressive and conscious about the behavior of their classmates and teachers. Grades creates division in school as manifested in ranks. Students nowadays study solely for the sake of grades or tests making them do whatever it takes to succeed, no matter the financial and ethical cost. Students who have higher goals and experience higher pressure to succeed are more likely to cheat. Grades are the ticket to success, grades define one’s being and they predict one’s income later. Grade conscious is the new “true religion” for students.

We need to dismantle our classroom's motto – the neoliberal guru that good life is all about the making profits and the essence of democracy is profit making. Academic Excellence is not a passport to good life. We learn more by looking for the answer to a question and not finding it than we do from learning the answer itself. We must be a citizen to others, especially those who will inherit the future. Education isn't how much you have committed to memory, or even how much you know. It is being able to differentiate between what you know and what you don't. In the end, we are not defined by grades. Life is not so much about results. Is it much more about the process? People's opinion of you does not define your future.

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### **Session 3B | Culture in Education: Indigenization, Localization and Contextualization in the Curriculum**

*Rapporteur: Mike Gomez*

This session highlighted how the presenters were able to localized their lesson plan in teaching their respective subject matters. The teachers in this module used cultural icons and local experiences in their methodologies. The participants raised their questions after each presentation.

#### **1. Culture-Based Instruction in Social Studies**

Tirso Arcilla – Basak Elementary School, Mandaue City

Mr. Arcillas' presentation focused on his methodology in teaching Social Studies for his Grade Four pupils using local cultural icons. At first, Mr. Arcillas described the levels of culture that were used in his study; heritage, icons and expressions. Since he is teaching in Cebu, he used three identified cultural icons of Cebu. Mr. Arcillas presented how we integrated the three icons to his lesson plan. He also used visual aids, folk songs, games, role playing and group presentations.

The icons were always the center of the activities, because according to Mr. Arcillas, it is not only a good motivational tool, but also makes them appreciate these icons. In Role Playing of for example, students re-enact success stories of people that is involved with the icons. In other subject areas, the icons were used as well. In Math for example, the icons were used as subject matter, in number problems such as selling. In Arts and Craft, students must use creative ways to package and market the icons as products such as poster making.

A participant from Albay asked how the students were validated in terms of their learning. Mr. Arcillas responded that there were questionnaires the students must fill up at the end of the lesson as an evaluation tool. Aside from this, each session underwent a processing activity, according to Mr. Arcillas. Another teacher asked what the basis were of determining the icons. Mr. Arcillas mentioned that the icons were determine through a competition. But in the end, it should be the community that determines the icons, that there must be a claim from the members of the community.

#### **2. Implementation of Indigenous Peoples Education (IPED) Program in DepEd**

**Caraga, Agusan del Sur, Philippines** | Irish A. Oxtera - DepEd Caraga, Agusan Del Sur

Ms. Oxtera presented her research on the implementation of the IPed Program in Agusan del Sur. He research was aimed at evaluating the program and its implementation. Specifically, the action research made by Ms. Oxtera tried to determine if the program was applicable and can answer problems that are encountered inside the classroom. The presenter described her study as a mixed-method research; it used quantitative data

gathering through the use of questionnaires, and qualitative data gathering, using key-informant interviews. She mentioned that her subjects were the IPEd implementers, teachers, parents, community leaders, culture bearers, and LGU officials.

The results of the research as presented by Ms. Oxtera showed there were problems encountered during its implementation, citing the lack of culture-based materials for learning, and the lack of experience of some teachers. The research proposed some recommendation that might help in the future implementation of the program, which included teacher development. A participant asked about her process in coming up with such research. Ms. Oxtera mentioned that she really intended her study as an action-research, something that is applicable that the IPEd can use in the future. One of the participants asked how many teachers of the program a member of the IP community were not and what were the cultural nuances that were included in the validation process.

Ms. Oxtera did not present the percentage of her respondents (due to lack of time for the presentation) but she mentioned that there were a few teachers that were members of the Higaonon and Manobo group. There was no specific cultural nuance that was validated; the validation took a general take of the culture.

### **3. Pundasyon: Hanunuo Mangyan School Project Towards a Culture-based Curriculum | Lizzette Romulo – De La Salle Philippines**

Ms. Romulo presented her reaearch, a joint undertaking by De La Salle Philippines, DepEd and the Hanunoo Community. The aim of the research was to come up with a culture based and culture sensitive curriculum for the Hanunoo Mangyans. Ms. Romulo presented the process that they went through; they themselves have to learn the culture; they were also in dialogue with the leaders of the community; and it really took time before they were able to put it into practice. The process underwent through the three I's: introduction. Interaction and integration. With their dialogues with leaders, the presenter were able to identify attributes of an ideal Hanunoo graduate. In identifying these attributes, the presenter mentioned that it is important to associate those attributes with performance task in the curriculum that the Hanunoo students are familiar with.

As examples, Ms. Romulo presented some of the methodologies that were used. Images that were used were photos of the Hanunoo themselves, where each student has to describe. In teaching about food pyramid, students were asked to prepare food for the different periods of the day; in PE, students compete in a game on how fast they can get water from the river; the students were also asked to present as a group of their "Ambahan".

In the end, Ms. Romulo mentioned that in doing their research, they learned that dialogue is important with the leaders to really identify their core values as an IP, so they could be able to integrate it to the curriculum and utilize performance tasks that were familiar with the community.

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## **Session 3C | Contextualized Teaching and Learning: Performing Content and Iconography**

*Rapporteur: Beverly Bautista*

### **1. Culture-Based Informance: Performance Pedagogy as Instrument for Integration, Contextualization, and Localization of Selected Topics in Grade 9 Subjects at the Rawis National High School, Sorsogon | Franklyn Domer Vargas – Rawis National High School, Sorsogon**

The paper discussed the Performance Pedagogy and Culture-based Informance Presentation in the Contextualization, Localization and Indigeneization of MAPEH Lessons. The paper presented the case study of Sorsogon Community-based Theater Group and how the productions made by the group or the dramatic performances contribute to integration, contextualization, and localization of different subject areas of Grade 9 curriculum of Rawis National High School in Sorsogon. The productions of Katubol, Tandok, Bulusan at si Aguinay, Reyna Gayon and Sorsogon, ang Tunay na Istorya were used for the study. Different topics and themes across the curriculum are amplified, explained and illustrated in the five culture-based performance or informance presentation. The presenter highlighted the pedagogical significance and importance of dramatic performance as teaching method in intergrating, contextualizing, and localizing the curriculum.

