

## Indigenous Cultural Pedagogic Innovations: Experiences of Centers of Excellence in Teacher Education

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**Abstract** - *The study probes into the indigenous cultural pedagogic innovations of professors in the Region 7/Central Visayas' Centers of Excellence (COE) in Teacher Education and their impact on their students' level of cultural awareness and sense of national identity. Conducted during school year 2017-2018, in Cebu City, Philippines, it utilized the mixed quantitative - qualitative research approaches. The researchers conducted focus group discussions with 30 professors and students from COE: Cebu Normal University, University of San Carlos and University of San Jose Recollectos. They also administered a questionnaire to 203 senior high school and college students. The study concludes that some pedagogic innovations used by professors in Centers of Excellence in Region 7- Central Visayas are (1) contextualization of the topic in local setting (2) exposure of students to indigenous culture through film-showing or field trips to museums; (3) Bayanihan spirit in group activities (4) authentic assessments; (5) Dove-tailing with co-curricular activities like, Sinulog Festival, Gabii sa Kabilin; (6) Encouraging advocacies like patronizing local products or preservation of cultural heritage. These innovations have "High Impact" on the students. However, there are threats coming from (a) some media outfits that fuelled cultural colonialism and bad representation of national political landscape (b) graft and corruption of some public officials. The study has contributed knowledge of evidence-based innovative pedagogic strategies worth trying out in the present curriculum of Teacher Education to help increase the students' appreciation of their indigenous Filipino culture and sense of national identity.*

**Keywords** – *indigenous cultural pedagogic innovations, cultural awareness, sense of national identity, patriotism, mixed method*

### INTRODUCTION

Culture - the sum-total of learned behaviour patterns, native or indigenous and foreign, acquired by man as a member of society - is considered the heart and soul of a nation [1]. It encompasses knowledge, beliefs or religion, art, music, law, morals, customs, language, among others. Knowing one's own indigenous culture and heritage, is pivotal for people to have a strong sense of national identity, to be proud of their country and to contribute to its development. However, in some countries like the Philippines, this seems quite problematic. Pañares, a Commissioner of the National Commission of Culture and the Arts (NCCA), remarked that "*Filipinos, have a weak sense of national identity.*" [2]

A revisit of the Filipino history reveals that it is an experience of Spanish and American colonization for more than 400 years where the indigenous culture was suppressed and negated since Spanish and American cultures were imposed [2]. Years of colonization alienated the Filipinos from their indigenous roots [2].

Over time, they have assimilated the foreign influences. Even in the Philippine independence, cultural colonialism seeps in sublimally. Mass media has invaded the Filipino homes and their psyche with western culture. Their children and teen-agers today are foreign-branded conscious [2].

However, ignorance of one's cultural roots is tantamount to ignorance of one's identity [3]. The cultivation of the Filipinos' awareness of their cultural roots and sense of national identity cannot be left to chance. Much is at stake. Cognizant of the need to accelerate the process of integrating indigenous culture in the basic education curriculum and mainstreaming it in national development plans, the NCCA, designed a Philippine Cultural Education Plan (PCEP) that envisions a '*nation of culturally literate and empowered Filipinos by ensuring that culture is the core and foundation of education, governance, and sustainable development*' [4]. It seeks to develop among Filipinos, a greater awareness and appreciation of their culture and arts, nurture national pride and patriotism.

It is designed to make cultural education accessible to all sectors of society [4]. Among its projects was the *Kaguruang Makabayan* on Culture-Based Teaching of the MAKABAYAN Curriculum. Furthermore, PCEP gained strength with the enactment of the RA 10066 or the *National Cultural Heritage Act of 2009*. Together with the Department of Education, it is tasked to “*formulate the cultural heritage education programs both for local and overseas Filipinos to be incorporated into the formal, alternative and informal education, with emphasis on the protection, conservation and preservation of cultural heritage property*” [5].

