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**CULTURE-BASED TOOLKIT FOR READINGS IN PHILIPPINE HISTORY:
THE TARLAC CONTEXT**

A Thesis
Submitted to
The Faculty of College of Graduate Studies and
Teacher Education Research
Philippine Normal University
Manila

In Partial Fulfillment
of the Requirements for the Degree of
Master of Arts in Social Science Education

Deyo Carlos L. Dela Cruz

February 2023

ABSTRACT

Name : **Deyo Carlos L. Dela Cruz**
Title : **CULTURE-BASED TOOLKIT FOR READINGS IN
PHILIPPINE HISTORY: THE TARLAC CONTEXT**
Keywords : **Culture, Culture-Based Learning Outcomes, Toolkit**
Degree : **Master of Arts in Social Science Education**
Adviser : **Praksis A. Miranda, Ph.D.**

The Philippine education must be a Filipino education. Thus, the integration of Tarlac local culture is a must in teaching particularly in Philippine History. Philippine history as a course must be taught from the perspective of Filipino teachers rooted in the local culture. Hence, this descriptive developmental study was conceptualized to create a culture-based toolkit for Readings in Philippine History for college students in a Teacher Education Institution. More importantly, the fundamental objective of the study is to make students and teachers situate themselves as part of the national historical narratives to strengthen nationalist consciousness and the spirit of nation-building. The study participants are the local culture key informants and social studies and social science faculty members in the province of Tarlac. Findings show that the local culture of Tarlac, in terms of tangible immovable culture and intangible cultural heritage, can be integrated into teaching RPH using the developed culture-based toolkit. Further, based on the validators, the culture-based toolkit was appropriate for teaching Readings in Philippine History. The researcher expected this study to shed light on the importance of understanding and appreciating culture while achieving the desired learning outcomes.

ACKNOWLEDGEMENTS

The researcher wishes to express his sincerest gratitude and appreciation to amazing people who have given their generous support and assistance for the successful completion of this study:

The gratitude is extended to Dr. Praksis A. Miranda, the researcher's adviser, for sharing his knowledge and scholarly assistance, for giving words of encouragement, and most especially, for her time and guidance;

Distinguished members of the panel from colloquium to oral defense headed by Dr. Teresita T. Rungduin and Dr. Rodrigo Abenes together with Dr. Ronald Allan S. Mabunga, Dr. Enrico B. Garcia, and Dr. Arthur S. Abulencia for their indispensable comments and suggestions that immensely improved the manuscript;

Dr. Marilyn U. Balagtas, the Dean of College of Graduate Studies and Teacher Education Research for her valuable contribution;

Dr. Jasper Jay N. Mendoza, Prof. Elizabeth P. Balanquit, Prof. Douglas C. Ferrer, Dr. Jeanette M. Baquing, Dr. Niño B. Corpuz, and Prof. Nelvin R. Nool for their unceasing support, assistance, and moral inspiration that pushed the researcher to pursue this endeavor;

His family, Ma, Pa, Dianne, Jade, Donnie, Daisy, Gab, Sam and his friends, Mark, Lyndon, Melody, Rose Anne, Sharmaine, and Jeremy for their moral and emotional support. To his PNU best support system, Mitch, Colleen, Jerome, Leeboy, Rezie, and

Miki. To *Paulo*, for the patience, determination, and unending love for the success of this work; and above all;

Eternal gratitude to the Almighty God, the source of all wisdom and inspiration,
Who never fails to make even the toughest writing task pleasant.

D.C.D.C

DEDICATION

This study is dedicated for the
People of the Province of Tarlac.

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Chapter 1

THE PROBLEM AND LITERATURE REVIEW

Background of the Study

The Philippine education must be a Filipino education. It must be anchored on the nation's needs and ambitions (Constantino, 1987). The development of the Philippine education system has a long and troubled history. For decades, the educational system of the Philippines has been analyzed and interpreted through the lens of Western educational philosophies, theories, and practices. In turn, the education of the Filipino has been inaccurate and distorted because these educational beliefs are inevitably culture-bound. The Filipino education system was mainly Western in theory and methodology. There are shortcomings in the country's educational system and a critical facet of nationalism. This discrepancy persisted as Filipinos strove to establish their distinct national and cultural identities (Pe-Pua & Protacio-Marcelino, 2000).

In addition to emulating foreign education, the Filipino people have molded the Philippine educational system from the portrait of a foreign nation. There is a huge disparity between the two cultures. They are, in fact, two distinct cultures with different aspirations (Constantino, 1987).

This attempt to cloth Filipino education with a foreign dress started when the Spaniards landed in the fertile soil of the Philippines. Education in the Philippines became more structured during this period than during the country's precolonial era. It was made possible when the modern public school system was born through the Royal Decree of 1863, which mandated the establishment of at least one school institution for boys and girls in each municipality (Musa & Ziatdinov, 2012). This royal decree from the Spanish Courts

marked the beginning of the first educational system established on Philippine land. In addition, during this period, intellectual Filipinos began to emerge.

However, despite the country's structured and institutionalized form of education, discrimination and inequalities in inclusive education were still present. The Filipinos were used to a religious and patriarchal education system. The Spanish educational system was designed to maintain the Church's control over the lives of the *Indios* (colonized Filipinos). In addition to catechism, the friars also taught Latin and Spanish grammar.

After the Spaniards, the American occupation conveyed various significant customary modifications to the Philippines, particularly in the education system. The best way to conquer the Filipinos is to shape men's minds. As a result, education was used as an instrument of colonial policy (Constantino, 1987). To date, these strong influences, particularly the use of the English language in teaching, can still be seen in the Philippine education system. The adoption of English in teaching departed Filipinos from their history and to their fellow Filipinos. English has become a prestige symbol, whereas the local languages are denigrated. In the teaching and learning process, the Filipino language was scarcely employed. Filipino students felt hampered by the language barrier and that the system was initially built for American students (Musa & Ziatdinov, 2012). With the American education, Filipinos were not only learning a new language, but they were also evolving into a new type of American.

Historically, the Philippine educational system commonly borrows from or adopts foreign-developed theories, concepts, and practices (Reyes, 2021). More recently, the

emergence of internationalization in Philippine higher education is another wave of revolution that will inevitably affect teaching, learning, and knowledge. The growing trend of internationalization in higher education has significantly impacted university classrooms with international ideologies.

In fact, the exponential increase of international students in post-secondary classrooms across the globe significantly contributes to diverse and unique worldviews among students and teachers (Heringer, 2018). Moreover, an increase in the number of students from a wide range of social, cultural, and linguistic backgrounds has been attributed to demographic shifts in several nations (Rosa & Orey, 2020). The literature shows that teachers typically ignore or undervalue students from varied cultural backgrounds (Schachner et al., 2016). Therefore, teachers must be well-prepared to teach in a culturally varied environment while achieving internationalization goals.

Higher education in the Philippines is gradually focusing on internationalization as a central component by setting principles to guide the internationalization programs of Philippine Higher Education Institutions (HEIs).

The main goal of the internationalization policy of CHED is to improve Philippine higher education, which will lead to a holistic labor force adaptable to the changing needs in the local and international arena for the country's economic growth (Licuanan, 2017).

Further educational adoptions are readily apparent in the myriad of implementations that the Philippine educational agencies have undertaken especially in higher education. For example, in 2014, CHED adopted the paradigm shift from inputs to outcomes-based education. This centers around the essentials for all learners in terms of

knowledge, attitude, and skills to attain the intended learning outcomes (CHED, 2014). This initiative attempts to augment quality implementation in Philippine Higher Education.

Indeed, Filipino education has been heavily influenced by different structural changes that have taken place in the country. In turn, these unprecedented changes have translated into pedagogical theories and practices in the classroom, necessitating teachers to utilize pedagogies grounded in foreign philosophies. Undeniably, this is now the portrait of Filipino education, where Filipino learners started to learn not as Filipinos but as tourists in a foreign land.

Throughout Philippine history, persistent efforts have been made to investigate locally adapted and contextually appropriate instructional theories and methods. In recent years, the following are some of the current localized pedagogical innovation efforts: First, IDEA (Induction of Prior Knowledge, Dissection of Concepts, Experiential Episodes, and Authentic Assessment) model emanated from the best practices of professional education faculty members in a Teacher Education Institution (Corazon et al., 2014). Second, the Philippine Pedagogical Model of STEAM Education was created as a proposal to the Philippine government to improve further the country's present STEAM education philosophy and practices (Anito et al., 2019). Lastly, the Filipino Pedagogies from Social Mimesis is a framework that proposes localized pedagogies and reflects social practices (Reyes, 2021).

In response, scholars in the field of education have made educational justifications and solid arguments for the educational benefits of culturally relevant pedagogy.

Consequently, bringing culture into the classroom is essential in Philippine education, particularly in Philippine history classes. Philippine history as a course should be taught from the light and lens of Filipino teachers rooted within the culture. This aligns with *Sikolohiyang Pilipino*, which was built upon indigenization from within and entailed exploring culturally-grounded psychology in lieu of foreign-developed psychology (Pe-Pua & Protacio-Marcelino, 2000).

Studies and works of literature are relatively consistent on Culturally Relevant Pedagogy (CRP) qualities in social studies classrooms. A group of studies reveals that the teachers' attempt to use culturally relevant pedagogy positively impacted the self-efficacy and student engagement of African American students in social studies. Furthermore, the findings found that creating connections with students was essential to succeed, regardless of race, gender, or socioeconomic status (Akinyele, 2018; Burns, 2018; Cruse, 2019).

Another set of studies examines Culturally Relevant Pedagogy (CRP) from student perspectives. The studies emphasized that student perceptions must be considered in implementing culturally relevant teaching. With the elements of culturally relevant teaching, prospective social studies teachers learn about themselves and their students' culture; obtain a deeper awareness of their students' economic, political, and social contexts; as well as the teachers' ability to employ culturally appropriate management practices and dedication to developing inclusive learning environment (Byrd, 2016; Tuncel, 2017).

These works of literature and studies have been utilized to amplify the potential of culturally relevant pedagogy to improve students' achievements in social studies classrooms (e.g., Akinyele, 2018; Burns, 2018; Byrd, 2016; Cruse, 2019; Tuncel, 2017). However, what remains to be explored is the development of a culture-based toolkit in HEIs. Despite an increased interest in the culture-based model, it is unanticipated that there is a minimal number of empirical studies on this research interest, especially for pre-service teachers.

For example, in the Philippines, a study conducted in the past focused on developing culture-based instruction for Grade 10 social studies Indigenous People (Care, 2021). Another study showed the *Makabayang Pedagohiya* (Nationalistic Pedagogy), which focuses on utilizing a localized pedagogical framework for a Filipino Program in a Teacher Education Institution (Villanueva, 2016).

The scarcity of information on the educational benefits of a culturally-rooted toolkit for Philippine history is regrettable because Teacher Education Institutions (TEIs) are expected to develop and utilize localized instructional toolkits that are anchored on the pre-service teachers' culture, which will prepare them to do the same in their future endeavors as young Filipino teachers who will bring positive change among their students' lives (Rogayan, 2018). The problem of teachers' lack of culturally relevant teaching and awareness to address learners' diversity is persisted in classrooms (Evans, 2017). Thus, a study on a culture-based toolkit for readings on Philippine history is important for several reasons. First, culture is embedded inside the classroom (Warren-Grice, 2017) for better

student outcomes. Second, embracing cultural uniqueness and differences among students is amplified (Ladson-Billings 1995). Third, this underscores the power of cultural diversity (Bassey, 2016).

Hence, this study attempted to contribute to the body of knowledge in teaching history by exploring the elements of a Tarlac-based course toolkit for Readings in Philippine History (RPH). Geographically, Tarlac is located on the fertile soil of Central Luzon, commonly known as the Central Plain Region of the Philippines. It is dubbed the region's "Melting Pot" for its mixture of diverse cultures and people. Its people are as vivid as its landscape; a diverse range of ethnicities fuels its economy. For at least two centuries, much of Tarlac was portrayed as a dense forest hinterland inhabited by nomadic Aeta tribes or the infamous headhunters of early reports (Sicat, n.d.).

Pangasinan bounds Tarlac in the north and Pampanga in the south. The community's restructuring under the *reduccion* system paved the way for the Spaniards to manage the economy of the newly discovered territory of the Philippines (Salonga, n.d.). *Reduccion* seeks to persuade influential persons to migrate to towns where church bells can be heard (Koller & Acabado, 2018).

With the initialization period of *reduccion* of Pampanga, the earliest history of Tarlac is deeply entwined with those of Pampanga and Pangasinan, which played major roles in its creation (Dizon, n.d.) as the last province in Central Luzon to be structured under the Spanish government in 1874 (Agustin, n.d.). In this period, the

province went from being a conflict-torn region that required military rule to having a reasonably peaceful civil government (Salonga, n.d).

Looking back on its role towards independence, Tarlac was one of the first eight provinces to raise arms against Spain during the Philippine Revolution of 1896. In October 1899, Gregorio Aglipay initiated the Filipino clergy to a meeting in Paniqui. At that point, the Philippine Independent Church's constitution was drafted, which called for the Filipinization of the priesthood, resulting in a religious separation in the Philippine Roman Catholic. During WWII, Camp O'Donnel in Capas served as the endpoint of the tragic "Bataan Death March," which involved Filipino and American soldiers who succumbed to Bataan on April 9. Tarlac is also the home province of former President Corazon C. Aquino, her son, late President Benigno S. Aquino III, and her husband, past Senator Benigno S. Aquino Jr. (Sicat, n.d.).

Currently, the Province of Tarlac is considered the most diverse province in the region, with a population of four unique ethnic groups: Tagalog, Kapampangan, Ilocano, and Pangasinan. Its magnificent characteristics vary according to topography and personality. Its eastern flat green plains are lush with abundant crops. In Central Luzon, the province is recognized for its fine cuisine and extensive sugar and rice crops. Therefore, Tarlac's economy is mainly based on agriculture. Its main crops are rice and sugarcane, although it also grows fruits, vegetables, and corn. As a result, Tarlac boasts a plethora of rice mills, corn mills, sugar mills, sawmills, and log companies (Sicat, n.d.).

Tarlac became a cross-section of provinces, and its qualities were due to the cultural and linguistic affluence of Pangasinan and Pampanga. Hence, it is known as the melting pot in Central Luzon. One that every Tarlaqueño must be proud of, pay tribute to and never forget (Salonga, n.d.). The richness of local history, customs, language, ethnicity, religion, and others in the province were considered in developing the culture-based toolkit for Readings in Philippine History.

A toolkit is a well-organized resource that may be used for instructional delivery. In addition, toolkits are intended to be user-friendly. The purpose is to (1) provide direction without being prescriptive; (2) be adaptable and easily customized to the local environment; (3) serve as a complete resource for relevant material; and (4) provide verifiable benefit to users (Conole & Fill, 2005). In this study, the toolkit is a lesson guide that includes themes, culture-based learning outcomes, learning episodes, flexible teaching and learning activities, instructional resources, expected output, assessment tasks, and tools. Consequently, the proposed instructional toolkit can be utilized for various flexible learning options in response to the demands and expectations of the changing landscape in education.

The Tarlac local culture was utilized as a lens for developing the culture-based toolkit for RPH. This includes the tangible and intangible local culture of Tarlac. The former refers to cultural properties with historical, archival, anthropological, archaeological, artistic, and architectural value, while the latter refers to practices, representations, expressions, knowledge, and skills (i.e., social practices, rituals, traditional

craftmanship, oral traditions and languages, and performing arts).

Finally, this descriptive developmental study sought to develop an appropriate and efficient culture-based toolkit for college students in their course, Readings in Philippine History. More importantly, the study is expected to highlight the importance of understanding and appreciating culture while achieving the desired learning outcomes.

Literature Review

This study relied primarily on the readings the researcher required to complete. To complete this work, referring to other papers and past research is necessary. The researcher conducted various readings to determine what has been done in this research field.

The Problem of Learning Discontinuity

Learning must exist in the school and beyond it – home, community, and student's everyday life. According to continuity theory, an individual's activities should reflect previous activities, learning, and related tasks. Students from all cultures and living conditions should use this notion to engage in culturally appropriate, meaningful cumulative activities that represent their interests. (Hollis-Sawyer & Dykema-Engblade, 2016).

Hence, researchers have been attempting to create a closer environment between students' home culture and the learning environment (Ladson-Billings, 1995; Gay, 2000, 2001; Pejaner & Mistades, 2020; Tanase, 2020; Byrd, 2016; Cruse, 2019; Sicat & David, 2016). This has tried to spot the challenges of discontinuity with the students' experiences

at home and the students' encounters in their learning environment. It must address the lack of "cultural synchronization" between teachers and students (Ladson-Billing, 1995).

It is simple since it demands ethnically diverse students what many middle-class, European American students already have: the power to approach learning difficulties from a position of potential and connections observed around the students' cultural background. It is significant, although, at present, education in the United States has not been fully practicing culturally responsive pedagogy to different types of students. Instead, the learners were anticipated to be accustomed to European American cultural practices and separate themselves from their own cultures (Gay, 2001).

The Learning Environment

The environment plays a significant role in students' learning, and the school is responsible for educating the learners. Therefore, the classroom environment must be safe, conducive, and motivating. Integrating culturally relevant pedagogy necessitates that students maintain cultural integrity and academic excellence. Learning will not be evident when the social environment of the classrooms is still an unfamiliar and hostile place for the students (Ladson-Billings, 1995).

The environment shall provide students with equal opportunity to express themselves and to be recognized because if not, it can result in a wide achievement gap between students possessing different cultures. Often, this wide achievement gap between black and white Americans is from the teachers' perspective that these students [Black

Americans] are hopeless cases (Cruse, 2019). Focusing on academic achievement was deemed important because both teachers thought students lacked a vision for the future and had poor memory (Pejaner & Mistades, 2020).

Another factor contributing to this wide achievement gap is the students' disengagement. Especially when the discussion is about the culture of a dominant race, people of color are often muted. The persistence of feelings of weakness and discomfort demonstrates that learners and teachers could not address social injustice concerns within the school setting. This practice can result in students to self-handicap. Connecting social issues to the subject matter improves learners' perception and teaching success (Omar et al., 2015, as cited in Pejaner & Mistades, 2020).

Constructivist teaching represents a greater sense of belongingness. Constructivist methods are genuine and relevant to the lives of students (Byrd, 2016; Cruse, 2019). Thus, teachers must remember that culturally responsive teaching is active in setting high regard and employing creative approaches to guarantee academic success for students from different backgrounds.

Students from diverse backgrounds and cultures are often stigmatized in education because they are subjected to a curriculum with a dominant cultural prejudice. It does not meet the needs of the culture they are familiar with. A curriculum that integrates different perspectives promotes diversity and inclusiveness. This helps to broaden students' understanding of the world and encourages them to respect and appreciate different cultures and beliefs.

Culturally Based Education

Culture refers to the shared beliefs, values, customs, behaviors, and artifacts that characterize a group or society. It encompasses all aspects of social behavior and norms and includes everything from language, religion, cuisine, social habits, music and arts. In culture-based education, culture plays an integral part in the school, environment, development, and good governance. Culture offers a unique perspective, methodology, principle, assessment, framework, and evaluation of a person and the world. The implementation of cultural values into education has a positive impact on several factors (The Knowledge Review, 2022).

Therefore, integrating culture into education is becoming more crucial. Culture-based education includes the values, customs, knowledge, beliefs, practices, experiences, and language that constitute the bedrock of (an indigenous) culture (Kana'iaupuni, 2007).

It is claimed that when knowledge and skills are conveniently installed within the lived experiences and viewpoints of the students, it becomes more valuable, gain greater interest appeal, and are more conveniently and comprehensively learned (Gay, 2000).

Culturally competent teaching is becoming progressively important for educators who want to involve the backgrounds of the students. To interact, teachers must learn effective educational techniques that correspond to the learners' ways of perceiving and relating with the world. These methods will assist in improving learners' achievement as indicated in their academic performance, increasing learners' potential for a broader range

of programs, and advancing student attainment to high school graduation and beyond (Tanase, 2020).

Data analysis revealed increased engagement throughout the study because of culturally relevant practices (Byrd, 2016). Respondents from Ladson-Billing's study recognized African American boys as having social power. Instead of letting that power shape their classmates negatively, the teacher encouraged the male students to display academic ability by illustrating issues and ideas that were valuable to them. Culturally relevant pedagogy suggests that learners sustain cultural honor and academic achievement.

Teachers should be conscious of their students' native languages, backgrounds, interests, and cultures to design and develop a school curriculum that is significant to their lived experiences and realities. To create a more positive and constructive school experience for their students, teachers must alter their curriculum to include their students' diverse cultural backgrounds. Building on students' culture and identity benefit their academic progress while supporting them as individuals. Teachers should also engage their students in collaborative activities inside the learning environment because they can tolerate, value, and understand each unique culture (Taylor, 2013).

Furthermore, Ladson-Billings suggested using culture as a vehicle of learning. This includes using African American non-offensive rap music as a tool to discuss literal and figurative communication and teaching the aspects of poetry (scheme, alliteration, and onomatopoeia). Another one is encouraging students to use their mother-tongue language in writing, and then they will be required to translate it into standard English. By the end

of the year, students acquired the skilled of using both languages. These example activities will make the students comfortable to share and for teachers to support cultural competence.

A culturally relevant curriculum supports students from minorities in building a sense of identity as individual citizens at the same time, confidently determining their cultural group (Lynch, 2014). Therefore, educators must appreciate diversity among students and point out current inequities (Cruse, 2019).

Culture-based Education in the Philippines

The Philippines is the world's second-largest archipelago, with over 7,000 islands. It is Southeast Asia's only English-speaking archipelago, with most of the population practicing Catholicism. Next to Filipino, English is the national language of the Philippines, and its unique nature has a significant impact on its educational system. The Philippine education system is heavily influenced by foreign systems, particularly the use of foreign languages in teaching (The Knowledge Review, 2022).

Going back in history, Filipinos had to learn not as Filipinos but as citizens of a colony. The Filipinos were presented with a peculiar, new world through English. Filipinos began learning not just a new language but also a new culture unfamiliar to their customs while still representing their culture, thanks to American textbooks. This was the beginning of Philippine Education (Constantino, 1982).

Following a succession of upheavals in the lives of the Filipino people, many knowledgeable observers say that the country's most pressing problem may be the dysfunctionality of the whole educational system. This system has failed to take root in the hearts of the people. It arrogantly displays its supremacy rather than deriving strength from the local environment (Ferdinand & Lopez, n.d.).

Culture-based education is our revolutionary decolonization endeavor and our postcolonial inquiry of our historical background – to come to terms with who we are as a Filipino people and as a country (Ferdinand & Lopez, n.d.). The Philippine Cultural Education Program (PCEP) aspires to create a country of culturally educated and informed Filipinos by guaranteeing that culture is at heart and the basis of education, government, and long-term development. It aims to raise Filipinos' knowledge, comprehension, and enjoyment of their culture and arts, to evolve a consciousness that would improve the quality of their lives.

Philippine schools must value social and cultural aspects in response to academics. It fosters a strong sense of belongingness and enhances community engagement; it also encourages knowing and treasuring our past and identity (The Knowledge Review, 2022).

As a result, the serious need for culture-based education is felt more than ever. According to the teaching approaches found in the Philippine K to 12 curriculum, it must be culture-sensitive, contextualized, and localized. These ideas and beliefs about the nature of learning must be translated into the classroom.

Culture-based Education among Indigenous Peoples

Understanding that teachers must have about cultural diversity goes beyond simply being aware of, respecting, and generally acknowledging that ethnic groups have unique or express the same values differently. Thus, acquiring thorough and relevant data about the cultural differences of particular ethnic groups is a demand for constructing a lesson for culturally responsive teaching (Gay, 2001).

Likewise, many indigenous peoples seek culture-based education, not as an inferior education but as a priority to strengthen culture and engage with significant equity in the community while pursuing resource rights and other basic needs. Cultural accommodation and poverty are the primary reasons for Aeta students' poor mathematics achievements in Tarlac. Cultural mismatch in the language and instructional resources make it difficult for them to understand the topics. This revelation involves legislation requiring culturally responsive approaches to deliver effective education. The Aetas should have their own school to help them overcome their fear of discrimination (Sicat & David, 2016).

Philippine education was initially used to subjugate indigenous people, particularly the Igorot people, and empower them to participate actively in mainstream society. As they conquered the discrimination, pressures from the conventional values system, language, and culture were considered critical roadblocks that participants needed to survive and pursue higher education. However, the participants acknowledged that, as time passes, the traditional system for learning values and culture among Igorots gradually shrinks. Teachers are guided toward the quest for more awareness and advocacy for the

appreciation and use of traditional knowledge and wisdom in mainstream education (Adonis & Couch, 2017).

Historical Facts as an End of Learning

One of the major problems in the classroom is the teacher's pedagogy which focuses on acquiring facts (Cruse, 2019; Pejaner & Mistades, 2020). The qualitative case study of Pejaner and Mistades (2020) used observation, interviews, focus group discussions, and archiving. The researchers applied Ladson-Proposal Billing's approach of culturally relevant pedagogy in teaching physics to teach its concepts to students' everyday life. However, it appears that the students were educated in physics as Western science. This could be challenging as it would disconnect school science from traditional knowledge and wisdom from indigenous groups. The learners may believe that the physics they learned in school was only for educational goals and had no application in their daily lives.

Similarly, in a Social Studies classroom, especially in teaching history, educators favor placing more prominence on rote memorization rather than understanding history lessons and other social studies parts to cover all discussions in one academic year (Cruse, 2019). As a result, rather than promoting nationalism, it only leads to children being misinformed about Philippine history. Another concern that exacerbates the situation is how teachers regard historical facts as an end in themselves (Agcaoili & Oshihara, 2014). Consequently, uncritical and colonial history is spread. When a controversial topic requires multiple perspectives, teachers tend to present facts about an issue without recommending any particular point of view (Philpott et al., 2011).

There are many recurring patterns in how formal school curricula address racial diversity that is culturally responsive. Teachers must correct, including isolating women, their issues, and their behaviors from their race and ethnicity, overlooking poverty, and highlighting factual information while significantly reducing other types of knowledge. Culturally responsive education counteracts these issues by confronting controversy, studying a diverse extent of ethnic groups and individuals, recognizing conflicts within race, class, ethnicity, and gender, and incorporating several types of knowledge and viewpoints (Gay, 2001).

Students must develop a greater sociopolitical perspective that allows them to examine the cultural norms, values, mores, and institutions that generate and sustain social injustices (Ladson-Billings, 1995).

Localization and Contextualization

One way to reach the lesson to the students' minds, hearts, and souls is to get to know their backgrounds and cultures and start localizing and contextualizing the curriculum. Localization is the process of conforming and relating curriculum content and instructional delivery to local situations, environments, and instructional resources. On the other hand, contextualization is the process of presenting a lesson in an appropriate and significant context based on previous experiences and realities. Both follow the principle of making the lesson flexible, fit, creative, and adaptive to the students' level of understanding and instructional needs (Localization and Contextualization in Teaching K to 12 Social Studies, 2013).

Localization of the curriculum can make learning more appropriate and relevant. It promotes policy creation and setting the benchmark for curriculum reform, and at the same time, the impact on teacher skills and knowledge. Local resources will be used as both the subject and the object of teaching to localize the learning process. Localization will also incorporate local culture into the curriculum. Teachers use authentic materials, activities, interests, issues, and needs from learners' lives to develop classroom instruction to contextualize the curriculum. Contextualized curriculum supports learners in learning language skills by teaching them meaningful contexts where they will need to utilize those skills in real situations (Utech & Burleson, 2008).

The study conducted by (Bawagan, 2010) on the contextualization and localization of teaching Social Studies among indigenous groups of the Philippines, particularly the Mangyan people, found that members of indigenous communities are frequently discriminated. Therefore, education should be responsive; teachers must become culturally sensitive and non-discriminatory. The community also proposed a culturally relevant curriculum, such as showcasing the history of the Mangyan people – their resistance to foreign colonization; their religious beliefs and practices that can be linked to the science of conservation of the environment and protection of natural heritage; their songs and poems; their justice system; their stories, origins, and myths; their arts and crafts, such as basket weaving; and their current struggles for the defense of natural heritage.

The utilization of contextualization and localization in the teaching-and-learning process is effective since it engages and improves students' conceptual knowledge while

offering quality learning experiences. As a result, there is a positive impact on the learning process. Finally, Araling Panlipunan (Social Studies) teachers must create contextualized and localized assessment tools based on the learner's location, environment, community problems, daily events, and many other factors to help students cope in lessons and gain a deeper understanding of concepts and apply learnings in the Social Studies field (Justine & Navalta, 1867).

In other words, the students must not feel that they are being left out and that the things taught in the school are related to their everyday lives. History must have educated students on the vital lessons from the past that should not be buried because these were engraved in our fellow citizens' blood. Unfortunately, discussing history and culture is not taken seriously due to the education's colonial nature. Without a strong cultural foundation, K to 12 will not be significant or meaningful. It will not reconcile the scars in the country's consciousness. The Philippine educational system will fail if Filipinos do not have cultural roots, cultural memory, and cultural soul because it is in these cultural essentials that Filipinos find meaning in being human and a member of a humane society (Constantino, 1982; Ferdinand & Lopez, n.d.).

Processes of Teaching

Teachers must be educated on translating traditional knowledge and wisdom of cultural diversity into culturally responsive education in addition to learning about ethnic and cultural diversity. Three common types of curricula are utilized in the school environment, each of which provides new possibilities for teaching cultural appreciation.

First are the formal instructional plans backed by educational system policy and governing agencies. As a result, acquiring detailed factual information about the cultural peculiarities of specific ethnic groups is the second requirement for creating a knowledge base for culturally responsive teaching. The third type is the mass media. For many learners, the media is their sole source of information about ethnic diversity; what they see on television is more distinguished and captivating than information found in school and books (Gay, 2001).

Other instructional plans like symbolic curriculum (Gay, 1995) include images, symbols, icons, mottos, awards, celebrations, and other artifacts designed to teach students knowledge, skills, morals, and values. Bulletin board decorations, images of heroes and heroines, trade books, and displayed statements of social etiquette prominently, rules and regulations, ethical standards, and tokens of success are the most common forms of symbolic curricula (Gay, 2001)

Knowing the students' cultural backgrounds and experiences is key to teaching them about cultural diversity, even if the class is not varied. Teachers must promote appreciation for diversity while recognizing current injustices. They frequently believe that their students are too early to learn about racism, but research shows that even preschool children respond certainly to bias in education (Byrd, 2016).

Ladson-Billings (1995) proposed that culturally relevant teaching must fulfill three criteria: the ability to develop students academically, the willingness to bring up and keep cultural competence, and the development of a sociopolitical or critical consciousness. In-

service teachers have a positive attitude toward Cultural Relevant Education; they are adaptable to various cultural values and beliefs. If CRE is used efficiently, it will benefit the teaching-learning process and contribute significantly to educational achievement.

Removing the Language Barrier

However, one of the major global challenges educators face is that bilingual classes are not appreciated and prioritized by the school administration. For example, in Mexico, although teachers utilize both languages (i.e., Spanish and English), by the time students enter third grade and up, they are driven into testing in English right away. The administration believes that students will be more competitive in English than Spanish because students who are assessed in Spanish perform poorly (Carmona, 2018).

Instructional delivery in Filipino has increased students' engagement in learning environments and improved their understanding, comprehension, and appreciation of Philippine history. The participants unanimously approved that using the Filipino language in teaching the course Philippine History helped them to holistically appreciate and understand its dimensions (Villegas et al., 2021).

While the teachers in this study utilized various techniques to encourage their learners, they ensured that these techniques were relevant to the interests and culture of the students. First, other teachers eliminated the language barriers by continuously learning the native languages of their students for better student outcomes (Carmona, 2018). Second, the majority of the teachers taught specific content based on their students'

interests. Some teachers used sports to connect with mathematics topics, while others used their students' musical and dancing preferences to explain mathematics concepts. Similarly, when examining the relationship between skin color and environment modification, teachers used their students' curiosity about genetics to teach evolution.