**2. The Application of Cagayan Folktale Archetype for a Contextualized Literature Curriculum** | Mari Daisy Onate-Corral – Cavite State University – CCAT Campus

Through a video presentation, the presenter highlighted the story of Sirena and Apo Baket, the folktales and telltales of senior citizens of Piat, Cagayan. The paper is an application of contextualized literature curriculum using the Cagayan folklore and how the understanding of this literary pieces used in self-discovery and building identity.

**3. Sapal Macarons with Tablea Fillings Production: A Culture Based Experimental Product Development** | Gypsy T. Exchaure

The paper reflects the innovation of students despite the lack of materials in delivering the output in the Senior High School of Tagpangi National High School in Cagayan de Oro City. The available local materials that are plenty in the area were used like coconut in making the Sapal Macarons with Tablea Fillings Production. It is an example of Culture-based Experimental Product Development and it has resulted to economic advantage for the students and helped them financially and supported them in delivering the other tasked expected from them in the Cookery subject.

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**Session 3D | Cultural Cornucopia: Facets of Filipino Culture and Traditions**

*Rapporteur: Fralynn Manalo*

**1. Mary as Filipino: A Historical Assessment of Marian Appropriation in Philippine Culture** | Jose Israel Boncodin – De la Salle Philippines

The paper was a final paper for Philippine under Spain graduate studies class few terms back. It was revised for the purpose of the conference and was originally written in Filipino. Mr. Bonco noted that as Filipinos we have a special love connection with the Blessed Virgin Mary, innate and deeply rooted of into the Filipino identity and culture.

The study attempted to put cultural grounding of Filipinos unique association to Mary. It presented the perpetuation of native Filipino beliefs as exemplified by the appropriation of the blessed Virgin as an ANITO. Five images of Mary were chosen based in the AGE of the image (introduced during the Spanish Colonial period) and the DEVOTION to the image (in terms of practices and belief link with veneration) namely Our Lady of Guidance, Our Lady of Peace and Good Voyage, the Virgin of Manaoag, Our Lady of Peñafrancia, Virgin of Salambao.

There are three elements that factor in into the study:

- The STATUS of women during the Pre-colonial period
- The ROLE of the Anito in the Filipino belief system and
- The FILIPINO DEVOTION to Mary

The study showed the intersection of each elements that claims Mary is Filipino and Filipinos did not forget their belief system despite of the introduction of Catholicism. Instead, they found new Anito in the Blessed Virgin Mary. Mary is recognized and elevated as an Anito.

## **2. Influence of Badjao Culture on the Students' Academic Performance**

Florinda Geyrozaga – Don Carlos Gothong Memorial National High School, Cebu City

The presenter started by defining culture according to UNESCO, a complex whole which includes knowledge, beliefs, arts, morals, laws, customs, and any other capabilities and habits acquired by [a human] as a member of society (UNESCO, 1992).

Don Carlos Gothong Memorial National High School caters to Badjao students of Cebu City. She presented that one of the critical problems of the teachers with Badjao students is that they are always absent and this affect their school performance. This is due to lack of parental guidance or peers, poverty (food and money) and culture. The study was anchored on the Development Theory of Vygotsky (1980) and RA 8371 (The Indigenous Peoples Rights Act of 1997) to come up of a new curriculum direction for the Badjao students. Ms. Geyrozaga is a Senior High School teacher which makes her study limited to the Senior HS level with 13 respondents distributed in different tracks. She stated that as the educational level goes higher, Badjao students who enrol becomes lesser.

FICSF analyser was used as a baseline to get the input of the respondents. It was collated and tabulated to extract information that will be useful for the study. A Focus Group Discussion (FGD) with the research respondents followed after the validation of the interview guide.

The study concludes that there are other factors rather than Badjao culture that affects the academic performance of the respondents. An action research was recommended to focus on the problems of the Badjao students. The presenter recently granted and approved for an action research.

## **3. Leadership Style and Management Techniques of Police Chiefs in Region 4A**

Marissa Lontoc – Cavite State University

The study presented an analysis of police leadership and management skill in the Philippine context. Ms Lontoc quoted Dantzker (1996) that leadership was the most important skill followed by communication and decision making.

Descriptive research was used with the following respondents: 19 Chief of Police, 160 Police Officer and 135 community officials using survey questionnaires.

The research presented 7 objectives which focuses on leadership style, management, problems encounter on roles and functions, problems on management, measures to address the problem on roles and functions and management and formulating framework to enhance leadership style. Each objectives was tackled, discussed with conclusions.



The moderator, Mr. Tim Dacanay, commented that we have high regards to the police force but there no was studies on leadership framework based on the Filipino cultural context (also in terms of psychology which he hopes to be developed sooner.

#### **PARALLEL SESSION 4**

#### **Session 4A | Valuing Creativity and Culture: The Philippine Culture-Based Classroom**

*Rapporteur – Jose Ruel F. Paguiligan*

##### **1. Weaving Values into Teaching: Level of Practice of the Department of Education Core Values in San Vicente High School**

Rowell P. Corcega – Vicente National High School

Mr Corcega presented their paper which he co-authored with Mr. Augusto and Ms de Belen. The rationale of the study suggest that the Philippine Education system has the key responsibility in developing social values among our youth. The education system should equip them to face the challenges of citizenship and contribute to the local, national and global concerns. The Department of Education is institutionalizing this core values with the theme of Maka Dios, Maka-Tao, Maka-Kalikasan at Maka- Bansa. Mr Corcega stated that he believe that the institutionalization of the development of core values start at home and teachers should hone it in their classes.

He presented his theoretical frame work of the study, the process, outcome and results which is in his power point presentation. In their study the most observable core value among the four is Makabayan. And the least observable core value is Makakalikasan at maka Dios Recommendation to further intensify the practice of students of the core values: We should integrate environmental education and religious education across all learning areas. Strengthen different school programs and projects related to religion and preservation and protection of the environment. Enhance the best practices rooted in the Department of Education core values Intensify the integration of value-based learning competencies to the 2C2IR approach. A lot more time to reflect on daily classroom discussion. The national Government should institutionalize parenthood training for couples for values education starts at home. To have a law mandating parenthood training program or mainstreaming in the curriculum of responsible parenthood.