Some eight years had already elapsed since the signing of the National Cultural Heritage Act. Missing in the literature are studies about the experiences in implementing the law in education. This gap served as impetus to the researchers to conducting the present study.

Convinced of the multiplier effect of professors in forming a new breed of students who are well-versed in their indigenous cultural roots, the researchers tapped the experiences of teachers and professors awarded by the Commission on Higher Education (CHED) as *Centers of Excellence (COE) in Teacher Education*. The COE are acknowledged to “*continually demonstrate excellent performance in the areas of instruction, research, extension, and exhibit an excellent ability to produce quality pre-service teacher education...*” [6].

In the study, the term ‘*indigenous*’ means what is native or home-grown as contrasted to what is foreign to a locale [7] while the indigenous cultural pedagogic innovations of professors refer to new practices, strategies or approaches related to teaching-learning processes that, aside from the expected outcome competencies, seek to raise the students’ awareness of their cultural roots, national identity and patriotism.

### **OBJECTIVES OF THE STUDY**

This study probes into the indigenous cultural pedagogic innovations of professors in the Region 7/Central Visayas’ Centers of Excellence in Teacher Education and their impact on the students’ level of awareness of their cultural roots and national identity.

Specifically, it seeks to determine some indigenous culture-based pedagogic innovations of professors in COE in Teacher Education and their impact on the students’ level of awareness of their cultural roots, national identity and love for country; and some threats experienced by the professors related to this endeavour.

### **Theoretical Underpinning**

This study is anchored on (1) Vygotsky’s Zone of Proximal Development (ZPD) and (2) Bandura’s Social Learning Theory. The ZPD refers to the difference between what the learner can do without help and what he can do with help - under the guidance of a competent teacher [8]. Vygotsky believes that the role of education is to provide children with experiences in their ZPD, thereby advancing their individual learning [8]. In this study, it is assumed that with the assistance of the professor, the imbibing of the indigenous cultural appreciation of the students will be enhanced.

While Bandura’s Social Learning Theory posits that people learn from one another, via observation, imitation, and modelling [9]. It is presumed that students learn from their professors and will imitate the professors especially with respect to appreciation of their cultural roots, national identity and patriotism.

### **MATERIALS AND METHODS**

#### *Research Design*

The study utilized the mixed qualitative-quantitative research designs. The Qualitative Part used the basic qualitative research design to delve on the indigenous cultural pedagogic innovations of professors in strengthening the students’ awareness of their cultural roots, national identity and patriotism. While the Quantative Part made use of descriptive survey to determine the impact of these teaching innovations on the students’ level of awareness of their indigenous cultural roots, national identity and patriotism.

#### *Qualitative Part*

The researchers made use of purposive sampling and chose the professor-participants of the study according to the following criteria: (1) they have to come universities or colleges awarded by the Commission on Higher Education (CHED) as Centers of Excellence (COE) in Teacher Education; (2) recommended by their respective deans for practicing innovative teaching strategies; (3) have very satisfactory (VS) or outstanding (O) teaching performance.

The researchers conducted semi-structured interviews and focus group discussions (FGD) with the thirty (30) identified innovative professors who signified their consent to collaborate with the study regarding their pedagogic innovations, through the assistance of the deans of the Centers of Excellence in

Teacher Education in Region 7, namely Cebu Normal University (CNU), University of San Carlos (USC), and University of San Jose Recoletos (USJR), Cebu City, during the school year 2017-2018. The researchers utilized the basic qualitative research design, which seeks a deeper understanding of the phenomenon [10], namely the indigenous culture-based teaching strategies. Moreover, the results were categorized in themes.