Other teachers utilized media to captivate their students' cultural context, such as using memes in science classes to aid students in connecting scientific concepts to realities. Finally, some teachers described the significance of using role models to whom their students could relate as they discovered that the curriculum is still ignoring minority groups (Gay, 2010; Tanase, 2020).

Culture-Based Education Models

The integration of culture must permeate the entire design process in all its facets and definitions. CBM is just one example of a cultural model. These models are required to meet national and international design challenges (Young, 2008). CBM was used as a communication model but only tested on African Americans.

Even though learners thought the teachers were efficient, teachers were still skeptical about their abilities. The teachers' concerns about their teaching practices were obviously due to the scarcity of training in teaching IP learners and a lack of cultural knowledge. Teachers reported numerous difficulties in teaching indigenous students (Pejaner & Mistades, 2020).

Unfortunately, teachers' knowledge of cultural practices is restricted to superficial knowledge. In the instructional process, indigenous language is emphasized. However, the lack of written materials makes it difficult for teachers to maintain and effectively use the language. Teachers tried to incorporate the tribe's indigenous learning system (ILS) into the school schedule to teach indigenous knowledge and practices (IKSPs), but it is unstructured. The national government's efforts to cater to the needs of indigenous Filipino learners are reflected in the implementation of indigenous people's education. Designing an indigenous curriculum relevant to the local context will improve the quality of education provided to indigenous Filipino learners, augmenting their chances of survival in the outside community (Mercado, 2020).

In the Philippines, the IDEA model was developed as a Pedagogical Innovation in Professional Education (PIPE). It is an acronym for Induction of Prior Knowledge, Concept Dissection, Experiential Episodes, and Authentic Assessment. In the study, the descriptive-developmental research approach was adopted. The model (1) uses schemata and previous experiences of students before introducing a new lesson; (2) pivotal and deep analysis of facts and concepts; (3) activity-based and experiential lesson presentation; and authentic experiences to measure learning outcomes. These components are all aligned, and common elements such as faculty methodologies/techniques/strategies are present in professional education. The IDEA model encompasses all stages of instruction, from engagement to post-engagement. It may be utilized to include CBE in the teaching of Readings in Philippine History in higher education. Thus, prior knowledge induction is

primary in the process, followed by Concept Dissection and Experiential Episodes. Authentic Assessments bring the teaching process closely (Sigua et al., n.d.).

Further, Social Mimesis Pedagogies spring up from social practices due to inspiration, reflection, and adaptation. These new Filipino pedagogies are worth exploring because of their novelty, which contributes to the quest for the elusive Filipino pedagogy. Educational institutions should test the applicability of Filipino pedagogies as both an educational framework and a pedagogical method. The scarcity of literature and motivation in conducting related research is evident and should be resolved within academia. More possibilities must be created to accelerate the implementation of culture-based, contextualized, and localized pedagogies, which can serve as a viable alternative to existing Western pedagogical theories (Reyes, 2021).

Teaching History

It is vital to teaching preservice teachers culturally relevant pedagogy while upholding the dignity of each learner. According to the findings of the study, a person-centered learning approach can effectively transform students in the classroom from "tourists" to "citizens," where their identity and freedom to learn are respected. Each student had an equal opportunity to speak publicly and communicate with everyone directly by responding with positive comments such as "Good points! " as well as "Thank you for sharing! " (Zhu, 2019).

The danger is that international and/or people of color students may grow into just an object of exotic admiration while being compelled to adhere to a system that sets standards and norms detrimental to knowledge, following an excuse that curriculum cannot be changed. Internationalization must not be seen to an end nor measured its effectiveness through the number of international students enrolled. To be truly international means to take an outspoken attitude toward difference and to wave the flag of diversity rather than uniformity, not only through policies but also through every educational practice (Heringer, 2018). The equity work must be anti-racist, looking at oppressors and oppressed rather than just non-Whites (Ladson-Billings, 2000).

The findings highlight a large structural problem relating to teachers' cultural prejudice, the prevalence of racism in educational settings, and inadequate support for putting theories into practice. The findings are somewhat overwhelming because they involve deep structural complexities in settling issues of cultural bias among teachers, the persistence of racism in school settings, the deficiencies of preservice programs and in-service professional development, and the preparation of teachers to apply culturally relevant pedagogy to their profession (Young, 2010). Educators can use a culturally relevant pedagogy framework to examine themselves, their prejudices and biases, and their racial history. This framework also enables a historical contextual examination of race. Educators can best describe how their actions are part of a larger system that may strengthen racist structures in their schools and the world around them by examining both the individual and historical context (Warren-Grice, 2017).

In the Philippines, two historical traditions are being taught in social studies classes: traditional history and *kasaysayang bayan*. Traditional history emphasizes the history of colonizers and the elite over the history of most Filipinos. Furthermore, it tends to emphasize the Filipinos' failures in revolutions rather than their victories. It is a major impediment to achieving educational goals. It promotes colonialism rather than patriotism and pride in Filipino identity. On the other hand, *kasaysayang bayan* is a history written from the lens and light of Filipino perspective (Agcaoili & Oshihara, 2014).

History students must be able to create historical relevance, utilize eyewitness accounts as evidence, examine continuity and dynamics, investigate cause-and-effect relationships, take historical viewpoints, and understand the morals of history (Seixas, 2010). Moreover, Filipinos' actions, attitudes, and thoughts during a particular period of Philippine history will be studied in light of the socio-political situations and existing Filipino context at the time. To promote this type of education, teachers and students should analyze and revisit historical narratives based on the following five elements: (1) historical knowledge or facts, (2) perspective, (3) causality, (4) continuity and change, and (5) personal significance (Agcaoili & Oshihara, 2014).

The teachings of the Readings in Philippine History in higher education must highlight the strong foundation of our identity by understanding and appreciating our Filipino roots and having a sense of nationalism and independence against foreign control. Faculty members should be updated with the current innovation in teaching history and should bridge the gap between the past, present, and future (Batag, n.d.).

Filipino psychology (*Sikolohiyang Pilipino in Filipino*) is the scientific study of psychology based on Filipinos' experiences, viewpoints, and cultural orientation. The father of *Sikolohiyang Pilipino*, Virgilio G. Enriquez, noted the following as the subject matter of this structured indigenous psychology. There are three main areas of protest in this movement. First, as a *sikolohiya ng pagbabagong-isip* (re-awakening psychology), *sikolohiyang malaya* (liberated psychology), and *sikolohiyang mapagpalaya* liberating psychology (Yacat, 2013).

Sikolohiyang Filipino acknowledges the necessities of universal science and recognizes the importance of validating man's unique characteristics and distinctiveness as a socio-cultural being (Enriquez, 1992). This is only possible unless *Sikolohiyang Pilipino* seeks its essence through indigenous concepts and methods (Pe-Pua & Protacio-Marcelino, 2000).

Similarly, Zeus Salazar's *pantayong pananaw* aims to establish a connection between traditional knowledge and indigenous knowledge. The importance of language is essential in this aspect; thus, historians defined *pantayong pananaw* as expressing and transcribing in Philippine languages so that the academic discussion is situated on local cultures (Guillermo 2009 as cited by Sapitula, 2009).

Overall, using the Filipino language in teaching will improve Philippine history as a course. Filipinization does not mean that Filipino should be used as the medium in teaching across the curriculum, nor implies that foreign learners must be forced to attend Filipinized learning setups. It does not essentially indicate a barrier to Filipino learners to

develop English skills since it will only be utilized in Philippine history courses. The affirmative response of the participants in the study makes a commendable case for HEIs to reconsider the Philippine history course (Villegas et al., 2021).

History is an indispensable component of the curriculum. The syllabus and instruction for Readings in Philippine History (RPH) must be improved. Nonetheless, curricular modifications, as well as the current pandemic, had an impact on instruction. As a result, reviewing the RPH course specification and syllabus is conducted. The major challenges were students' lack of previous knowledge of Philippine history, limited discussion of required topics, teachers' disequilibrium of mastery with history, memorization-only teaching, insufficient time allocation, irregular assessment, and poor communication of the syllabus. As a result, a solid foundation among students is a must to ensure quality teaching in Philippine history (Alic & Bual, 2021).

Synthesis

Students from various cultures and situations should engage in culturally relevant and responsive lifelong activities that represent their needs, expectations, and interests (Chapman, 2005; as cited by Hollis-Sawyer & Dykema-Engblade, 2016). Hence, researchers have been trying to establish a closer connection between the home and school culture of the students (Ladson-Billings, 1995; Gay, 2000, 2001; Pejaner & Mistades, 2020; Tanase, 2020; Byrd, 2016; Cruse, 2019; Sicat & David, 2016). This has tried to spot the challenges of discontinuity with the students' experiences at home and their encounters in

their learning environment and must address the lack of "cultural synchronization" between teachers and students. (Ladson-Billing, 1995).

Therefore, the environment shall provide students with equal opportunity to express themselves and to be recognized, if not, it can result in a wide achievement gap between students possessing different cultures (Cruise, 2019 & Pejaner Mistades, 2020) as well as students disengagement. Incorporating culture-based education recognizes culture as an integral part of education, sustainable development, and governance (The Knowledge Review, 2022). Culturally competent teaching is becoming progressively important for educators who want to connect with their students (Tanase, 2020.) Furthermore, data analysis revealed an increase in engagement throughout the study because of culturally relevant practices (Byrd, 2016).

In the Philippines, culture-based education is a revolutionary decolonization endeavor and a postcolonial inquiry of historical background – to come to terms with who Filipinos are as people and as a country (Ferdinand & Lopez, n.d.). In teaching Social Studies, especially in history, educators tend to place more emphasis on facts as an end of learning. Instead of boosting nationalism, it only leads to children being misinformed about history (Agcaoli & Oshihara, 2014).

One way of reaching the lesson to the students' minds, hearts, and soul is to get to know their backgrounds and culture and start localizing and contextualizing the curriculum. Teachers must be trained to translate traditional knowledge and wisdom into culturally responsive education (Gay, 2001). This includes removing the language barriers at the

school, which is primarily common in bilingual classes. Instructional delivery in Filipino has increased students' engagement in the learning process environment while understanding and appreciating Philippine history as a course (Villegas et al., 2021).

The integration of culture in all its facets and definitions must pervade the entire design process. Culture-based models (Young, 2008) and IDEA Model developed by Pedagogical Innovation in Professional Education (PIPE), incorporate culture-based education in the classroom. Similarly, the Philippines has become interested in exploring pedagogies that fuse cultures. For instance, the Social Mimesis Pedagogies of Reyes (2021), Filipino Psychology of Virgilio G. Enriquez, and Zeus Salazar's *Pantayong Panaw*.

Hence, the top challenges that culture-based education can address are students' lack of previous knowledge of Philippine history, limited discussion of mandated lessons, teachers' disequilibrium of mastery with history, memorization-only teaching, insufficient time allocation, irregular assessment, and poor communication of syllabus (Alic & Bual, 2021).

Statement of Purpose

The study intended to develop a culture-based toolkit for Readings in Philippine history using the context of Tarlac local culture. Particularly, it pursued to achieve the succeeding objectives:

1. select topics on Readings in Philippine History to create a culture-based toolkit;

2. describe the Tarlac local culture; and
3. develop a Tarlac-based toolkit for Readings in Philippine History.

Theoretical Framework

The need for the development of an efficient and effective culture-based course toolkit for Readings in Philippine History (RPH) can be significantly affected by various social and cultural factors. The term social factors refer to a broad range of influences derived from societal elements. Conversely, cultural factors stem from a society's culture. Families, schools, governments, and religions are the key social institutions studied in the former, while the latter concentrates on social norms, values, and beliefs.

Cultural Theory

Culture is a collection of shared understandings that serves as a medium for individuals to engage with and communicate with one another. In its broadest definition, culture combines a society's distinctive ideas, beliefs, values, and knowledge. It illustrates how people understand their environments (Herrman, 2016). Perspectives, approaches, principles, assessment tools, frameworks, and evaluation are all provided by cultural context. Cultural Theory uses these cultural contexts as a springboard for developing research topics and defining instructional approaches.

Cultural theory studies the interactions of people, places, institutions, and activities. It illuminates how social and material contexts frame our experiences by focusing on power dynamics. Further, the culture model implies that knowledge, attitudes, and ideologies are culturally constructed and shared (Awenowicz, 2009). Thus, it is strongly argued that

culture must be embedded in the teaching and learning process, especially in developing learning materials.

Sociocultural Theory

Sociocultural theory focuses on the essentials of social interaction in psychological development. It suggests that human learning is mainly a social process, with cognitive capabilities formed through social interactions with others, and that psychological development is guided by people who serve as mentors, such as teachers and parents. As a result, sociocultural theory considers how cultural beliefs, attitudes, adults, and peers affect learning (Barbieri et al., 2021; Schilhab & Esbensen, 2019).

Knowledge develops as a result of social negotiation and the assessment of the viability of individual understanding (Lynch, 2016). Therefore, the social constructivism established by Lev Vygotsky postulates that individuals are active contributors to creating knowledge (Schreiber & Valle, 2013, as cited by Davis et al., 2017).

With the established context, it suggests that the local culture and the pedagogical strategies of teachers in integrating culture into the teaching and learning process must be naturally integrated with the development of a culture-based toolkit for Readings in Philippine History. Equally importantly, the study is expected to highlight the primacy of promoting local culture and value quality education.

Conceptual Framework

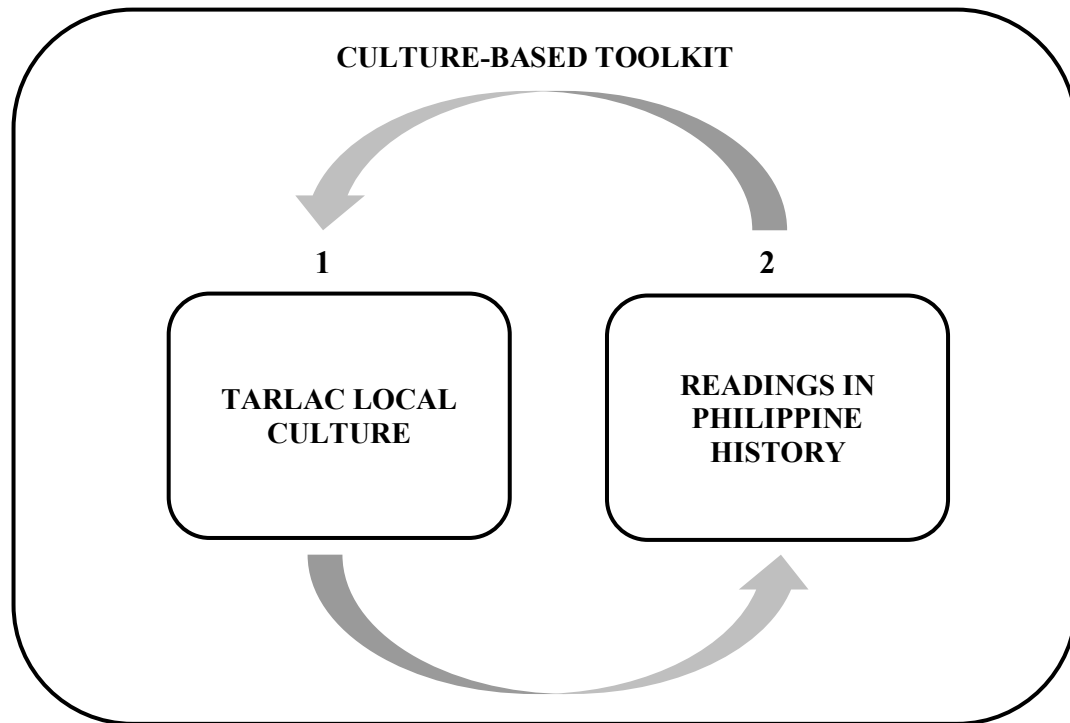
Figure 1 shows the conceptual diagram of the study. As indicated in this diagram, this study will focus on developing an appropriate and efficient culture-based toolkit for RPH among social studies pre-service teachers. Culture can be integrated into the learning content and pedagogy. In this way, classrooms can serve as the melting pot of cultures where everyone with different cultures comes and learns together (Jungen, 2000).

Initially, the researcher reviewed the course syllabi in Readings in Philippine History (RPH) and the existing literature on culturally relevant and responsive pedagogy. Likewise, the researcher collected substantial information about the local culture of Tarlac through Focus Group Discussion (FGD) with the local historians. This allowed the researcher to describe Tarlac local culture, which was utilized in developing the culture-based toolkit.

Further, the researcher explored the elements of a culture-based toolkit using Tarlac local culture for Readings in Philippine History (RPH) among social science/social studies teachers in a HEI in the Province of Tarlac through focus group discussions. In this phase of the study, the participants' pedagogical practices in integrating Tarlac local culture were investigated to serve as the springboard of the study in developing a culture-based toolkit.

Figure 1 presents the conceptual diagram of the study.

Figure 1
Conceptual Diagram of the Study



The crucial experiences of the participants were valuable inputs in developing the Tarlac-based toolkit. Since the central objective of the study is to utilize a culture-based toolkit built upon within the culture itself for Readings in Philippine History (RPH) classes, the researcher developed a culture-based toolkit based on Tarlac culture, on explored elements from the lens of social science faculty members, and on the existing pieces of literature on culturally relevant pedagogy and culturally responsive pedagogy. Experts validated the proposed culture-based toolkit to ensure its validity.

The nobility of this study rested heavily on the implications of the findings to the social studies teacher education program and the teaching of Readings in Philippine History (RPH) at the tertiary level.

Scope and Limitations

The study explored the elements of a culture-based toolkit for Readings in Philippine History classes. Further, this study was delimited to develop a culture-based toolkit for college students in a HEI in the Province of Tarlac. The faculty members from the social science and social studies department of the selected HEI and key informants from the Province of Tarlac were the participants of this study. In terms of the toolkit's development, the diverse local culture of Tarlac (i.e., tangible immovable culture and intangible cultural heritage) was highlighted. The instrument was adopted from the National Commission for Culture and the Arts (NCCA) for cultural mapping.

Further, the proposed culture-based toolkit for pre-service social studies teachers focuses only on selected learning outcomes and themes in Readings in Philippine History course in tertiary education, which were identified using the established parameters in this study.

Definition of Terms

To facilitate better understanding for the readers, the following terms are conceptually and operationally defined.

Culture. Culture is the totality of a group of people's taught behaviors that are passed down from generation to generation (Antonio Lebrón, 2013; Spencer-Oatey, 2012). In this study, culture is defined as the collective patterns of human activities and meanings, which

will serve as a central element in developing a culture-based course toolkit for Readings in Philippine History. Additionally, it is divided into the tangible immovable culture and intangible cultural heritage of Tarlac.

Culture-Based Approach. It is an approach to teaching and learning founded on the values, norms, beliefs, and practices of any culture (Importance of Culture-Based Education, n.d.). In this study, it means integrating Tarlac local culture in terms of tangible immovable culture and intangible cultural heritage in developing an instructional toolkit for Readings in Philippine History.

Culture-Based Learning Outcomes. It is grounded on beliefs, primacies, and worldviews, ensuring that a community chooses the course of educational growth to fulfill its requirements rather than having outsiders make that decision on their behalf (Hill, 2001). In this study, it refers to the outcomes of integrating the local culture of Tarlac in terms of tangible immovable culture and intangible cultural heritage to the selected learning outcomes of Readings in Philippine History.

Flexible Teaching and Learning Activities. It refers to a collection of educational theories, practices, and systems that focus on giving students more personalized, convenient, and relevant to their needs and interests (Joan, 2013). In this study, it refers to differentiated learning activities anchored on culture-based learning outcomes. Likewise, these activities can be delivered through various modalities, such as face-to-face (Model 1) and blended learning (Model 2), to ensure flexibility in time, space, and pace.

Learning Activity Sheet. It is a self-directed instructional tool designed to help learners accomplish tasks quickly and conveniently while utilizing contextualized community

materials and resources. In this study, the learning activity sheet refers to the flexible learning activities anchored on the culture-based learning matrix.

Outcomes-Based Education. It is an educational method that centers around the essentials for all learners in terms of knowledge, attitude, and skills to attain the intended learning outcomes (CHED, 2014). Likewise, it is based on broad, aspirational goals intended to help the learners lead successful lives after they graduate rather than on specific academic requirements (Eugene & Oreg, 1994). In this study, outcomes-based education is an overarching process of developing culture-based learning outcomes as a product of local culture and selected learning outcomes.

Toolkit. A toolkit is a well-organized resource that may be used for instructional delivery. In addition, toolkits are intended to be user-friendly, provide direction without being prescriptive, be adaptable and easily customized to the local environment, serve as a complete resource for relevant materials, and provide verifiable benefits to users (Conole & Fill, 2005). In this study, the toolkit is a lesson guide that includes four parts, namely: (1) Getting to Know the Toolkit; (2) Process Guide in Using the Toolkit; (3) Culture-Based Learning Matrix, which encompasses the themes, culture-based learning outcomes, learning episodes, flexible teaching, and learning activities, instructional resources, expected outputs, and assessment tools and tasks; and (4) Learning Activity Sheets and Supplementary Readings.

Supplementary Readings. In this study, it refers to the compendiums of resources on Tarlac local culture in terms of tangible immovable culture and intangible cultural heritage. Moreover, these supplementary readings include cultural sources on government

structures, privately built structures, commercial establishments, schools and educational complexes, churches, temples and other places of worship, monuments and markers, sites, oral traditions and expressions, including language, performing arts, social practices, rituals and festive events, and traditional craftsmanship.

Chapter 2

PROCEDURES

This section of the paper presents the research design, research site, selection criteria and participants, data gathering procedure, data analysis, and potential ethical issues.

Research Design and Methodology

This study was heavily anchored on a qualitative research design. In this approach, the research consists of developing inquiries and processes, the data are to be collected from the context of the participants, and the data analysis inductively begins from the participants' responses to emerging themes and interpretations of the researcher (Creswell & Creswell, 2018). Further, this research design aims to explain methods of creating and interpreting data that are not reducible to numbers (Figgou & Pavlopoulos, 2015).

Specifically, this study employed descriptive developmental research. It is a research design that involves research and development, of which a product will be created as a result of the study. In other words, a descriptive developmental method is the methodical study of planning, implementing, and assessing educational outcomes while ensuring reliability and effectiveness standards (Richey, 1994).

Likewise, this study employed the Type 2 Category of Developmental Research introduced by Richey and Klein (2005). It commenced by selecting Readings in Philippine History topics, then described the Tarlac local culture in terms of tangible immovable

culture and intangible cultural heritage, and finally developed a culture-based toolkit for Readings in Philippine History among college students in an HEI in the province.

More importantly, the study employed social history research method as historiographical design in collecting and analyzing historical and cultural narratives in the province of Tarlac. Social history as a research method refers to the use of social history approaches and techniques to study historical events and individuals. The word "social history" can apply to both a branch of the historical sciences and a broad method of studying history that emphasizes society as a whole (Conrad, 2015). This method focuses on the experiences of ordinary people and seeks to understand the ways in which social, economic, and cultural experiences have shaped the course of history. Social history research typically employs interdisciplinary methods, drawing on a variety of sources, including archives, census data, literary texts, and visual materials. One of the key strengths of social history as a research method is its ability to provide a more nuanced and diverse understanding of the past. By focusing on the experiences of ordinary people, social historians are able to challenge traditional views of history and to provide a more comprehensive understanding of the past.

Research Site

This study was conducted among the social studies or social science faculty members of Tarlac State University. As per the geographical location, Tarlac is located on the fertile soil of Central Luzon, commonly known as the Central Plain Region of the Philippines. The province comprises three congressional districts, divided into 17

municipalities and one city. It is dubbed the region's “Melting Pot,” for its diverse cultures and people.

Moreover, the official lists of social studies/social science faculty members were formally requested from the Human Resource Development and Management Office (HRDMO) in adherence to the Data Privacy Act of 2012 (RA 10173). Adhering to the safety protocols mandated by the Inter-Agency Task Force (IATF), the researcher observed minimum public health standards for the safety of the participants and the focus group discussion team, composed of the interviewer, process observer, and technical expert.

Selection Criteria and Participants

This study utilized descriptive developmental research to develop a culture-based toolkit for pre-service social studies teachers in Philippine history classes. The study participants were purposely selected through inclusion and exclusion criteria based on the research purpose and design. In turn, qualitative interviews were utilized wherein the researcher conducted two focus group discussions with five to seven interviewees in each group (Creswell, 2014). The focus group discussion was scheduled for one hour per group based on the availability of the faculty members. Informed consent, containing the purpose and scope of the study and the data collection process, was also distributed to each participant.

Moreover, the participants were chosen based on the following inclusion criteria:

1. presently residing in the Province of Tarlac for at least five years;

2. currently social science or social studies faculty of the chosen HEI; and
3. with at least three years of teaching career path in the university.

Attached faculty and those who did not fall in any inclusion criteria were excluded from the study. Apart from two focus group discussions with five to seven faculty members, the researcher also interviewed seven key informants for further identification and description of Tarlac culture (see Appendix R).

The researcher also provided all participants the consent to participate and information about the purpose of the study (see Appendix M). The researcher ensured that all participants' concerns and questions were addressed before data collection. Participation was voluntary as stipulated on the informed consent signed by each participant.

Research Instruments

The researcher used an interview guide to gather and analyze the participants' data. The interview was an essential data collection method in gathering data, often utilized in conducting exploratory and descriptive studies (Valenzuela & Shrivastava, n.d.). These data were used to develop a culture-based toolkit for Readings in Philippine History. The researcher employed structured interviews to describe Tarlac local culture among the seven selected key informants. Structured interviews – rarely used in qualitative research – were interviews in which the questions were asked in the same way from one interview to the next, with the same wording and order (Figgou & Pavlopoulos, 2015). The instrument was

adopted from the Cultural Mapping Toolkit of the National Commission for Culture and the Arts (see Appendix A-I). Further, the researcher developed a self-made interview guide for the focus group discussion (see Appendix J). Three experts validated these FGD guide questions to ensure validity and appropriateness (see Appendix S).

Moreover, the researcher adapted an instrument from the study of Care (2021) titled *“Culture-based Instructional Design for Grade 10 Social Studies Indigenous People”* to validate the proposed culture-based toolkit. Three experts from different fields validated this adapted instrument to certify the appropriateness of the scale. For the validation of the culture-based toolkit, the researcher sought the help of five experts from the field of social studies, teacher education, pedagogy, and allied fields with a background in educational research using the validation tool with the five-point Likert Scale.

Numerical Rating	Descriptive Interpretation
5	Most Appropriate
4	More Appropriate
3	Appropriate
2	Less Appropriate
1	Not Appropriate

Mean Range	Descriptive Interpretation
4.50 – 5.00	Most Appropriate
3.50 – 4.49	More Appropriate
2.50 – 3.49	Appropriate
1.50 – 2.49	Less Appropriate
1.00 – 1.49	Not Appropriate

Table 1 shows that the criteria set for the culture-based toolkit for Readings in Philippine History are “More Appropriate,” as indicated by its weighted mean of 4.13. The Culture-Based Learning Outcomes as the first criterion attained a mean of 4.11, which can be interpreted as the culture-based learning outcomes based on the product of the integration of the selected learning outcomes of RPH and the local culture of Tarlac. The second criterion is the learning episodes obtained at 4.00, which means that the content emphasizes the Tarlac local culture. The third and fourth criteria attained 4.13 and 4.27, respectively. This indicates that the flexible teaching, learning activities, and assessment are congruent with the culture-based learning outcomes. Moreover, it is construed that the local culture of Tarlac is reflected in the two criteria.

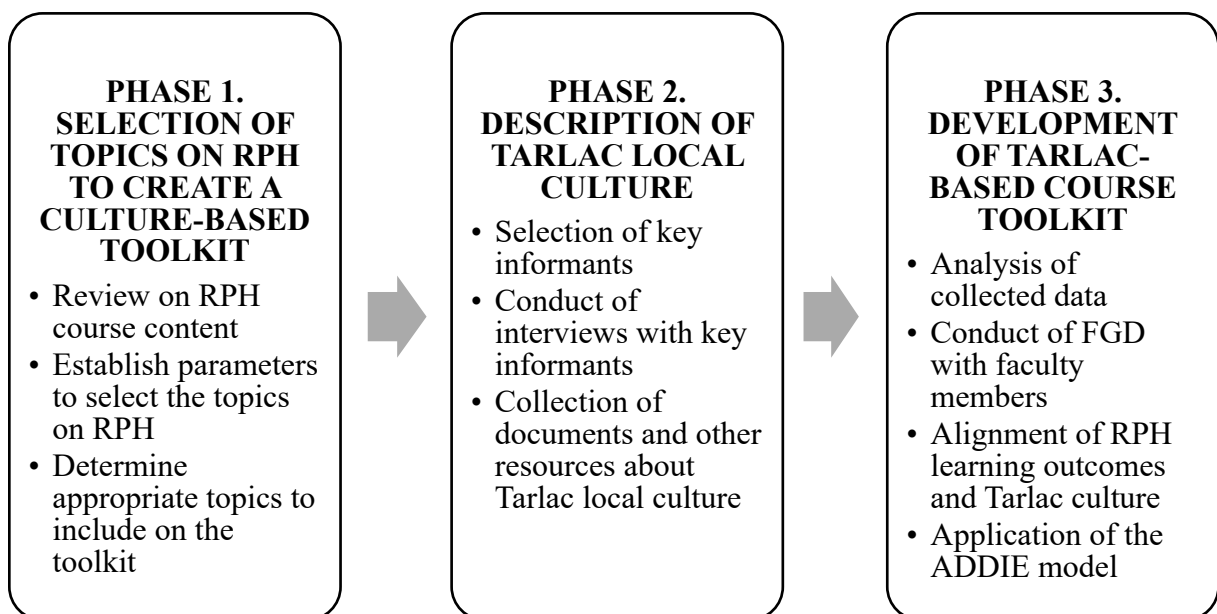
Table 1
Results of the Validation of the Culture-Based Toolkit

Criteria	Most Appropriate (5)	More Appropriate (4)	Appropriate (3)	Less Appropriate (2)	Not Appropriate (1)	Mean	Interpretation
Culture- Based Learning Outcomes	14.67	7.33				4.40	Most Appropriate
Learning Episodes	9.75	8	3			4.15	More Appropriate
Flexible Teaching and Learning Activities	19.4		3			4.48	Most Appropriate
Assessment	19		3.4			4.48	Most Appropriate
			Weighted Mean			4.38	Most Appropriate

Research Process

Figure 2 presents the research process, which consists of three phases consistent with the purpose of the study.

Figure 2
Research Process



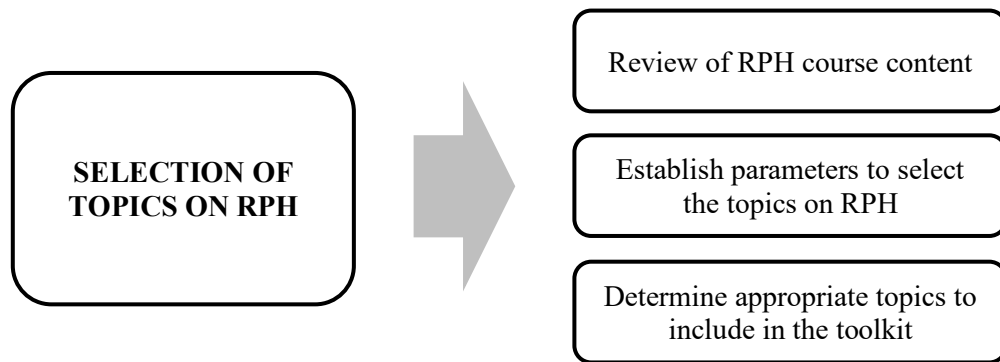
Phase 1 – Selection of Topics on RPH to Create a Culture-Based Toolkit

Figure 3 shows the different procedures for selecting the topics for the toolkit. This includes: (1) a review of Readings in Philippine History course content; (2) an establishment of parameters to select the topics for the toolkit; and (3) the determination of appropriate topics to include in the toolkit.