Observation by Ms. Delia Mendoza - teachers teaches everything to students about the environment yes, they do in school but outside the school they don't care about it they continue to dispose waste improperly there must be something wrong with their attitude and something must be done about it. Based on Mr. Corcega's recommendation he insists of having a law on couples training or responsible parenthood training. Teachers can help solve the problem thru relevant updated mode of instructional directives.

##### **2. Stress and Its Impact on the Nutritional Status of Hotel and Institutional Management Students in a Higher Educational Institution in Metro Manila**

Tiffany Ann Santuyo | College of Saint Benilde – School of Hotel and Restaurant and Institution Management

Ms Santuyo started her talk by discussing stress among students. In her study she wanted to know if stress has an impact on the nutritional status of students, if they became, thin fat, obese or normal. Her study tried to analyze what are the different coping mechanism students do to deal with stress, part of the study is to see if food is part of this coping mechanism. They also analyzed where do students get stressed, and it was clustered into three groups, academics, physical – on the way they look, and relationships-peers parents. She discussed in her power point presentation, result and discussions, the result of her study is that the majority of the students are normal in body mass index (BMI), many are

overweight but mostly male, the some underweight and obese, juniors are overweight, underweight sophomore, more underweight female than male. Tourism students are underweight and culinary students are overweight. Female have higher stress compared to male. Seniors have more stress, the higher level in their study the higher stressed they get. How to cope stress by listening to music is the number one way of coping with stress, eating is number four, but what they eat are high in carbohydrates it does not really help, because eating more sugar only cause more stress.

In conclusion basically they are mostly normal, but the probability of being overweight/obese is higher than being underweight. At the end of her talk Ms. Santuyo also shared that one of the coping mechanisms is suicide or self-harming, when they are stress 2 out of 349 students could have that kind of problem and that is a sign of warning for educators. Question what food should be eaten to avoid stress, especially when it was proven that eating sweets/chocolate cause more stress. Base on study eating high fiber food, vegetables and fruits lessen stress, because fiber are food for good bacteria and if we have good bacteria in our system we absorb more nutrition in our body.

### **3. Culture-Based Instruction: Its Impact on the Socio-Emotional Development and Academic Achievement of Comprehensive High School**

Robert O. Mendiola – Bayugan National Comprehensive High School

Mr Mendiola discuss his paper, he talked about his school and the context of his study. And the different integration of different programs in their school but he focusses on integration which are culture based. He points out that the increasing socio-mental development and academic achievement of their students in MAPHE 9 remains to be a challenge for the teachers in their school and it is reflected on their quarterly assessments. In their school MAPHE is less priority. Teacher tried various approach in classroom instructions in that would have impact in students learning and academic achievement and socio emotional development. He discussed what he did in this program, this is part of his power point presentation. As a result, it was found out that students exposed to culture-based instructions had a higher level of awareness and understanding compared to the typical one. Findings that this research which applied culture base instructions helped teachers in improving their student's academic achievement and the socio emotional development of the students also increased.

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## **Session 4B | Inclusions in Art Education**

*Rapporteur: Beverly Bautista*

### **1. Teaching DAESTHE (Deaf Aesthetics) to SDEAS (School of Deaf Education and Applied Studies) | Minette Moya – DLS-CSB**

Her presentation generally features the program of College of Saint Benilde for deaf students and her experience in teaching this kind of students. She teaches art appreciation and aesthetics by using learning by doing approach and assisted by a sign language interpreter in every class. She presented the different works of her students. Most of the students were scholars and have financial difficulties were experienced by these students. She also shared that consideration is always extended to her students. She also criticized the works of her students since criticism is valid in art to further improve their art pieces. Exhibitions were also mounted by deaf students and entrepreneurship is highly encouraged to support students and eventually be financially abled individual after they graduated from CSB.

## **2. Teaching Art to Students with Orthopedic Handicaps Using Discipline-based Art Education (DBAE) Approach | Emiliano Santos – DLS-CSB**

The presentation shared focus on orthopedic handicap people as the main subject of the paper. The discipline-based Art Education approach in teaching art is highlighted in teaching art for this kind of student. How the approach helped them understand clearly and maximize their talent and creativity towards their art contribution to society. Two groups from National High School for the Crippled Children in Quezon City, one group is control group and one group under experimental group using the discipline-base education approach. Based on the result, DBAE group had significantly higher scores in different criteria that proves that DBAE approach is effective. These helps the student think critically about arts and express ideas using art media and reflect on their creations. The presenter is also an orthopedic handicap and very passionate in teaching his students and sharing his knowledge.

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### **Session 4C | Institutionalizing Language and Culture: The Intellectualizing Institutions**

*Rapporteur: Fralynn Manalo*

- 1. Filipino as Intellectualized Language: The Role of English in the Intellectualization of the Philippines's National Language | Mark Anthony E. Lopez – Philippine Science High School – Main Campus**
  - 2. Language Instructional Material in Subanen Language and Culture**  
Mary Grace Tiano Luna – La Salle University – Ozamiz
  - 3. National Commission on Culture and Arts (NCCA) Grants Proposal from the Communication and English Society of Marinduque State College: Towards the Establishment of the School of Liberal Arts (SLA) Center for Language, Indigenous Culture and Knowledge (CLICK Marindukonon)**  
Randy Nobleza and Homer L. Montejo – Marinduque State College
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### **Session 4D | New Directions in Teaching Arts and Design**

*Rapporteur: Mike Gomez*

Both presentors were from De La Salle – College of St. Benilde from the Architecture program of the School of Design and Arts. While the presentation focused on teaching methodologies in college, the speakers were able to relate their work in terms of its value and significance to the DepEd teachers. All questions were entertained towards the end of the session.

