



Indigenization of Instructional Materials in Speech and Stage Arts for Teacher Preparation Program

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Abstract

Instructional materials are powerful tools to bring about effective teaching and learning. Thus, this study aimed to develop indigenized instructional materials for Speech and Stage Arts language course. Through the collection, documentation, and transcription of speech samples and stage arts pieces from the Indigenous People and the realignment of learning competencies based on the course guide, indigenized lesson models were developed. Results show that there are speech samples and stage arts pieces available from the Gaddang and Yogad Indigenous People.; for the Gaddang, there are two (2) songs: Natalofu (It Bloomed), Ope Manque Wayi (Where is my brother and sister), story: Gakit festival and three (3) rituals: Marriage, Rites of Passage, and Healing while from the Yogad there are ten (5) songs: Wara Lubo Ku (I had a Balloon), Yu Tuddan (The advice), Yu Lappao (The flower), Yu Tamba (The Promise), Anac (Child), and two (2) rituals: Marriage rituals and rituals relating to sickness and four (4) stories: Capitan Tercero, the Yogad hero, Echague, the Yogad Homeland, and Bacao Festival. The collected, documented and transcribed pieces were used as instructional materials by integrating the selected lessons in Speech and Stage Arts. Lesson exemplars were developed by realigning Speech and Stage Arts competencies, Philippine Professional Standard for Teachers domain and competencies, and the collected speech samples from the Yogad and Gaddang Indigenous groups.

Keywords: *Indigenization, instructional materials, Indigenous Peoples, Teacher Preparation Program*

I. Introduction

Instructional material is a preeminent factor in academic performance. Developing instructional materials to guide learners in their academic performance is so significant because, with its existence, the learning process can be meaningful through the healthy exchange of information between the learners and teacher.

For effective teaching and learning to take place, Abdu-Raheem (2011) suggested that improvisation of local and indigenized instructional materials by the teachers should become compulsory to uplift academic standards.

Instructional materials had been observed throughout the years as a powerful tool to bring about effective teaching and learning. Moreover, these are teachers' factors in organizing and providing quality education. It allows learners to learn comfortably thereby influencing positively their learning.

Culture too plays a significant role in effective, quality learning. Eniayewu (2005) agreed that it is very significant to use instructional materials that enable learners to connect and relate to their own identity and culture during teaching and learning to make students participate and promote the academic standards. By using a material that is common to the culture of the learners, their attention is focused on what else to learn therefore they could focus more freely on the skills.

Hence, students enjoy learning through the use of instructional materials, and the best direction to assist them to learn is to head them to a real-life situation.

The Philippines has a very high concern for education since it is regarded as the main avenue for upward social and economic mobility. This is shown by section 1, Article XIV of the Constitution (1987) which states that "the state shall protect and promote quality education at all levels and shall take appropriate steps to make such education accessible to all". Similarly, section 3 of the 1982 Education Act states that "the state shall promote the right of every individual to relevant quality education, regardless of sex, age, creed socio-economic status, physical and mental conditions, racial or ethnic origin, political or other affiliation". Henceforth, the government agencies, most especially the educational sector, were challenged

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to contribute to the achievement of the national development goals promoted in the country's development plan.

Unfortunately, the educational system is so westernized and colonized that facilitating learning focus more on materials used outside the cultural boundaries. The use of other materials that are unfamiliar may pose another load for learners new to the situation.

Fien (2010) stressed that formal education systems have disrupted the practical everyday life aspects of indigenous knowledge and ways of learning, replacing them with abstract knowledge and academic ways of learning. According to the author, there is a grave risk that much indigenous knowledge is being lost and along with it, valuable knowledge about ways of living sustainability.

Schooling tends to promote Western-type knowledge and values at the outlay of local knowledge and values. Young school-leavers develop negative attitudes towards local knowledge, which make it difficult for them to acquire this knowledge, even for purpose of local activities. The cumulative effect will be future generations who lack the most elementary and necessary knowledge of their own culture.

Education transfers the knowledge, skills, and practices of a culture. Learners are given the chance to enhance and exercise their social-cultural, economic, civil, and political rights. This offers an opportunity for indigenous people to make their needs known and be recognized with understanding as well as to promote their rights, preserve their cultural identity, and be a productive contributors to multicultural and multilingual societies (Mondal,2016).

Since the present educational system is patterned in the westernized education model, materials used in the teaching-learning process are reflections of other countries' cultures. This led to students embracing other culture and eventually their culture become impure and much to those is the loss of their own identity.