Figure 3 presents the selection of topics on readings in philippine history for a culture-based toolkit

Figure 3

Selection of Topics on Readings in Philippine History for a Culture-Based Toolkit



As shown in Figure 3, the first phase in developing the toolkit was selecting topics on RPH. This is followed by reviewing the course contents available on the prescribed course syllabus of the Commission on Higher Education (CHED) and other available learning resources. This allowed the researcher to create a list of contents for the selection. Then, the parameters for selecting the RPH topics were established to ensure alignment and appropriateness to the proposed course toolkit. These parameters account that the topic:

1. should be included in the prescribed syllabus of CHED;
2. should be related to tangible immovable culture and intangible cultural heritage; and

3. can be delivered through various flexible learning options (i.e., face-to-face and/or blended learning).

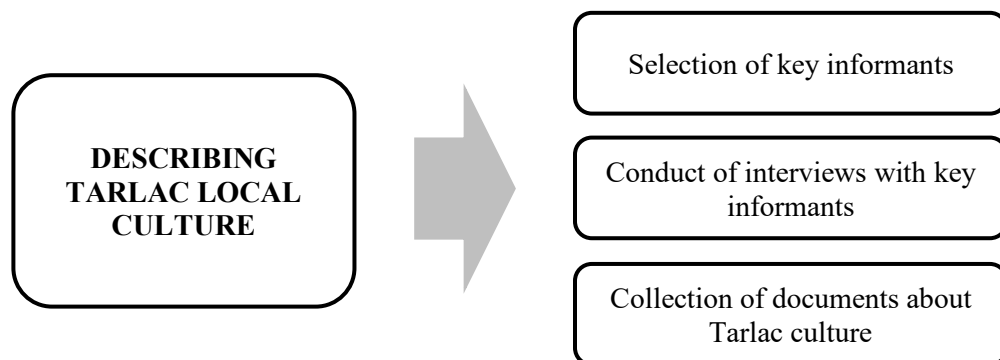
After reviewing the course contents of the RPH and establishing parameters to select the topics on the course, the last step was determining the appropriate topics to be included in the course toolkit. The results from this crucial selection process were valuable inputs to developing the proposed culture-based toolkit for Readings on Philippine History. Moreover, the selected topics also served as a guide for the researcher to search for available movable and immovable local culture of Tarlac, which was used to develop a Tarlac-based course toolkit.

Phase 2 – Describing Tarlac Local Culture

Figure 4 shows the different procedures in describing Tarlac local culture in terms of movable and immovable culture. This includes: (1) Selection of Key Informants; (2) Conduct of interviews with Key Informants; and (3) Collection of documents about Tarlac culture.

Figure 3 presents the process of describing Tarlac local culture.

Figure 4
Describing Tarlac Local Culture



As shown in Figure 4, there were six selected key informants in the Province of Tarlac. The researcher interviewed them to identify and describe further the Tarlac local culture. During the interviews, the researcher used a voice recorder to tape and record the whole duration of the interview process. Before this, the researcher humbly asked the key informants' permission regarding the interview recording process. Likewise, the collected data were analyzed and used in developing a culture-based toolkit for RPH among college students. The interviews were scheduled for one hour based on the availability of the key informants. Moreover, they were purposely selected based on the following inclusion criteria:

1. S/he is currently residing in the Province of Tarlac for at least 10 years;
2. S/he can communicate and interact in Filipino and English; and
3. S/he is considered an expert in Tarlac local culture and history.

Excluded from the study were those who did not fall in any inclusion criteria. Besides data collected from interviews with the key informants, documents and works of literature were examined to substantiate the information and serve as a springboard for the culture-based toolkit for RPH.

Phase 3 – Development of Tarlac-Based Course Toolkit

Figure 5 presents the development of Tarlac-based course toolkit for Readings in Philippine History.

Figure 5
Development of a Tarlac-Based Course Toolkit

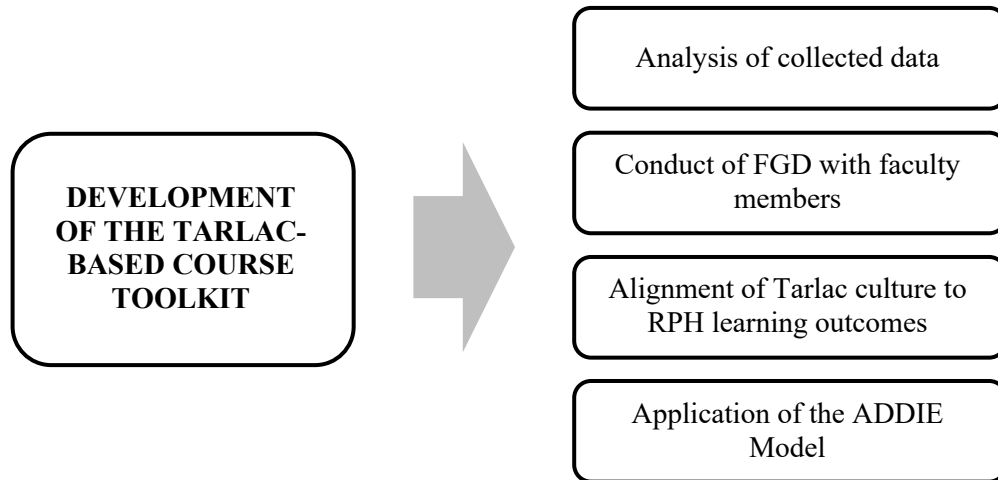


Figure 5 shows the different procedures for developing the Tarlac-based course toolkit. This includes (1) Analysis of collected data; (2) Conduct of Focus Group Discussion (FGD); (3) Alignment of Readings in Philippine History (RPH) on selected learning outcomes and Tarlac culture; and (4) Application of the model: Analyze, Design, Development, Implementation, and Evaluation (ADDIE).

After describing the Tarlac local culture, the researcher analyzed the collected data as a springboard to the focus group discussion. Subsequently, the FGD was conducted among social studies/science teachers in a HEI. It was researcher/moderator-led discussions aimed at gathering opinions. Initially used in market research, it has become increasingly popular in academic research, particularly in initiatives that explore new issues (Mayring, 2000). Its purpose was to identify selected topics in RPH where the local culture of Tarlac can be integrated. The study utilized an interview guide checked by the thesis

adviser and validated by the group of experts who were considered specialists in social studies, teacher education, pedagogy, and allied fields with a background in educational research.

Moreover, the list of social studies/science faculty members was formally requested from the Human Resource Development and Management Office (HRDMO) in adherence to the Data Privacy Act of 2012 (RA 10173) and was kept confidential. In the third stage, the researcher investigated the participants' pedagogical practices in integrating local culture in teaching selected topics in RPH. The crucial experiences of the participants as teachers of Philippine history were valuable inputs in developing the culture-based course toolkit.

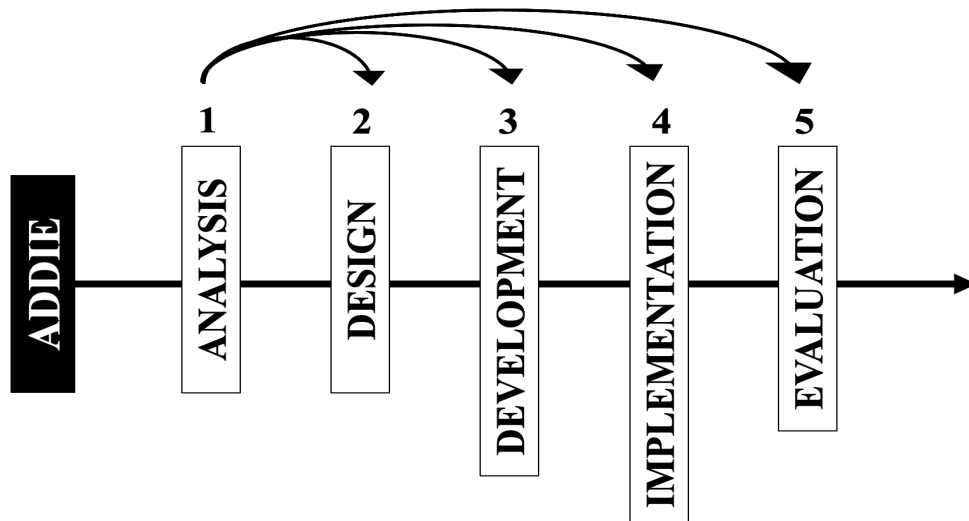
Furthermore, after the focus group discussion, an analysis was conducted to align RPH's selected desired learning outcomes (DLOs) to the identified distinct culture of Tarlac. In this stage, the researcher mapped out the selected learning outcomes for Tarlac culture by analyzing what was available and limited in terms of culture and learning outcomes. The local culture and learning outcomes were mapped out to attain appropriate learning outcomes, learning content, learning activities, and assessment tools. This was done to determine the essential content of the proposed culture-based course toolkit. To ensure validation, the researcher sought the expert advice of the social studies and social science faculty members handling the course with the concurrence of the thesis adviser. Further, the toolkit was also validated by experts in terms of content and pedagogical aspects.

In developing the culture-based course toolkit, the application of the ADDIE Model was employed, as shown in Figure 6. The ADDIE Model is an iterative approach to instructional design. Different phases were applied, such as Analyze, Design, Development, Implementation, and Evaluation. The outcomes of each assessment directed the researcher to revisit any previous phases, and the final product of one phase serves as the beginning point for the subsequent phase (Mcgriff, 2000). The development of the culture-based course toolkit was based on the following procedures.

Figure 6 shows the application of the ADDIE Model. This includes (1) Analysis of Tarlac culture and RPH learning outcomes; (2) Designing of the content of culture-based course toolkit; (3) Development of culture-based course toolkit; (4) Implementation (try-out) of culture-based course toolkit to target users; and (5) Evaluation of the culture-based course toolkit.

Figure 6 shows the application of the ADDIE model for the development of the culture-based toolkit for Readings in Philippine History.

Figure 6
Application of ADDIE Model



In applying the ADDIE Model, the following steps were employed:

1. Analysis of Tarlac culture, RPH learning outcomes, and Pedagogical strategies

a. Mapping out. The researcher mapped out the academic gaps and selected learning outcomes of RPH to Tarlac culture through the analysis of what is available and limited in terms of culture and learning outcomes.

b. Task analysis. This was conducted to explore the participants' pedagogical strategies in integrating Tarlac culture in selected topics in RPH.

2. Designing the content of the culture-based toolkit

a. Culture-based Outcomes. This covered the integration of Tarlac local culture into the selected learning outcomes of RPH.

- b. Essential Features of the Toolkit.* This included the parts of the culture-based course toolkit for RPH, namely: themes, culture-based learning outcomes, learning episodes, flexible teaching and learning activities, instructional resources, expected output, and assessment tasks and tools.

3. Development of the culture-based toolkit

- a. Organization of Collected Data.* This contained the collected data from the analysis and design phase.
- b. Creation of a Culture-based Toolkit.* During this step, the researcher developed the culture-based toolkit for RPH. The course toolkit was designed to be used as a complete course guide.

4. Implementation of the culture-based toolkit

- a. Teacher orientation.* In this part, the teacher was oriented with the essential features of the developed Tarlac-based course toolkit for RPH.
- b. Tryout.* This step was employed to document students' participation and support students' mastery of selected learning outcomes. Further, the tryout also allowed the researcher to observe how the proposed culture-based toolkit is implemented in a classroom setup.

5. Evaluation of the culture-based toolkit

- a. Target Users' Comments.* After the implementation, comments and the teaching and learning experiences of the target faculty member and student users were collected to serve as bases for revisions. This process was done through individual interviews and classroom observation of the

process observers. The target users' experiences were crucial in finalizing the proposed culture-based toolkit for RPH.

b. Revision of the Prototype. This part employed further revisions on the course toolkit. Moreover, corrections and revisions were employed at this phase based on the evaluation results. After this, the model was finalized based on the suggestions of experts and users.

Since the participants' language should be the language of research (Pe-Pua & Protacio-Marcelino, 2000), the indigenous research methods were naturally integrated into the overall process of the current data collection method of the recent study. This included *pagtatanong-tanong* (interview sessions), *ginabayang talakayan* (focus group discussion), and *nakikiugaling pagmamasid* (participant observation).

Data Analysis

All data and information gathered from the interview process were arranged according to the study's objectives. The responses of the social studies and social science faculty members were presented, analyzed, and categorized according to the themes and purpose of the study. Thus, a thematic analysis was used to identify and analyze the patterns or themes in the participants' responses.

The researcher employed the following steps in this qualitative data analysis (Creswell, 2013). First, organized and prepared the data gathered for analysis. Second, took notes in the transcripts' margin and started recording thoughts regarding the data (as

cited by Rossman and Rallis, 2012). Third, began coding all the data by grouping chunks using a word representing the category. Hand coding and qualitative computer data analysis were utilized. Fourth, generated a description of the coding process involving substantial data regarding the participants. Fifth, used a narrative passage that includes a discussion of emerging themes followed by a discussion of diverse quotations using tables. Finally, interpreted the data or lesson learned that captured the essence of the data (as cited by Lincoln & Guba, 1985).

This process was employed on the data gathered from the focus group discussions with the target participants, validators, and users.

Ethical Considerations

All research projects involving human participants were conducted using the National Ethical Guidelines for Health Research (Philippine Health Research Ethics Board, 2011). This study involved social studies and social science faculty members in an HEI. All participants were protected from any ethical issues.

In line with this, the following measures and guidelines were considered in the conduct of this study:

a. Procedures and Consent

The researcher arranged the interview schedule based on the research participants' availability. To ensure confidentiality, informed consent was secured first, signifying the

target participants' voluntary participation. Moreover, the researcher also assigned codes in place of their names and recorded their responses during the interview process.

b. Data Protection Plan

The researcher was obliged to present and discuss the data protection plan. Thus, the researcher provided ample and clear instructions to transcribers of audio recordings. This was to ensure data protection and confidentiality and research participants' privacy. The records of this study were kept strictly confidential. All electronic data were encrypted and secured using a password-protected file, and research records were retained in a closed file. In whatever report the researcher wrote, he excluded any details that could be used to identify the participants.

c. Avoidance of Harm

In conducting the interview process, the researcher ensured that the risk of harm to the researcher participants was avoided, if not minimized. By doing this, the researcher was aware of the cultural and intellectual sensitivity to ethical issues.

d. Direct Benefits

The research participants were allowed to share their valuable insights, views, and practices as social science teachers. Meanwhile, the results of the study were made available to the participants and the professional community.

e. Voluntariness/ Withdrawal of Participation

Participation in the study was voluntary. Meanwhile, the research participants were free from coercion and could withdraw their participation without penalty or accountability.

f. Privacy and Confidentiality of Information

The researcher respected the researcher participant's rights to privacy. He also assigned codes in place of their names and recorded their responses during the interview. No personal information of the participants was revealed in any presentation. Further, any information connected to the participants was released.

The researcher sought help from the thesis adviser and expert validators to examine carefully the instruments for group methods (i.e., focus group discussion) and ensured that there was no disclosure of information that may cause harm when confidentiality or anonymity is breached (Philippine Health Research Ethics Board, 2011).

Chapter 3

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion, analysis, and interpretation of data, following the chronological order of the purpose of the study as stated in Chapter 1. It also presents the selection of topics in RPH, qualitative description, analysis of the immovable, tangible culture and intangible cultural heritage of Tarlac, and the descriptive developmental process of the culture-based toolkit.

Research Objective 1: Select topics on RPH to create a culture-based toolkit

The selection of topics on RPH course content is a critical part for the development of a culture-based toolkit. In turn, the researcher with the guidance of the thesis adviser carefully considered the following processes for the selection, and these are: (1) review of Readings in Philippine History course content, (2) establish parameters for the selection of topics in Readings in Philippine History, and (3) determine appropriate topics to include in the proposed culture-based toolkit.

Step 1: Review of Readings in Philippine History Course Content

For this process, *reviewing* Readings in Philippine History course content means searching for appropriate topics for the study. The researcher referred to the contents of the Commission on Higher Education (CHED) prescribed course syllabus (see Appendix X) and the developed Outcomes-Based Teaching and Learning (OBTL) plan on RPH of the chosen HEI. A series of initial consultations with the thesis adviser and preliminary

talks with social studies/social science faculty members handling the course was done to ensure the appropriateness of the predetermined topics in RPH.

Hence, Table 2 presents the inventory of topics in Readings in Philippine History from the official documents reviewed and analyzed by the researcher.

Table 2
RPH Course Outline from CHED prescribed Syllabus

Week	Topics
1-2	Meaning and relevance of history; distinction of primary and secondary sources; external and internal criticism; repositories of primary sources, and different kinds of primary sources
3-6	Content and contextual analysis of selected primary sources; identification of the historical importance of the text; and examination of the author's main argument and point of view
7-10	"One past but many histories": controversies and conflicting views in Philippine history a. Site of the First Mass b. Cavite Mutiny c. Retraction of Rizal d. Cry of Balintawak or Pugadlawin
11-14	Social, political, economic and cultural issues in Philippine history Mandated topics: a. Agrarian Reform Policies b. The Philippine Constitution 1899 (Malolos) Constitution; 1935 Constitution; 1973 Constitution; 1987 Constitution c. Taxation
15-18	Critical evaluation and promotion of local and oral history, museums, historical shrines, cultural performances, indigenous practices, religious rites and rituals, etc.

Subsequently, the researcher consolidated the comments and suggestions of the thesis adviser and social studies/ social science faculty members through the conducted focus group discussions. Afterward, the researcher came up with a list of topics for the selection.

Step 2: Establish Parameters for the Selection of Topics in Readings in Philippine History

In this step, *selection* means establishing the parameters in choosing which of those predetermined topics would suit the culture-based toolkit for RPH. In this vein, the following were the established parameters for the selection of topics:

1. the topic should be included in the prescribed syllabus of CHED;
2. the topic should be related to tangible immovable heritage and intangible cultural heritage; and
3. the topic can be delivered through various flexible learning options (i.e., face to face and/or blended learning).

These parameters were carefully crafted by the researcher with the thesis adviser's approval to guarantee the selected topics' relevance. Moreover, the parameters above helped the researcher to select the appropriate topics for the proposed Tarlac-based toolkit for RPH.

Step 3: Determine Appropriate Topics to Include in the Culture-Based Toolkit

In this last step, *determining* means choosing the appropriate topics to include in the culture-based toolkit. After the researcher reviewed the course contents and established parameters for the selection of topics on the course, the researcher determined the included topics for the culture-based toolkit on the list of topics created from the previous phases of the study. The results from this crucial selection process were valuable inputs to developing the proposed culture-based toolkit.

Furthermore, the selected topics served as a guide for the researcher in searching for available tangible immovable culture and intangible cultural heritage of the Province of Tarlac. Hence, the following were the chosen topics in RPH that fall under the inclusion criteria.

Ultimately, to ensure validation, the researcher sought the expert advice of the social studies and social science faculty members handling the course with the concurrence of the thesis adviser. Further, the toolkit was also validated by experts in the field of Philippine studies, social science education, curriculum and instruction, and educational management in terms of the content and pedagogical aspects of the culture-based toolkit.

Table 3 presents the Selected Topics in Readings in Philippine History for the Culture-Based Toolkit.

Table 3*Selected Topics in Readings in Philippine History for the Culture-Based Toolkit*

Chapters	Topics
Theme 1: Historical Sources	Classification of Historical Sources External and Internal Criticism of Primary Resources
Theme 2: Cultural History	Philippine Epic Poetry Philippine Festivals and Celebrations Preservation of Intangible Cultural Heritage
Theme 3: Historic Sites, Structures, and Museums	Historic Sites, Structures, and Museums

In focus group discussions, social studies and social science faculty members described their teaching experiences in handling Readings in Philippine History. Moreover, the participants shared their thoughts in integrating culture in teaching RPH. “Daniel” (RPH Teacher) made mentioned that: *“Mahalaga na ang mga mapipiling aralin ay may kaugnayan sa iba’t ibang aspekto ng lokal na kultura”* (It is important that the chosen topics must be related to the different aspects of the local culture). As shown in Table 1, the following are the selected topics in RPH for the development of the culture-based toolkit.

First, the lesson on “Historical Sources” aims to evaluate primary sources for their credibility, authenticity, and provenance, which includes topics on the classification of historical sources and external and internal criticism of primary resources. Second, “Cultural History” examines Philippine epic poetry and festivals and appraises the

protection and conservation of the intangible cultural heritage. This lesson includes Philippine Epic Poetry, Philippine Festivals and Celebrations, and the Preservation of Intangible Cultural Heritage. Lastly, the lessons on “Historic Sites, Structures, and Museums” aim to explain the importance of learning history through sites, structures, and museums that significantly happened in the past and identify their accessibility.

These identified topics were the results of the previous selection processes performed by the researcher with the approval of the thesis adviser and with the help of social studies/ social science faculty members handling the course. Also, the desired learning outcomes of these selected contents are all anchored to the needs and expectations of the present educational landscape.

Research Objective 2: Describe the Tarlac local culture

Tarlac Local Culture

Geographically, Tarlac is a landlocked province located on the fertile soil of Central Luzon. It was among the first eight provinces that resisted Spanish control in 1896. Its capital is Tarlac City. It is bounded by the provinces of Pampanga to the south, Nueva Ecija to the east, Pangasinan to the north, and Zambales to the west. The province comprises three congressional districts, divided into 17 municipalities: Anao, Bamban, Camiling, Capas, Concepcion, Gerona, La Paz, Mayantoc, Moncada, Paniqui, Pura, Ramos, San Clemente, San Jose, San Manuel, Sta. Ignacia and Victoria and one component city, the Tarlac City.

The name Tarlac is derived from the indigenous grass *Themeda arundinacea* Roxb and is also culturally called *malatarlac* or *matarlac*, which means enormous Tarlac grass (Sicat, 2007).

It is dubbed as *KanLahi* - a shortened term for “*Kanlungan ng Lahi*” (The Cradle of Races) of the region for its mixture of cultures and people. Its diverse culture is its strength and identity. In interviews, key informants from the Province of Tarlac described the local culture of the province in terms of tangible immovable culture and intangible cultural heritage using the cultural mapping toolkit of NCCA. Key Informant 7 (Focal Person, Provincial Tourism Office) emphasized, “*Kung wala tayong makita o maisip na kakaiba sa Tarlac, tumingin tayo sa mga mamamayan nito*” (If we cannot find something unique about Tarlac, we should look at its people).

Encoded in the 1987 Philippine Constitution of the Republic of the Philippines is the commitment of the State to promote, enrich, and conserve the republic's artistic and historical wealth that constitutes the nation's cultural treasure. The 1987 Philippine Constitution, under Article XIV on “Arts and Culture,” declares that:

Section 14. “The State shall foster the preservation, enrichment, and dynamic evolution of a Filipino national culture based on the principle of unity in diversity in a climate of free artistic and intellectual expression.”

Section 15. “Arts and letters shall enjoy the patronage of the State. The State shall conserve, promote, and popularize the nation’s historical and cultural heritage and resources, as well as artistic creations.”

Thus, in 2009, the Philippine Congress passed Republic Act No. 10066, also known as the “National Cultural Heritage Act of 2009”, which underscores a vision for

cultural heritage. In this study, the local culture of Tarlac is divided into two: tangible immovable heritage and intangible cultural heritage.

1. Tangible Immovable Heritage

Tangible Immovable Culture refers to all products of human creativity by which a people and a nation reveal their identity, including churches, mosques, and other places of religious worship, school, and natural history specimens and sites, whether public or privately-owned (National Cultural Heritage Act of 2009). Tangible immovable heritage includes structures, establishments, buildings, sites, historical places, monuments, and markers that have historical significance and are considered worthy of preservation for the future (UNESCO). In turn, tangible immovable heritage necessitates various strategies for preservation and safeguarding (Taylor, 2013). In this study, tangible immovable heritage in the local culture of Tarlac includes the following: (a) government structures, privately built structures, and commercial establishments, (b) schools and educational complexes, (c) churches, temples and places of worship, (d) monuments and markers, and (e) sites.

The province of Tarlac is indeed rich with much tangible immovable heritage. These are the proofs and testimonies of the different structural changes that have taken place in the province. The people of Tarlac have witnessed how these tangible immovable heritages evolved over generations and became part of the peoples' daily life stories. Tarlac tangible immovable heritage includes government structures, privately built structures, and commercial establishments. Each structure and establishment has its sophisticated design and architecture coupled with unique narratives and memories.

Table 4 presents the government structures, privately built structures, and commercial establishments in the province of Tarlac.

Table 4

Government Structures, Privately Built Structures, and Commercial Establishments

Structures	Location
Tarlac Provincial Capitol	Capitol Hill, San Vicente, Tarlac City
Municipal Hall of Victoria	Municipality of Victoria
Municipal Hall of Concepcion	Municipality of Concepcion
Ligtasan and Ramos Bridges	Tarlac City
Agana Bridge (<i>formerly Calero Bridge</i>)	Tarlac City
Carlos P. Romulo Library (<i>formerly Manuel A. Roxas Library</i>)	Romulo Boulevard, San Vicente, Tarlac City
Regional Trial Court	Romulo Boulevard, San Vicente, Tarlac City
Central Azucarera de Tarlac	Central Azucarera de Tarlac, Tarlac City
Mario Manese Gymnasium	Tarlac State University Vicinity, Romulo Boulevard, San Vicente, Tarlac City
Concepcion Tennis Court	Mabini Street, Concepcion, Tarlac
Jose V. Yap Sports and Recreational Complex (JVYSRC)	San Juan de Valdez, San Jose, Tarlac
Manila – Dagupan Railway Station	Matatalaib, Tarlac City; Sto. Domingo, Capas, Tarlac; and Bamban, Tarlac
Bamban World War II Museum	Compound, Rizal Avenue (Old MacArthur Highway), Lourdes 2317 Bamban, Tarlac

The Provincial Capitol

The Tarlac Provincial Capitol is the highest seat of political power and influence among these structures and establishments in the province. It is installed in Capitol Hill, San Vicente, 2300 Tarlac City. Historically, the original location of the provincial capitol was the *Casa Real de Tarlac*, situated in the vicinity of Tarlac State University (former College of Computer Studies Building) when the province of Tarlac became the capital of the revolutionary government of President General Emilio Aguinaldo. *Casa Real de Tarlac* in 1902 was used by President Emilio Aguinaldo as his office when Tarlac became the capital of the First Republic from June to November of 1899. Tarlac, the capital of the province of Tarlac, was classified then only as a second-class province based on the budget law of the Aguinaldo government.

The present structure of the Tarlac Provincial Capitol was finished in 1909. During the Japanese occupation, it was vacated and used as the provincial headquarters of the Imperial Army. The capitol suffered significant damages during the Second World War but was rebuilt and improved in 1946 with the assistance of the United States of America. According to Key Informant 4 (Vice Chair, Capas Municipal History, Culture, Arts, and Tourism Council), “*Naitayo ang mga neoclassical column na makikita sa harapan ng Tarlac Capitol noong early American period*” (The neoclassical columns that can be seen in the facade of the Tarlac Capitol were made during the Early American period). (Sample interview transcripts are presented in Appendix K)

The Tarlac Provincial Capitol also gained national prominence when its image was printed at the back of the old 500-peso bill with the face of the late Senator Benigno S. Aquino Sr., a well-known son of Tarlac and a critique of former President Ferdinand E. Marcos can be seen on the obverse side. Key Informant 3 (Local Historian) stated,

“Hindi maiwawaglit sa ating kasaysayan na nagmarka ang lalawigan ng Tarlac sapagkat ang anak ng ating lalawigan na si dating Senador Benigno S. Aquino Jr. ay naging gobernador at ang kapitolyo ng Tarlac ay makikita sa lumang limandaang piso” (It cannot be denied that in our history the province of Tarlac made a mark because the son of our province, the late Senator Benigno S. Aquino Jr. became governor, and the capitol of Tarlac can be seen on the old 500-peso bill).

Moreover, it is interesting to note that the Tarlac Provincial Capitol is presently located on the top of the hill. According to Key Informant 4, *“Naging kawili-wili para sa akin ang pagkakatatayo ng kapitolyo sa isang mataas na burol na siyang kumakatawan sa sentro ng pamahalaan ng Tarlac”* (The interesting thing I saw about the capitol is that it stands on a high hill. It speaks about the center of the government of Tarlac because it is on an elevated area).

The Municipal Hall

Aside from the Capitol, the Municipal Halls of Victoria and Concepcion are the two among the 17 municipal halls considered to have historical significance. The municipality of Victoria, formerly known as *Canarem*, derived after the lake name canarem, is a second-class municipality in the province of Tarlac. Key Informant 2 (Local Historian) responded, *“Una itong naging nasasakupan ng Pampanga at kalaunan ay*

naging bahagi na ng probinsiya ng Tarlac noong 1873” (It was formerly part of Pampanga and was ceded to the province of Tarlac in 1873). Geographically, it is bounded by Tarlac City and the municipality of Pura, Gerona, and La Paz. In terms of culture, Victoria is a town of heritage (*pueblo de patrimonio*) treasured with amazing history (Sicat, 2009). Despite modernization's impact on the town's development and progress, the rich Victorian culture has been preserved and sustained. A living testament of this is the *Casa Presidencia* (Municipal Hall) of Victoria, Tarlac, completed during the term of Municipal President Jose Villarta in 1913, along with the public plaza of the municipality. Another notable response from Key Informant 3 states that the *Casa Presidencia* is among the oldest town hall in the province of Tarlac and is still functional. “*Sa mga nabisita kong munisipyo, ilan na lamang ito sa mga nakita kong mahusay na naingatan ang disensyo at arkitekturang Amerikano*” (Among the municipalities I have visited, this is just some of the available and well-preserved American design and architecture).

Going southbound is the *Municipio of Concepcion* dubbed as the “Citadel of Heroes and Fine Cuisine” and lies on the southeastern tip of Tarlac. Key Informant 2 cited, “*Ang bayan na ito ay unang naging bahagi ng Magalang, Pampanga na unang tinawag na San Bartolome at kalaunan ay ipinangalan sa Birhen ng Immaculada Concepcion na pinaniniwalaang mapaghimala*”. (This town was first part of Magalang, Pampanga which was first called San Bartolome and later named after the Virgin of Immaculada Concepcion who is believed to be miraculous). In terms of cultural property, the municipal hall of Concepcion is located at the center of the municipality. Its structure was constructed and

completed in 1929 at a cost of Php. 50,000.00 during the term of Municipal President Gregorio Palma. The image of the municipal hall can also be seen at the back of the old 500-peso bill together with the Tarlac Provincial Capitol. The *municipio* (municipal building) of Concepcion is the earliest neo-classical structure in Tarlac and still stands out today.

The Bridge

The importance of bridges in connecting places in the province is also a significant link to the past, present, and future of Tarlac. Unfortunately, some bridges in the province vanished by Pinatubo's havoc. Key Informant 3 made mentioned that “*Maraming tulay ang nasira noong 1991 nang pumutok ang Pinatubo*” (Many bridges were destroyed in 1991 when Pinatubo erupted). At present, the following are some of the existing bridges in the province. First, the Calero bridge, presently known as the Agana bridge, connects Tarlac City and the municipality of Camiling. The bridge was built during the term of Governor Marcelino Agana, with a length of 0.17 kilometers. Second, the 1930s Tarlac City bridges on Ligtasan Street and Ramos Street under the old acacia tree which have witnessed the urban development of the city.

Key Informant 3 further added, “*Makikita sa inskripsyon/marka ng mga tulay na noong 1930 pa ito nagawa sa panahon ng dating Alkalde ng munisipyo na si Luis Espinosa*” (It can be seen from their inscription that these bridges were made around the 1930s during the time of former Municipal Mayor Luis Espinosa).

The Public Library

The Carlos P. Romulo Memorial Library, named Manuel Roxas Library initially, was established in 1977 during the term of Governor Lopez. It was renamed Carlos P. Romulo Library Memorial Library in 1995. Carlos P. Romulo, who hailed from Camiling, Tarlac, had several executive offices, like the cabinet member, the secretary of foreign affairs of late President Ferdinand E. Marcos, and the Philippine ambassador to the United Nations. The public library offers reference services for questions, literature searches, and information services through its Library Update and Special Subject Bibliographies. Also, it houses a collection of approximately 14,000 volumes of books; 50 titles of newspapers, journals, and magazines, both domestic and foreign; and 50 titles of non-print materials. It also serves as the repository of annual/post reports of Philippine foreign service establishments and original copies of treaties and agreements entered into by the Philippine government.