**Quantitative Part**

While in the Quantitative part, the researchers utilized the descriptive design through a researchers-made questionnaire to measure the impact of the pedagogic innovations on the students’ level of awareness of their cultural roots, national identity and love for country. The questionnaire was previously pilot-tested to ensure validity and reliability. In the development of the instrument, the researchers followed the process as discussed by Monteroso & Bonotan [11]. It was pilot tested to fifty (50) similar student respondents to fine-tune, ensure its validity and reliability before administering it to the student respondents. The results were analyzed using the Statistical Package for Social Sciences (SPSS). It yielded Cronbach’s alpha of 0.87 which indicated that the questionnaire is highly reliable. For construct validity, an exploratory factor analysis (EFA) was used. The researchers used the eigenvalue greater than one–rule to ascertain the appropriate number of factors to retain. It revealed a 7-factor solution which explains 71.85% (over the acceptable value of 60%) of the total variance of the construct, with Kaiser-Meyer-Olkin (KMO) Measure of Sampling Adequacy of 0.605 (above the acceptable level of 0.5). The results gave confidence that the instrument would indeed measure what it intends to measure as far as the construct is concerned.

The researchers then administered the questionnaire to 220 students of the professors and were able to collect 203 answered questionnaires or 92% retrieval rate. Ten (10) of these students were also interviewed for triangulation.

**Ethical Consideration**

The researchers followed the ethical protocol as explained by Castillon and Bonotan [12]. They asked for the informed consent of the prospective participant-professors after explaining to them the merits of their study. Once received, they asked the permission of the participants to audio record the interviews to have greater accuracy in the data collection. Likewise, they observed confidentiality and presented the results as

group data. For the names of the participants and universities, they used generic labels as participant 1, participant 2 or school 1, school 2, school 3.

Table 1. Faculty Member Participants and Student Respondents

Centers of Excellence in Region 7	Faculty Members		Students		Total
	n	%	n	%	
CNU	10	33.3	61	30.0	71
USC	10	33.3	65	32.0	75
USJR	10	33.3	77	37.9	87
Total	30	100	203	100	233

**RESULTS AND DISCUSSION**

**Question 1: The indigenous cultural pedagogic innovations of professors in COE**

The classroom setting serves as the “theatre” of pedagogic innovations to foster awareness of the students’ cultural roots, national identity and love for country. Based on the data gathered, the following themes were extracted:

**1. Contextualizing the topic in local setting cum story-telling and sense of humor**

The classroom setting serves as the “theatre” of pedagogic innovations to foster awareness of the students’ cultural roots, national identity and love for country. The professors revealed that one of their strategies is by using Philippine setting, its people and culture, as the context for their topic discussion. Participant 2, a Math professor, explained, “*For example, in Mathematics, you are discussing about measurements, you can deal with the height of Mt. Apo ...which is quite high, or the size of the smallest fish in the world only found in the Philippines- the pandaka pymaea or the Philippine goby. In Bohol, you can use the tarsier, the smallest monkey in the world. So, probably you are giving examples but at the same time you promote what we have in the Philippines.*” (P5)

This strategy concurred with the studies of Fetui & Malaki-Williams; Podmore, Sauvao, & Mapa; Tuafuri & Mc Caffery [13] who found out that giving importance to learners’ cultural context enhances student learning. It awakens in a subtle way, awareness of one’s cultural roots paving the way to sense of national identity and patriotism. For as one scholastic philosophical axiom goes “*one cannot love what one does not know.*”

However, the researchers realized that contextualizing the lesson to Philippine setting and its local culture is not a joke. The professors have to be adept in both the content of the course as well as in

Philippine geography, history, culture and arts. A special training may help for it to happen more often and with ease.

The use of storytelling is also amazing for it naturally leads to values formation. One professor said: *“When you are dealing with ratio and proportion, you can use the nodes of bamboo trees... At the same time, you can picture a Filipino family under the bamboo tree. I can also share a story about the family... and make the students observe the bamboo tress - parang mag bow siya, so, kung kailangan, parang mabuting maging-flexible tayo, pliant like the bamboo. So parang ganun. Hindi lang ako nagtuturo ng Math, kailangan may konting kwento para makuha mo rin yong interes nila at the same time may meaning in their lives.”* (It [bamboo] seems to bow, so, if needed, we have to be flexible, pliant. I’m not only teaching Math, I can inject a short story to get their interest...) (P15)

The effectiveness of storytelling approach is corroborated by studies of Egan, Isabelle and Wilson [13]. They found out that storytelling provides a framework for concept formation and retention resulting in student learning and motivation [13].