- 1. The Estero Streetscape: Culture or Clutter – A Curricular and Extra- curricular Teaching Strategy in Urban Design and Renewal of Estero Tripa de Gallina**  
Arch. Joel Deocarís – DLS-CSB

Arch. Deocarís as backgrounder presented the situation of Pasig River, and how it compares to rivers like the ones in Singapore. The condition of Pasig River showed about our history and culture. This was the situationer presented by Arch. Deocarís as the rationale behind the Estrero Streetscape project. The program was a curriculum compendium on community development planning initiated by the Architecture program. The project focused on the rehabilitation of Estero Tripa de Galina, a stone-throw away from the SDA building, where a community of informal settlers reside. The

main goal is to come up with a master development plan. The program ran through the courses of Site Planning, Public Space Designing and Master Development Planning. It was described as coop-teaching at multiple levels; it also involved extra-curricular work. The faculty and students were engaged with the stake holders of the estero, including the local government and the community for consultation. Aside from the physical design and layout, the project also covered other areas of development such as waste management and community building. The project had a socio-economic and cultural implications, that was brought about by the curriculum design.

## **2. Futures of a Past: A Contribution by DLS-CSB to the Philippine Pavillion at the Venice Architecture Biennale 2018 Curated by Architect Edson Cabalfin**

Michael Xavier Ticzon – DLS -CSB

The presenter discussed the process they went through as DLS-CSB participated at the Venice Architecture Biennale, considered as the Olympics of Architecture. The Philippine Pavillion focused on issues on post colonialism and neo liberalism of the present-day City of Manila. DLS-CSB's participation, aimed to seek new meaning and bring to light the role of design, and architecture in nation building. Mr. Ticzon's posed the question, while working on DLS-CSB's idea, "Can the Filipinos through architecture release some colonial presumptions?" The idea was through design, it might pave an avenue to create new identity.

Mr. Ticzon then presented the "Future of a Past", DLS-CSB's contribution to the Philippine Pavillion. It was described as a travelogue, providing a sneak peak of Manila situated in four alternate realities, that were based on what if scenarios played out through four significant periods of history. These what if scenarios, as shown in the designs reflected how it shape society and culture. Mr. Ticzon in the end described the process as moving and challenged the participants to answer the challenge in education, "what's next?". The moderator asked for the composition of the audience. Mostly were educators from the secondary level, a few from the tertiary level and a few cultural workers. A teacher asked Arch. Deocasis if their project received support from the community dwelling in the estero. It did indeed received support, through consultations with the baranggay and the people, with the help of DLS-CSB's Social Action Office. The project according to the presenter is really a collaborative work. Another teacher asked Arch. Deocasis if it's possible for them to do their project o provinces outside Manila. Arch Deocasis told the group about the project they did in Sorsogon. The moderator asked the two presentors what would be the role of the secondary teachers in their projects. Arch. Deocasis responded that with design as their core study, it is important for him that the teachers in the secondary develop a deep sense of history to enhance their designing skills. Mr. Ticzon agrees, and according to him, it is important for students to have a greater push sense of nationality and patriotism. He also mentioned that the exodus of Filipino talent to other countries must be stopped. There is a need to rebuild the heritage Filipinos lose because of colonization. The moderator in the end synthesized the presentations; it showed 2 venues how culture-based education were utilized, the first presentation was on community development though design, and the second was on creating an identity. The educators and secondary teachers play a vital role because it is where the students build the foundation of skills, values and setting the direction of the future.

## PARALLEL SESSION 6

### Session 6A | Notes from Art Classroom

*Rapporteur – Jose Ruel F. Paguiligan*

#### 1. **Beyond Art Appreciation: Art Literacy for Non – Art Majors- Creative Pedagogies in Teaching Aesthet at the DLS-College of Saint Benilde**

Lara Angelica Rosario – DLS-CSB

Ms Rosario give brief description of every slides of her power point presentation. She said that there should always be balance in form content and context. She discussed her paper in an informal way so she can relate well with her audience. She ask who among in the audience teaches in K12, and how many among they find it hard to teach art to their students. Because students always say they don't know how to draw. She showed a sample on how we draw during our elementary grade using basic shapes and symbols. And it is how we appreciate art in our young age. There are the basics in teaching art, you define art, but we should know that arts is not a creation of God. All art is manmade, who decides that something is an art, who decides what is beautiful or not, man decides on that, so every art is manmade. Art works should be based on Form (painting), context (topic) and context ( the story behind it) She suggest to every teacher to let their student enjoy creative expressions and give them the confidence to express themselves. She shared her experience in teaching arts, she bring her students to museums and she immerses them into the art world.

As a teacher, she introduces or incorporates different arts forms in in her lessons or activities for students to have more appreciation to the arts. Over all, Ms. Rosario's paper presentation is a sharing of her approaches and practice in teaching art appreciation to non-arts major her students.

#### 2. **Heart for the Arts** | Pamela Desuyo – DLS-CSB, Lucrecia R. Kasilag Senior High School

Ms Desuyo started her talk in a lively manner, encouraging audience participation when she greeted everyone "Magandang hapon!" and ask them to reply, "Mas maganda pa kami sa hapon!" She shared her experience why she became an arts teacher, with the aid of her power presentation. She then has no formal training in the arts, but because she was tasked to teach arts, she did her best to gain knowledge to become a good arts teacher, she used her passion to conquer the trials and difficulties of becoming an arts teacher. She did a lot of training and workshop with different theater companies which help her theatre education.

She showed the video clip when she was featured in SONA, Jesica Soho of GMA News TV and in Ang Mukha Tanghal episode, these is because of her theater education. This is her alternative way of teaching, which is interactive and collaborative that students enjoy. She believes that the more you involved your students the more you let them understand the lessons. She bring her students on field trips, she shared picture of their tour to different arts institution such as CCP, PETA and DLSU CSB. She was exited to share about their first visit to CSB, with that visit her student had a dream that one day they will be studying in CSB, and that motivated them to do well in school. She always promotes CSB for it is the only university that offers Bachelor in Performing Arts. And it is very supportive to her students. She told the story on how some of her students have the chance to be full scholars in CSB to pursue their dream in theater arts.

She shared her experience in how she coordinates (Public relations) with other individuals, parents, private institution, LGU and other stakeholders she can put up a production with the limited budget they have. When she was invited to talk for BANTULA

she did not know what to talk about, she knew she have mission, to share her passion for the arts. Ms. Desuyo always let her students share their knowledge in class, she encourages them to be achievers in their own right. She always shares with them her experiences which they can use in their daily life. Her burning desire and passion in the arts is what help her to continue to teach students the love for the arts.