At present, the library also houses the ASEAN, UNIO, and UNESCO collections. The library collection is divided into the following sections: general collection, reference collection, Philippine treaty collection, Foreign Service Institute publications, maritime collection, legal collection, ASEAN collection, periodical collection, country files, gender and development collection, and labor and management collection. Key Informant 4 stated, *“Ang istruktura nito ay kontemporaryo at hindi kolonyal. Ang pamahalaang panlalawigan ng Tarlac ay pinaplanong muling maibalik ang pampublikong silid-aklatan”*

(Its structure is very contemporary and not colonial. The provincial government of Tarlac is planning to restore the public library).

The Government Agency Building

It is also worthy to note the significant government agency building in the province of Tarlac, the old Provincial Jail and presently the Regional Trial Court (RTC) and the Public Attorney's Office (PAO). Key Informant 4 said, "*Kung susuriing mabuti ang pagkakagawa ng Regional Trial Court, neo-classical ang disenyo nito gaya ng sa Kapitolyo. Kung titingnan mula sa loob, medyo marami ng sirang bahagi ang gusali na sana ay maisaayos*" (If you carefully look at the construction of the Regional Trial Court, the design is neo-classical like the Capitol. You could notice, however, the many damages inside the building, and I hope these will be repaired).

The Sugar Mill Industry

The province of Tarlac is both a commercial and agricultural area. It is essentially a producer of sugar cane through the sugar mill company known as the *Central Azucarera de Tarlac* (CAT) that began to operate on November 22, 1928. Historically, the sugarcane mill was formerly owned by a Spanish Company named *Tabacalera*. It was in 1945 when the *Tabacalera* was sold to the well-known Conjuangco Family in Tarlac.

Currently, the CAT produces large amounts of sugar throughout the province and nearby provinces for local and export purposes. It has the largest milling capacity not only in the Philippines but also in the Orient. It has a milling capacity of 6,000 tons of sugar

daily, second to Cuba's world's best milling capacity (Sicat, 2014). According to Key Informant 3, *“Una sa lahat nagbigay ang Central Azucarera de Tarlac ng trabaho sa mga mamayan at naging larawan ito ng buhay ng mga Tarlakenyo”* (First of all, the Central Azucarera de Tarlac provided jobs and became the life of the people of Tarlac).

The Gymnasium

The Mario Manese Gymnasium, popularly known as the Tarlac State University Gymnasium (TSU Gym), is located at Tarlac State University – Main Campus along Romulo Boulevard, San Vicente, Tarlac City. The gymnasium was named after the former president of the university, Dr. Mario Manese. It has an approximately 3,000 seating capacity. It becomes part of significant events – graduation ceremonies, sports and wellness activities, cultural performances, political campaigns, and other social gatherings and activities. Key Informant 2, who was also a retired professor from the university said that, *“Dahil ito ay may kapasidad na maglalaman ng maraming tao, naging saksi ang TSU gymnasium sa mga napakaraming pagdidiriwang sa Lalawigan ng Tarlak”* (Since it can accommodate a large number of seating capacities, the TSU gymnasium has become the venue of various celebrations in the Province of Tarlac).

The Recreational and Sports Center

The Jose V. Yap Sports and Recreational Complex, formerly Tarlac Recreational Park (TRP), was named after the provincial governor Jose “Aping” Yap. Erected in 2008, JVYSRC lies on a 78-hectare land in San Juan de Valdez, San Jose, Tarlac. It is known

for its international standard facilities for different recreational and sports activities. Anchored on its mission to establish a unique and self-sustaining theme park that is focused on quality sports, recreation and eco-adventure tourism and conservation of nature-based facilities and activities while empowering host communities, the JVYSRC in 2010 hosted the prestigious and the country's biggest sporting events for young athletes, the 53rd Palarong Pambansa. At present, a 5,000-seat world-class sports facility will soon rise at JVYSRC. The groundbreaking ceremony was held in 2020, and the project is expected to finish in 2022. Key Informant 7 stressed,

“Sa loob ng mahabang panahon, ang Tarlac ay kilala bilang daan patungong Baguio at Maynila, kung saan ang mga biyahero ay maaaring panandaliang huminto upang makapagpahinga. Ang nais pa natin ay kanilang malasap ang masasarap na pagkain, maramdaman ang hospitality ng mga Tarlaqueño, at makita ang kagandahan ng mga tanawin dito” (Over the years, Tarlac is known as the halfway point between Manila and Baguio City. But what we want is that whenever people stop here at Tarlac, they will enjoy the food, the hospitality of the people, and the beauty of the scenery).

In the southbound, the Concepcion Tennis Court, erected in 1930, is one of the sports centers with historical significance still functioning for public use. Key Informant 1 (Commissioner, NHCP), *“Ayon sa polisiya ng National Historical Commission of the Philippines (NHCP), hindi maaaring basta na lamang ipagiba ang isang gusali o istrukturang limampung taon ng nakatayo kung walang heritage concern”* (The National Historical Commission of the Philippines [NHCP] policy is that when a site or structure is 50 years old and above, this cannot be demolished nor altered without heritage concern). Today, the tennis court is still maintained and preserved by the local government of

Concepcion. This sports center as a heritage serves as a witness of not only the town's history but also the humility, camaraderie, and sportsmanship of the people of Concepcion.

The Railway Station

The *Ferrocarril de Manila-Dagupan* inter-city rail line was opened in 1892 and managed by the Manila Railway Company later became the Manila Railroad Company and presently the Philippine National Railways (Pambansang Daang-Bakal ng Pilipinas). On June 21, 1887, work began on the Manila-Dagupan railroad, which currently makes up the majority of the North Rail today (Sicat, 2014).

The province of Tarlac, through its municipalities, became part of this historic railway system (*ferrocarril*). First is the Sto. Domingo Train Station, which plays a significant role in World War II. Key Informant 5 (Museum Curator and Local Historian) said, “*Sa Sto. Domingo Train Station ibinaba ‘yung mga prisoner-of-war noong Death March na pinagsiksikan na parang sardinas sa loob ng box car’*” (It was in Sto. Domingo Train Station where the prisoners of war during the infamous Death March were dropped-off and crammed like sardines inside the box car). The boxcar is the last known surviving freight car of its kind and had caused the deaths of many prisoners of war due to suffocation. It is a mute witness to the human sacrifice and heroism of all victims of the Bataan Death March.

Another is the Matatalaib Train Station (*Estacion Ferrocarril de Tarlac*), built in Barangay Matatalaib, Tarlac City, in 1897. As time went on, it gradually became the

commercial and financial hub of the province. Although its structure is still preserved, the train station is almost covered with *barong-barong* of the informal settlers living in the area. Key Informant 3 stressed, “*Nakakapanghinayang ‘yung sa Matatalaib train station na dapat sana ay mapreserve dahil hindi mawawaglit sa kasaysayan na naging parte tayo ng Manila-Dagupan railway*” (Unfortunately, the Matatalaib train station was not preserved. It should have been maintained because history cannot deny we were part of the Manila-Dagupan railway).

Nevertheless, the historical narratives and stories behind the train station are imbued in the people's minds and hearts of Tarlac and will never be covered by the changing time. On the annals of history, even our national patriot Jose Rizal took part in this historic railway system. Another notable response states that, “*Ang Matatalaib train station ay naging bahagi ng kasaysayan noong si Jose Rizal ay nangangalap ng mga miyembro ng La Liga Filipina*” (The Matatalaib train station became a part of history when Rizal was recruiting members of La Liga Filipina).

Similarly, *Ferrocarril de Manila-Dagupan* stations were not also preserved and sustained for various reasons. Further, significant floods in 1973 forced the suspension of a portion of the Manila-Dagupan railway, which resulted in the majority of trains operating within the region being suspended (Sicat, 2014).

The Museum

The next structure under tangible immovable heritage is from Bamban, Tarlac, and is known as the “Gateway to Tarlac.” The municipality of Bamban is located in the southernmost part of Tarlac, bounded by the Municipality of Capas, Tarlac City, and the Municipality of Mabalacat, Pampanga, on the south. During the Japanese occupation, the Japanese Imperial Forces occupied the sugar central in Bamban to serve as their garrison or detention camp. Approximately there are almost 1000 tunnels constructed by the Japanese Imperial Army in Bamban hills. Geographically, Bamban is strategically located on hills, providing an avenue for the Japanese forces to capture Clark Field, Mabalacat, Bamban, and Angeles.

The Bamban Caves, located in Tarlac, Philippines, played an important role during the American-Japanese War (1941-1945). The caves served as a hideout and shelter for local civilians and members of the Philippine resistance movement who were fighting against the Japanese occupation of the Philippines. In addition to serving as a hideout, the Bamban Caves were also used as a storage area for weapons and supplies. This helped the resistance fighters to continue their operations and carry out attacks against Japanese forces (Halili, 2004).

Key Informant 5 emphasized, “*Noong binomba ng mga Amerikano ang mga Hapon, sila ay nakaligtas sa pamamagitan ng mga tunnel systems kaya’t napakaraming tunnels sa Bamban*” (When the Americans bombed the Japanese, they survived because of the various tunnels in Bamban). The Japanese troops utilized these tunnels as a strategy to

fight back against the Americans and as a defense system to somehow prolong the war. Later on, this strategy was proven right. It took the Americans until August in 1942 before they found the Japanese army.

These historical accounts and narratives are treasured at the Bamban History Museum and World War II Exhibit lies on the private property of the “Museum Curator” at Compound, Rizal Avenue (Old MacArthur Highway), Lourdes 2317 Bamban, Tarlac. The museum was privately erected in 2004. A historical museum is frequently used to describe a broad range of museums where materials and resources are gathered and, most commonly, displayed to provide a chronological perspective (Britannica, n.d.). According to the owner of the museum, “*Kada buwan ay may dumaragdag sa koleksyon hanggang sa nabuo na itong museo*” (Every month, collections are added until this museum was completed). As a private entity, the Bamban museum has no funding from the local and national governments. The fund should have been the source of maintaining the material culture inside the museum. Despite limited resources, the Bamban History Museum and World War II Exhibit was recognized by the national government through the National Historical Commission of the Philippines in 2017 during the 70th Anniversary of World War II in the Philippines. He also added that, “*May sariling kuwento ang bawat koleksyon kung kaya’t kakaiba ang museo na ito*” (Every piece of the collection has its story, which makes the museum unique).

Today, the Bamban History Museum and World War II Exhibit houses different artifacts, photographs, and remnants of World War II. The museum is a collection of

material and non-material cultures because of the heroes' memoirs who fought for the country. This history is not just about Aguinaldo, Bonifacio, or Rizal; this is about the story of the veterans – our heroes. The message of the museum is clear: It is up to us, the living, who will perpetuate the history of our heroes. Key Informant 7 emphasized, *“Ito ang Bamban World War II Museum, isang simpleng bayan, isang napakaliit na bayan pero ang kaniyang kasaysayan ay binigyan ng halaga”* (This is the Bamban World War II Museum in a simple town, a very small town, but its history is valued). This museum at Bamban is free for all and open for public visitation. It operates from Mondays to Sundays from 9:00 a.m. to 4:00 p.m. The visitors are encouraged to set appointments at the official Facebook page of the Bamban Historical Society and Bamban Museum of History.

Since the economic growth of a country is closely linked to its successful education system (Gleason, 2018), education has top priority and national prominence in the Philippines. It is maintained and sustained since it is a leading economic development and prosperity avenue. As postulated in the Philippine Bill of Rights, education was a paramount concern that commenced during the American colonial government. The 1987 Philippine Constitution, under Article XIV “Education, Science and Technology, Arts, Culture, and Sport,” declares that:

Section 1. “The State shall protect and promote the right of all citizens to quality education at all levels and take appropriate steps to make such education accessible to all.”

Tarlac was one of the country's first provinces to receive opportunities from the public education program (Sicat, 2014). It witnessed various paradigm shifts in the

Philippine education system from the early conception of the country's formal education through the Royal Decree of Spanish Courts in 1863. It paved the way for establishing at least one school institution for girls and boys in each municipality to the centralized formal public education during the American period, which brought *Thomasites* as first teachers.

The Philippines has an educational system that is patterned after the American tradition of education (Agoncillo, 1990). The American period in the Philippines (1898-1946) had a profound impact on Philippine education. During this time, the American colonial government introduced a new system of education aimed at Americanizing and civilizing the Filipino population. One of the major changes introduced was the use of English as the medium of instruction. This was a departure from the previous Spanish-based education system, which was replaced with a more American-style curriculum. The goal was to promote American values, culture, and ideas among the Filipino population. This legacy can still be seen in the Philippine education system today, where English continues to be an important language of instruction and American-style education is still widely valued.

Tarlac education of the citizenry is a primordial priority because it believes that accessible, inclusive, and quality education is tantamount to social and economic mobility. The presence of different *Gabaldon* schools in the province testified its pursuit to education for all. Key Informant 3 stated, “*Ang salitang Gabaldon ay hinango sa pangalan ni Isaoro Gabaldon na isang mambabatas sa lalawigan ng Nueva Ecija na siyang nagpanukala sa pagbibigay pondo sa pagpapatayo ng mga eskwelahan sa bansa noong 1916 hanggang*

1949” (The word Gabaldon was derived from the name of Isaoro Gabaldon, a lawmaker in the province of Nueva Ecija who proposed funding the construction of schools in the country from 1916 to 1949). Gabaldon buildings were constructed by the American colonial government with the profound expertise of William Parsons as the architect of the proposal. According to historians, the Gabaldon schools are designed with large windows known as *Capiz*, elevated floorings and high ceiling to fit in to the dry season climate of the country.

Table 5 presents the schools and educational complexes in the province of Tarlac.

Table 5
Schools and Educational Complexes

Schools	Type	Location
Tarlac National High School	Gabaldon	Barangay San Roque, Tarlac City
Tarlac West Central Elementary School	Gabaldon	Zamora Street, Tarlac City
Guevarra Elementary School	Gabaldon	Guevara, La Paz, Tarlac
San Isidro Elementary School	Gabaldon	San Isidro, La Paz, Tarlac

In fact, the first public high school in the country was established at the heart of the province in 1902. The Tarlac National High School (TNHS), formerly Tarlac High School, was the first to erect a building exclusively for high school education in the Philippines (Dizon, 2002). In September 2022, Tarlac National High School, the country’s oldest high school, celebrated its 120th founding anniversary. Since its founding in September 1902

by American Thomasites, TNHS has educated notable politicians, including Carlos P. Romulo, who signed the United Nations Charter on behalf of the Philippines when it was established in 1946 and served as the organization's first secretary general from the Philippines in 1949. In 2017, the City Government of Tarlac passed a resolution that pursued recognition of TNHS from the National Historical Commission of the Philippines to be among the national historical sites in the country.

The founding principal was Mr. Frank Russell White, who was later appointed as the Director of Education in 1909. Key Informant 1 responded, “*Ang prinsipal ng Tarlac High School noong pinasinayaan ang gusali ay si Ginoong George Egan*” (The principal of Tarlac High School when the building was inaugurated was Mr. George Egan). The school building was made of Oregon pine and other materials under the supervision of Mr. SC Phipps of the Bureau of Public Works, who was also to build the Tarlac River Dike in 1907. The said Gabaldon building was demolished in 1915, and the exact site of the first public high school building in the Philippines was in the vicinity of the College of Arts and Social Sciences (CASS) of Tarlac State University, where the Smith Hall, named after its former university president, now stands.

In February 2021, a decade after the death of Jack Smith, the Tarlac State University, with the Center for Tarlaqueño Studies initiative, unveiled the Jack P. Smith Marker. Smith Hall is “In Honor and Memory of a devoted teacher, an indefatigable scholar and writer, and a noble Tarlaqueño by heart and mind. Though not a native of this province, he was responsible for establishing the Center for Tarlaqueño Studies in 1984,

among the initial local studies institution in the country. Through his unwavering leadership, Lucinda Extension Campus was donated to the University.”

Another Gabaldon building beside the national high school can be found in Tarlac West Central Elementary School located at Zamora Street, Tarlac City. It is the first American-sponsored Public School in Tarlac Province. The school is prominently known for its Gabaldon building facing the main roads in the city beside commercial establishments. This American-sponsored public school system in the province of Tarlac was officially started in July 1901 with Mr. Frank R. White, also known as Mr. White, as the first appointed teacher of Tarlac province under the US Civil Service. Published by the *Lyons Weekly Sun* in January 1902, Mr. White’s letter to his father in September 1901 writes, “our new schoolhouse, the best in the province, is nearly completed, and now I am busy putting into operation branch schools in the barrios of the pueblo.” Mr. White referred to what is now known as Tarlac West Central School (Dizon, 2022). According to Key Informant 3, “*Ang sabi ng nanay ko noong nag-aaral ako, mas mahusay ang pagtuturo sa bayan kaya’t mas mainam na doon ako mag-aral*” (When I was studying, my mother told me that I should study in the town because the teaching is different in the town).

Today, the central elementary school houses kindergarten to grade 6 pupils from different barangays in Tarlac City. It is also recognized as a reputable institution and producer of well-known personalities in education and industry.

From Tarlac City, going to the eastern part of the province, the municipality of La Paz, Tarlac is also home to Gabaldon structures which accommodate elementary students

from different barangays. The Guevarra Elementary School and San Isidro Central Elementary School, erected in the 1920s, are the two remaining schools with Gabaldon buildings in the Municipality of La Paz. Key Informant 6 (Local History Coordinator of La Paz) said that, “*Marami pa sana dito sa La Paz na mga Gabaldon buildings kaso nasira noong 1968 Casiguran earthquake dahil karamihan sa mga ito ay yari sa light materials*” (Many Gabaldon buildings here in La Paz were damaged in the 1968 Casiguran earthquake because they were built with light materials). Like any other Gabaldon structures, the Guevarra Elementary School and San Isidro Central Elementary School were designed with large windows known as *Capiz*, elevated floorings, and high ceilings to fit into the dry season climate of the country. He also stressed, “*Mahalaga na mapangalagaan ang mga natitirang Gabaldon na paaralan dahil sumisimbulo at saksi ang mga ito sa klase ng edukasyon na mayroon tayo noon hanggang ngayon*” (It is important to preserve the remaining Gabaldon schools because they are the symbols and witnesses of the kind of education we have in the past and now). Presently, both schools cater to grade one to seven students and are considered among the schools in La Paz with large numbers of enrollees.

Heritage sites include the different churches, temples, and places of worship in Tarlac province. Each church plays a significant role in molding the spiritual and moral needs of all aspects of the community (Sicat, 2014). First is the San Sebastian Church, known as the Tarlac Cathedral or *Simbahan ng Baste*. The Tarlac Cathedral, named after Saint Sebastian, stands at the center of the *cabecera*; at one time in the annals of Philippine history.

Table 6 presents the churches, temples, and places of worships in the province of Tarlac.

Table 6
Churches, Temples, and Places of Worship

Churches	Location
San Sebastian Cathedral	F. Tañedo Street, Tarlac City
Monasterio De Tarlac (Church of the Risen Christ)	Barangay Lubigan, San Jose, Tarlac
Santuario de la Nuestra Señora de la Inmaculada Concepción (Immaculate Concepcion Parish)	Concepcion, Tarlac
San Nicolas De Tolentiono Shrine	Sto. Domingo, Capas, Tarlac
Church of Saint Michael de Archangel	Camiling, Tarlac
Saint Joseph Parish Church	Patling, Capas, Tarlac

With the transfer of General Emilio Aguinaldo's government in June of 1899, a revolutionary congress of the First Philippine Republic, Tarlac town was then the seat of the Republic of the Philippines through a decree issued by General Aguinaldo in July of 1899 in the demolished church of St. Sebastian. Commissioner Lino Dizon (2022) of NHCP mentioned that the Congress of Representatives met regularly at the Tarlac Cathedral and even managed to pass laws that were reflective of the wisdom of Filipinos in the field of jurisprudence. Key Informant 1 made mentioned that,

“Bukod sa naging sentro ng pananampalataya ng mga Tarlaqueño ang Tarlac Cathedral, dito rin nagdaos ng mga asembleya para sa pagbabalangkas ng mga mahahalagang batas noong maging kabisera ng Pilipinas ang Tarlac” (In addition to being the center of the faith of the Tarlaqueños, the Tarlac Cathedral was then the venue of assemblies for the formulation of important laws when Tarlac became the capital of the Philippines).

This consecrated abode is in front of the town plaza of Tarlac City, facing the east. It had a Catholic Convent, which was demolished but became the Filipino’s highest seat of education when the *“Universidad Literario de Filipinas”* was relocated to Tarlac in March of 1899, where General Emilio Aguinaldo signed the diplomas of the first batch of graduates.

On the western part of Tarlac is the “Heaven of Tranquil Beauty” – the municipality of San Jose, where religion and culture meet. Dubbed the province’s ecotourism, it is noted for its graceful mountains, hills, cascades, and greeneries. It hosts the well-known Monasterio de Tarlac that preserves the sacred relic of the Holy Cross of Jesus Christ. Monasterio de Tarlac, also called “The Reliquary of the Holy Cross,” is located at Barangay Lubigan, San Jose, Tarlac. The sacred place has a 12-room dormitory for the monks, five hermitages donated by the friends of the Servants of the Risen Christ (SRC), and a baroque-style chapel where a relic of the Holy Cross is treasured. This piece of a wooden cross to which Jesus Christ was nailed came from the Diocese of Essen in Germany.

In 2005, the relic of the Holy Cross was transferred to Fr. Archie Cortez of the Diocese of Tarlac when he visited the Diocese of Essen in Germany and met with the group of *Monsignor Volker Bauer*, who asked him during that time if he was interested in

accepting and taking care of the relic (Arador, 2009). It is believed that the “relic of the Holy Cross is both a blessing and confirmation of God’s plan.” As a reliquary of the Holy Cross, the chapel is open to pilgrims and tourists on Saturdays and Sundays, where eucharistic celebrations are also administered at the shrine. Presently, the relic of the Holy Cross is encased in a golden arquetta and authenticated by a papal seal and is under the care of the Servants of the Risen Christ (SRC) Monastic Community

Aside from the relic of the Holy Cross, a famous Christ the Redeemer statue can be seen at the top of the Lubigan Eco-Park, similar to the Rio De Janiero (Christ Redentor) at the top of the Corcovado Mountain in Brazil. Key Informant 2 stated, “*Ang pagpunta sa Tarlac Eco-Park ay masasabi kong isang gawaing kultural at relihiyoso dahil dito mo makikita ang ganda ng tanawin, kulay ng kultura at tibay ng pananampalataya ng mga tao*” (Going to Tarlac Eco-Park can be said to be a cultural and religious activity because here you can see the landscape's beauty, the culture's color, and the strength of the people's faith). As envisioned, there are plans for an educational, recreational, and research facility within the Eco-Tourism Park to help tourists appreciate nature's significance, beauty, and ecological balance.

Third is the Santuario de la Nuestra Señora de la Inmaculada Concepción or the Santuario De La Inmaculada Concepcion (Immaculate Concepcion Parish), locally known as the *Apung Imaculada Conception* in the Municipality of Concepcion established in 1893. In the Saints’ Calendar of the Roman Catholics, the Solemnity of Our Lady of the Immaculate Conception or her feast day is celebrated every 8th of December. According to the accounts of Dr. Dizon (2020), during the Philippine Revolutionary and the

subsequent American Period, the parish was turned over to the secular clergy. A couple of months later, in November 1898, Fr. Placido Dizon was assigned to Concepcion. He would be the first secular and Filipino *cura parroco* of the town. His tenure lasted until September 1900. Fr. Dizon was replaced by Fr. Narciso Gosioco, who was in Concepcion from September 1900 to October 1, 1912. Another priest assigned in Concepcion during the early American colonial period was Fr. Teodoro Garcia, who served from October 1, 1912 until 1914.

On March 1, 1914, during the last year of Fr. Garcia, a big fire gutted the old Concepcion church, starting from one of the wooden belfries. Except for the adobe and mortar materials of the structure and the statue of the patron Inmaculada Concepcion that miraculously survived the conflagration, the whole church was devastated (Dizon, 2020). Key Informant 1 enunciated, “*Nasunog ang kampanaryo na gawa sa kahoy noong 1914. Kaya’t inayos ang kalahati nito gamit ang adobe taong 1926 at ‘yung kabila noong 1937’*” (The wooden bell tower burned down in 1914. Subsequently, one side was renovated using adobe in 1926 and the other in 1937). From 1928 until the present, the parish introduced the practice of having a Hermana Mayor oversee church projects each year, highlighted by a grand feast every December 8, the Feast of the Immaculate Conception. Today, the church symbolizes faith among the people of Concepcion.

Third, the San Nicolas De Tolentiono Shrine or commonly known as *Apung Kulas* in Capas Tarlac which was built in 1712. The onset of the Philippine Revolution in 1898 ended the presence of Spanish missionaries of Capas where Filipino priests replaced the friars (Dizon, 1996). Key Informant 4 emphasized, “*Mahalaga ang ginagampanang*

tungkulin ni Apung Kulas sa mga Capaseño dahil mas tumatatag ang kanilang pananampalataya kapag nakikita nila ang pisikal na istruktura ng simbahan” (Apung Kulas plays an important role in the Capaseños because when they see the physical structure of the church, it gives them spiritual strength).

Fourth is the Church of Saint Michael de Archangel, or Camiling Church. It is one of the historical landmarks of the northwestern town of Tarlac. The original church was constructed following Spanish architectural designs, which stipulated that the church had to be located in the heart of the community and near other essential town buildings. It served as the heart of worship among the people of Camiling. In 1997, the old church burned to the ground, considered an unprecedented event in the town's history. Although there were efforts to rehabilitate the church, these plans were unsuccessful, not until the late 2000s when a second church was constructed. Key Informant 3 stressed, *“Ang pangarap ko ay muling makita ang ganda ng Simbahan ng Saint Michael de Archangel dahil hindi lang ito usapin ng restorasyon ng istruktura kung hindi pagbibigay halaga sa pamana”* (My dream is to see the beauty of the Church of Saint Michael de Archangel again because it is not just a matter of restoring the structure but giving value to the heritage).

Presently, a new church was built beside the old church with the help of the Cojuangcos and other private individuals. He also added that, *“Nakapagpagawa naman ng bagong simbahan sa tulong ni Ambassador Cojuangco bagamat naroon pa rin ang mga bahagi ng lumang simbahan”* (The new church was built with the help of Ambassador Conjuangco although the portions of the old church were still there). The recently built

structure retains a colonial aesthetic and was designed with an artistic and creative mind, as seen in the details. Likewise, the ancient convent's old *balete* tree may be seen at the back of the new church.

St. Joseph Parish is considered one of the oldest parishes in the Province of Tarlac. It is located in the former pueblo of *Patling*, now O'Donnell, in the Municipality of Capas, Tarlac. In 1861, the Spanish Prime Minister Don Carlos O'Donnell y Abreu visited the Philippines. The eminent politician Don Carlos Manuel O'Donnell y Alvarez de Abreu served as Spain's Minister of State four times. In recognition and honor of his arrival, the town of *Patling* was named after him. It is now a Barangay of the Municipality of Capas since 1902.

This Augustinian church dedicated to St. Joseph was said to be built in 1772, but the Augustinian recounted this claim and set the date as 1857. However, according to the accounts of the Diocese of Tarlac, it was founded as Parish in 1854. As per its physical structures, the century-old parish has been completely rebuilt with a modern design in both its interior and exterior. Key Informant 5 stated, “*Kasabay ng pagkakatatag ng Simbahang Katoliko ay ang pag-usbong ng Katolikong Sementeryo na kilala ng marami bilang Munisipyo*” (The establishment of the Catholic church coincided with the establishment of the Catholic cemetery known to many as Municipal).

The church is the heart of *Patling*, and the people of Tarlac are proud of having this century-old structure in the barangay. He also added, “*Ang simbahan ay ang mga tao at hindi lamang ang istraktura nito*” (The church is the people and not just only about its structure). This symbolizes the resilience of the people of O'Donnell. Despite the

calamities, plagues, pandemics, and even the volcano eruption, the community is still firm, strong, and resilient, like this century-old structure.

Table 7 presents the monements and markers in the province of Tarlac.

Table 7
Monuments and Markers

Monuments and Markers	Location
Jose Rizal Monument	Tarlac City Plazuela
Andres Bonifacio Monument	Tarlac City Plazuela
Francisco Macabulos Monument	Maria Cristina Park, Tarlac City
Francisco Makabulos	Makabulos Statue, La Paz Plaza, La Paz, Tarlac
The House of Makabulos	La Paz, Tarlac
Capas National Shrine	Barangay O'Donnell, Capas, Tarlac
Death March	Capas
Corazon C. Aquino	Corazon C. Aquino Monument, Tarlac City
Jose Rizal	Tarlac City Plazuela
Casa Real de Tarlac	Tarlac State University, Tarlac City
San Sebastian Cathedral	Tarlac City
Servillano Aquino	Concepcion Tarlac
"Bale Aquino" or The Aquino Ancestral House	Concepcion Tarlac

Aside from churches, temples, and places of worship, the province of Tarlac also gives importance to significant personalities and individuals who contributed to its rich cultural heritage through monuments and historical markers. Each monument and marker hold a story of sacrifice, defeat, victory, and faith which became part of the story of every Filipino. Today, several monuments and historical markers are laid across the province of Tarlac, which are located on public or private properties.

In Tarlac City, the two of the foremost Filipino patriots have a special place in the hearts and minds of the Tarlaqueños. The monuments of Jose Rizal, known as the *Pambansang Bayani*, and Andres Bonifacio, named *Ama ng Himagsikan*, are situated on the grounds of the Tarlac City Plazuela. Both monuments are properly placed on the opposite sides of the Plazuela, Rizal on the north and Bonifacio on the south.

The Jose Rizal monument was inaugurated on the 19th of June 1932 (*inaugurado en 19 de Junio 1932*), during his 71st birth anniversary. On December 30, 2013, the late President Benigno S. Aquino III led the commemoration of the 117th anniversary of the martyrdom of Dr. Jose Rizal held at the City Plazuela in front of the Tarlac City Hall with the theme “Rizal: Inspirasyon, Noon, Ngayon at Bukas.” The celebration was the first-ever commemoration of the martyrdom of Dr. Jose Rizal to be held in Tarlac City. On June 27, 1892, Rizal went to the town to see some of his friends, and he remained at the barangay captain's house, Evaristo Puno. In fact, a historical marker was erected along Rizal Street that was named after him.

On the other side, the Andres Bonifacio monument was installed on the 29th of December 1933. Notably, the current structures of the two monuments are well preserved and maintained even after the major renovations constructed in the City Plazuela by the different administrations. Key Informant 7 emphasized, “*Ang dalawang mounneto na ito ni Rizal at Bonifacio na matatagpuan sa Plazuela ay malinaw na nagpapakita ng pagpapahalaga ng Bayan ng Tarlac sa mga bayani ng bayan*” (These two monuments of Rizal and Bonifacio located in Plazuela clearly show the appreciation of the Tarlac City for the heroes of the town).

Another monument that became part of the history and culture of the province is the General Francisco Soliman Makabulos monument erected at Maria Cristina Park in Tarlac City. His forefathers came from an imperial family. He was the third-degree descendant of the great clan of Datu Macabulos, traditionally recognized as the last unknown Kapampangan rajah (Sicat, 2014). This monument of Gen. Macabulos (1871 – 1922) was installed by the National Historical Commission of the Philippines in 2004:

Heneral ng rebolusyon at manunulat, si Gen. Makabulos ay isinilang sa La Paz, Tarlac noong Setyembre 17, 1871; nagtatag at nagpalaganap ng katipunan sa lalawigan ng Tarlac noong 1895; namuno sa sigaw sa Tarlac nong Enero 4, 1897 at pansamantalang pamahalaan sa Gitnang Luzon noong Abril 17, 1898; itinalagang Gobernador Politico Militar ng Lalawigan ng Tarlac matapos palayain ang Bayan ng Tarlac noong Hulyo 10, 1898; nanguna sa pagpapalaya sa mga karatig bayan; hinirang na Kumandante Militar ng Tarlac at Pangasinan noong Oktubre 8, 1898; lumaban sa mga Amerikano noong 1899; naging Pangulo ng La Paz, Tarlac noong 1908; hinirang na Pangalawang Pangulo ng Tarlac, Tarlac noong 1918; at yumao noong Abril 20, 1922.