Another teacher remarked *“I would tell them stories and a little joke on the side so I can bring their interest back to the lesson. Sometimes, they wouldn’t notice that my story telling is a prelude to the lesson proper.”* (P8)

This is confirmed by the findings of Ziv [14] that showed that infusing humor contributes to the happy classroom atmosphere and improves academic achievement.

This pedagogic approach indeed can hit two birds with one stone – contextualizing the content with the people’s peculiarities and country’s geographical features or heroes. The students will learn the content, at the same time, grow in awareness and appreciation for their motherland, peoples and indigenous culture.

## **2. Exposing students to indigenous culture through film-showing, cultural shows, field trips to museums, Laro ng Lahi**

The professors remarked that they don’t limit their students to merely theoretical considerations but expose them to indigenous culture in varied modes, depending on the ‘diskarte’ or street-smartness of the professors, like film-showing or movies, cultural plays, fieldtrips to museums, Laro ng Lahi activities. Professor 2 explained that *“I encourage my students to get exposed to the wealth of cultural heritage that our country possesses.”* While Professor 15 said, *“a*

*thorough exposure to the battles fought by our heroes to defend our freedom through film-showing, coupled with reflection and processing activities had fostered their civic engagement and desire to help build our country.”*

Professor 3 also explained that, *“It is through watching Filipino films or videos that students are able to have a deeper appreciation of Filipino artists or directors.”*

Another professor added, *“Singing of Philippine Folk Songs and graceful indigenous dancing, with the background of the elements of music, can foster nationalism and patriotism... Students take pride in the performance of our Philippine songs and dances.”* (P11)

Professor 21 added, *“I encourage my students to go for local tourism.”* Going for local tourism offers a bright possibility *“na huwag maging dayuhan sa sariling bayan.”*(*not to be a stranger in your own homeland*).

Still another professor said, *“I also encourage eco-tourism”* (P22). This is wonderful since it encourages the *“responsible travel to natural areas that conserves the environment and sustains the well-being of the local people”* [16]. Professor 4 also described eco-tourism this way: *“It fosters conservation and preservation of tradition and biodiversity as well as giving out the best for the community.”*

Involving the students in *Laro ng Lahi* (Culture-Based Games) is also helpful. A Physical Education (PE) professor explained: *“Involving the students in recreational activities in like Laro ng Lahi, made them proud of our games. The students appreciate our sports and at the same time they preserve our culture.”* (P12). Professor 17 said that *“In PE, as it is mandated, they play native sports like patintero, takyan or arnis for self-defense.”*

These innovations provide opportunities to make the students experience *directly* the richness of Philippine culture, their national identity and pave the way for a deeper appreciation of their own country.

## **3. Bayanihan spirit as applied to group activities or outreach community service**

*“Bayanihan”* or “community spirit” is a core essence of the Filipino culture [17]. It is helping and doing a task together, thus lessening the workload and making it easier and fun. Professors apply the “bayanihan spirit” to classroom setting, by preparing and using group activities, especially in big classrooms like 50 students in a class, to maximize student

interaction, tapping the benefits of peer-to-peer assistance.

Professor 10 remarked: *“The group activity- small group discussion, brainstorming for projects, is my favourite approach. It is easy to prepare and manage and it is non-threatening. The students have more chance in sharing their ideas to their classmates than when I hold a whole class discussion.”*

Another student also explained: *“Through these group activities, I learned not only from my teacher, but from my classmates too. It boosts my confidence.” (S5)*

Besides, some professors in National Service and Training program (NSTP) make their students go for outreach and community service.