She is proud that she was able to influence her students, at the end of her talk she shared a message from her student, her student was thankful on Ms. Desuyo build her self-confidence and how she was inspired on her manner of teaching. Ms. Palis said that the talk is inspiring that it added value to what we already have, making leaning more enjoyable. A teacher asked what the reaction would be or stand of Ms. Rosario in the context that the student's orientation in arts are always a contest or competition. Ms. Rosario said there is no need to push students do something that they are not trained for. She cited that when they do exhibitions, they exhibit all to be fair to everyone, they should feel that their work belong to the exhibition. Ms. Rosario said that competitions are okey, if the students want to participate it is fine but they should not be forced to join, students should be encourage to have their own artistic expression. From a teacher from Masbate - How to do teachers training program. Ms Araneta, responded that their project was done 15 years ago with definite sponsors, For now they can assist in looking for sponsors or tap LGU, Ms Palis said that in our present government set up we already have a Heritage law, there is already a DILG directive and other government support for project and programs that would train teachers in the field of arts and culture.

A teacher from Zamboanga City ask Ms Desuyo, what words of encouragement can she give to teachers who are not inclined with the arts, to those teacher who does not want to teach MAPE. Ms Desuyo said he always follow what Og Mandino said "that the secret of success is when you find joy in what you do". Ms Desuyo tell the audience that if they want copy of her projects/program they can pm her she is willing to share it to those who are interested.

### **3. Teaching Teachers How to Use the Museum as Resource**

Ms. Geraldine Araneta | Chairperson- Arts Management Program DLSU –CSB

Ms Araneta discussed in her presentation the use on museums as a resource for teachers to teach humanities, social science and other academic subjects. She shared her a project she did many years ago as executive director of the museum foundation of the Philippines, the goal of the project is to help educators to integrate teachings of cultural heritage and appreciation in school curriculum. Even this project happens 14 years ago it still relevant today for teachers. The objectives of the program are to guide teachers to use collection of museums, particularly the National Museum to be used in classroom activities and discussions. These objectives are listed in her power point presentation. She discussed how they did their project. The beneficiary of the three-day workshop were teachers from elementary schools, four workshops was held, the workshop developed programs preparing lesson plans using the National Museum for their lessons. Teachers are also given scholarship to study Philippine Heritage. And because of this project teachers became proud that they are Filipinos.

She introduced to the audience the National Museum of the Philippines, the different buildings and the different exhibitions, it took the National Museum about 25 years to be at its present building. She showed sample of lesson plans produced by teachers in using museum objects in their classroom discussions. She hopes that her presentation enlightened the audience on how can they use museums to make their teaching style more interesting and propelling.

Our moderator, Ms. Pasil reiterated that it is amazing that the 3 museums of the National Museum is 25 years in the making, teacher and educator should value our museum because there are a lot of resource that are needed to put up a museum.

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## **Session 6B | Traditions and Trajectories**

*Rapporteur: Mike Gomez*

All presenters were from De La Salle – College of St. Benilde, and the session provided a perspective of using local crafts and traditions in modern day society. Two of the presentations utilized indigenous crafts as the focus of their study, aimed at making the craft sustainable in present day economy; the other presentation examined the use of local tradition in fiestas, and how it is positioned as a cultural and tourism experience.

### **1. Digital Hands: The Impact of Digital Imaging on Philippine Traditional Textiles**

Olivia Lopez – DLS – CSB

The presentation focused on the traditional art of weaving, which is common in our country from north to south. Weaving particularly the ikat weaving in indigenous communities possessed an innate mathematical grid making and patterns. However, according to Ms. Lopez, the knowledge and skills of weaving and design making remained in the elderly masters and practitioners, and only a few were able to transfer that knowledge to the next generation.

This was the aim of Ms. Lopez' study, Digital Hands; to facilitate revival of the art of ikat weaving and introduce them to a new generation. The project was an attempt to create new designs on textiles based on the traditional ikat using technology. Ms. Lopez was proposing commercial applications of ikat design in clothing and accessories with the use of technology, simplifying a labor extensive weaving tradition. The challenge, Ms. Lopez mentioned was getting the approval and acceptance of the weavers. She said that collaboration is the key and communicating properly with the community.

### **2. Turumba sa Birhen, Pista, at Pestibal: Pagtanghal ng Sining, Tradisyon, At Turismo ng Pakil, Laguna | Alan Navida -DLS – CSB**

The presentation focused on the Festival of the Nuestra Senora delos Dolores de Turumba, or the Virgin of Sorrows, celebrated in Pakil, Laguna. The Turumba sa Birhen, or Lupi, in the presentation, was viewed from three perspective: the tradition, which was based on the religious belief and mythology; the artistic expression, which was manifested by the dance; and the tourism experience that it brings to the town.

Mr. Navida showed the interplay of the stakeholders of the festival, the people, the church, and the local government, and the roles and responsibilities of each institution. He also showed specific activities that were practiced during the festival.

The Lupi, in the end is a great example of how culture and tradition is utilized in a town festival; that the event was deeply rooted in the local culture, that produced a distinct art expression through the dance, and promoted in a commercial and sustainable way through the tourism the festival brings.

### **3. The Malikhain Exchange Experience | Ma. Kristi Rossa Fernandez**

The presenter discussed their project in Malaybalay, Bukidnon, working with different indigenous communities to provide these communities with new methods and knowledge

in their craft making. The project team was composed of artists and designers of DLS-CSB. According to Ms. Fernandez, the goal of the project was to promote collaboration and knowledge sharing among the participating indigenous communities on craft making and designs, as well as introducing ways on how to make their products marketable and sellable.

One of the challenges that the project team encountered was language; they initially spoke in Tagalog while most of the participants were Bisaya speaking; they have to switch to English later on. The participants were introduced to techniques such as materials matching and color swatching.

Aside from design and crafts, the presenter showed that the participants were also introduced to marketing techniques such as poster making, and packaging techniques for their craft. As part of their culminating project, the participants were asked to come up with a product from a fusion of two different indigenous materials.

At the end of the presentation, a participant brought up the question of authenticity. Ms. Lopez admitted that it is really the challenge, that once a cultural product is mass produced, it somehow lessens the authenticity. She also said that it is the reason why they are regularly collaborating and communicating with the weavers, to get their approval.

There was also a question raised on whether the Lupi dance was authentic and if the choreographers were from Pakil. Mr. Navida responded that the choreographers are from Pakil, and that the dance choreography must be still in respect with the original Lupi movements.