Similarly, a statue is also offered by the Municipality of La Paz to its notable son General Francisco Makabulos at La Paz Plazuela. On September 17, 2021, the commemoration of the 150th birth anniversary of Francisco Makabulos was led by the National Historical Commission of the Philippines (NHCP), in conjunction with the local government of La Paz. The Armed Forces of the Philippines performed solemn ceremonial rituals. A historical marker honoring General Francisco Makabulos and his monument was unveiled following the flag-raising ceremony and wreath-laying activities. Key Informant 6 emphasized, *“Napakahalaga na malaman ng susunod na henerasyon kung sino si Francisco Macabulos. Katulad nga ng sinabi niya: ‘Ang kasaysayan ay gabay upang mapunan ang kasalukuyan at ihanda tayo sa hinaharap’.*” (It is very important that the next generation know who Francisco Macabulos was. Just like he said: “History is a guide to fill the present and prepare us for the future”). General Francisco Makabulos, a revolutionary general, was born to Alejandro Makabulos and Gregoria Soliman on September 17, 1871. In September of 1898, he was promoted to the rank of brigadier general. He also served in the military during the conflict between the Filipinos and the Americans. On April 30, 1922, he died at the age of 51 because of pneumonia.

A 100-meter away from this statue is the historical marker on the site of General Francisco Macabulos ancestral house located beside the town Plazuela and the municipality hall of La Paz. According to Key Informant 7, *“Sa bahay na ito naninirahan si Heneral Francisco Macabulos matapos ang pakikipaglaban sa Espanya at Estados Unidos. Nabuhay siyang mapayapa rito bilang magsasaka at naging Pangulong Bayan ng La Paz,*

Tarlak at nagsulat ng mga sarsuwela at tula” (General Francisco Makabulos lived in this house after the war with Spain and the United States. He lived peacefully here as a farmer and became the Town President of La Paz, Tarlak and wrote sarsuelas and poems). To date, although the structure of the ancestral house that witnessed the life narratives of General Francisco Macabulos was already vanished, the story of greatness and pride attached to the General will be forever imbued to the hearts and minds of the people of La Paz.

Another historical marker and monument can be found in the Municipality Capas. The town hosts the infamous Death March and Capas Concentration Camp during the Second World War. Similarly, the Philippines government erected the Capas National Shrine (Pambansang Dambana ng Capas), the previous concentration camp, as a memorial to all Filipino and American soldiers who suffered through the Bataan Death March during World War II. This memorial honors the valiant men and women who stood up to the invaders at Bataan, Corregidor, and other Philippine pats during World War II (*Capas National Shrine - PVAO*, n.d.). After they had surrendered in Bataan, the Filipino and American prisoners of war (POWs) were made to march by the Japanese Imperial Army to kill them, reduce their strength, and destroy their morale.

Ang Camp O'Donnell ay itinatag noong 1940. Ito ay nagsilbing bilangguan ng mahigit 40,000 kawal Pilipino at 9,000 kawal Amerikano na bihag ng digman na dumanas ng Death March. Humigit-kumulang sa 30,000 ang namatay sa kampong ito sanhi ng sakit at ibayong pahirap mula Abril hanggang Hunyo 1942. Ang mga nasawing bayani ay inilibing sa iisang hukay. Ito ay nakilala sa pangalang Capas Concentration Camp at naging

bahagi ng Clark Air Base Military Reservation makaraan ang Ikalawang Digmaang Pandaigdig. Ito ay ibinalik sa Republika ng Pilipinas noong Abril 9, 1982 at inihayag na isang Pambansang Dambana noong Oktubre 9, 1991.

The Capas Concentration Camp was originally established as Camp O'Donnell in 1940. The camp housed over 40,000 Filipino soldiers and 9,000 American soldiers who were prisoners of war (POWs) of the Japanese Imperial Army. Roughly 30,000 inmates lost their lives due to starvation and other illnesses. In this concentration camp, the bodies of the fallen troops were dumped into shallow and single graves. The obelisk of the Capas National Shrine stands as the focal center of the entire shrine and symbolizes peace which consists of three sections representing the Filipino, American, and Japanese people who have learned the lessons of the war in this modern age of world peace.

To promote historical consciousness and preserve cultural heritage, the Philippine Veterans Affairs Office (PVAO) of the Department of National Defense (DND) serves as a channel of the country's gratitude to the great Filipino veterans who fought in World War II. The PVAO derives its mandates from Article XVI of the 1987 Philippine Constitution, which declares that:

Section 7. "The State shall provide immediate and adequate care, benefits, and other forms of assistance to war veterans and veterans of military campaigns, their surviving spouses, and orphans. Funds shall be provided therefore, and due consideration shall be given to them in the disposition of agricultural lands of the public domain and, in appropriate cases, in the utilization of natural resources."

On December 7, 1991, former President Corazon Aquino designated Camp O'Donnell as the Capas National Shrine by virtue of Proclamation No. 842. The memorial encompasses a park area of 54 hectares, of which 35 hectares are planted with 31,000 trees to represent the 25,000 Filipinos and 6,000 Americans who lost their lives in the concentration camp.

In Philippine history, the word *revolution* is often connected with the 1986 EDSA revolution. The revolution where thousands of people gathered to overthrow Marcos' regime. No doubt that the bloodless 1986 EDSA Revolution is a very significant event in Philippine history. This historical event gave birth to the country's democracy which was associated with Maria Corazon Sumulong "Cory" Cojuangco-Aquino, the 11th President of the Republic of the Philippines, the first woman to hold that office, and the first female president in Asia. Likewise, she was named Time Magazine's "Woman of the Year" in 1986. One of the highlights of her term as president was the promulgation of the 1907 Philippine Constitution, which limited the president's powers and established a bicameral legislature. To recognize the late President's contribution in uplifting the lives of the Filipinos, a monument with a historical marker was offered to the country's first woman president by the National Historical Commission of the Philippines and the people of Tarlac.

Ang yumaong Presidente Corazon Aquino ang naging ikalabing-isa at unang babaeng pangulo ng Republika ng Pilipinas. Siya ay naging pangulo pagkatapos ng 1986 EDSA people power revolution. Pinagtibay niya ang Saligang Batas ng 1987, Family Code ng 1987, Administrative Code ng 1987, at Local Government Code ng 1991.

Nilagdaan niya ang Comprehensive Agrarian Reform Law noong 1988.

The Corazon C. Aquino monument and historical marker is adjacent to the historic San Sebastian Cathedral or Tarlac Cathedral along the busy street of F-Tañedo. It was inaugurated by former City Mayor Genaro “Aro” Mendoza and the National Historical Commission of the Philippines to honor the contribution of the late president. Key Informant 3 stated, *“Mahalaga ang sinisimbulo ni President Cory sa kasalukuyang panahon dahil siya ay naging instrumento ng pagkakaisa ng mga Pilipino”* (What President Cory symbolizes is important in the current era because she became the instrument for the unity of the Filipinos). In 2008, the late President Corazon Aquino was diagnosed with colon cancer, from which she died on August 1, 2009. Presently, the people of Tarlac offer flowers and yellow ribbons during the commemoration of EDSA People Power and the birth anniversary of the first Filipina President of the country.

Aside from Dr. Jose Rizal’s 1930s-old monument at the Tarlac City Plazuela, a historical marker was also restored and relocated on November 8, 2019, at the grounds of the Plazuela. The restoration and relocation of the Rizal Historical marker were made possible through the initiative of the City Government of Tarlac to ensure its proper preservation, maintenance, and protection. Originally, the Rizal historical marker was located adjacent to the Plazuela, on Rizal Street, Tarlac City. Over the years, private establishments occupied the original site, which necessitated the local government unit to reinstall the historical marker in the vicinity of the City Plazuela to create awareness among

the people of Tarlac that once in history, Rizal visited this place. Key Informant 3 said, *“Nang dumalaw si Jose Rizal sa Tarlac noong ika-27 ng Hunyo 1892, nagpalipas siya ng gabi sa isang bahay sa pook na ito na pagmamay-ari ni Kapitan Evaristo Puno”* (When Dr. Jose Rizal visited Tarlac, he spent the night on June 27, 1892 in a house in this area owned by Captain Evaristo Puno).

On July 7, 1899, in a decree issued during the Second Revolutionary Congress Convention, President General Emilio Aguinaldo made it official that Tarlac would serve as the capital of the revolutionary government of the Philippines (Sicat, 2014). The first known Tarlac Capitol was called Casa Real during the Spanish era. It was located at the now Tarlac State University (TSU) compound in Barangay San Vicente, Tarlac City. The said place was also the location of various colonial-building structures. It was also called Casa de Gobierno in the 1800s. According to the accounts of Commissioner Dizon of NHCP, the Casa Real de Tarlac was used as the office of President Emilio Aguinaldo in 1902 when Tarlac became the capital of the First Republic from June to November of 1899. Moreover, it was later utilized as the Provincial Capitol during the American occupation beginning in 1901 and was burned in 1906. It is now the site of the Museo Archivo Tarlaqueño of Tarlac State University. According to Key Informant 1, *“Mahalaga yung Casa Real, kasi ‘yun ‘yung naging Malacañang ni General Emilio Aguinaldo noong naging kabisera ang Tarlac”* (The Casa Real is significant, because it was General Emilio Aguinaldo's Malacañang when Tarlac became capital).

Sa lugar na ito dating nakatayo ang Casa Real ng Tarlac na nagsilbing tanggapan ng Pangulo ng Republika ng Pilipinas sa kasagsagan ng digmaang Pilipino-Amerikano noong Hunyo 21, 1899. Dito nilagdaan ni Pangulong Emilio Aguinaldo ang mahahalagang dekreto, kabilang ang pagkilala sa mga huling Espanyol na sumuko sa Baler nonng Hunyo 30, 1899; itinatag ang kawanihan ng salaping papel noong Hunyo 30, 1899; ipinatupad ang batas sa pagkakamamamayan noong Agosto 5, 1899; itinatag ang sistemang koreyo noong Agosto 29, 1899; binuo ang Korte Suprema noong Setyembre 15, 1899. Lumisan ang pamahalaan bungsod ng pagdating ng puwersang Amerikano noong Nobyembre 12, 1899.

The San Sebastian Church is known as the Tarlac Cathedral or *Simbahan ng Baste*. The Tarlac Cathedral, named after Saint Sebastian, stands at the center of the *cabecera*; at one time in the annals of Philippine history. With the transfer of General Emilio Aguinaldo's government in June of 1899, a revolutionary congress of the First Philippine Republic, Tarlac town was then the seat of the Republic of the Philippines through a decree issued by Aguinaldo in July of 1899, in the demolished church of St. Sebastian. Commissioner Lino Dizon (2022) of NHCP mentioned that the Congress of Representatives met regularly at the Tarlac Cathedral and even managed to pass laws that were reflective of the wisdom of Filipinos in the field of jurisprudence.

In July 2022, a historical marker was unveiled at the facade of San Sebastian Cathedral through the initiative of the son and pride of Tarlac, Dr. Lino Dizon of the National Historical Commission of the Philippines, the Diocese of Tarlac headed by Rev. Fr. Enrique Macaraeg, and the City Government of Tarlac led by Hon. Maria Christina Angeles:

Ang San Sebastian Cathedral ay itinatag bilang visita ng Magalang, Pampanga sa ilalim ni patronato ni San Sebastian noong 1686. Ito ay naging parokya noong 1727; isinaayos yari sa bato noong 1872; at dito muling binuksan ang pambansang asemblea matapos lumipat sa Tarlac ang kabisera ng Unang Republika ng Pilipinas noong Hulyo 1899. Kabilang sa batas na ipinasa rito ay ang pagpondo sa pakikidigma ng Republika laban sa Amerika noong Hulyo 16, 1899. Dito hinalal si Apolinario Mabini bilang punong mahistrado ng korte suprema ng Pilipinas noong Agosto 23, 1899. Dito rin muling nagbukas ang Universidad Literaria de Filipinas sa pamumuno ni Leon Ma. Guerrero noong Agosto 8, 1899 at idinaos and tanging pagtatapos noong Setyembre 29, 1899. Ito ay isinaayos noong 1959 at naging katedral noong Pebrero 1963.

To date, the San Sebastian Cathedral Parish is seated at the heart of Tarlac City. It has 23 chapels situated in 11 barangays. These are Sto. Cristo, San Vicente, San Roque, San Pablo, San Nicolas San Luis, San Isidro, Poblacion, Mabini, Ligtasan, Cut-cut, and Balanti.

On February 3, 2021, during the 62nd death anniversary of General Servillano Aquino, the National Historical Commission of the Philippines (NHCP) led the unveiling of the historical marker for Tarlac revolutionary general at the BS Aquino Sr. Memorial Plaza in Concepcion, Tarlac. According to Dr. Lino Dizon of NHCP and the former Director of Tarlac State University's Center for Tarlaqueño Studies, this is the first historical marker to be publicly exhibited in the historic town of Concepcion.

In honor of his greatness and contributions to the province of Tarlac, the Northern Luzon Command of the Armed Forces of the Philippines named their command center General Servillano Aquino Camp. Natives of Concepcion commonly refer to him as "Apung Mianong." General Aquino is also well-known and well-respected in the province

of Tarlac. He participated in the battles that led to the liberation of Tarlac from Spanish control alongside General Francisco Macabulos. They also defeated the Americans in Caloocan, Pampanga, and Tarlac battles. Currently, the Camp General Servillano Aquino, formerly named after James B. Ord (a captain of the U.S. Army who died in an airplane crash) plays significant roles in the military and serving the Filipino people.

In the Municipality of Concepcion, the *Bale Aquino* or the Aquino Ancestral House of the couple Don Benigno, known as *Apung Ignu* and Doña Aurora, popularly known as *Apung Gindang* is the living memory of the Aquino Family. This two-story European-inspired mansion with neo-classical columns is located at the heart of the town. In 1938, when Apung Ignu was given the position of Secretary of Agriculture and Commerce for the Philippine Commonwealth, the home's construction was finally finished.

Dito nanirahan ang tatlong henerasyon ng mga tanyag na Pilipino: Heneral Servillano Aquino, lumahok sa rebolusyong Pilipino at digmaang Pilipino-Amerikano; Benigno Aquino Sr., Ispiker ng Pambansang Asemblea, kinatawan ng Tarlac, Senador, at Kalihim ng Agrikultura at Komersyo; Benigno Aquino Jr., Punong Lalawigan ng Tarlac, Senador at lumaban sa rehimeng Marcos. Ang tahanang ito ay ipinahayag na Pambansang Palatandaang Pangkasaysayan (Board Resolution Blg. 1, s. 1987).

The Bale Aquino has been responsible for producing a generation of leaders and statesmen who have significantly impacted Philippine politics and continue to do so (Dizon, 2013). First, General Servillano Aquino participated in the Filipino revolution and the Filipino-American war. He was also a signatory of the Biak-na-Bato Constitution of 1897 and founder of the *Buenavista*, Katipunan Chapter of Concepcion. Second, the late President Benigno Aquino Sr. fought against the Marcos regime. Prior to becoming the

Philippine President, he was then a Senator of the Philippine Legislature; Speaker of the National Assembly; Representative of Tarlac; Secretary of Agriculture and Commerce; Director-General of the KALIBAPI during the Japanese Period (1942-1945); Vice-Governor and Governor of Tarlac; and Mayor of Concepcion, Tarlac.

Table 8 presents the sites in the province of Tarlac.

Table 8
Sites

Sites	Location
Tarlac City Plazuela	Tarlac City
Maria Cristina Park	Tarlac City
Monasterio De Tarlac (Church of the Risen Christ)	Barangay Lubigan, San Jose, Tarlac
Francisco Tañedo Street	Tarlac City
Patling Municipal Cemetery	Patling, Capas, Tarlac
<i>Simbahan ng Lomboy</i> or Iglesia Filipina Indipendiente/Aglipayan Church	Lomboy, La Paz, Tarlac

The Tarlac City Plazuela is located along F-Tañedo Street, Tarlac City, in front of the San Sebastian Cathedral and the Tarlac City Hall. The layout of the *pueblo real* is meant to remind the Tarlaqueños of the connection between Church and State. There was neither a boundary nor a dividing line between them because they constituted a single entity. Without any borderline, the San Sebastian Church and Municipal Building (now Tarlac City Hall) were located in the same place. The City Plazuela served as the center

and meeting place of all Tarlac people, especially during the town fiesta (Sicat, 2014). One of the interesting features of the pre-fiesta, known as *bisperas* celebration at the Plazuela, was the ballroom dance, locally known as *terakan*. Key Informant reminisced the olden times, “*Iitang bisperas, ing taong Tarlak atsu king abroad muli la ngan kasi everybody is eager to see their friends. Muli la ngan potang kayi atsu la karin during the ball, teterak la*” (When it's a fiesta, Tarlaqueños go home because they are eager to see their friends and dance during the ball). Truly, it serves its purpose of gathering people for special and momentous events and occasions.

Similarly, the Plazuela was utilized during the celebration of the town fiesta in those days as the primary location for indigenous games. Likewise, to the joy of the local populace, a beauty pageant featured local beauties in a grand procession across the city. At present, the Tarlac City Plazuela still caters to various major activities – fairs, exhibits, sports and recreational activities, musical fests, beauty pageants, church activities, and other important city government events. In most celebrations, aside from the colorful designs, carnivals, loud music, extravaganzas, and amazing cultural performances are the smiles on the faces and hopes among the people of Tarlac.

To add majesty and beauty to the province of Tarlac is the Maria Cristina Park, fittingly named after a Tarlac beauty queen and daughter of former Governor Alejandro Galang, Maria Cristina Galang, 1952 Miss Philippines. Key Informant 3 stated, “*Maraming dumadaan sa parke pero hindi kilala kung sino si Maria Cristina. Siya ang unang Tarlaqueña na nagwagi bilang Ms. Philippines kung saan nakatunggali niya ang dating First Lady Imelda Romualdez Marcos*” (Many people pass by but don't know who

Maria Cristina was. She was the first Taraqueña to win Ms. Philippines and competed with former First Lady Immelda Romualdez Marcos).

On the western part of Tarlac is the “Heaven of Tranquil Beauty,” the municipality of San Jose, where religion and culture meet. Known as the province's eco-tourism, it is noted for its graceful mountains, hills, cascades, and greeneries. It hosts the well-known Monasterio de Tarlac that preserves the sacred relic of the Holy Cross of Jesus Christ. Monasterio de Tarlac, dubbed “The Reliquary of the Holy Cross,” is located at Barangay Lubigan, San Jose, Tarlac. The sacred place has a 12-room dormitory for the monks, five hermitages donated by the friends of the Servants of the Risen Christ (SRC), and a baroque-style chapel where a relic of the Holy Cross is treasured. This piece of a wooden cross to which Jesus Christ was nailed came from the Diocese of Essen in Germany.

In 2005, the relic of the Holy Cross was transferred to Fr. Archie Cortez of the Diocese of Tarlac when he visited the Diocese of Essen in Germany and met with the group of *Mongsignor Volker Bauer*, who asked him during that time if he was interested in accepting and taking care of the relic (Arador, 2009). It is believed that the “relic of the Holy Cross is both a blessing and confirmation of God’s plan.” As a reliquary of the Holy Cross, the chapel is open to pilgrims and tourists on Saturdays and Sundays, where eucharistic celebrations are also administered at the shrine. Presently, the relic of the Holy Cross is encased in a golden arquetta authenticated by a papal seal and is under the care of the Servants of the Risen Christ (SRC) Monastic Community.

Aside from the relic of the Holy Cross, a famous Christ the Redeemer statue can be seen at the top of the Lubigan Eco-Park, similar to the Rio De Janiero (Christ Redentor) at

the top of the Corcovado Mountain in Brazil. According to Key Informant 2, *“Isang kultural at relihiyosong gawain ang pagpunta sa Tarlac Eco-Park dahil dito mo makikita ang ganda ng tanawin, kulay ng kultura, at tatag ng pananampalataya ng mga tao”* (Going to Tarlac Eco-Park can be said to be a cultural and religious activity because here you can see the landscape’ beauty, the cultural color, and the strength of the faith of the people). As envisioned, there are plans for an educational, recreational, and research facility within the Eco-Tourism Park to help tourists appreciate nature's significance, beauty, and ecological balance.

The people of Tarlac City often regard F-Tañedo Street as the “Heart of the City.” Tracing its historical background, the famous F-Tañedo Street was named after Don Francisco Tañedo who was considered one of the earliest military nationalists of Tarlac during the Philippine Revolution in 1898 (Chua et al., 2007 as cited by Sicat, 2014). He was the second child of Don Damaso Tañedo and Regina Romero. As a Major under General Francisco Macabulos, he was the primary proponent of the revolution in central Tarlac. Key Informant 3 stressed, *“Isa ang kalyeng ito sa mga pinakasikat na lugar dito sa Tarlac pero madami ang hindi nakakaalam na isa si Francisco Tañedo sa mga pinakauunang magiting na rebolusyonaryo sa Tarlac”* (This street is one of the most famous places here in Tarlac, but many people do not know that Francisco Tañedo was one of the first brave revolutionaries in Tarlac).

At present, F-Tañedo street is the Central Business District (CBD) of Tarlac City and center piece of Tarlac province’s economy. This street is an avenue for trade and commerce, motorcades, parades, street dance competitions and rallies, traffic flows and

others. The street is part of the daily life situations and realities of Tarlaqueños since most of the major establishments and enterprises can be found along the drive of F-Tañedo street which starts from Panganiban Street and stretches up to Hilario Street. He also enunciated that, *“Bahagi na ng buhay ng isang Tarlaqueño ang F-Tañedo Street dahil bukod sa ito ang sentro ng komersyo, ito rin ang puso ng syudad dahil sa mga iba’t ibang gawaing pang-kultural na idinadaraos dito”* (F-Tañedo Street is part of the life of a Tarlaqueño because apart from it is the center of commerce, it is also the heart of the city because of the various cultural activities that are held here).

The Patling Municipal Cemetery situated at Barangay O’Donnell (formerly Barangay Patling) is another site with cultural significance found in Capas, Tarlac. In 1861, the Spanish Prime Minister Don Carlos O'Donnell y Abreu visited the Philippines. The eminent politician Don Carlos Manuel O'Donnell y Alvarez de Abreu served as Spain's Minister of State four times. In recognition and honor of his arrival, the town of *Patling* was named after him. However, in 1902 it was classified as a barangay of the Municipality of Capas. The Patling Municipal Cemetery is a century-old public cemetery with sophisticated architectural designs similar to the walled city of Intramuros in Manila. Inside the cemetery are graves of famous personalities in *Patling*, where ordinary citizens rest in various sizes and designs. Key Informant 5 said, *“Makikita sa pinakagitna ng sementeryo ang mga libingan ng mayayamang pamilya na nalagak noong 1800s”* (In the very center of the cemetery can be seen the graves of wealthy families in the 1800s).

Today, the deteriorating walls of Patling Municipal Cemetery have witnessed the historical and cultural evolution of Barangay O’Donnell from its inception to the

contemporary era. He also added, *“Ito ay sumisimbolo sa pananampalataya ng tao. Nagsisilbi rin itong simbolo ng kapayapaan dahil kapag naglibing ka sa sementeryo, sinasalubong ng pari ang patay upang bendisyonan.”* (It symbolizes faith and also serves as a symbol for peace because the priest welcomes and grants his blessing to the dead before its burial).

Unfortunately, the public cemetery is currently facing structural issues due to lack of maintenance and proper preservation. Another salient response from Key Informant 5 stated, *“Mahalagang mapangalagaan at maprotektahan ito sa pagkasira hindi lang dahil ito ay isang pampublikong libingan kundi dahil ang bawat pader ng sementeryong ito ay kadluan ng kultura at kasaysayan.”* (It is important that it is preserved and protected from destruction not only because it is a public cemetery but because of the culture and history attached to every wall of this cemetery).

On the other hand, the Historic Church of Lomboy, La Paz, Tarlac presently the *Iglesia Filipina Independiente (Aglipayan Church)*, is the site where the Makabulos Constitution of General Francisco Soliman Macabulos was crafted in 1898. According to Key Informant 6, *“Dito sa lugar na ito nahalal si Heneral Macabulos bilang Pangulo ng Konstitusyong Macabulos, ang pansamantalang rebolusyonaryong gobyerno.”* (On this site, General Macabulos was elected as the President of the Macabulos Constitution, a temporary revolutionary government). General Francisco Makabulos, a revolutionary general, was born to Alejandro Makabulos and Gregoria Soliman on September 17, 1871. In September of 1898, General Makabulos was promoted to the rank of brigadier general,

and he also served in the military during the conflict between the Filipinos and the Americans.

The only living and tangible result of the Revolution was Filipino Church, popularly known as the Aglipayan or the Philippine Independent Church. When at the start of the second phase of the Revolution the Spanish archbishop enlisted Father Gregorio Aglipay's help in bringing back the Filipinos to the Spanish side (Agoncillo, 1990).

Historically, the Lomboy Chapel was under the Philippine Independent Church, where many Spanish friars were incarcerated in 1899. The original structure of the Lomboy Church was made of wood and other light materials until it was renovated and rebuilt as a concrete structure in 2000. This historical church symbolizes the union of the Roman Catholic and the Philippine Independent Church, which can be observed during Good Friday or *Biyernes Santos* of the Holy Week. He further added, "*Dito lang makikita sa Barangay Lomboy na sabay ang prusisyon ng Simbahang Katoliko at Aglipayan tuwing Biyernes Santo*" (It is only here in Barangay Lomboy that the procession of the Catholic Church and Aglipayan can be seen at the same time every Good Friday).

2. Intangible Cultural Heritage

Intangible Cultural Heritage refers to the peoples' learned processes along with their knowledge, skills, and creativity that inform and are developed by them, the products they create, and the resources, spaces, and other aspects of social and natural context necessary for their sustainability (National Cultural Heritage Act of 2009). In this study,

intangible cultural heritage includes oral traditions and expressions, including language, performing arts, social practices, rituals and festive events, and traditional craftsmanship.

In the Philippines, there are more than a hundred languages and dialects, eight of which may be considered major languages. These are Tagalog, Iloko, Pangasinan, Pampanga, Sugbuhanon Hiligaynon, Samar-Leyte, and Maguindanao. Even today, the lexicon of the Philippine languages contains roots or derivations that are unquestionably Malayan (Agoncillo, 1990).

Since Tarlac is well known as the Melting Pot of Central Luzon because of its diverse people and culture, it is not surprising that the province is also rich in diverse languages. Historically, Tarlac was formerly a part of Pampanga and Pangasinan. This was the last province in Central Luzon to be established during the Spanish colonial era. Based from the narratives of Key Informant 2, *“Naitatag ang Tarlac noong 1686 at naging bahagi ng mga lalawigan ng Pangasinan at Pampanga. Ito ay naging lalawigan noong 1874 matapos maitatag ang lalawigan Komandansiya Militar noong 1860”* (Tarlac was established in 1686 and became part of the provinces of Pangasinan and Pampanga. It became a province in 1874 after the establishment of the Military Command province in 1860). Indeed, the province has been heavily influenced by different structural changes in society, be it in economic, political, or cultural aspects, particularly in oral traditions, expressions, and languages.

The growing and evolving Kapampangan language significantly influenced the linguistic community of the people of Tarlac. Even in modern times, the majority of its

people are still consistently communicating in this language (Sicat, 2014). Moreover, as the cultural center of diversity, other languages are also utilized as a part of people's daily communications, such as Ilokano, Pangasinense, and Tagalog.

Tarlac is predominantly Kapampangan in oral traditions and expressions with a mixture of Ilokano, Pangasinense, and Tagalog. This amalgamation is a result of both historical and geographical elements which gave birth to the distinctive features of Tarlac culture. According to Key Informant 7 (Focal Person, Provincial Tourism Office), *“Masasabi na ang Tarlac ay mayaman at kakaiba pagdating sa mga pasalitang tradisyon at pagpapahayag. Dahil kung susuriing mabuti, ito ay produkto ng pinagsama-samang mayayamang kultura ng iba't ibang pangkat etnolinggwistiko”* (When it comes to oral traditions and expressions, it can be said that Tarlac is rich and unique. If you look closely at it, it is the product of the combined rich cultures of different ethnolinguistic groups).

As a result, various Kapampangan and Ilocano expressions and proverbs are still evident and instinctively spoken by the modern-day inhabitants of Tarlac. These are widely used to connote feelings of happiness, express gratitude, courtesy and faith and give some life advice. He also added that, *“Ang mga ito ay hindi lamang basta kasabihan kung hindi ito ay nagsilbing gabay sa ating pang-araw-araw na pamumuhay”* (These are not just oral expressions, but they have served as guides in our daily life).

The following are some of the cultural examples of oral traditions and expressions ingrained in the daily communications and interactions of the people.

Table 9 presents the oral traditions and expressions in the province of Tarlac.

Table 9
Oral Traditions and Expressions including Language

Elements	Type
<i>"Malaus ka"</i> or Come in	Kapampangan Expressions
<i>"Mayab abak"</i> or Good Morning; <i>"Mayap gatpanapun"</i> or Good Afternoon; <i>"Mayap bengi"</i> or Good Evening	Kapampangan Expressions
<i>"Naimas"</i> or Tastes good	Ilocano Expressions
<i>"Kaasi ni Apo Dios"</i> or God has mercy	Ilocano Expressions
<i>"Mamie ka ban midinan ka"</i> or Give, and you will receive	Kapampangan Proverbs
<i>"Keng maranup alang tinape a masias"</i> or There is no hard bread for a hungry person	Kapampangan Proverbs
<i>"Ing taung atin yang pag-asa kabang mabie ya"</i> or When there is life, there is hope.	Kapampangan Proverbs
<i>"Iti bunga nga pinilit nga maluum nu kanem ket nasugpet"</i> or A half-ripe fruit is bitter to eat	Ilocano Proverbs
<i>"No adda iti inlemeng, addan to iti kauten"</i> or If you save something, you will earn something in the future	Ilocano Proverbs
<i>"No awan ti anus, awan ti lamot"</i> or If there is no patience, there will be no food	Ilocano Proverbs

Table 10 presents the performing arts in the province of Tarlac.

Table 10
Performing Arts

Elements	Type	Origin
La Jota Tarlaqueña	Dance	Tarlac City, Tarlac
La Jota Moncadeña	Dance	Moncada, Tarlac
Awit ng Tarlak	Sung Verse/ Vocal Music	Tarlac

Pigafetta, the chronicler of the Magellan expedition, noted that the Filipinos of Cebu had such percussions instruments as the timbal. Much later, in 1543, Bernardo de la Torre, one of Villalobos' officers, attended a dance in Samar and saw stringed instrument known as the *kudyapi*, a kind of small guitar. Among the Tagalogs, the dance and the music developed almost simultaneously with drama, for the drama could not be staged without music and dancing (Agoncillo, 1990).

In Tarlac, performing arts contribute to its cultural identity. A traditional Spanish dance provides the basis for La Jota Moncadea. It is a fusion of Spanish and Ilocano dances performed to the accompaniment of castanets and Spanish music. However, a more serious dance was also performed at the festival because it is occasionally performed to accompany a funeral procession.

The Aragonese Jota dance has been interpreted and adapted in several ways, but one of the most famous is La Jota Moncadeña. Jota Florana is the term most commonly used by locals in the town of Moncada. The Ilocano and Yogad bamboo musical

instrument ensemble, tallelet was traditionally used to accompany the Jota Folrana dance. An expert in dance anthropology named Ramon Obusan asserted that the Jota Florana was performed to accompany grieving families to the funeral of a family member or other close relative. It is intended that the high-pitched clicking of the bamboo clickers serves as a representation of mournful wails. This section of the dance performed to a very slow *marcha funebre* is called *patay*, which translates to "death," or *desmayo*, which means "fainting."