Professor 12 explained: *“I bring my students to the community... so that they can do something concrete to help the community.”* Another professor said that she does this for students...*“to become proactive & participate in community outreach like tutoring children or give some amount for help in feeding program, reaching out to the marginalized sectors of the society.” (P5)*

Professor 19 remarked: *“We have to expose them to the different classes of people especially the less fortunate so that they will have the inner passion to help them.” (P19)*

Another professor added *“The experience upholds their benevolence.” (P15)*

In courses where topics include exposure to diverse cultural groups, some professors would assign small groups to report to class the way of life of different indigenous ethnic groups – the Aetas, Badjaos, Maranaos or Lumads. Professor 9 narrated: *“Students have an opportunity to share the way of life of a particular tribe as assigned. They are helped to value the diversity in cultural heritage and express pride of their place without being ethnocentric.”*

#### **4. Authentic assessments –performance or product based such as cultural plays, researches, hand-made products**

Introducing performance or product -based assessments such as cultural plays, speech choir, performing cultural songs and dances as culminating activity, research and crafting hand-made objects, video and film-making, exhibits are also used. These tasks lead students to study their history and culture.

Professor 13 engaged the students in various crafts-making like Parol Making, Festival Queen Doll Dress up, Miniature Tourist Spot Making. Students would then display their finished crafts in exhibits for others

to see and appreciate. This approach was echoed by the Professor 1 who said: *“Cultural and artistic activities allow students to internalize their being Filipinos through self-expression.”*

Other creative presentations include speech choir, video and film making, performing songs and dances, written activities, and reporting. A student explained: *“By letting us participate in speech choirs and plays, and assigning tasks which introduce us to various people who have contributed to our country. We get to live the lives of our ancestors and experience history. We also get to research about people who contributed to our country's culture especially in the field of art.” (S 3)*

Another student added: *“Our teachers give us a wide array of choices in terms of our performance tasks like showcasing the culture by making videos, brochures or infographics.” (S 5)*

Most professors give the students the freedom to choose whatever type of creative presentation they want in order for them to effectively express their ideas and thoughts. A student explained:

*“Our teachers allow us to express our ideas/insights and give us freedom to do our style in enhancing strategies for better understanding.” (S 9)*

Majority of the students prefer doing performance tasks that do not limit their output to the use of pen and paper only. According to them, doing creative presentations allow them to learn more. Undoubtedly, this is aligned with the vision of Heidi Jacob [18] who stated that *“curriculum should not only focus on the tools to develop reasoned and logical construction of new knowledge...but also should aggressively cultivate a culture that nurtures creativity in all our learners.”*

#### **5. Coordination with co-curricular activities like, Sinulog Festival or Feast of Santo Nino, Gabii sa Kabilin, Buwan ng Wika**

The professors would also dovetail with the other co-curricular activities to strengthen the cultural awareness of the students. They would synchronize their discussions with the upcoming festivals such as the *Sinulog Festival, or Buwan ng Wika or Gabii sa Kabilin*, among others. In this way, the students would have more exposure and opportunities – curricular and co-curricular - to learn more deeply about their cultural roots, heritage and their importance.

*Sinulog* is a grand and very colorful festival in the Philippines with a very rich history [19]. It is celebrated, every third week of January to honor the

Señor Santo Niño (Holy Child), in Cebu City, Philippines. Celebration includes the novena Masses sponsored by the different universities in Cebu City, parades, fluvial and land processions, street dances. Sinulog dance is essentially a religious dance that recalls the Filipinos' pagan past and their acceptance of Christianity, specifically Catholicism, which began with a small image of the Santo Niño.

The Sinulog festival showcases enculturation, the harmonious blending of the Filipino people's faith in God and their native culture. Professor 6 narrates, "*The much awaited Sinulog Festival strengthens our faith and devotion to Señor Santo Niño through the novena masses and Sinulog dancing. It is a great example of enculturation.*"

One of the organizers of this event clarifies that: "*Sinulog dance is a prayer dance. It is a dance offering. It is simple and decent.*"[19]

The observation of some Catholic students on the involvement of their professors in the *Sinulog* Festival is another impetus for them to follow suit. This corroborates with Bandura's Social Learning Theory [9] which underscores the role of professors as role models as students would readily imitate them, in expressing their Christian faith through this cultural dance.