IP students experience comprehension difficulties, adjustment difficulties, and discrimination since they cannot connect themselves to the present education system.

One of the main goals of education is to instill mainstream competencies and learning processes to enable the integration of indigenous learners into mainstream society (Episcopal Commission on Indigenous Peoples). This present situation implies the need to find ways on

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how indigenous knowledge may be integrated into education that will bring the benefits of helping society sustain indigenous knowledge and gain respect for local culture.

Cultivating local culture is emphasized by the UN Sustainable Developmental Goals 2030 to help society integrate and unify its people.

Offorma (2016), emphasized the direct relationship between society and education. The society owns the culture and education has to preserve and transfer the culture to the next generation for perpetuation and usefulness.

Hence, the conduct of this study. It is anchored from the background on the role of instructional materials in the educative process and Target 4.7 of SDG 4 or the education advocate for the inclusive and equitable quality education for the indigenous peoples that addresses Education for Sustainable Development and related approaches such as Global Citizenship Education.

In response to the demands for inclusive quality education, the researcher thought of indigenizing instructional materials in the subject of Speech and Stage Arts using education resources for teaching in relation to the biographical, historical, and socio-cultural context of the learners.

II. Research Objectives

Specifically, this study was propelled by the following objectives:

1. collect, transcribe and document speech samples and stage arts pieces from the Gaddang and Yogad Indigenous People;
2. realign the pieces into the existing PPST for beginning teachers and the course syllabus of Speech and Stage Arts;
3. develop indigenized lesson exemplars in Speech and Stage Arts based on the collected speech samples and stage arts pieces of the Gaddangs and Yogad Indigenous peoples.

III. Methodology

This is a qualitative research design that employed documentary techniques. Qualitative research design is an interpretive naturalistic approach to the world. This means that qualitative <https://ijase.org>

researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them (Denzin and Lincoln, 2005). On the other hand, the Documentary research technique involves the analysis of documents that contain information about a phenomenon (Bailey, 2004). This documentary compendium is based on the context of two IP groups where the researcher visited the actual settings of the participants for the data gathering. It also involves documenting events and occurrences for an intensive description of a particular culture. The data were gathered from the municipalities where the Indigenous People are residing; Angadanan particularly in barangay Aniog for the Gaddangs; and Echague in barangay Carulay for Yogad indigenous people.

The participants of the study were the Gaddangs in Angadanan and Yogad indigenous peoples in Echague. The informants and key actors were purposively identified and chosen by the researcher because they are the elders who are knowledgeable and who are culture bearers of the Gaddangs and Yogad indigenous groups. These participants were confirmed to be knowledgeable elders and culture bearers by the Indigenous Knowledge Skills and Practices (IKSP) team and Indigenous People Mandatory Representatives (IPMR) of the National Commission on Indigenous Peoples (NCIP) Isabela Chapter to be the source of data.

The researcher used the following instruments in collecting the data needed:

Interview Questions. A semi-structured interview was conducted by the researcher to gather the needed data. The researcher used planned interview questions, but the researcher had freedom in modifying and rewording the questions to sustain the interview with the participants. The following questions used were validated by the research adviser before the conduct of the study.

Focus Group Discussion. After the disclosure/conference meeting and signing of the Memorandum of Agreement between the researcher, Indigenous People Mandatory Representatives, and the IKSP team, a focus group discussion was done. Other focus group discussions were also conducted in Carulay, Echague, and Aniog, Angadanan during the data gathering period. Each group was composed of 4 to 12 members and the researcher acted as a facilitator in the discussions. The discussions lasted for 8 to 15 minutes. Questions were asked and the participants expressed their thoughts and ideas freely.

There were three types of questions asked, first is the engagement questions to establish the topic of discussion among participants and made them comfortable with the focus group setting. Upon establishment of the subject and tone of the focus group, exploration questions were asked to get the information needed and to ensure the discussion was useful. After which, the exit question was asked last to make sure that the researcher did not miss anything or that there isn't anything else the group members would like to talk about the subject.

Camera and voice recorder. These tools were utilized in the documentation of gathering data. During the interview and focus group discussions, the researcher audio-recorded the conversations and captured images that supplemented the data for the study.

A certificate of Precondition was issued by the National Commission on the Indigenous People before the conduct of the study. The researcher explained the nature and scope of the study to the participants to gain acceptance of participation. For this study, semi-structured interviews, focus group discussions, and documentary analyses were used. For the semi-structured interview, planned questions were asked among the participants. The researcher also asked follow-up questions and reworded some of the questions as well. Focus group discussions were conducted. First, after the disclosure meeting and signing of the MOA between the researcher, participants, and the IKSP team. Participants were grouped and the researcher acted as the facilitator. The participants freely expressed their thoughts and ideas. The researcher went several times to barangays Aniog and Carulay and conducted interviews and focus group discussions.