The same dance figure can also be seen in another Ilocano dance called the Ti Liday, which translates to "sorrow" or "grief-stricken" in Ilocano. The Jota Moncadea, like other Filipinized variations of the Spanish jota, has a flavor that is a blend of several different things. The dance incorporates dancing techniques and music from both Spanish and Ilocano cultures (La Jota Moncadeña | Traditional Dances, n.d.).

La Jota Tarlaqueña was written and choreographed by Prof. Marcelino P. Balanquit, a Tarlac State University, dance artist. Castanets made of bamboo are used in this particular variation of a dance with a strong Spanish influence and is done in various styles. This courtship dance illustrates the diverse relationships and desires of bygone lovers. During Hon. Maragarita Tingting Conjuangco's inauguration as the First Lady Governor of Tarlac in 1992, the TSU Dance Troupe presented this dance for the very first time as a unique dance offering (Sicat, 2014). It became the official dance of Tarlac City on February 8, 2002, when the Sangguniang Panglungsod of Tarlac passed Ordinance No. 02-002, making it the official dance of Tarlac City.

Another composition rooted in the culture of Tarlac is the provincial hymn known as the “Awit ng Tarlak” composed by Rodolfo De Leon and organized by Lucio San Pedro. Master musician, conductor, and educator Lucio San Pedro is known for his compositions that feature aspects of Filipino folk music. It was institutionalized in 1997 as the official provincial hymn of Tarlac during the term of Governor Margarita “Tingting” Conjuangco. The provincial hymn holds a message of appreciating the beauty of diversity, aspiring for economic prosperity, and championing the people of Tarlac. Key Informant 4 stressed, *“Ang napakagandang Awit ng Tarlak ay sumisimbulo sa yaman ng kasaysayan at kultura ng lalawigan at ang kagitingan ng mga mamamayan nito”* (The beautiful “Song of Tarlak” symbolizes the rich history and culture of the province and the bravery of its people).

The song accurately portrays Tarlac Province as the *“KanLahi” or Kanlungan ng Lahi* (Cradle of Races), and its goal is to instill a sense of pride in the minds and hearts of the people, especially the young ones. To instill the value of the provincial hymn, all students in public and private elementary and secondary schools throughout the province must sing it after the National Anthem during flag-raising ceremonies.

Table 11 presents the social practices, rituals, and festive events in the province of Tarlac.

Table 11
Social Practices, Rituals, and Festive Events

Elements	Type
<i>KanLahi (Kanlungan ng Lahi)</i> or The Cradle of Races	Festival
<i>Belenismo</i>	Festival
<i>Laring-laring</i> or <i>Sta. Cruzan</i>	Social Practice
<i>Libot</i>	Social Practice
<i>Tugak</i> or Frog, <i>Kamaru</i> or Cricket, <i>Salagubang</i> or Beetle, <i>Dagis</i> or Rat, and <i>Ayup</i> or Birds (Exotic Food)	Culinary Traditions
Chevon or Goat Meat	Culinary Traditions
<i>Inutuken</i> or <i>Sisig Tarlac</i>	Culinary Traditions
<i>Chicharon Camiling</i>	Culinary Traditions
<i>Buro</i> and <i>Balo-balo</i> (Fermented Food)	Culinary Traditions
<i>Pinakbet</i> and <i>Abrao/Abro</i>	Culinary Traditions
<i>Tupig</i> , <i>Kalame</i> , <i>Inangit</i> , <i>Pepalto</i> , <i>Putu Kutsinta</i> , and <i>Tamalis</i> (Native Delicacies)	Culinary Traditions
<i>Maning Concepcion</i>	Culinary Traditions

In 2010, the provincial cultural festival of Tarlac was conceptualized to spotlight the province's rich culture and history during the first term of Governor Susan A. Yap. The Provincial Cultural Festival is called *KanLAHI*, a shortened term for “*Kanlungan ng*

Lahi” (The Cradle of Races) of the region for its mixture of divergent cultures and people. According to the Provincial Tourism Office, *KanLAHI* is coined to foster Tarlac history, culture, arts, and heritage. Other provinces and cities host unique festive celebrations, such as *Sinulog* of Cebu and *Panagbenga* of Baguio. Tarlac, as the heaven of differences, has its diverse culture as its strength and identity. Key Informant 7 emphasized, “*Kung wala tayong makita o maisip na kakaiba sa Tarlac, tumingin tayo sa mga mamamayan nito*” (If we cannot find something yet to represent Tarlac, we start first on the people of Tarlac).

Food has played a significant role in Philippine history and culture. The Philippines is known for its rich culinary heritage, which has been shaped by its history and geography. The country is made up of thousands of islands and has been inhabited by various ethnic groups, each with their own unique cuisine. During the Spanish colonial period, Spanish cuisine was introduced to the Philippines and had a lasting impact on Philippine cooking (Halili, 2004). Spanish dishes such as paella, adobo, and lechon became popular and are still widely enjoyed today.

The Philippines was also a major stop on the spice trade routes, which brought a variety of ingredients and spices from different parts of the world. This influenced the development of Philippine cuisine, which is known for its fusion of flavors and ingredients from different regions and cultures. In addition, the Philippines is home to a wide variety of indigenous ingredients, such as coconut, rice, seafood, and exotic fruits and vegetables, which are used in traditional dishes. Food also plays a central role in Philippine social and

cultural celebrations, such as fiestas, where families and communities come together to share food and celebrate.

For decades, the province of Tarlac is termed as half-way destination to Baguio in the north and Manila in the south. It likewise serves as the “Bus Stop” destination by travelers and tourist enthusiasts. He also accentuated that, “*Hindi palagian ang mga kapistahan/pagdiriwang sa Tarlac, hindi gaya ng KanLAHI na ipinanukala ng Sanggunian kung saan ito ay nagsilbing opisyal na kultural na pagdiriwang ng Tarlac upang magkaroon tayo ng sariling identidad at pagkakakilanlan.*” (The Festival in Tarlac also has no continuity, unlike KanLAHI, it was institutionalized by the Sanggunian and it is considered as our official cultural festival so that we can really have an identity). This notion gave birth to the idea of reinventing the image of Tarlac as cultural center of amalgamation. The optimum goal of the *KanLAHI* Festival is to establish the identity of Tarlac by showcasing all of the attractive aspects of the province, including its people, goods, and tourist attractions.

During its 5th *Kanlungan ng Lahi* Festival Celebration, the Department of Tourism (DOT) of the Philippine government recognized *KanLAHI* Festival as Tarlac official provincial cultural festival. This recognition inspires and motivates the provincial government and the people of Tarlac to promote and preserve the province's unique culture. The cultural festival highlighted the culinary competitions, which aim to identify and promote the *Tatak* Tarlac distinctive dish as an image-maker, float parade festival, which aims to highlight the heart of the 17 towns and one component city of the province. Other

events and competitions like cake design, *Tamalis* making, plants exhibit, *KanLAHI* Vlogging, Photography, and Tarlac National Painting Competition aim to highlight the cultural heritage of the province. Every activity was planned to promote cultural appreciation and embrace diversity. This demonstrates that Tarlac is a multifaceted place, and it is a must-visit location that deserves to be discovered and enjoyed.

Aside from the *KanLAHI* Festival, the Belenismo Festival is another festive celebration in Tarlac, which aims to depict the nativity of the infant Jesus Christ in the manger with the Virgin Mary, St. Joseph, and the shepherds. *Belenismo*, the art of traditional Filipino Belen making, was introduced in 2007 in Tarlac in line with promoting Tarlac cultural heritage and tourism program. The *Belens* are beautifully designed with indigenous and creative materials, mostly made and inspired based on the unique materials found in the municipality, establishment, and enterprise. The *Belenismo sa Tarlac* Contest is divided into five categories: personal, grand, monumental, municipal, and diorama.

Since its beginning in 2007, participants from different sectors have been exerting efforts to showcase the culture and arts that boosted the province's tourism and identity. This festive celebration has encouraged nonlocals to visit and witness the creativity of the people of Tarlac. Key Informant underscored, “*Nakilala ang Tarlac dahil sa Belenismo kung saan makikita ang kapanganakan ni Hesus at ang talentong meron ang mga Tarlaqueño*” (Tarlac is known for the *Belenismo* where the birth of Jesus can be seen and talent of the Tarlaqueños are showcased). In fact, Tarlac City, which is the provincial capital, was coined as the “*Belen Capital of the Philippines*” because of the concept of

Belenismo sa Tarlac. Its main objective is not only to instill the spiritual relevance of Christ's Nativity in Bethlehem but also to promote and amplify the creativity of Tarlaqueños using native materials available in the Province of Tarlac.

Libot and *Laring-laring*, popularly known as *Santacruzán*, are the most common social practices rooted in La Paz, Tarlac intangible cultural heritage. *Libot* is the term used to depict the social practice of Barangay Lomboy, where the image of Our Lady of Fatima of the catholic faith and Nue Perpetua Socorro of Aglipayan church meet in one procession during the Holy Week or Festive events, which start at Lomboy Church. Historically, the present Lomboy Chapel was under the Philippine Independent Church, where many Spanish friars were incarcerated in 1899. The original structure of the Lomboy Church was made of wood and other light materials until it was renovated and rebuilt as a concrete structure in 2000. This historical church symbolizes the union of the Roman Catholic and the Philippine Independent Church, which can be observed during Good Friday or *Biyernes Santo* of the Holy Week. Key Informant 6 highlighted, “*Dito lang makikita sa Barangay Lomboy na sabay ang prusisyon ng Simbahang Katoliko at Aglipayan tuwing Biyernes Santo*” (It is only here in Barangay Lomboy where the procession of the Catholic Church and Aglipayan can be seen at the same time every Good Friday). Based on tradition, *Libot* can be practiced even during ordinary celebrations or thanksgiving.

Moreover, *Laring-laring* is being observed by the community of Lomboy during May. Unlike the usual *Santacruzán*, which highlights the religious-historical beauty pageant, the *Laring-laring* is performed through dance in Barangay Lomboy, composed of

three queens holding the crucifix, crown, and the bible. Traditionally, this was accompanied by a *Rondalla* but later changed to recordings. He added, “*Ang kakaiba sa Laring-laring ay ipinapanhik sa mga bahay at doon magsasayaw*” (What is unique about Laring-laring is that it is welcomed into and danced in houses).

Culinary culture is often considered essential for countries’ tourism and physical and human attractions. Culinary scholars argue that culinary culture has been heavily influenced by different structural societal changes, economic, political, cultural, or environmental. Food as an element of culinary culture covers the dish's taste, texture, and aroma and the ingredients' history and meaning (Bautista et al., 2018). With the emergence of research highlighting its role in societal and historical development, food can satisfy our cravings through its flavors and our minds through the story behind it. Hence, this idea contributed to the rise of culinary tourism through local cuisines.

Experiencing local cuisines is a gateway to promote culinary tourism, encouraging tourists to learn about societies' natural and cultural features through local food. Gastronomic tourism, also called culinary tourism or food tourism, includes any tourism connection in which it acknowledges food and drinks which reflects the local culture of a place (United Nations World Tourism Organization, 2013).

The Philippines is popularly known worldwide for its rich history, cultural heritage, diverse people, and geographical attractions. Geographically, the Philippines is an archipelagic country, making its population diverse in culture, religion, and language. In turn, these differences have directly influenced the local cuisines. Small provinces in the

country are known for their unique food and drinks that paved the way for foreign visitors to discover a local destination through its kitchen. One of these many provinces is Tarlac, dubbed the “Melting Pot of Central Luzon” because of the people’s diverse culture. As a melting pot, Tarlac has always been the food bowl of local cuisine. Further, it is coined the “Melting Pot” because of the gastronomic food that its people have served since the olden times.

First on the list are the exotic food abundant in the province, such as the *tugak* or frog, *kamaru* or cricket, *salagubang* or beetle, *dagis* or rat, and *ayup* or birds. *Tugak* or frog is usually fried and stuffed with spices like garlic, onion, tomatoes, salt, other local spices, and ground frog meat as the main ingredient. Another way to cook it is the Filipino-style *adobo* with vinegar, soy sauce, laurel leaves, and other local ingredients mixed and sautéed together. Other common recipes like *tinola*, boiled with frog meat, ginger, papaya, and *sigang* – a mixture of boiled frog meat and sour ingredients like *kamias*, *sampaluk*, or *santol* are some of the many ways of cooking *tugak*.

Moreover, *kamaru* or cricket and *salagubang* or beetle are the common edible insects in Tarlac. These are usually prepared and cooked as dried adobo with local ingredients and sautéed with garlic, onion, and tomatoes. As an alternative to *adobo*, exotic food enthusiasts prepare these edible insects by simply frying them to produce a dried and crunchy taste. According to Key Informant 6, “*Sanay na sanay kumain ang mga taga-Tarlac ng mga ganitong klaseng pagkain dahil bukod sa karamihan nito ay nakukuha sa bukid, madali rin ang paraan ng pagluluto ng mga ito*” (The people of Tarlac are used to

eating these kinds of foods because apart from the fact that most of these insects are found in farms, they are also easy to cook).

To complete the menu of exotic food on the culinary tradition of Tarlac, the *dagis* or sugarcane rat and *ayup* or birds are also part of the traditional food preparations. Like other exotic food, *dagis* and *ayup* are hunted along rice and sugarcane fields. These are usually skinned, sun-dried, and cooked as *adobo*, *piritu* (fried), or *ningnang* (grilled) mixed with local spices available in the area. Based on the narratives of Key Informant 2, “*Maliban sa linamnam at sarap nang pagkakaluto, pinaniniwalaan din na ang mga pagkaing ito ay maaring gamot sa mga iba’t ibang klase ng karamdaman*” (Apart from being delicious when cooked, it is also believed that these foods can be used as medicine for various types of illnesses).

Secondly is the *Inutuken* dish. Historically, Tarlac is geographically abundant with wild animals, which made its people master various methods of cooking animal meat (Sicat, 2014). With its abundance, it is not surprising its people had flavored a recipe known as *Inutuken* that mirrors the richness and diversity of the culture of the community. However, due to rapid changes in trends and tastes that are taking place in society, *Inutuken* is now considered a dying dish due to its unique ingredients and sophisticated style of preparation. The Food Producers of Tarlac (Food POT), a Non-Government Organization (NGO) that aims to showcase Tarlac-made food products, enunciated that as time passes, *Inutuken* is now missing its part to Tarlaqueños’ plates and tastes. In an interview, the founder of Food POT explained, “*Ang inutuken ay hindi na madalas makita sa mga*

handaan o sa hapag kainan dahil sa mabubusisi at tradisyonal na pagluluto nito”

(Inutuken is not often seen at banquets or at the dinner table because of its rigorous and traditional cooking).

The Chevron or goat meat is included on the list, commonly served for various occasions and events. The ordinary way of preparing this is through *kaldereta* sautéed with garlic, onion, tomato sauce, white potatoes, carrots, and other spices. It is also mixed with liver spread to add flavor. A common recipe is the *papaitan*, which is known for its bitter taste because of the added apdu (gastric juice), a natural ingredient from the goat. Another common recipe is the *kampukan*, made of thinly sliced burned-goat skin mixed with calamansi juice, onion, ground black pepper, and spicy chili. These recipes are not unusual in Tarlac since goat livestock is abundant in the province. In fact, Tarlac is one of the largest producers of goat meat in the country.

Another meat product is the *Litson* Camiling, better known as *Chicharon* Camiling. Nonlocals normally refer to it as the juicier cousin of Lechon Kawali and Vigan's Bagnet. Key Informant 2 stated, “*Bagama't ito ay may kaparehong luto at sarap, ang Litson Camiling ay may mas kakaibang lasa at linamnam dahil sa proseso ng pagkakaluto nito”* (Although it has the same way of food preparation and taste as other food products, *Litson* Camiling has a more unique taste and is savored because of its cooking process). This special local delicacy is a deep-fried belly found in the Municipality of Camiling, Tarlac, known for its rich cultural heritage and culinary traditions. The *Chicharon* Camiling is commonly coupled with a combination of a locally made fish sauce known as *bagoong*,

sliced red onions, tomatoes, spicy chili, and other local spices, which add natural flavors to this local recipe.

Fermented food like *buro* or *balo-balo* can also be found in the food geography of Tarlac. Generally, both are prepared by fermenting rice with fish (*buro*) or shrimp (*balo-balo*). The process of fermentation plays an important role in food preparation because it is through this process that it produces its natural taste. The *buro* or *balo-balo* is usually prepared as a side dish to the main course dishes, such as grilled (*ningnang*) or fried (*piritu*) fish. “*Mas manyaman mamangan buro istung manggamat kamu tsaka me sabayang gule*” (It is highly suggested to eat *buro* with vegetables using your bare-hand). Some would refer to this combination as the Filipino version of *Samgyupsal*.

To add spices and balance recipes from meat products, the *Pinakbet Ilokano* and *Abrao* or *Abro* are well-known vegetable dishes in the province. These vegetable preparations are both rooted in the Kapampangans and Ilokanos. Key Informant 7 highlighted, “*Dito natin mas malinaw na makikita ang kambal na kultura ng Kapampangan at Ilokano na bumuo sa natatanging kultura ng Tarlac*” (Here we can clearly see the amalgamation of Kapampangan and Ilokano cultures which created the diverse culture of Tarlac). *Pinakbet*, one viand consisting of vegetables, is authentically Tarlaqueño. It is mixed vegetables consisting of eggplants, tomatoes, sweet potatoes, mung beans, string beans (*kamangyan*), bitter ground (*ampalaya*), and okra. Traditionally, it is initially sautéed with pork meat, garlic, and onion mixed with a locally made fermented fish sauce known as *alubebe* or *bagoong*, which is added to produce a tasty aroma. Another

famous vegetable menu in Tarlac, which the Ilokanos popularized, is the *Abrao* or *Abro*. Like *Pinakbet*, it is mixed with local bamboo shoots known as *labong*, *saluyot*, *alubebe*, or *bagoong* and grilled or fried fish.

Finally, to neutralize the culinary traditions of Tarlac, the sweetest menu can be found on its native delicacies, such as *Tupig*, *Kalame*, *Inangit*, *Pepalto*, *Puto Kutsinta*, and *Tamalis*. Geographically, Tarlac is a landlocked province located on the fertile soil of Central Luzon. The economy of the province is mainly dependent on agriculture. Its principal crop productions include rice, sugarcane, corn, coconut, vegetables, and other local fruits. The abundance of agricultural products paved the way for dining (*nasi*) and sticky rice varieties. Tarlac native delicacies are usually served with fried coconut milk (*latik*) at the top for sweet preparations.

Tarlac's well-known *Tupig* is prepared with only three basic ingredients: *malagkit* – sweet or sticky rice, coconut milk, and sugar. The ingredients are shaped, wrapped in banana leaves, and baked in an improvised oven. Traditionally, *Tupig* was prepared and served during special occasions like the Christmas holidays, but it is now sold in some famous streets in Tarlac. The sticky rice used to make *Tupig* is a staple dish in most Southeast Asia. Sticky rice is an essential component of the diet in China and Japan. Further, glutinous rice is said to have originated in Asia more than two thousand years ago based on traditional Asian folklore (Quirino, 2017). Generally, the most common ingredients of *Tupig* are the following: glutinous rice, normally soaked overnight; sugar; young coconut meat, shredded into strips; and banana leaves for final packaging.

Kalame is a mixture of glutinous rice and brown sugar cooked using a wooden or bamboo server. It is usually cooked for more than 2 hours until the desired taste and consistency are achieved. Based on the narratives of Key Informant 2, “*Kapag mas madikit, mas masarap. Madalas na inihahanda ang kalame sa mga okasyong pampamilya dahil ito ay sumisimbulo sa pagkakaisa at malapit na pagsasama*” (The stickier the better. *Kalame* is often prepared at family occasions because it symbolizes togetherness and closeness).

The Filipino delicacy, *Inangit* is a traditional dish especially popular around the Christmas and holiday seasons. *Inangit* is a type of native rice cake that is traditionally created with sticky rice, coconut milk, anise, and salt. It is made by simmering glutinous rice in a mixture of coconut milk (*gata*), coconut cream (*kakang gata*), salt, and sugar. It is often served with black coffee or sweetened porridge (*Sampelut*), a local delicacy to balance its salty taste.

Pepalto, also known as *Palitaw*, is steamed rounded glutinous rice topped with freshly grated coconut, roasted sesame seeds, and white or refined sugar. This soft, chewy, gluten-free native cake has a unique preparation. It is named after the Filipino root word “*litaw*,” which means “to surface.” After simmering it in low-medium heat, the *Pepalto* or *Palitaw* is ready to eat when it rises to the surface of boiling water. Its most common ingredients for regular serving are the following: 1/4 cup sesame seeds, 1/2 cup sugar, 2 cups glutinous rice flour, 1 cup water, 1 cup grated mature coconut, and water for boiling. He also added, “*Madalas ikumpara ang kakanin na ito sa mga taong di maasahan dahil*

madalas sila ay lulubog o biglang lilitaw” (This native delicacy is often compared to people who are unreliable because they often disappear or suddenly appear).

Puto Kutsinta is a steamed rice cake made of fine ground rice, anise, and baking powder. *Puto* is prepared by combining it with brown sugar and a lye solution, then steaming the mixture in small molders. *Kutsinta* is a native Filipino sweet snack produced by steaming sticky rice, typically served as a dessert. Usually, it is brownish and reddish because of the brown sugar and *achuete* used to improve its flavor. It is also topped with grated coconut when eaten. Key Informant 7 said, “*Ang puto kutsinta ay isa sa mga kilalang kakanin sa Tarlac dahil hindi lamang ito inihahanda tuwing may pagdiriwang kung hindi naging parte na ito ng pang-araw-araw na pagkain ng mga Tarlaqueño*” (*Puto Kutsinta* is one of the famous foods in Tarlac because it is not only prepared when there is a celebration, but it has become part of the daily food of Tarlaqueños).

Tamalis or *Boboto* is a special appetizing rice cake made of finely ground rice, garnished with chicken meat, ground pork, shrimp, coconut milk, *achuete*, salt, and topped with salted eggs. This recipe is adopted from Kapampangan recipes and improved with Tarlac culinary traditions. There are two components to a *Tamalis* or *Boboto*: the white bottom and the yellow, orange top, which are both made of rice dough, sautéed garlic, and onion steamed with coconut milk (*gata*). Key Informant 2 stressed, “*Kakaiba ang Tamalis dahil ito ay ay pinaghalong karne, hipon, at mga pampaalat. Hindi ito katulad ng mga ibang kakanin na matamis*” (*Tamalis* can be considered unique because it has a mixture of meat, shrimp and seasonings unlike other sweets). *Tamalis* or *Boboto* is thickly wrapped

with banana leaves before steaming. Compared to other local delicacies, this one requires more time and effort to prepare because of its sophisticated way of cooking.

The *Maning Concepcion* is *adobong mani* with fried garlic, spicy chili, and oil. It is a good appetizer, and like other ordinary fried shelled peanuts, this local finger-food is also deepened in hot cooking oil with garlic and fried until the color turns golden to medium brown. Aside from its satisfying taste, it is also believed can boost brain neurons because of its nutritional value. In the Municipality of Concepcion, small food carts located on the town's public market have served as the kitchen and display area for the peanuts vendors since the early 1990s. According to Key Informant 2, “*Naging bahagi na ng Bayan ng Concepcion ang pagkaing ito dahil madalas itong bilhin ng mga namamasyal dito*” (This food has become a part of the town of Concepcion because it is often bought by tourists).

Table 12 presents the traditional craftsmanship in the province of Tarlac.

Table 12
Traditional Craftmanship

Elements	Type
<i>Pagpapanday</i>	Metallurgy/ Smithing
<i>Pagkukubo</i>	Shelter Making

The *Pagpapanday* or Smithing is the traditional craft of metalworking, specifically shaping and forging metal using heat and hammering techniques. The primary tools used in smithing are an anvil, forge, hammer, and tongs. Blacksmiths typically create objects

such as gates, railings, kitchen utensils, weapons, and tools by heating metal to its forging temperature, then shaping it with hammers and other tools on an anvil.

Smithing is an ancient craft that has been practiced for thousands of years, and is still used today in various industries such as construction, blacksmithing, jewelry making, and more. It requires skill, patience, and a strong understanding of metal behavior when subjected to heat and force. In addition, this has been an important part of Filipino culture for centuries. It involves the creation of tools, weapons, and other metal objects using traditional techniques such as hammering, forging, and shaping. Smithing also reflects the ingenuity and resourcefulness of the Filipino people. The use of locally sourced materials, such as iron and steel, combined with traditional techniques, speaks to the creativity and adaptability of Filipino smiths. This craft continues to be a source of pride and cultural heritage, as smiths pass down their knowledge and skills from generation to generation.

In recent years, smithing has become a symbol of the preservation of Filipino cultural heritage, as the traditional techniques of blacksmithing are threatened by modernization and the increasing use of mass-produced metal goods. Efforts are being made to keep the tradition alive by promoting the works of local smiths and preserving their techniques for future generations. Generally, smithing is a critical aspect of Filipino culture and a demonstration of the country's rich traditions, values, and history.

Kubo or *Bahay Kubo* making is a traditional Filipino craft that involves building small wooden huts using bamboo and other indigenous materials. The nipa huts, known as "*kubos*," are used as living spaces and can be found in rural areas throughout the Philippines. The process of kubo making involves selecting the right materials, such as

bamboo and nipa palm leaves, and using techniques like tying and weaving to create a sturdy structure. Based from the narratives of kubo maker in Tarlac, “*Ang paggawa ng kubo medyo matrabaho kasi mula sa bundok kukunin pa yung kawayan bayug ang tawag sa kapampangan or yubig*” (Making a nipa hut is a bit laborious because the raw materials called *bayug* or *yubig* in kapampangan are all from the mountains).

Furthermore, the process of *kubo* making requires a combination of carpentry skills and knowledge of local materials and techniques, passed down through generations of kubo makers. The resulting structures are not only functional, but also a symbol of Filipino culture and heritage. *Kubos* hold great cultural significance in the Philippines as they reflect the country’s history and way of life. They embody the traditional Filipino values of simplicity, resourcefulness, and a deep connection to nature. The use of bamboo and other indigenous materials showcases the ingenuity of the Filipino people in adapting to their environment.

Additionally, *kubos* have been a part of the Philippine landscape for centuries, serving as homes for families, gathering spaces for communities, and symbols of resilience and perseverance. In modern times, *kubos* have come to symbolize the preservation of Filipino heritage and a connection to the past.

Research Objective 3: Develop a Tarlac-Based Toolkit for Readings in Philippine History

Tangible Immovable Culture refers to all products of human creativity by which a people and a nation reveal their identity, including churches, mosques, and other places of religious worship, school, and natural history specimens and sites, whether public or

privately-owned (National Cultural Heritage Act of 2009). This has historical significance and is considered worthy of future preservation (UNESCO).

The people of Tarlac have witnessed how these tangible immovable heritages evolved over generations and became part of the peoples' daily life stories. Tarlac tangible immovable heritage includes government structures: The Provincial Capitol as the highest seat of political power and influence in the province and the Municipal Halls of Victoria and Concepcion – two among the 17 municipal halls which are considered to have historical significance. It is also worthy to note the significant government agency buildings in the province: the old Provincial Jail, the Regional Trial Court (RTC), and the Public Attorney's Office (PAO).

Bridges that connect places in the province are also significant in connecting the past, present, and future. First, the Calero bridge, presently known as the Agana bridge, connects Tarlac City and the Municipality of Camiling. Unfortunately, some bridges in the province vanished by Pinatubo's havoc.

Tangible Immovable Culture also includes the public library. Tarlac has the Carlos P. Romulo Memorial Library, which offers reference services for questions, literature searches, and information services through its Library Update and Special Subject Bibliographies.

Moreover, Tarlac is both a commercial and agricultural area. It has a sugar mill company known as the Central Azucarera de Tarlac. Regarding celebrating significant events, Tarlac also has the Tarlac State University Gymnasium, which has witnessed

various celebrations in the province. The Jose V. Yap Sports Recreational Complex is also known for its international standard facilities for different recreational and sports activities. Erected in 1930, the Concepcion Tennis Court is also one of the sports centers with historical significance still functioning for public use.

The province of Tarlac, through its municipalities, became part of this historic railway system (*ferrocarril*). First is the Sto. Domingo Train Station, which plays a significant role in World War II. Second is the Matatalaib Train Station located at Barangay Matatalaib, Tarlac City.

Another structure under tangible immovable heritage is from Bamban, Tarlac. During the Japanese occupation, the Japanese Imperial Forces occupied the sugar central in Bamban to serve as their garrison or detention camp. The Japanese Imperial Army constructed approximately 1000 tunnels in Bamban hills. These historical accounts and narratives are treasured in the Bamban History Museum and World War I. The museum is a collection of material and non-material cultures because of the heroes' memoirs who fought hard for the country.

Historically, the first public high school in the country was established at the heart of the province in 1902. The Tarlac National High School, formerly Tarlac High School, was the first to erect a building exclusively for high school education in the Philippines (Dizon, 2002).

Meanwhile, the presence of different Gabaldon schools in the province testified to its pursuit of education for all. The word "Gabaldon" was derived from the name of Isaoro

Gabaldon, a lawmaker in Nueva Ecija, who proposed funding the construction of schools in the country from 1916 to 1949. Examples of Gabaldon Schools in the province are Tarlac West Central Elementary School and Guevarra Elementary School. It is important to preserve the remaining Gabaldon schools because they are the symbols and witnesses of the kind of education we have until now.

Heritage sites include the different churches, temples, and places of worship in Tarlac: San Sebastian Cathedral, where the Congress of the Representatives met regularly; Monasterio De Tarlac, which preserves the sacred relic of the Holy Cross of Jesus Christ; other churches include Immaculate Concepcion Parish, San Nicolas De Tolentino Shrine, Church of St. Michael de Archangel, and Saint Joseph Parish Church. Each church plays a significant role in molding the spiritual and moral needs of all aspects of the community (Sicat, 2014).

The province of Tarlac also gives importance to significant personalities and individuals who contributed to its rich cultural heritage through monuments and historical markers: Jose Rizal and Andres Bonifacio Monuments are properly built on the opposite sides of the Plazuela; Francisco Makabulos Monument; Makabulos' Ancestral House; Capas National Shrine – honors the Death March where valiant men and women stood up to the invaders of Bataan, Corregidor, and other Philippine parts during World War II; San Sebastian Cathedral; and Bale Aquino or the Aquino Ancestral House, a two-story European-inspired mansion with neo-classical columns located at the heart of Concepcion, Tarlac. Among the significant personalities or individuals were Francisco Makabulos, who

served in the military during the conflict between the Filipinos and the Americans; Corazon C. Aquino, the late President of the Republic of the Philippines; and Servillano Aquino, a Filipino general during the Philippine Revolution against Spain (1896–1898).

Intangible Cultural Heritage refers to the peoples' learned processes along with knowledge, skills, and creativity that inform and are developed by them, the products they create, and the resources, spaces and other aspects of social and natural context necessary for their sustainability (National Cultural Heritage Act of 2009).

When it comes to oral traditions and expressions, it can be said that Tarlac is rich and unique because it is the product of the combined rich cultures of different ethnolinguistic groups. These oral expressions are not just mixtures of words but also serve as a guide in the daily life of Tarlaqueños.

Performing arts like traditional Spanish dance provided the basis for creating La Jota Moncadeña. Another composition rooted in the province's culture is the provincial hymn known as the “Awit ng Tarlak.” It symbolizes the province's rich history and culture and its people's bravery. The song accurately portrays Tarlac Province as the “KanLahi” or Kanlungan ng Lahi (Cradle of Races), and its goal is to instill a sense of pride in the minds and hearts of the people of Tarlac, especially the young ones.

In 2010, the provincial cultural festival of Tarlac was conceptualized to spotlight the province's rich culture and history during the first term of Governor Susan A. Yap. The Provincial Cultural Festival is called KanLAHI, a shortened term for “Kanlungan ng Lahi” (The Cradle of Races) of the region for its mixture of divergent cultures and people.