Gabii sa Kabilin or Heritage Night is an annual event in Cebu to celebrate the Heritage Month in May. People can visit museums and heritage sites and enjoy cultural shows, exhibits, food fairs [20]. This occasion provides a unique opportunity to the students to have a first-hand experience and "re-live" the Filipino cultural life starting with the *tartanilla* (horse-driven) ride, enjoying cultural shows of folk songs and folk-dances or visiting museums that offer a good collection of Filipino tradition and culture that can foster "pride of place"; bringing history to life [20]. Arinze [21] further explained that museums "hold the cultural wealth of the nation in trust for all generations and serve as the cultural conscience of the nations." Professor 1 remarked: "*It makes you very proud of your culture – so beautiful and so rich!*"

In recognition of its importance, the Cebu provincial government even adopted it as its official celebration in support "*of the preservation and promotion of Cebuano arts and culture through active participation and cooperation with local government units, non-government organizations, civil society organizations and cooperatives*" [22].

***Buwan ng Wika in August.*** Based on Proclamation 1041 of 1997, the *Buwan ng Wika* is a celebration of

the Filipino culture, history and its national language that mirrors the identity, culture, and heritage of the people [23]. *Filipino*, the national language, is what makes Filipinos Filipinos. NCCA explains that "*this national identity is strengthened by the national language as it continues to be developed and enriched by usage even as the Philippines aspires to have an active part in the process of globalization of the economies of the world.*"[23].

Though Cebuano students find it quite challenging to speak Filipino fluently, a Filipino professor explains: "*This celebration gives our students the chance go deeper into the roots of our history and culture, and to hone our proficiency in speaking Filipino. It is a big support to academic courses.*"

## **6. Encouraging student advocacies such as care for the environment, patronizing local products and native delicacies**

Building the nation is each one's responsibility. Each one is called to contribute his share to promote the welfare of all its members. Professors would remind their students that one way to fulfil this responsibility is to have an advocacy in support of a worthy cause. Professor 16 narrates, "*I constantly remind them to do their part of the responsibility of being Filipino.*"

Most of the professors have their own advocacies – care for the environment, poverty alleviation through education, social justice, among others. These professors explained that they naturally infect their students with their own passion— in and outside the classroom – regarding their advocacies as a concrete way to help build the country, encouraging them to join or come up with their own and contribute to the common good.

Professor 11 said: "*I encourage my students to patronize our own products and eat native delicacies. I start with my own example.*"

Another professor said that "*care for the environment, ensuring the cleanliness of the classroom is also love for country.*" (P6)

Still another professor said: "*I made my students see that love of country is shown in small things like throwing the garbage in the proper disposal areas.*" (P7). Professor 17 also added "*Involvement in student organization that promotes students' well-being - a segment of the Filipino people - is also patriotism.*"

The results concurred with Vyzotsky's Zone of Proximal Development (ZPD) [8]. The professors, as the more knowledgeable others (MKO), discussed that the following strategies were helpful in fostering awareness and appreciation of one's indigenous cultural roots and love for country.

**Table 2. Impact of Indigenous Cultural Pedagogic Innovations on Students’ Level of Awareness of Cultural Roots, National Identity and Love for Country (ANOVA Test of Difference Among 3 COE)**