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## **Session 6C | Emerging Performative Methodologies in Research**

*Rapporteur: Beverly Bautista*

### **1. Creating a Cultural Landscape Through Music Production Education**

Agnes Manalo – DLS – CSB

The presentation gives an overview of culture and music and how it contribute to the experience of a person. What is the role of music in culture specially in different level such as personal, interpersonal, community, national and global. The music cultural landscape was also presented and how it works in mass culture, educated and elite people. An overview of the AB Music Production of College of Saint Benilde were also presented during the presentation highlighting its mission and vision and the different tracks of the program.

### **2. Benilde's Performing Arts Workshop in Nabawan, Malaysia**

Magdalena de Leon – DLS – CSB

The presentation highlited the Performing Arts Workshop of Saint Benilde School of Design and Arts - Arts and Culture Cluster. The program was started in Ceby with follow-up workshop with students. The same program were applied to one community in De La Salle Buititin in Nabawan, Malaysia. The workshop featured acting, props making and dance. The main objective of the workshop as presented is to provide the De La Salle Buititin with a comprehensive and excellet performing arts workshop that will hone the participants with raw talents.



**3. THE BRUHAS AT BENILDE: A Performative Critique of the Toil and Trouble of Benilde's Makbel** | Dr. Sunita Mukhi – DLS – CSB

The presentation focuses on the production of Makbet, a production directed by Nonon Padilla performed by College of Saint Benilde students and veteran actors with special participation by Benilde's Brother President. The presentation focuses on the role of the Bruhas in the play, which the presenter is one of the bruhas in the play. Her experience and the challenge she encountered in playing the character is one of the main highlights of the presentation and the exact costume used during the play adds excitement to the presentation. The different innovative programs of College of Saint Benilde were highlighted during the parallel session. This approach define and integrate the minimum outcome and cultural competencies in Philippine culture by means of formal, non-formal and informal education.

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**Session 6D | Sinsin: Benilde Foundation Studies Department Arts and Craft Research**

*Rapporteur: Bettina Arriola*

**1. Possibilities of Arts Based Research: Siargao Beyond Surfing**

Maria Angelica Vicalal – DLS – CSB

In the study of Ms. Vicalal, the study they did uses the groundless theory for arts-based research. As explained, from an identified problem, the researchers shall create a solution through workshops and artistic outputs. It doesn't have to be too long. This was adapted because the Benilde professionals have no time for the common research because they have other work to do so they encourage practice led research which is based from one's own experience. First person output in the study is acceptable. Research proposes a design option and consult with the community and present the solution. Students are involved in exploring folk arts among the communities but with the current problem of not being able to bring the students outside of the campus, they invite resource speakers to the school.

**2. The Arts and Crafts of Laguna and Quezon** | Ryan Reyes – DLS -CSB

The author was not present during the session.

**3. Piña Fiber, the Abaca Angkit- Angkit Design Pattern, and Other Crafts in Aklan Province** | Fredyl Hernandez – DLS – CSB

Mr. Hernandez presented the crafts in the communities among the Aklanons where they conducted research such as the weaving of pineapple cloth, basket weaving, weaving of abaca. Common among the result in their Focused Group Discussion is the recurring problem on the implementation of 4 Ps because the community has resorted to the allowance and became lazy to work and earn from producing crafts. The challenge now is how to encourage the younger generation to do these crafts. One of the school principal was encouraged to include in the curriculum teaching of abaca weaving which hopefully will be adapted by other schools.

# TEACHING DEMONSTRATIONS ON CULTURE-BASED TEACHING AND LEARNING IN THE VARIOUS DISCIPLINES

## PARALLEL SESSION 2

### Session 2A | Values education and Filipino

Rapporteur: Mike Gomez

The session focuses on the subject areas of Values Education and Filipino. In teaching Values Education, the first presenter was able to use her knowledge on Physical Therapy, while the second presenter, utilized a cultural icon of Zamboanga in teaching Filipino. The questions were entertained at the latter part of the session after all presenters have presented.

#### 1. Values Education Introduction to the Philosophy of the Human Person

Michelle Cruz – City of San Jose Del Monet National Science High School

It was important for the presenter to always take into consideration the daily experience of the students, or their *pinagdadaanan* or *pinanggagalingan*, for the students to relate easily to the lesson. She always made sure that the mood during their sessions were light hearted and accommodating. The use of familiar cultural symbols was present in all the methodologies presented, from:

- a. Image Viewing – sometimes they would use their own photos
- b. Listening – use of sign language
- c. Sorting of Photos – solving picture puzzles of cultural events and symbols
- d. Picture Prompt – students are slowly making an effort to speak on their own
- e. Discussion – word association
- f. Focus Listing – students are participating on their own
- g. Think Break – an open discussion
- h. Tableau – creative presentations
- i. Class Modelling – articulation of the lessons in class
- j. Processing – further discussions on identified values
- k. Assessment

In high school, the presenter used the human person and its relationship with environment and society in teaching Values Education. Emphasis on intersubjectivity or *pakikipagkapwa* was presented. The students were taught the importance of the environment to the human person. The students were also encouraged to interact with children from the marginalized areas of the community.

#### 2. Using Fort Pilar of Zamboanga City as Essential Cultural Knowledge in Delivering Concepts on Sanhi at Bunga, Pang-Abay, Idyoma, at Tekstong Impormatibo: A Lesson Exemplar in Filipino 6 | Shellaine Patricio – Ayala Central School – SPED Center, Zamboanga City

Ms. Patricio presented a weeklong lesson plan in teaching Filipino 6, using the Zamboanga cultural icon Fort Pilar, as the subject matter. Her rationale in doing this is that she feels the need for the students to understand and be made aware of the significance of the history of Fort Pilar. The main ideas of the target competencies are presented through games, graphic works and board works. She presented her teaching framework, and the methodologies and materials used daily.

The use of Fort Pilar as the center of the lesson were actualized using visual aids, graphic art works, games, story-telling and film showing which was followed by appropriate discussions by the teacher and the students. At the end of week-long lesson, the students were asked to create a poster, to express their commitment to uphold the importance of Fort Pilar. The students were in the process of Valuing or Pagpapahalaga, not just of the lessons learned, but of fort Pilar, as their cultural icon.