The researcher also collected speech and stage arts pieces among the participants and from the municipal tourism officers of the two municipalities. Consequently, the researcher compiled and analyzed the data or documents gathered and developed possible indigenized instructional materials for the subject of Speech and Stage Arts by integrating the data gathered.

Data Analysis. A review of the documentary materials about the speech samples and stage arts pieces was done. First, the researcher reviewed the course syllabus of Speech and Stage Arts. Then, data were collected, transcribed, and documented. Next, the researcher coded for the recurring themes and patterns of the gathered data from the Gaddangs in Angadanan, and Yogad in Echague as well as from the municipal tourism officers of those two municipalities. Furthermore, the researcher labeled and matched the pieces into appropriate standards and

competencies of PPST under beginning teachers and course syllabus of Speech and stage Arts. Planning for the lesson exemplars followed. Finally, validation of the planned lesson exemplars was done by a faculty of Philippine Normal University.

Ethical Considerations

Informed consent – permission was sought from the National Commission on Indigenous Peoples office, a conference and disclosure meeting were conducted and a Memorandum of Agreement between the concerned IP groups, the witnesses, and the researcher was signed. No participant was put in danger during the study.

Privacy and Confidentiality – participants were assured that information will not be made available to anyone who is not directly involved in the study.

Researcher's bias – since the research is dependent on the researcher in gathering and interpreting data the researcher had strived to avoid subjectivity (Kadzera,2006).

Validation – the researcher used two (2) internal validation procedures from different paradigm lenses. It includes the following: First, from the lens of the researcher – triangulation was done. As explained by Cresswell (2013), triangulation is a validity procedure where researchers search for convergence among multiple and different sources of information to form themes or categories in a study. The researcher used interviews, focus group discussions, and documentary analysis in eliciting and sorting data to find common themes by eliminating overlapping ideas. (e.g., the lyrics of songs and details of stories from the IP). The other is from the lens of study participants-member checking was done through the issuance of the certificate of validation from the NCIP regional office. After the data gathering, the researcher submitted a copy of the final output to the IKSP team in the NCIP provincial office. Post validation was scheduled and conducted thereafter. The researcher together with the IKSP team presented the data gathered and the result of the study among the involved indigenous groups for validation. Finally, another member checking was done by allowing the participants to validate the data gathered from participants. The researcher only considered speech samples and stage arts pieces that are known by at least three (3) members of the participants.

IV. Results and Discussion

The result of the research conducted showed that there are speech samples and stage arts pieces available from the Gaddang and Yogad Indigenous Peoples. For the Gaddang, the collection includes (2) songs: Natalofu (It Bloomed), Ope Manque Wayi (Where, my beloved) one (1) story: Gakit festival, and three (3) rituals: Marriage, Rites of Passage, and Healing. From the Yogad there are six (6) songs: Wara Lubo Ku (I had a Balloon), Yu Tuddan (The advice), Yu Lappao (The flower), Yu Tamba (The Promise), Anac (Child), and two (2) rituals: Marriage rituals and rituals relating to sickness. There are three (3) stories: Capitan Tercero, the Yogad hero, Echague, the Yogad Homeland, and Bacao Festival.

These resources were used as instructional materials by integrating the selected lessons in Speech and Stage Arts. Lesson exemplars were developed by realigning Speech and Stage Arts competencies, PPST domain and competencies, and the collected speech samples from the Yogad and Gaddang Indigenous groups.

The following are the collected, transcribed, and documented songs, poems, riddles, rituals, and stories of Gaddangs and Yogad.