Items	p- value	Mean ( $\bar{X}$ )						
		HEI 1 N=61		HEI 2 N=65		HEI 3 N=77		
		Rank	Rank	Rank	Rank	Rank	Rank	
Q1. Have a deep understanding of how educational processes relate to larger historical, social, cultural, and political process.	0.57	NS	3.95	24	3.64	25	3.74	24.5
Q2. Preserve the "Filipino historical and cultural heritage"	0.73	NS	4.20	13.5	3.96	21	3.94	14.5
Q3. Have promoted "Filipino historical and cultural heritage"	0.14	NS	4.15	18	3.65	24	3.74	24.5
Q4. Show sensitivity to multi-cultural background of other learners	0.96	NS	4.33	5.5	4.02	15.5	4.05	10
Q5. Acknowledge human cultural variation, social differences, social change, and political identities.	0.65	NS	4.35	4	4.05	13	4.08	9
Q6. Have an open attitude toward different social, political, and cultural phenomena through observation and reflection.	0.72	NS	4.23	10	4.27	6	4.10	7
Q7. Analyze the different social, political, and cultural phenomena through observation and reflection.	0.59	NS	4.13	20.5	4.04	14	3.84	20
Q8. Appreciate the value of disciplines of Anthropology, Sociology, and Political Science as Social Sciences.	0.76	NS	4.25	7.5	4.33	5	3.96	13
Q9. Appreciate the nature of culture and society from the perspectives of anthropology and/or Sociology.	0.09	NS	4.20	13.5	4.22	9.5	4.14	5
Q10. Value our own Filipino cultural heritage	0.64	NS	4.48	3	4.51	1	4.35	2
Q11. Analyze key features of interrelationships of biological, cultural and socio-political processes in human evolution	0.31	NS	4.23	10	4.40	4	4.09	8
Q12. Identify norms and values to be observed in interacting with others in society, and the consequences of ignoring these rules.	0.86	NS	4.18	15.5	4.15	12	3.86	19
Q13. Assess the rules of social interaction to maintain stability of everyday life	0.32	NS	4.18	15.5	4.18	11	3.82	21
Q14. Assess the role of innovation in response to problems and challenges.	0.83	NS	4.07	23	3.95	22	3.79	22.5
Q15. Recognize the value of human rights.	0.13	NS	4.50	2	4.45	2.5	4.36	1
Q16. Promote the common good.	0.99	NS	4.33	5.5	4.45	2.5	4.13	6
Q17. Analyze aspects of social organization.	0.16	NS	4.13	20.5	4.22	9.5	3.90	16.5
Q18. Identify my role in social groups and institutions.	0.81	NS	4.15	18	4.25	7.5	3.99	12
Q19. Recognize other forms of economic transaction such as sharing, gift exchange, and redistribution in one’s own society.	0.20	NS	4.22	12	4.00	17	3.94	14.5
Q20. Evaluate factors causing social, political, and cultural change.	0.75	NS	4.78	1	3.98	19	4.31	3
Q21. Advocate on how human societies should adapt to cultural changes.	0.69	NS	4.12	22	4.02	15.5	4.00	11
Q22. Show interest in local history	0.23	NS	4.15	18	3.98	19	3.79	22.5
Q23. Show concern in promoting and preserving the country's historical and cultural heritage.	0.45	NS	4.23	10	3.98	19	3.90	16.5
Q24. Display an appreciation and love for country.	0.63	NS	4.25	7.5	4.25	7.5	4.17	4
Q25. Do something to improve the civic engagement of my fellow students	0.07	NS	3.87	25	3.89	23	3.88	18
<b>Overall Mean ( <math>\bar{X}</math> )</b>	<b>NS - Not Significant</b>		<b>4.22</b>	<b>HI</b>	<b>4.11</b>	<b>HI</b>	<b>3.99</b>	<b>HI</b>

Interpretation: 4.50 - 5.00 Very High Impact (VHI); 3.50 - 4.49 High Impact (HI); 2.50 - 3.49 Average Impact (AI); 1.50 - 2.49 Low Impact (LI); 1.00 - 1.49 Very Low Impact (VLP)

**Question 2: The pedagogic innovations have “High Impact” on the students in terms of awareness of their cultural roots, national identity and love of country.**

The results of the survey as shown in Table 2 showed that the students in the different Centers of Excellence do not significantly differ in their responses to the items since ANOVA yields  $p\text{-value} > .05$  in all items. They acknowledged that the pedagogic innovations have “High Impact” in terms of their awareness of Filipino culture in a multi-cultural world, cultural literacy, respect for human rights and promotion of common good, preservation and appreciation of Filipino cultural heritage, sense of national identity, responsibility for nation-building.