Aside from the KanLAHI Festival, the Belenismo Festival is another festive celebration in Tarlac, which aims to depict the nativity of the infant Jesus Christ in the manger with the Virgin Mary, St. Joseph, and the shepherds. Belenismo, the art of traditional Filipino Belen making, was introduced in 2007 in the province in line with promoting Tarlac cultural heritage and tourism program. On the other hand, *Libot* and *Laring-laring*, popularly known as Santacruzán, are the most common social practices in La Paz, Tarlac intangible cultural heritage.

Culinary culture is often considered an essential ingredient for countries' tourism and physical and human attractions. Culinary scholars argued that culinary culture has been heavily influenced by structural changes in society, economic, political, cultural, or environmental. Experiencing local cuisines is a gateway to promote culinary tourism, encouraging tourists to learn about societies' natural and cultural features through local food. As a melting pot, Tarlac has always been the food bowl of local cuisine. It includes exotics foods (e.g., frog, beetle, rat, and birds), usually fried and stuffed with spices like garlic, onion, tomatoes, salt, and ground frog meat as the main ingredient. With Tarlac abundance of wild animals, it is not surprising that its people had flavored a recipe called *Inutuken*. However, due to rapid changes in trends and tastes in society, *Inutuken* is now considered a dying dish due to its unique ingredients and sophisticated style of preparation. Included on the list of meat products are the *Chevon* or goat meat and *Litson* Camiling.

Fermented food like *buro* or *balo-balo* is prepared by fermenting rice with fish (*buro*) or shrimp (*balo-balo*). To add spices and balance recipes from meat products, the

Pinakbet Ilokano and *Abrao* or *Abro* are well-known vegetable dishes in the province. The amalgamation of Kapampangan and Ilokano cultures, which created the diverse culture of Tarlac, is evident. Finally, to neutralize the culinary traditions of Tarlac, the sweetest menu can be found in its native delicacies, such as *Tupig*, *Kalame*, *Inangit*, *Pepalto*, *Puto Kutsinta*, and *Tamalis*.

Local views of one's community's history, culture, and heritage reflect significant events influenced by the present demands and sentiments. History directly relates to who people are now and what can result in the future.

“Kung alam mo ang kwento ng buhay mo, dapat alam mo rin ang kwento ng bayan mo.” (If you know the story of your life, you must also know the story of your community/town). People can discover their roots through their heritage. Heritage and culture are memories and sentiments of the past that affect the people and the community's future generations.

However, the basic structural deficiencies of the Philippine Basic Education system are highlighted since it significantly impacts the teaching of local cultural heritage. This limitation is worsened by how the general curriculum is constructed, which fosters skill acquisition rather than a genuine appreciation for local culture and heritage (Ocampo & Delgado, 2014). Furthermore, as the student year/grade level advances, the number of cultural heritage lessons decreases (Kafadar, 2021). As a result, teachers, students, academia, and the government shall work together to preserve cultural heritage. Cultural

heritage elements are the essential factors that reflect societies. As civilizations prioritize cultural heritage elements, their social identities will not perish but rather thrive.

Findings revealed that the Tarlac local culture could be integrated into the learning outcomes of Readings in Philippine History in developing a culture-based toolkit. A toolkit is a well-organized resource that may be used to plan, scope, and estimate the costs of an operation. In addition, toolkits are intended to be user-friendly. Its purpose is to (1) provide direction without being prescriptive; (2) be adaptable and easily customized to the local environment; serve as a complete resource for relevant material; and (3) offer verifiable benefits to users (Conole & Fill, 2005).

In connection, the culture-based toolkit was developed through the alignment of learning outcomes and Tarlac local culture in terms of immovable, tangible, and intangible cultural heritage. Subsequently, the Tarlac local culture was integrated into the learning outcomes of Readings in Philippine History to create culture-based learning outcomes. The purpose of integration is to incorporate purposeful learning centered on concerns important to teachers and students (Beane, 2005). In this study, Tarlac local culture was utilized to contextualize the selected topics in Readings in Philippine History.

As reflected in Table 12, Tarlac local culture was analyzed, mapped out, and aligned with the themes or chapters and learning outcomes of Readings in Philippine History. Alignment is a process that ensures coherence and consistency in the desired learning outcomes and classroom methodologies, learning activities, and learning assessment (International Bureau of Education, n.d.). To attain the alignment, several

processes were done to ensure appropriateness, from selecting themes and learning outcomes to identifying Tarlac local culture in terms of tangible immovable heritage and intangible cultural heritage. This link between teaching, learning outcomes, and assessment contributes to a more transparent and meaningful learning experience for students (Mccarthy, 2011).

Regarding themes and learning outcomes, the contents were lifted from the prescribed syllabus of the Commission on Higher Education (CHED) and the developed Outcomes-Based Teaching and Learning Plan on Readings in Philippine History of Tarlac State University social science and social studies faculty members. A series of initial consultations with the thesis adviser and preliminary talks with social studies and social science faculty members handling the course were done to ensure the appropriateness of the predetermined topics in RPH.

According to the participants of the study, *“Mahalaga na ang mga mapipiling aralin ay dapat related sa iba’t ibang aspekto ng lokal na kultura”* (It is important that the chosen topics must be related to the different aspects of local culture). Moreover, the selected themes and learning outcomes have satisfied the following parameters: (1) the topic should be included in the prescribed syllabus of CHED, (2) the topic should be related to tangible immovable heritage and intangible cultural heritage, and (3) the topic can be delivered through various flexible learning options (i.e., face to face or blended learning).

Table 13 presents the alignment process of the Tarlac local culture, themes, and learning outcomes of Readings in Philippine History.

Table 13*Alignment of Tarlac Culture, Themes, and Learning Outcomes*

Tarlac Culture	Themes	Learning Outcomes
Tangible Immovable Heritage and Intangible Cultural Heritage of Tarlac local culture	Theme 1: Historical Sources	Evaluate primary sources for their credibility, authenticity, and provenance, including topics on the classification of historical sources and external and internal criticism of primary resources
<i>Intangible Cultural Heritage</i>	Theme 2: Cultural History	Examine Philippine epic poetry and festivals
Oral Traditions and Expressions, including Language Performing Arts Social Practices, Rituals, and Festive Events Traditional Craftsmanship		Appraise the protection and conservation of the intangible cultural heritage
<i>Tangible Immovable Heritage</i>	Theme 3: Historical Sites, Structures, and Museums	Explain the importance of learning history through historical sites, structures, and museums
Government Structures, Private Built Structures, and Commercial Establishments Schools and Educational Complexes Churches, Temples, and Places of Worship Monuments and Markers Sites		Identify accessible historical sites, structures, or museums.

Finally, three themes that cover learning outcomes and several topics were chosen. The first is on *Historical Sources*. This particular lesson aims to evaluate primary sources for their credibility, authenticity, and provenance, including topics on the classification of historical sources and external and internal criticism of primary resources. The second is on *Cultural History*. This aims to (1) examine Philippine epic poetry and festivals and (2) appraise the protection and conservation of intangible cultural heritage. This lesson includes Philippine epic poetry, festivals and celebrations, and the preservation of intangible cultural heritage. Lastly, the lessons on *Historical Sites, Structures, and Museums* aim to (1) explain the importance of learning history through historical sites, structures, and museums; and (2) identify accessible historical sites, structures, or museums.

Likewise, findings about Tarlac local culture were categorized and analyzed as tangible immovable heritage and intangible cultural heritage using the cultural mapping toolkit of the National Commission for Culture and the Arts. Tangible Immovable Culture refers to all products of human creativity by which a people and a nation reveal their identity, including churches, mosques, and other places of religious worship, school, and natural history specimens and sites, whether public or privately-owned. On the other hand, Intangible Cultural Heritage refers to the peoples' learned processes along with knowledge, skills, and creativity that inform and are developed by them, the products they create, and the resources, spaces, and other aspects of social and natural context necessary for their sustainability (National Cultural Heritage Act of 2009). Tangible immovable heritage in

the local culture of Tarlac includes the following: (a) government structures, privately built structures, and commercial establishments; (b) schools and educational complexes; (c) churches, temples, and places of worship; (d) monuments and markers; and (e) sites. Conversely, intangible cultural heritage includes (a) oral traditions and expressions, including language, (b) performing arts, (c) social practices, rituals and festive events, and (d) traditional craftsmanship.

Findings revealed that the province of Tarlac, as a center of cultural amalgamation, houses diverse cultures rooted in its vibrant history, unique, natural, and human geographical elements, and amazing people. Its diverse culture is its strength and identity. The province's richness of local history, customs, language, ethnicity, religion, and others was considered in developing the proposed culture-based toolkit for RPH.

Table 14 presents arrow making culture of the province of Tarlac as a metaphor for the alignment process.

Table 14
Arrow Making Culture as a Metaphor for Alignment

Stages	Arrow Making Elements	Components
<i>Surin</i> (Analyze) Phase	Aruno weed (<i>Arundo donax</i>)	Tarlac local culture
<i>Pilin</i> (Select) Phase	Arrow heads (<i>Ulo ng Pana</i>)	Readings in Philippine History Learning Outcomes
<i>Pagsamahin</i> (Combine) Phase	Arrow (<i>Pana</i>)	Culture-Based Toolkit

In terms of constructive alignment, Table 13 shows the three steps that are culturally rooted in the arrow-making culture of Tarlac were used as metaphors, namely: *suriin* (analyze), *piliin* (select), at *pagsamahin* (combine). In *suriin* phase, Tarlac local culture and selected learning outcomes were analyzed to examine which components of the local culture can be integrated to the proposed culture-based toolkit for RPH. In the arrow-making culture of Tarlac, *suriin* plays a crucial role. The arrow made from the Aruno weed (*Arundo donax*) must be properly examined to ensure its appropriateness in size, symmetrical features, and quality. In this process, Tarlac local culture mimicked the Aruno weed.

Second is *piliin*. In this phase, the proper selection of learning outcomes in Readings in Philippine History was made to ensure alignment with the local culture using the parameters that were advanced in the previous phases of this study. The connections between the learning outcomes and the aspects of Tarlac local culture in terms of tangible and intangible cultural heritage were underscored in this phase. Similarly, the appropriate selection of arrowheads for arrow-making culture varies with the type of game hunted. For example, smaller and thinner arrowheads are used for catching fish and birds, while the bigger and more intricate ones are for wild beasts. In this process, the selected learning outcomes of RPH served as the arrowheads where crucial examinations were executed for suitability and appropriateness. Like the arrowheads, the learning outcomes set the directions for instructional delivery.

Ultimately is the *pagsamahin* phase. The Tarlac local culture and the selected learning outcomes of Readings in Philippine History were mapped out to align concepts for the proposed culture-based toolkit. The significant outputs from the *suriin* and *piliin* phases were utilized in this phase, such as the results from the analyses of Tarlac local culture and critical selection of learning outcomes. The aim was to combine (*pagsamahin*) the results from the two previous phases to create the end product of this alignment process. In connection to the arrow-making culture, the arrowheads are fixed with the *Aruno* weed, and beeswax is applied in the wrapping, acting as glue. The end product of this process is the arrow itself which was made by combining the *Aruno* and the arrowheads. In this process, the arrow serves as the proposed culture-based toolkit, a product of combining RPH's local culture and learning outcomes.

Table 15 presents the integration of local culture of Tarlac to the themes and learning outcomes of Readings in Philippine History.

Table 15
Integration of Tarlac Culture to Themes and Learning Outcomes

Tarlac Culture	Themes	Learning Outcomes	Culture-Based Learning Outcomes
Tangible Immovable Culture and Intangible Cultural Heritage of Tarlac local culture	Theme 1: Historical Sources	Evaluate historical sources for their credibility, authenticity, and provenance, including topics on the classification of historical sources and external and internal criticism of primary resources.	Evaluate the available tangible and intangible cultural sources of Tarlac in terms of credibility, authenticity, and provenance
<i>Intangible Cultural Heritage</i> Oral Traditions and Expressions, including Language Performing Arts Social Practices, Rituals, and Festive Events Traditional Craftsmanship	Theme 2: Cultural History	Examine Philippine epic poetry and festivals Appraise the protection and conservation of intangible cultural heritage	Select and examine the intangible cultural heritage and cultural preservation of Tarlac
<i>Tangible Immovable Heritage</i> Government Structures, Privately Built Structures, and Commercial Establishments Schools and Educational Complexes Churches, Temples, and Places of Worship Monuments and Markers Sites	Theme 3: Historical Sites, Structures, and Museums	Explain the importance of learning history through historical sites, structures, and museums Identify accessible historical sites, structures, or museums.	Deduce the importance of the remaining tangible immovable cultural heritage of Tarlac and its implications for learning national history

As depicted in Table 15, the integration of Tarlac local culture into RPH's themes and learning outcomes was performed to create culture-based learning outcomes. Integration in this process aims to connect the local culture and meaningful and relevant activities to the students' daily life situations and experiences. The purpose of integration is to incorporate purposeful learning centered on concerns important to teachers and students (Beane, 2005). Integration entails linking what the school provides to the community's requirements (Legbo, 2022). This integration executed in this process was based on the analysis and alignment of Tarlac local culture in terms of tangible immovable culture and intangible cultural heritage to the selected RPH's learning outcomes.

In terms of *Historical Sources*, the elements of the tangible immovable culture and intangible cultural heritage of the province were integrated into the RPH's learning outcomes. Theme 1 – Historical Sources, which says: Evaluate historical sources for their credibility, authenticity, and provenance, including topics on the classification of historical sources and external and internal criticism of primary resources. Thus, creating the culture-based learning outcomes for Theme 1, which says: “*Evaluate the available tangible and intangible cultural sources of the province of Tarlac in terms of credibility, authenticity, and provenance.*” The focus of this culture-based learning outcome for historical sources is on evaluating available historical and cultural sources on tangible immovable culture and intangible cultural heritage of Tarlac.

Likewise, on *Cultural History*, the tangible immovable culture and intangible cultural heritage of Tarlac were integrated into the RPH's learning outcomes. Theme 2 – Cultural History aims to examine Philippine epic poetry and festivals and appraise the

protection and conservation of intangible cultural heritage. Therefore, created were the culture-based learning outcomes for Theme 2: *“Select and examine the intangible cultural heritage and cultural preservation of Tarlac.”* Specifically, the thrust is on examining the province's intangible cultural heritage, which consists of Oral Traditions and Expressions, including Language, Performing Arts, Social Practices, Rituals and Festive Events, and Traditional Craftsmanship.

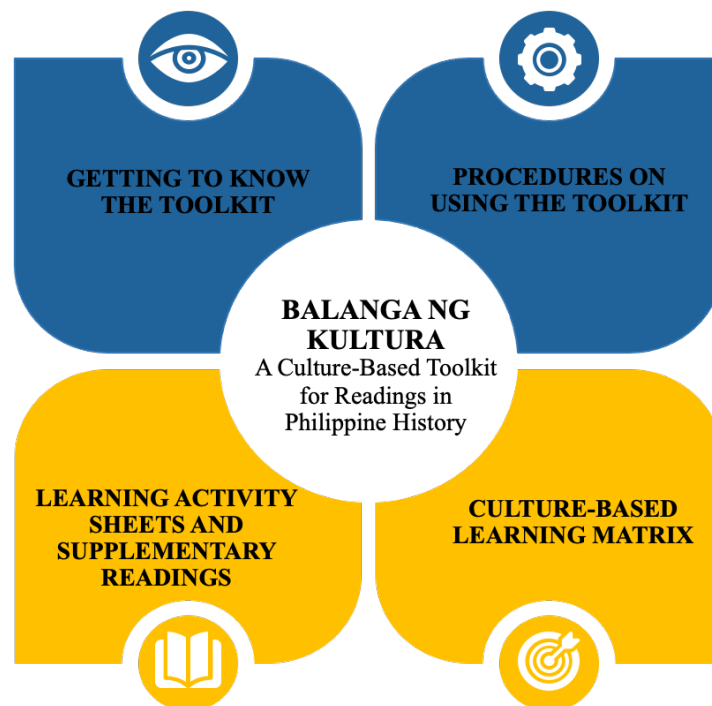
Finally, in terms of *Historical Sites, Structures, and Museums*, the elements of the tangible immovable culture of the province were integrated into the RPH's learning outcomes: Theme 3 – Historical Sites, Structures, and Museums. Theme 3 explains the importance of learning history by identifying historical sites, structures, and museums. Thus, created were the culture-based learning outcomes for Theme 3, which says: *“Deduce the importance of the remaining tangible immovable cultural heritage of Tarlac and its implications for learning national history.”* Particularly, the aim is to give importance to the tangible immovable culture of the province of Tarlac, which involves Government Structures, Privately Built Structures and Commercial Establishments, Schools and Educational Complexes, Churches, Temples and Places of Worship, Monuments and Markers, and Sites.

Culture is an integral part of education because the purpose of education is to pass on cultural heritage to the next generation of society. In any nation, education is the foundation for all other growth aspects (Chibiko Offorma, 2016). Equally important, the cardinal objective of integrating Tarlac local culture is cultural appreciation and preservation while achieving the desired learning outcomes.

Figure 7 presents the components of the culture-based toolkit for Readings in Philippine History. This shows the essential elements found on the culture-based toolkit.

Figure 7

Components of the Culture-Based Toolkit for Readings in Philippine History



As reflected in Figure 7, the essential components of the Culture-Based Toolkit for Readings in Philippine History are the following: (a) Getting to Know the Toolkit, (b) Procedures on Using the Toolkit, (c) Culture-Based Learning Matrix, and (d) Learning Activity Sheets and Supplementary Readings. The term “*balanga*,” another term for *banga* or *tapayan*, is a Kapampangan term that means a wide-mouthed clay pot or earthen cooking pot typically used in cooking. This term was used in this study to represent the proposed culture-based toolkit mainly grounded in the diverse culture of Tarlac. The

toolkit's components signify the elements of a balanga which represents the province's tangible immovable culture and intangible cultural heritage.

Tarlac, dubbed the “Melting Pot of Central Luzon,” is a mixture of divergent cultures and people. As a melting pot, Tarlac has always been the food bowl of local cuisine. It was coined the “Melting Pot” because of the gastronomic food that its people have served since the olden times.

Getting to Know the Toolkit

The first part of the proposed culture-based toolkit for RPH is the “Getting to Know the Toolkit,” which previews the toolkit's essential components and features. Moreover, this part of the culture-based toolkit offers a discussion on the importance and features of each component, namely: the culture-based learning outcomes (CBLOs) derived from the integration of Tarlac local culture and selected learning outcomes of RPH; and the culture-based learning matrix, which provides a comprehensive plan on the themes or chapters, learning episodes, flexible teaching and learning activities (FTLAs), instructional resources, expected outputs, and assessment tasks and tools which are all anchored to the culture-based learning outcomes. Further, the toolkit also provides Learning Activity Sheets (LAS), which cover general instructions, rubrics, and technical formats for flexible teaching and learning activities (FTLAs). More importantly, it offers supplementary readings regarding the tangible immovable culture and intangible cultural heritage of Tarlac local culture, which are products of the initial phase of the study.

Procedures for Using the Toolkit

This part of the toolkit offers clear system procedures for using the culture-based toolkit for RPH. It commences with reviewing the culture-based learning matrix and soliciting target user feedback.

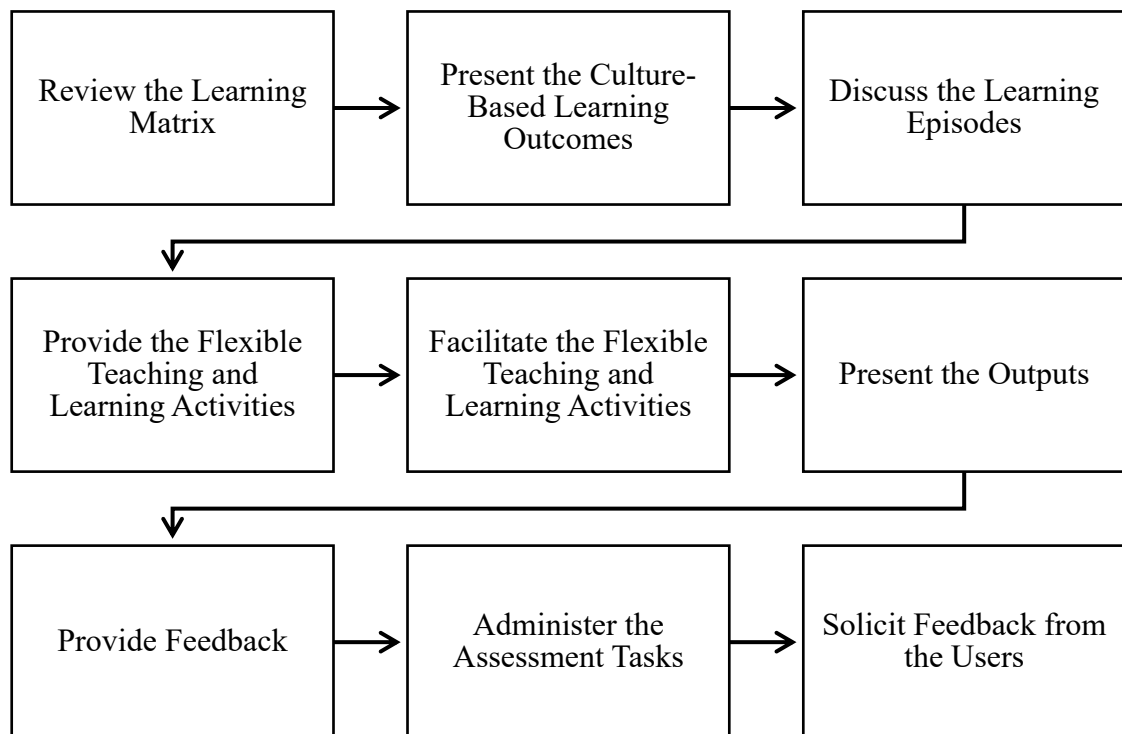
The document “*Balanga ng Kultura*,” A Culture-Based Toolkit for Readings in Philippine History: The Tarlac Context, contains the Culture-Based Learning Matrix (themes, culture-based learning outcomes, learning episodes, flexible teaching and learning activities, instructional resources, expected output, and assessment tasks), Learning Activity Sheets and Supplementary Readings which are intended for both students and social science or social studies faculty members. In the toolkit, the students and faculty members are encouraged to use the attached culture-based learning matrix and learning activity sheets to complete each learning outcome. Moreover, herewith are the learning resources on the tangible immovable culture and intangible cultural heritage of the local culture of Tarlac province.

As shown in Figure 8, the system procedures on using the culture-based toolkit begins on reviewing the learning matrix (themes, culture-based learning outcomes, learning episodes, flexible teaching and learning activities, instructional resources, expected output, and assessment tasks) to familiarize and equip the faculty users on the contents and in dealing with the culture-based toolkit. This was followed by presenting the culture-based learning outcomes that serve as the instructional targets of the selected themes in RPH. From this, presenting the learning episodes which contain the contents of

selected learning outcomes take place. The faculty users are given freedom and flexibility to choose any academic materials or resources in delivering the content. Nonetheless, cultural sources regarding the tangible immovable culture and intangible cultural heritage are provided as supplementary materials and part of the culture-based toolkit.

Figure 8 presents the systems procedures on using the culturebased toolkit for Readings in Philippine History.

Figure 8
System Procedures on Using the Culture-Based Toolkit



The next step in using the toolkit centers on presenting and facilitating the flexible teaching and learning activities (FTLAs) intended for the target student users. These

flexible learning activities are presented as Learning Activity Sheets (LAS), comprising general instructions, technical formats, and rubrics for grading. In addition, these flexible learning activities are designed for various instructional modalities, namely Face-to-Face Instruction (Model 1), which refers to an instructional approach in physical classrooms, and Blended Learning (Model 2), which is a combination of onsite, online, and offline deliveries. Both modalities were carefully planned and prepared to address the needs and demands of the current situation amidst the pandemic. Utmost flexibility was considered in designing the learning activities of the proposed culture-based toolkit.

After providing and facilitating flexible teaching and learning activities, presenting outputs from the collaborative activities and providing feedback to the faculty users take place. These steps provide avenues for students' participation and engagement, collaborative learning, and constructive critiquing. Then, it follows by administering an assessment to measure the level of attainment of the learning outcomes through various assessment tasks and tools. This aims to document, assess, and monitor students' needs, interests, and progress. Lastly, the use of a toolkit culminates through soliciting feedback from the target users. This aims to document and evaluate the teaching and learning experiences of the target users using the culture-based toolkit for RPH. It serves as baseline data to further improve the system procedures and the culture-based toolkit in general. This step in soliciting feedback from the target users was done voluntarily using web-based forms upon the permission of the target users.

Culture-Based Learning Matrix

Another component of the culture-based toolkit is its learning matrix which serves as a blueprint for instructional delivery. This is considered the heart of the culture-based toolkit, where the different elements of Tarlac local culture and RPH were integrated. The learning matrix is a comprehensive plan that guides faculty users in implementing differentiated teaching-learning processes to realize the culture-based learning outcomes of the toolkit. This culture-based learning matrix is composed of the following features:

- a. The themes or chapters were generated based on the parameters, such as the inclusion of the topics, connection to culture, and flexibility for different modalities that were advanced in the previous phases of this study. This learning matrix includes three themes: Theme 1 – Historical Sources, Theme 2 – Cultural History, and Theme 3 – Historical Sites, Structures, and Museums. Additionally, these themes are based on culture-based learning outcomes to ensure constructive alignment as a principle of outcomes-based education.
- b. Culture-Based Learning Outcomes (CBLOs) are based on the integration of Tarlac local culture in terms of tangible immovable culture and intangible cultural heritage and the selected learning outcomes of RPH. The CBLOs encompass the following: First, evaluate the available tangible and intangible cultural sources of the province of Tarlac in terms of credibility, authenticity, and provenance. Second, select and examine the province's intangible cultural heritage and cultural preservation.

- Lastly, deduce the importance of Tarlac remaining tangible immovable cultural heritage and its implications for learning national history.
- c. The Learning Episodes (LEs) cover several topics that were lifted based on the selected themes. Theme 1 – Historical Sources are a Classification of Historical Sources, External and Internal Criticism of Primary Resources. This includes topics on Tangible Immovable Culture and Intangible Cultural Heritage of Tarlac Local Culture. Theme 2 – Cultural History is about Philippine Epic Poetry, Philippine Festivals and Celebrations, and the Preservation of Intangible Cultural Heritage. Likewise, this includes topics on Tarlac Intangible Cultural Heritage. Finally, Theme 3 – Historical Sites, Structures, and Museums focus on Tarlac tangible immovable culture.
 - d. Flexible Teaching and Learning Activities (FTLAs) provide relevant teaching and learning activities anchored on culture-based learning outcomes (CBLOs). Further, these flexible learning activities are designed for various instructional modalities prepared in this toolkit, namely Face-to-Face Instruction (Model 1), which refers to an instructional approach that takes place in physical classrooms, and Blended Learning (Model 2), which is a combination of onsite, online, and offline deliveries. Such activities are evaluating sources, video-viewing, field inquiries, community mapping, social media campaigns, historical site visits, and writing technical papers.
 - e. Instructional resources offer historical and cultural sources grounded in the province of Tarlac. These provide narratives on the tangible immovable culture of

Tarlac, such as government structures, privately built structures and commercial establishments, schools and educational complexes, churches, temples and places of worship, monuments and markers, and sites. Conversely, Intangible Cultural Heritage includes oral traditions and expressions, including language, performing arts, social practices, rituals and festive events, and traditional craftsmanship. Likewise, these supplementary readings are in addition to the different resources used by the target faculty users.

- f. Expected outputs build the bridge between culture-based learning outcomes (CBLOs) and flexible teaching and learning activities (FTLAs) with the aid of instructional resources. Expected outputs refer to a set of activities that students should have and be able to demonstrate after completing a learning experience or series of learning experiences. The expected outputs stipulate the probable skills, knowledge, and attitudes the student users must acquire in the form of outputs.
- g. Assessment Tasks or Tools offer meaningful and authentic assessment aligned with the culture-based learning outcomes (CBLOs). This component of the learning matrix ensures the attainment of the CBLOs reflected through the different learning experiences and artifacts. Likewise, the purpose of this component is to document, assess, and monitor students' needs, interests, and progress through various assessment tools. The assessment tasks in this toolkit include expository essays, journal article analysis papers, and reflection papers.

Table 16 presents the culture-based learning matrix of the toolkit for Readings in Philippine History.

Table 16

Culture-Based Toolkit Learning Matrix

Culture-Based Toolkit Learning Matrix						
Themes	Culture-Based Learning Outcomes	Learning Episodes	Flexible Teaching and Learning Activities (FTLAs)	Instructional Resources	Expected Output	Assessment Tasks/ Tools
Theme 1: Historical Sources	Evaluate the available tangible and intangible cultural sources of the province of Tarlac in terms of credibility, authenticity, and provenance	Classification of Historical Sources	<u>Model 1: Face-to-Face (F2F) Instruction</u> <i>Brief Lecture</i> 1. A PowerPoint presentation and KWL Chart provide an overview of the basic concepts of historical and cultural sources. 2. KWL Chart a. What I Know b. What I Want c. What I Learned	“Balang Kultura,” A Culture-Based Toolkit for RPH: The Tarlac Context Presentation software	Individual KWL Chart Group presentations on tangible and intangible cultural sources of the province of Tarlac	Individual Expository Essay on the topic: <i>“How do you classify sources in terms of credibility, authenticity, and provenance?”</i> Product-based Rubric
		External and Internal Criticism of Primary Resources <i>Focus: Tangible Immoveable Culture and Intangible Cultural Heritage of Tarlac Local Culture</i>	<i>Which Source?</i> 1. The class will be divided into five groups. Each group will be assigned one topic from the list below: a. Casa Real de Tarlac b. Bamban World War II Tunnels c. Monasterio de Tarlac d. La Jota Tarlaqueña e. KanLAHI Festival 2. Identify and evaluate available tangible and intangible cultural sources in terms of credibility, authenticity, and provenance <u>Model 2: Blended Learning</u>	Learning Management System (LMS)		

Theme 2: Cultural History	Select and examine the intangible cultural heritage and cultural preservation of Tarlac	Philippine Epic Poetry Philippine Festivals and Celebrations Preservation of Intangible Cultural Heritage <i>Focus: Tarlac Intangible Cultural Heritage</i>	<i>Independent Study</i> 1. Independent study is an activity done by a student with minimal supervision 2. Students are expected to read the assigned readings.	Documentary Review	
			<i>Video-Viewing</i> 1. Watch and listen to the I-Witness documentary titled “<i>Daang-Bakal.</i>” After watching, write a review of the documentary 2. The review must answer the following questions: (1) Is the documentary a primary or a secondary source? Explain. (2) Employ internal and external criticism		
			<u>Model 1: Face-to-Face (F2F) Instruction</u> <i>Round Robin</i> 1. Each student, in turn, shares something with their teammates regarding the topic using meta cards 2. This works well for expressing ideas and opinions		
			<i>Field Inquiries</i> 1. In groups, students will choose a local social practice, fiesta, or performing arts in Tarlac and explain its cultural background and the reason for the celebrations 2. Each group will present their chosen intangible cultural heritage and explain why it is necessary to continue the practice or celebration <u>Model 2: Blended Learning</u>		
			“Balanga ng Kultura” A Culture-Based Toolkit for RPH: The Tarlac Context Presentation software Meta cards Guide questions for Field Inquiries Learning Management System (LMS)	Field Inquiries (Write up) on Intangible Cultural Heritage of Tarlac	Journal Article Analysis Paper on the topic: “<i>NEDA (2017). Promoting Philippine Culture and Values. Philippine Development Plan 2017-2022</i>” Product-based Rubric

Theme 3: Historical Sites, Structures, and Museums	Deduce the importance of the remaining tangible immovable cultural heritage of the province of Tarlac and its implication to learning national history	Historical Sites and Structures Museums <i>Focus:</i> Tarlac Tangible Immovable Culture	<i>Independent Study</i>			Social Media Campaign (Publication materials) on Intangible Cultural Heritage of Tarlac	
			1. Independent study is an activity done by a student with minimal supervision 2. Students are expected to read the assigned readings.				
			<i>Intangible Cultural Heritage Social Media Campaign</i>				
			1. Using the ICH elements list in this chapter, choose one ICH element and create a social media campaign thru publication materials showcasing the ICH element 2. Guide questions: Where is it practiced? Why is it important? Why is it threatened?				
			<u>Model 1: Face-to-Face (F2F) Instruction</u>				
			<i>Brief Lecture</i>				
			1. With the aid of a PowerPoint presentation and KWL Chart, provide an overview of the basic concepts of historical sites, structures, and museums 2. KWL Chart a. What I Know b. What I Want c. What I Learned			“Balanga ng Kultura,” A Culture-Based Toolkit for RPH: The Tarlac Context Presentation software	Reflection paper on the theme: <i>“Why should we see the past as present?”</i>
			<i>Community Mapping</i>				
			1. The students will use the available sources in groups to identify nearby historical sites and structures. 2. After choosing, students will research the site or structures online and prepare a presentation about the topic.			Learning Management System (LMS) Outputs from Community Mapping	

Model 2: Blended Learning

Independent Study

1. Independent study is an activity done by a student with minimal supervision
2. Students are expected to read the assigned readings.