Figure 1 *Speech Samples and StagArts pieces of the Gaddangs and Yogad.*

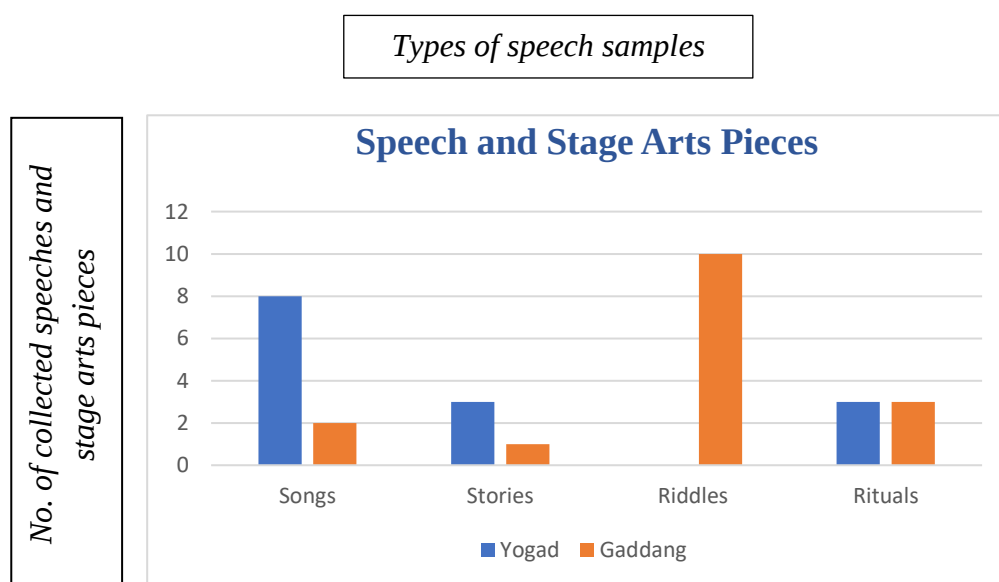


Figure 1 shows the total number of collected speech samples and stage arts pieces from Gaddang and Yogad indigenous people. There are ten (10) songs, three (3) stories, three (3) rituals from the Yogad and two (2) songs, one (1) story, ten (10) riddles, and three (3) rituals from the Gaddangs.

As shown in the trend, songs from the Yogad have the greatest number in the collection while the stories and rituals have the same number. On the other hand, the Gaddang riddles have the greatest number of pieces collected while the song has the least number with only one.

According to Offorma (2016), culture is an important factor that makes education strong. Education should therefore endeavor to integrate the cultural richness of the Yogad and Gaddangs societies to ensure that the products of teaching would become functional members of society.

As believed by Agbaw and Napoli (2011) literature should include representations of different aspects of daily life within a culture, with particular attention given to aspects of the setting. Hence learners need to access instructional materials that reflect their own culture, experiences, and context for active and meaningful learning.

Realignment of learning competencies and instructional materials

Realignment of learning competencies and instructional materials based on the course syllabus of Speech and Stage Arts was done through the following steps:

First, the researcher asked for a copy of the existing course syllabus in Speech and Stage Arts at Philippine Normal University, North Luzon campus. Then, since the students for that subject are future teachers, qualities that are required for beginning teachers to be effective in the 21st Century Philippine Professional Standards for Teachers were also aligned. Finally, the collected, transcribed, and documented speech samples and stages arts pieces were integrated into the instructional materials on the subject of speech and stage arts.

Development of indigenized lesson exemplars

Some of the aligned indigenized instructional materials were translated into lesson exemplars with these components: Learning Competency, Philippine Professional Standards for Teacher with specific Domain and Strand, Essential Question, Topic, Discussion, Lesson, Activity, and Reflection.

V. Conclusions

The Gaddang and Yogad Indigenous peoples have a rich cultural heritage as reflected in the available speech samples and stage arts pieces like songs, riddles, stories, and rituals
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therefore it should be transferred from one generation to another. These cultures are subject to extinction because the culture bearers can no longer memorize the lyrics of songs and the leaders in the enactment of rituals had died without being able to train someone to replace them or transmit them to the present generation. There is also an interconnectedness of traditions and customs. Perhaps, this is because of geographical location and intermarriages of different IP groups.

Since Indigenization is about transforming materials to suit a certain culture, indigenizing instructional materials should still be consistent with the competencies set by the national standards in education, hence, the instructional materials are anchored to the syllabus of Speech & Stage Arts designed by educators of Philippine Normal University. Because the respondents of the study are future teachers, the instructional materials were also realigned in the domains that are required by teachers to be effective in the 21st Century as Philippine Professional Standards for Teachers (PPST) therefore, it will make the learners right, learned and prepared to become full-fledge teachers ready to face the challenges in the field of teaching. Moreover, it will equip them to be contributory to the perpetuation of culture. The indigenized instructional materials in the Speech and Stage Arts integrated the available speech samples and stage arts pieces like songs, riddles, rituals, and stories from the Gaddang and Yogad indigenous people. These materials are reflective of the biographical, socio-cultural, and demography of the indigenous peoples, therefore, it facilitates teachers' work and the preparation shows the variety of lessons that could help for the continuous transfer of culture to the next generation.

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