In terms of rank, they scored highly on “*I value our own Filipino cultural heritage*” (Q10) and “*I recognize the value of human rights*” (Q15). It confirms that indeed these pedagogic innovations strengthened students’ appreciation for their own cultural heritage and respect of human rights.

On the other hand, though still in the level of “High Impact”, students ranked low in: “*I have a deep understanding of how educational processes relate to larger historical, social, cultural, and political process.*” (Q1) and “*I assess the role of innovation in response to problems and challenges*” (Q14). This suggests that the pedagogic innovations should also help the development of higher order thinking skills (HOTS) – of analyzing, assessing/evaluating and creating, following the new revised Bloom’s taxonomy [24]. Over-all, the results are encouraging but also opened a window to still further strengthen culture-based education since these innovations were still short from “Very High Impact”.

**Question 3: Threats of imbibing the culture-based innovations are seen coming from some media outfits/ social media with their negative portrayal of national political landscape**

The media outfits – consisting of newspapers, radio, TV, cinema, social media/internet, and mobile phones - are very powerful and influential tools of social communications [25]. At present, they have become a part of the people’s daily life. However, some media fuel colonial mentality.

Professor 16 explained: “*The influence of media, social media that hails on Western culture is a big challenge.*”

Another professor remarked: “*The students have fascination for other countries as they are*

*more engaged in a western movies and the like.*” (P6)

Still another professor added: “*Many Filipinos tend to adore other countries in terms of their way of living or material things etc.*” (P 3)

Besides, some media are negative – oriented.

A professor remarked: “*Society is ingraining in our minds that the “Greener Pasture” is out there, outside the country.*” (P13)

Another professor added: “*When you read the papers, you see the bad mentality of some Filipinos – quarrels, lies, crab mentality, social shaming. We could be better like other countries, but sometimes, money and fame blind our people.*”

A student commented:

“*Bad media representation and discontent with our country’s system make me want to go out of this mess.*” (S8)

What is most desired is to have media outfits which are positive in tenor and approach, can provide true information and help in nation-building [26]. They can also be very potent tools to awaken the awareness of the people of their cultural roots.

**CONCLUSION AND RECOMMENDATION**

The study concludes that some indigenous cultural pedagogic innovations of professors of the Centers of Excellence in Teacher Education in Central Visayas/Region 7 are: (1) Contextualizing the topic in local setting cum story-telling and sense of humor; (2) Exposing students to indigenous culture through film-showing, cultural shows, field trips to museums, Laro ng Lahi; (3) Bayanihan spirit as applied to group activities or outreach community service; (4) Authentic forms of assessments –performance or product based such as cultural plays, researches, hand-made products; (5) Coordination with co-curricular activities like, Sinulog Festival or Feast of Santo Nino, Gabii sa Kabilin, Buwan ng Wika; (6) Encouraging student advocacies such as care for the environment, patronizing local products and native delicacies. These teaching innovations have been found to have “High Impact” on the students in terms of increasing their awareness of their cultural roots, sense of national identity and love of country. Moreover, some threat of imbibing the culture-based innovations are seen coming from some media outfits/ social media which are negative oriented and discouraging.

The study has contributed some evidence-based innovative pedagogic strategies worth trying out in the



present curriculum of Teacher Education to help increase the students' appreciation of their indigenous Filipino culture, sense of national identity and love for country.

It also provided evidences in support of Zygotsky's Zone of Proximal Development, in accentuating the impact of professors in raising students' awareness and appreciation for one's indigenous culture as well as Bandura's Social Learning Theory that stresses that professors indeed act as role models and students learn from them by observing and imitating them.

Due to time and other constraints, the study only covered the pedagogic innovations of professors from Central Visayas. A follow-up study may be conducted regarding culture-based teaching innovations employed by professors coming from COE of the other regions of the Philippines to widen its scope.

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