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## **Session 2B | English and Science**

*Rapporteur: Fralynn Manalo*

### **1. Demonstration Lesson Plan in Culture-based approach in Teaching Reading**

Eryl A. Garantuza – Lumban National High School, Laguna

Mr. Garantula discussed a simple lesson plan using the Culture-based approach in their school's reading program which aims to promote the habit of reading. The program involves a reading session every Wednesday in every level and focuses on a reading competency/skill every month. The program starts in August after the Philippine Informal Reading Reform (Philippine Pre-Test) to test the reading level of the students. Each level then follows a curricular program and subject the students to a Post Test during the school year to check for any improvement. He pointed out that reading skills is one of the issues in the educational system and culture-based approach should be applied.

The Culture-based approached lesson plan presented the local culture of Lumban focusing on the reading skill Cause-Effect Relationship. The skill should be able to teach the students make inferences, draw conclusions and understand context clues. The lesson plan presented the man-made Lake Caliraya, highlighted in the Tourism video and reading text about the history. Discussion with the students and discussion of their answers followed focusing on the cause-effect relationship.

### **2. Integration Local Cultural Icons and Landmarks in Describing and Identifying Biotic and abiotic Components in an Ecosystem** | Maria Rosibella Ebol – Baliwasan Central School – SPED Center, Zamboanga City

Ms. Ebol presented a culture-based lesson plan in Science 6 using a PowerPoint Presentation. Local landmarks were the core focus of her lesson in defining leaning competencies about the biotic and abiotic component in ecosystem. Sta.Cruz Island which is a home for mangroves and Marloquet Falls mainly cover the lesson. Various teaching techniques such as picture puzzles, graphics organizers and group performances in art and music are incorporated in the teaching design.

The local cultural icon and landmarks are integrated in the images used in the lesson. Formulated questions, group performances and various activities such as poster making, composition of song and chant encouraged the creativity of the students as well as promote cultural appreciation in their local environment.

Ms. Ebol engaged the audience by throwing questions such as the importance of the integration of local culture in the lesson.

## **Session 2C | MTBMLE and MAPEH – Photography**

*Rapporteur: Nett Jimenez*

### **1. Mother Tongue Based Multi-Lingual Education in Chabacano**

Prethie Girl Alejandrino – Sta. Maria Central School, Zamboanga City

The speaker conducted her demonstration on a Dep.Ed seminar and prepared a 5-day lesson plan in Mother Tongue-Based Multi-Lingual Education in Chabacano for Grade 1 pupils that features an introduction of letter M as the main concept. Some contents of day 1 to day 5 lesson plans were modified to make the lessons locally significant and get the desired result concerning culture-based instruction. Daily lesson plan is presented with a short local story complemented by pictures of cultural icons for identification and introduction of letter sound as well as syllabication. The culturally-modified lesson plan complements the K-12 BEC curriculum for MTB- MLE through the use of local setting and icons.

### **2. Technology-Based Art Lesson: Digital Photography and Cultural Iconography**

Cherrylen T. Villadiego – Balibago National High School, Laguna

The speaker conducted a teaching demonstration on culture-based lesson exemplar for Grade 10 Arts in photography. One of the features of the K-12 curriculum is the delivery of the lesson through contextualization and localization which is embedded in the Department of Education’s mission to protect and promote the right of every Filipino to quality, equitable and culture-based complete basic education. This culture-based lesson exemplar features the local icons of the City of Sta. Rosa as well as the traits, beliefs and practices which were utilized as medium in presenting the lesson to facilitate the acquisition of a broader understanding of the basic tips in taking good photographs to 21st century learners. The content standard, performance standard as well as learning competencies are all based on curriculum guide of Grade 10 Arts. The use of technology and social media applications in the preparation of lesson plan encourages the preservation of both traditional and modern cultural icons.

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## **Session 2D | MAPEH – Music and Mathematics**

*Rapporteur – Jose Ruel F. Paguiligan*

### **1. Can You Shake It? The Angklung of Southeast Asia Teaching Demonstration**

Patson Opidio – Cabatuan East Central School, Isabela

Mr. Opido at the start of his demonstration ask the participants to occupy the chairs with corresponding angklung on it. He told the group that he will use angklung a very useful musical instrument that requires no skill. He was an English teacher and now teaching music (with his own interpretation, Mahirap Unawain Sikaping Ituro Kahit alanganin). Music was not his first love but for now music is his great love, because of music he was promoted. He said music is one of the most neglected subjects in elementary and in high school if teachers are not well inclined to music. The persons siting on the chair with the angklung represent a particular note.

He presented slides on his power point presentation of pictures of his students and angklung ensemble. He gave a brief explanation of the angklung a traditional Indonesian bamboo musical instrument in the island of Bandu. It produces a definite pitch by shaking it. Mr Opidio talk and demonstrated the different types of notes angklung can produce. At first angklung is an idiophone, just for percussion, but because of a good musician from Indonesia, angklung now can produce different pitch that can produce western music.

Teaching angklung is a part of ASEAN integration. Localization and indigenization are not just with in our country we borrow from our neighboring country. He discussed the different manners in playing the angklung, and how to produce the different notes. Participants can play the notes when the conductor gives hand signal of the notes to be played. And they started playing the angklung, each participant tried the note that the angklung will produce. He demonstrated the manner to produce proper notes and music. The first piece they played is a 2-note song, a chant (Mang Kiko) it is about rhythm. Next was see saw chant, then 3 notes - Lucy locket song,

The demonstration progresses until they are playing different multiple notes songs, and Mr. Opido gives additional techniques on how to produce beautiful sound. He also discussed that the angklung can be used to teach kids to concentrate and it can be used as a therapy for students with attention deficit hyperactivity disorder. The demonstration was lively and fun because the participants are eager to play the angklung and Mr. Opido is a good and patient teacher in demonstrating how to play the angklung. As some of the participants are playing the angklung others are singing with the music. The last song they played as an ensemble was "Can't Help Falling In love" and it all happened in 20minutes.

## **2. Culture Based Lesson Exemplar in Science**

Gina Lucero Palines, PhD – Education program Supervisor for Science in DepEd

Ms. Palines discussed that they are already in the stage of pilot testing of different lesson exemplar in different learning areas. As an Education Supervisor she is task to monitor and validate lesson exemplar particularly in science subject. She showed a sample of a lesson plan being taught by a grade 5 teacher that was already validated by their school.

She presented the conceptual framework of a lesson anchored from DepEd mission and vision, and conceptual framework in science base on the K12 curriculum together with their cultural icons, their cultural mapping produced 48 volumes of recorded icons which teachers can use in the integration of contextualize lessons.

She presented the 4 A's of lesson planning.

Teachers use activities and conduct of experiment in physical science subject, in physical and chemical changes in which they use their local products as part of their experiment, she showed examples of their products/ food such as quiseo, nilupak, manyang, tablea.

Teachers can use different process and pedagogy to attain performance standard. She discuss contextualize lesson exemplar in science for grade 5. She pointed out that not all topics or competencies can be contextualized specially in science. Cultural icons can be used in different learning areas.

They use certain icons where it originated or where it could be found for familiarity. The quiseo in the teaching learning process was used as an example in physical and chemical change. Now they can have an actual example and experience using their local icons. It is considers and intangible icon because they focus on the process and not on the end product the food. They focus on the process so that there would be continuity of their product and would value their produce.

She showed pictures of other activities their pre and post evaluation in their school. She ended her 10 minutes talk with a sharing "We all learn in different ways and the essential part in the process of learning is gaining and understanding of ourselves and how we learn most effectively."

# ART WORKSHOPS

## PARALLEL SESSION 5

### Session 5A | Basic Printing Demo – Workshop

Hershey Malinis – DLSU–CSB, St. Scholastica’s College

*Rapporteur – Jose Ruel F. Paguiligan*

Ms Malinis with the aid of her power point presentation, did a short discussion on printmaking. Printmaking is a fine art of creating original print from a matrix by transferring, the different type of techniques are relief, etching, monotype, lithography, silkscreen and others. The demo is to teach the participants of basic print making that could be use in their school with or without the use of press.

She showed sample on the technique of relief using a rubber plate, other sample is the intaglio, done in metal or plastic, using incision on the plate. Other samples are silkscreen, monotype, lithography. She showed sample of equipment and materials to be used such us roller, ink, palette knife. The demo focused on the two type of printmaking relief and monotype. On her demo she showed the technique in relief. She discussed the step by step procedure, from sanding, cutting, inking and pressing after each process she showed the sample to the participants by passing it around. She invited the participants to come closer to the demo table for them to see the demo more clearly. While doing the demo she gives suggestion and techniques on the process of doing the print. While the demo is on- going participants are encouraged to ask questions on the process. With the technique using relief she did not use the press but instead she used a wooden spoon to press so that the image will be transferred. The end product is a leaf impression from the rubber cut. The mono type technique was used on the hands-on demonstration for each participant. She demonstrated every step of the technique from the inking, conceptualization of design, pressing until the image was already transferred, the last part was on how to sign the artwork.

Five students assisted Ms. Malinis on her hands-on demo, and these students assisted every participant on their project. They provide the materials to be used on the hands-on project, and tools and other equipment are also available. Ms. Malinis was very clear in giving instruction in the monotype printmaking technique, making it easy for the participants to follow every step to create their work. She supervised the process of the hand on demo giving suggestion and other technique to enhance their work. Most of the time in the session was used in creating their art work. Every participant showed their eagerness on how to do their monotype print, the time went by quickly. At the end of the demo each participant produced an art work some even produce more than one art form that they were able to bring along with them. Everyone has souvenir of the print making demo.

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### Session 5B Theatre Games and Group Dynamics for Creative Classroom Teaching

Fredyl Hernandez

*Rapporteur: Fralynn Manalo*

## **Session 5C | Movement Workshop for Non-Dancers**

Denisa Reyes

*Rapporteur – Mike Gomez*

Ms. Reyes' workshop focused on basic movements and techniques as well as improvisations that the teachers can utilize in their work even without and formal training on dance. The session began with some breathing exercises and was followed by some stretching exercises. With the participants already warmed up, Ms. Reyes showed to the participants some body exercises using an isolated body part. After doing the isolation technique, from head to toe, the participants were asked to do some combination of movements using their body parts. This led to a short lecture in choreography, defined as the art of creating and arranging movement using the body as an instrument. A choreography according to Ms. Reyes, may be big or small. She also told the participants the important traits of an artist; be specific, be curious, be brave, be humble and be generous.

The session continued with Ms. Reyes teaching the participants some improvisation techniques. These included Gaga Exercises (participants were asked to spell their names using their posterior); Floor Exercises (participants were asked to move to the far end of the room using movements), Standing in Position (participants were asked to "mirror" the movement of their partner) Body in Space (participants were asked to do movements on the floor).

At the end of the session, Ms. Reyes just gave simple pointers should the participants use the methods that were presented in the session.

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## **Session 5D | Voice Performance Workshop**

Jerry Olaguer

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## **Session 5E | Guhit: Basic Drawing Workshop**

Agnes Macasaet

*Rapporteur: Beverly Bautista*

The workshop is an interesting learning by doing teaching participants to do basic sketching focusing on line drawing. Basic hand-mind-eye coordination technique by sketching your own face is an interesting and funny experience for the participants. Another technique taught during the workshop is the basic scale drawing, an example of a technical and realistic styles in drawing.

The workshop gives basic skills for participants specially those who are trying to learn in teaching basic drawing to the students.

## **Session 5F | How to Create Engaging Bulletin Boards**

Ronald Banares

*Rapporteur: Bettina Arriola*

According to Mr. Banares, teachers must be mindful in the use of visual aids. It must have an impact and be engaging for the students. The knowledge that we want them to know must be embedded in the visual aid that we are to present. Information must be understood, remembered, retained through the visual elements. The more mature a designer you are the more professional, you know how to edit out visuals. The ultimate goal is to make an impression, communicate and insist upon a particular message, avoid an overwhelming amount of visual element and try to get across one strong idea, remove edit down information that are not needed.

During the workshop, Mr. Banares provided tips, explained the different visual elements and principles of design as a guide for the teachers in improving their visual aids in school. During the workshop proper, all participants were asked to create their bulletin board design using a power point presentation based on what they learned from the workshop. The formula used in creating their design must be simple and professional. The choice of image, layout, message and use of font must be considered in their presentation. They were given about 15 minutes to work on it and the speaker chose three visuals which was highly appealing and is composed according to the principles of design that was presented during the lecture.