Historical Site Visit

1. Identify a museum in Tarlac that you will visit online. After the visit, write a review of the museum
2. The review must answer the following questions: (1) What was the subject of the museum? (2) What is the relevance of the museum you visited?

Outputs from
Historical Site Visit

Learning Activity Sheets and Supplementary Readings

The Learning Activity Sheets (LAS) and Supplementary Readings, which were mainly developed for the target users, particularly the students, are anchored on the learning matrix of the culture-based toolkit. Learning Activity Sheets are information and task sheets that contain the individual and collaborative tasks assigned to the student users. These learning activity sheets were designed based on the culture-based learning matrix's flexible teaching and learning activities (FTLAs). The LAS sought to provide a complete overview of the learning experiences and activities in the toolkit. This LAS included the general instructions, technical formats, and rubrics which were developmentally appropriate on the levels of the student users.

In addition, supplementary readings were made available for the students to deal with the flexible learning activities in the last part of the culture-based toolkit. These readings were extracted from the findings and discussions of this study's initial phase, which sought to describe the local culture of Tarlac in terms of tangible immovable culture and intangible cultural heritage. Each activity sheet and reading were encrypted with system codes and nomenclature to ensure proper and logical organization of the materials. Moreover, this toolkit features adhered to the guidelines and principles of a quality management system where the ultimate goal was to establish, document, and maintain system forms and procedures for quality assurance.

Figure 9 shows the nomenclature for Learning Activity Sheets (LAS) and Supplementary Readings (SR) of the culture-based toolkit for Readings in Philippine History. The nomenclatures have utilized acronyms, document titles, series numbers, and

document types to organize the learning materials and resources of the toolkit. These nomenclatures were located at the header part of the word document along with the page number to guide the target users.

Figure 9 presents nomenclature for learning activity sheets and supplementary readings of the culture-based toolkit for Readings in Philippine History.

Figure 9

Nomenclature for Learning Activity Sheets and Supplementary Readings

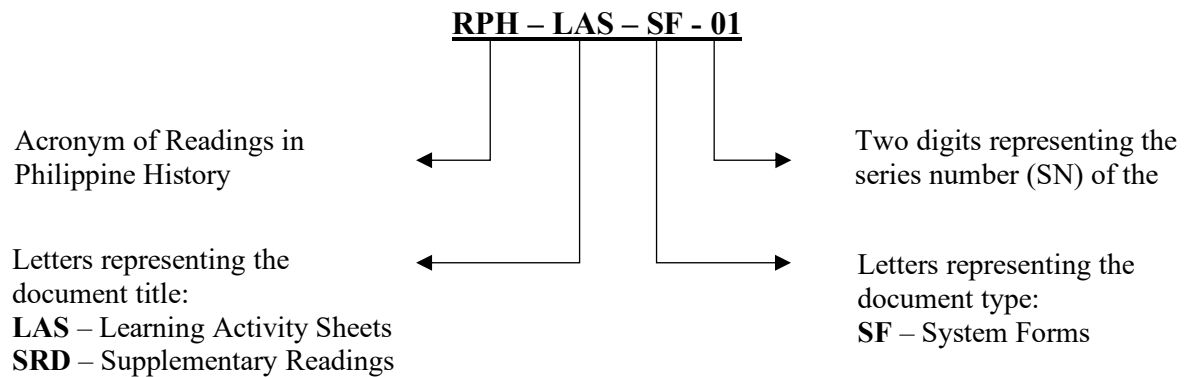


Figure 9 shows the sample nomenclature used in the proposed toolkit to organize the documents. The “RPH” is an acronym for the course Readings in Philippine History, which is the core of this study. The acronyms “LAS” and “SRD” are letters representing the document titles, such as Learning Activity Sheets and Supplementary Readings, which are both documents found in the culture-based toolkit. In addition, digits are used to represent the series number to track and monitor the number of documents. Lastly, the acronym “SF” stands for System Forms representing the document type.

Table 17 presents the list of learning activity sheets and supplementary readings of the culture-based toolkit for Readings in Philippine History.

Table 17

List of Learning Activity Sheets and Supplementary Readings

Document Number	Document Title
RPH-LAS-SF-01	Which Source?
RPH-LAS-SF-02	Video-Viewing
RPH-LAS-SF-03	Field Inquiries
RPH-LAS-SF-04	Intangible Cultural Heritage Social Media Campaign
RPH-LAS-SF-05	Community Mapping
RPH-LAS-SF-06	Historical Site Visit
RPH-SRD-SF-01	Government Structures, Privately Built Structures and Commercial Establishments
RPH-SRD-SF-02	Schools and Educational Complexes
RPH-SRD-SF-03	Churches, Temples, and Places of Worship
RPH-SRD-SF-04	Monuments and Markers
RPH-SRD-SF-05	Sites
RPH-SRD-SF-06	Oral Traditions and Expressions, including Language
RPH-SRD-SF-07	Performing Arts, Social Practices, Rituals
RPH-SRD-SF-08	Festive Events
RPH-SRD-SF-09	Traditional Craftsmanship

Subsequently, Table 17 presents the list of learning activity sheets, supplementary readings, and their respective document numbers. The document numbers were based on the aforementioned formats of nomenclature. Further, the documents were divided into learning activity sheets and supplementary readings. The documents under the learning activity sheets are the source, video-viewing, field inquiries, intangible cultural heritage social media campaign, community mapping, and historical site visits. On the other hand, supplementary readings include government structures, privately built structures and

commercial establishments, schools and educational complexes, churches, temples and other places of worship, monuments and markers, sites, oral traditions and expressions, including language, performing arts, social practices, rituals and festive events, and traditional craftsmanship.

Implementation of the Culture-Based Toolkit

The teaching and learning experiences of the target faculty and student users were documented through classroom observations (see Appendix N) . Classroom observation is one of the most important methods for studying and assessing teaching, i.e., measuring and evaluating the quality and effectiveness of instruction (Briesch et al., 2012). It is frequently reinforced with evidence from different sources, like student assessments or performance and reviews of teaching materials. Moreover, a classroom observation is essential for the educative process. It delivers constructive critical feedback to teachers to help them improve the teaching and learning process and the educational approaches in general (Halim et al., 2018).

In this study, classroom observations were executed to observe the utilization of the proposed culture-based toolkit for Readings in Philippine History classes. This was done by taking notes and coding instructional procedures using the lesson observation tool accomplished by two social studies teachers who served as process observers. The lesson observation tool was utilized to document the teaching and learning experiences of the target users. Moreover, the input from the classroom observations was used to review and finalize the RPH's culture-based toolkit.

In the implementation, the system procedures on using the culture-based toolkit begin with reviewing the culture-based learning matrix followed by presenting the culture-based learning outcomes, which served as the instructional targets of the selected themes in RPH. Subsequently, presenting the learning episodes took place. *“The learning episodes were appropriate with the outcomes given. The desired outcomes assisted the teacher and the students in doing the activities.”* The faculty users were given the freedom and flexibility to choose any academic materials or resources in delivering the contents. Nonetheless, cultural sources regarding the tangible immovable culture and intangible cultural heritage were provided as supplementary materials and part of the culture-based toolkit.

The next step in using the toolkit centers on presenting and facilitating the flexible teaching and learning activities (FTLAs) intended for the target student users. *“The Flexible Teaching and Learning Activities is the part I like most. It supplements the activities the teachers need the most to assist further and supervise the students’ learning.”* These flexible learning activities were presented as Learning Activity Sheets (LAS) with Supplementary Readings (SRD). *“The provided LAS and SRD helped attain the desired outcomes. The supplied SRD was also connected to the given activities.”* Further, these flexible learning activities were designed for various instructional modalities, namely Face-to-Face Instruction (Model 1) and Blended Learning (Model 2). Both modalities were carefully planned and prepared to address the needs and demands of the current situations amidst the pandemic. Utmost flexibility was considered in designing the learning activities of the proposed culture-based toolkit. After providing and facilitating flexible teaching

and learning activities, presenting outputs from the collaborative activities and providing feedback to the faculty users took place. These steps provided avenues for students' participation and engagement, collaborative learning, and constructive critiquing. Then, the learning outcomes' attainment level was assessed through various assessment tasks and tools. This aims to document, assess, and monitor students' needs, interests, and progress.

Lastly, using the toolkit culminated through soliciting feedback from the target users. *"Integrating the toolkit during the instruction was helpful as it assisted me in discussing with the students."* This aimed to document and evaluate the teaching and learning experiences of the target users using the culture-based toolkit for RPH. It served as baseline data to improve the system procedures and the culture-based toolkit. This step in soliciting feedback from the target users was done voluntarily using web-based forms upon the permission of the target users.

Validation of the Culture-Based Toolkit

Table 18 shows the descriptive analysis of the experts' assessment on culture-based learning outcomes of the toolkit.

Table 18
Descriptive Analysis of the Experts' Assessment of Culture-Based Learning Outcomes

	Criteria	Most Appropriate (5)	More Appropriate (4)	Appropriate (3)	Less Appropriate (2)	Not Appropriate (1)	Mean	Interpretation
1.	The culture-based learning outcomes are based on the Tarlac local culture;	10	12				4.40	More Appropriate
2.	The culture-based learning outcomes are relevant to the Tarlac local culture, specifically, tangible immovable culture and intangible cultural heritage;	15	8				4.60	Most Appropriate
3.	Tarlac local culture is relevant to creating new learning experiences. The following culture-based learning outcomes eliminate barriers between students and their local culture;	15	4	3			4.40	More Appropriate
4.	Evaluate Tarlac available tangible and intangible cultural sources in terms of credibility, authenticity, and provenance;	15	4	3			4.40	More Appropriate
5.	Select and examine the intangible cultural heritage and cultural preservation of Tarlac; and	5	4	3			4.40	More Appropriate
6.	Deduce the importance of the remaining tangible immovable cultural heritage of the province of Tarlac and its implication to learning national history."	15		6			4.20	More Appropriate
Weighted Mean							4.40	More Appropriate

The table shows that the culture-based learning outcomes component of the culture-based toolkit obtained a weighted mean of 4.40, interpreted as “More Appropriate.” Thus, this suggests that the culture-based learning outcomes are based on Tarlac local culture and relevant to tangible immovable culture and intangible cultural heritage. Results also reveal that the following culture-based learning outcomes eliminate barriers between students and their local cultures, such as (1) evaluate the available tangible and intangible cultural sources of Tarlac in terms of credibility, authenticity, and provenance; (2) select and examine the intangible cultural heritage and cultural preservation of Tarlac; and (3) deduce the importance of the remaining tangible immovable cultural heritage of the province and its implications for learning national history.

As presented in the table table 19, the experts rated the learning episodes component of the culture-based toolkit as “More Appropriate,” with a weighted mean of 4.20. All criteria under this component got a mean of 4.0, which is interpreted as “More Appropriate.” Therefore, this implies that the learning episodes emphasize Tarlac local culture and have a smooth integration with Tarlac tangible immovable culture and intangible cultural heritage. Further, it was found that the learning episodes are culturally relevant, meaningful, and grounded in cultural context.

Table 19 shows the descriptive analysis of the experts' assessment on learning episodes of the toolkt.

Table 19

Descriptive Analysis of the Experts' Assessment of Learning Episodes

Criteria	Most Appropriate (5)	More Appropriate (4)	Appropriate (3)	Less Appropriate (2)	Not Appropriate (1)	Mean	Interpretation
1. The learning episodes emphasize Tarlac local culture.	10	8	3			4.20	More Appropriate
2. The learning episodes smoothly integrate Tarlac local culture into the learning episodes.	5	12	3			4.00	More Appropriate
3. The learning episodes are culturally relevant and meaningful.	10	8	3			4.20	More Appropriate
4. The learning episodes are grounded in a cultural context.	10	8	3			4.20	More Appropriate
Weighted Mean						4.15	More Appropriate

In this study, the learning episodes include selected topics encapsulated into three (3) themes: Theme 1 – Historical Sources are Classification of Historical Sources, External, and Internal Criticism of Primary Resources. This includes topics on Tangible Immovable Culture and Intangible Cultural Heritage of Tarlac local culture; Theme 2 – Cultural History includes Philippine Epic Poetry, Philippine Festivals and Celebrations, and Preservation of Intangible Cultural Heritage. Likewise, this includes topics on Tarlac Intangible Cultural Heritage; and Theme 3 – Historical Sites, Structures, and Museums

include Historical Sites, Structures, and Museums, which focus on Tarlac Tangible Immovable Culture.

As reflected in the table 20, the evaluators rated the culture-based toolkit's flexible teaching and learning activities component as “More Appropriate,” manifested in the weighted mean of 4.48. Specifically, the first and the last criteria got 4.60, which is interpreted as “Most Appropriate,” and the other criteria obtained 4.48, which also means “Most Appropriate.” Subsequently, this indicates that the flexible teaching and learning activities of the culture-based toolkit are based on the culture-based learning outcomes and promote the selection and utilization of appropriate methods, modalities, and materials that are relevant to Tarlac local culture. Likewise, it is revealed that flexible teaching and learning activities require learners’ participation through activities that are relevant to the Tarlac local culture in terms of tangible immovable culture and intangible cultural heritage and promote cultural appreciation.

Flexible teaching and learning activities are designed for various instructional modalities prepared in this toolkit, namely (1) Face-to-Face Instruction [Model 1], which refers to an instructional approach that takes place in physical classrooms, and (2) Blended Learning [Model 2], which is a combination of onsite, online and offline deliveries. Such activities are evaluating sources, video-viewing, field inquiries, community mapping, social media campaigns, historical site visits, and writing technical papers.

Table 20 shows the descriptive analysis of the experts' assessment on flexible teaching and learning activities of the toolkt.

Table 20

Descriptive Analysis of the Experts' Assessment of Flexible Teaching and Learning Activities

Criteria	Most Appropriate (5)	More Appropriate (4)	Appropriate (3)	Less Appropriate (2)	Not Appropriate (1)	Mean	Interpretation
1. The flexible teaching and learning activities are based on culture-based learning outcomes.	20		3			4.60	Most Appropriate
2. The flexible teaching and learning activities promote selecting and utilizing appropriate methods, modalities, and materials relevant to Tarlac local culture.	15	4	3			4.40	More Appropriate
3. The flexible teaching and learning activities require learners' participation.	15	4	3			4.40	More Appropriate
4. The flexible teaching and learning activities are relevant to Tarlac local culture in terms of tangible immovable culture and intangible cultural heritage.	15	4	3			4.40	More Appropriate
5. The flexible teaching and learning activities promote cultural appreciation.	20		3			4.60	Most Appropriate
Weighted Mean						4.48	More Appropriate

Table 21 shows the descriptive analysis of the experts' assessment on assessment tasks and tools of the toolkit.

Table 21

Descriptive Analysis of the Experts' Assessment of Assessment Tasks and Tools

Criteria	Most Appropriate (5)	More Appropriate (4)	Appropriate (3)	Less Appropriate (2)	Not Appropriate (1)	Mean	Interpretation
1. Assessment encourages students' involvement throughout the processes.		12	3			4.00	More Appropriate
2. Assessment encourages students to reflect on their learning experiences.	5	8	3			4.20	More Appropriate
3. Assessment promotes cultural consciousness.	20	4				4.80	Most Appropriate
4. Assessment is relevant to the Tarlac local culture.	20	4				4.80	Most Appropriate
5. Assessment is congruent with the culture-based learning outcomes.	20		3			4.60	Most Appropriate
Weighted Mean						4.48	More Appropriate

Table 21 reveals the evaluators' rating on assessment tasks and tools component of the culture-based toolkit. This component got a weighted mean of 4.48, which means "More Appropriate." From these findings, it is construed that the assessment encourages

students' involvement throughout the processes and reflects their learning experiences. Further, the data displays that the various assessments on the toolkit promote cultural consciousness and are based on culture-based learning outcomes. Most importantly, the purpose of this component is to document, assess, and monitor students' needs, interests, and progress through various assessment tools. The assessment tasks in this toolkit include expository essays, journal article analysis papers, and reflection papers.

Table 22 shows the summary of experts' assessment on the culture-based toolkit.

Table 22

Summary of Experts' Assessment of the Culture-Based Toolkit

Components	Mean	Interpretation
1. Culture-Based Learning Outcomes	4.40	More Appropriate
2. Learning Episodes	4.15	More Appropriate
3. Flexible Teaching and Learning Activities	4.48	More Appropriate
4. Assessment	4.48	More Appropriate
Weighted Mean	4.38	More Appropriate

As depicted in Table 22, it is revealed that the criteria set for the culture-based toolkit for Readings in Philippine History are "More Appropriate," as indicated by its weighted mean of 4.38. *"Integrating the toolkit during the instruction is helpful as it assisted me in discussing with the students."* The culture-based learning outcomes as the first criterion attained a mean of 4.40, which manifested the integration of the selected learning outcomes of RPH and the local culture of Tarlac. The second criterion is the

learning episodes that obtained a weighted mean of 4.15, implying that the content emphasizes the Tarlac local culture. The third and fourth criteria both attained 4.48. This indicates that the flexible teaching-learning activities and assessments were congruent with the culture-based learning outcomes. Moreover, it is construed that the local culture of Tarlac is reflected in these criteria. Ultimately, findings reveal that the validators viewed the culture-based toolkit as “More Appropriate.”

Evaluation of the Culture-Based Toolkit

Aside from the validation phase with selected experts, the comments and suggestions of both faculty and student users were collected to document their teaching and learning experiences after using the culture-based toolkit. This process served as the evaluation phase of the development of the culture-based toolkit for Readings in Philippine History. Evaluation is determining the value of something. So, more specifically, in the field of education, evaluation means measuring or observing the process to judge it or to determine it for its value by comparing it to others or some kind of a standard (Yambi, 2020).

Likewise, evaluation is concerned with the application of its findings and implies some judgment of the effectiveness, social utility or desirability of a product, process or progress in terms of carefully defined and agreed upon objectives or values. It often includes recommendations for constructive action. Thus, evaluation is a qualitative measure of the prevailing situation (Srinivasan, 2016).

In this study, the researcher conducted qualitative data collection methods such as individual interviews and focus group discussions in exploring their experiences with the toolkit. Furthermore, classroom observations were also conducted by two social studies teachers who served as process observers to document the instructional processes. Classroom observation is one of the effective methods used by educators to develop the teaching and learning process. Classroom observation has been defined as a process during which the observer sits in one or more study sessions, records the teacher's teaching practices and students' actions, and then meets with the teacher to discuss the observations (Mohammed et al., 2021). These inputs were crucial elements in the finalization of the culture-based toolkit for Readings in Philippine History.

In individual interviews, social studies and social science faculty users described their teaching experiences in using the culture-based toolkit. Moreover, the faculty users shared their personal observations and thoughts in improving the proposed toolkit. “Daniel” (RPH Teacher) made mentioned that *“Ang pinakanagustuhan ko dito sa toolkit noong ginamit ko siya ay ‘yung makabuluhang pag-aangkop ng lokal na kultura ng Tarlac sa mga piling paksa sa Readings in Philippine History”*(What I liked most about this toolkit when I used it was the meaningful integration of the local culture of Tarlac to selected topics in Readings in Philippine History). He also noted *“Nasiyahan ako sa mga nakahandang mga activities na sumentro sa paghahanap at pagbisita sa mga natatanging istruktura, kaugalian, at masasarap na pagkain na dito lamang sa probinsya ng Tarlac makikita”* (I appreciated the prepared teaching and learning activities that highlighted the mapping and visiting the significant structures, customs, and culinary traditions that can

only be found here in the province of Tarlac). The activities provided on the toolkit were based on flexible teaching and learning principles.

Flexible teaching and learning activities are designed for various instructional modalities prepared in this toolkit, namely (1) Face-to-Face Instruction, which refers to an instructional approach that takes place in physical classrooms, and (2) Blended Learning, which is a combination of onsite, online and offline deliveries. Flexible learning approaches are often designed using a full range of teaching and learning theories, philosophies and methods to provide students with opportunities to access information and expertise, contribute ideas and opinions, and correspond with other learners and mentors (Cassidy et al., n.d.). Such activities are evaluating sources, video-viewing, field inquiries, community mapping, social media campaigns, historical site visits, and writing technical papers.

In addition, the resources provided on the culture-based toolkit were emphasized by the participants aside from the flexible teaching and learning activities. “Sunshine” (RPH Teacher), further explained how the supplementary readings from the culture-based toolkit were utilized in teaching Readings in Philippine History.

“Isang malaking hamon sa pagtuturo ng Readings in Philippine History ‘yung pag-aangkop ng lokal na kultura lalo na doon sa huling bahagi ng syllabus na sumesentro sa pagtataguyud ng lokal na kultura kung walang magagamit na resources. Ito ‘yung naging tulong ng toolkit sa akin at sa mga estudyante. Malinaw na ipinakita ng toolkit yung mga resources na nakatuon sa lokal na kultura ng Tarlac.” (A major concern in teaching Readings in Philippine History is the integration of local culture, especially in the last part of the syllabus that focuses on the promotion of local

culture if there are no available resources. This is how the toolkit helped me and the students. Integrating the toolkit during the instruction is helpful on my end as it assisted me in the promotion of local culture).

The supplementary readings were made available for the students to deal with the flexible learning activities in the last part of the culture-based toolkit. These readings were extracted from the findings and discussions of this study's initial phase, which sought to describe the local culture of Tarlac in terms of tangible immovable culture and intangible cultural heritage. Moreover, these supplementary readings include cultural sources on government structures, privately built structures, commercial establishments, schools and educational complexes, churches, temples and other places of worship, monuments and markers, sites, oral traditions and expressions, including language, performing arts, social practices, rituals and festive events, and traditional craftsmanship.

She also underscored the constructive alignment of the culture-based learning matrix. *“Ang isa mga napansin ko ay ‘yung malinaw na pagkakatahi nung culture-based learning outcomes sa iba’t ibang bahagi ng culture-based learning matrix”* (One of the things I noticed was the clear constructive alignment of the culture-based learning outcomes in different parts of the culture-based learning matrix). Constructive alignment (CA) is an outcomes-based approach to teaching in which the learning outcomes that students are intended to achieve are defined before teaching takes place. Teaching and assessment methods are then designed to best achieve those outcomes and to assess the standard at which they have been achieved (Biggs, n.d.). In practice, constructive

alignment involves setting clear and measurable learning objectives, designing instruction and assessment tasks that align with those objectives, and using formative assessment to monitor student progress and adjust instruction as needed. This approach can help to ensure that students are actively engaged in the learning process and that the instruction is tailored to their needs and abilities.

The culture-based learning matrix serves as a blueprint for instructional delivery. This is considered the heart of the culture-based toolkit, where the different elements of Tarlac local culture and RPH were integrated. The learning matrix is a comprehensive plan that guides faculty users in implementing differentiated teaching-learning processes to realize the culture-based learning outcomes of the toolkit. It is composed of the culture-based learning outcomes, learning episodes, flexible teaching and learning activities, learning resources, expected outputs, and assessment tools and tasks.

Additional comments on the utilization of the culture-based toolkit were also noted from other faculty users like “Tian” who is also an RPH teacher. He made mentioned about the appropriateness of the Learning Activity Sheets (LAS) from the culture-based toolkit.

“Ang pinakanagustohan ko ay ‘yung mga Learning Activity Sheets (LAS) ng toolkit dahil doon makikita hindi lang ‘yung application part ng matrix mismo kung hindi ‘yung pagkakataon na naibigay sa mga estudyante na kilalanin ‘yung natatanging lokal na kultura ng Tarlac” (What I liked the most were the Learning Activity Sheets (LAS) of the toolkit wherein you can see not only the application part of the matrix itself but also the meaningful learning opportunities given to the students to explore the unique local culture of Tarlac).

Learning Activity Sheets (LAS) are self-directed instructional tool designed to help learners accomplish tasks quickly and conveniently while utilizing contextualized community materials and resources. He also added *that “Ang maganda sa mga learning activity sheets ay self-directed talaga ang mga ito. Kumpleto mula sa mga panuto, mga sanggunian hanggang sa mga gabay sa pamatayan”* (One thing I like most about the learning activity sheets is that these are designed to be self-directed. It’s a complete package from instructions, references to rubric). This claim was also supported with the statement of “Sunshine”. *“Naging madali sa akin at sa mga bata ‘yung paggamit nung mga learning activity sheets kasi andoon na lahat ng kailangan para magawa ‘yung activity’”* (It was easy for me and for the students to use the learning activity sheets because everything needed to do the activities were all provided). More importantly, it was noted that the nomenclature utilized on the toolkit to organize the learning activity sheets and supplementary readings served as guide to both faculty and student users.

In this study, the learning activity sheet refers to the flexible learning activities anchored on the culture-based learning matrix – which is considered as the heart of the culture-based toolkit. Furthermore, these are information and task sheets that contain the individual and collaborative tasks assigned to the student users. These learning activity sheets were designed based on the culture-based learning matrix's flexible teaching and learning activities. The LAS sought to provide a complete overview of the learning experiences and activities in the toolkit. This LAS included the general instructions,

technical formats, and rubrics which were developmentally appropriate on the levels of the student users.

On the other hand, the suggestions of the target faculty users were also documented through the individual interviews. After asking the faculty users on the best practices of the culture-based toolkit, the faculty users were also asked to share the elements and parts of the toolkit that needed further improvement. Giving suggestions is important for a variety of reasons. It can help to provide new ideas and perspectives, improve decision-making, and increase efficiency and productivity. Overall, giving suggestions can be a valuable tool for promoting progress and success. These suggestions and recommendations were taken into consideration in finalizing the culture-based toolkit. “Daniel” further suggested that photographs of the various tangible immovable culture on the supplementary readings must be provided to substantiate the narratives. He made mentioned that:

“Sa palagay ko mas makakadagdag sa interest ng mga estudyante yung mga supplementary readings kung meron mga photographs na nakalagay. Kasi kapag may mga photographs mas magiging makabuluhan at makuluay ‘yung pagbabasa ng mga bata kasi kaya nilang mag-imagine o baka nakapunta na pala sila sa mga ‘yun na hindi nila alam na may cultural significance pala” (I think the supplementary readings will add to the students' interest if there are photographs included. Because when there are photographs, student's reading will be more meaningful because they can imagine or maybe they have been to those places that they did not know had cultural significance).

Moreover, “Sunshine” also suggested that the assessment tasks of the culture-based toolkit should provide opportunities to the student users to use critical thinking, creative

thinking, and other higher order thinking skills in dealing with the assigned tasks. She said *“Sa palagay ko makakadagdag din sa completeness ng toolkit kung ‘yung mga assessment tasks ay nakadisenyo na sukatin ‘yung critical thinking, creative thinking, and other higher order thinking skills ng mga estudyante”* (I think it would also add to the completeness of the toolkit if the assessment tasks were designed to measure the students' critical thinking, creative thinking, and other higher order thinking skills). Higher Order Thinking Skills (HOTS) is the ability to apply knowledge, skills and values in making sense and reflect to solve problems, make decisions, innovate and create something. To effectively implement HOTS, resource materials must be structured in such a way that they can realize the application of knowledge, skills, and values that students acquire (Nachiappan et al., 2018). It entails analyzing thought processes, evaluating them, and creating solutions to problems. Through HOTS, students can clearly distinguish ideas, form hypotheses, argue effectively, solve problems, construct explanations effectively, and solve problems (Miterianifa et al., 2021).

In focus group discussions, student users also described their learning experiences in performing the activities and utilizing the supplementary readings on the culture-based toolkit for Readings in Philippine History. Moreover, the participants shared their opinions on the idea of integrating local culture in teaching RPH. For ethical considerations, the participants responses were labeled using the code SU (student user) followed by the participant number and sex (i.e. SU15, Male).

The student users stated that the culture-based toolkit is indeed a piece of who they are as Tarlaqueños. “SU1, Male” (RPH student) emphasized,

“Habang ginagawa po namin ‘yung mga activities, namangha kami na ito palang mga structures na halos dinadaan namin araw-araw ay naging malaki pala ang gampanin sa pangbansang kasaysayan. Hindi po maiwawaglit sa kasaysayan na naging bahagi ang probinsiya ng Tarlac sa pambansang kasaysayan” (While we were doing the activities, we were amazed that these structures that we pass almost every day have played a significant role in our national history. Undeniably, the province of Tarlac became part of the national history).

Another notable response states that he was amazed by the cultural significance of the different tangible immovable culture and cultural heritage that can be found in the province of Tarlac since most of the available materials in RPH focuses on the narratives from imperial Manila and other provinces. Another student user stresses the importance of contextualized materials in the teaching-learning process especially in history subjects. She said, *“Nabigyang pansin nung dito sa mga activities ‘yung mga structures and practices and malapit sa amin. Dahil dito, mas napapahalagahan namin ang mga ito”* (The activities on the toolkit provided us opportunities to not just learn these structures and practices found in Tarlac but also to appreciate their cultural significance).

The process of integrating Tarlac local culture in teaching RPH was anchored to the principles of contextualization. Contextualization is the process of interpreting or understanding a piece of information in the context in which it is presented. This can include considering the background, circumstances, or other factors that may influence the meaning or significance of the information. Contextualization is one of the keys of

engaging students in the teaching-learning process because it allows students to relate their experiences to their lessons (J. D. Reyes et al., 2019). It is a method founded on the concept that some students learn better when instructed in a practical, real-world setting as opposed to an abstract one (Rowland, 2006).

Some of the statements of the participants which reveal that the culture-based toolkit for Reading in Philippine History paved ways for cultural appreciation include the following:

1. *“Naging mas malinaw sa akin ‘yung kahalagahan ng mga aspekto ng kultura na ito sa pambansang kasaysayan ng Pilipinas”* (It illuminates the importance of these cultural aspects in the national history of the Philippines). [SU2, Male]
2. *“It’s better to see something once than to hear about it a thousand times. As my experienced to Victoria Municipal Hall I must say, I really enjoyed it a lot. As well as reading the given supplementary which gave me a lot of information about its history like what and where was the origin of the name, Victoria, it has an American structural design”*. [SU7, Female]
3. *“It made me realized that I was privileged for I have something to be proud of, the fact of having this historical site in our place”*. [SU6, Female]
4. *“Masaya na malungkot habang ginagawa ‘yung activity. Masaya dahil naging bahagi ang mga ito sa kasaysayan at malungkot dahil karamihan sa mga isturktura na ito ay napabayaan na”* (It’s a mixture of emotions. Happy

because they have become a part of our national history and disappointed because most of these structures have been neglected). [SU11, Male]

5. “The activities taught me that I need to be more knowledgeable in a place where I live, for it’s my responsibility as member of our society”. [SU13, Male]

Chapter 4

SUMMARY, CONCLUSIONS, AND RECOMMENDATION

This chapter presents the summary of findings, conclusions, and recommendations of the current study.

Summary of the Study

In this descriptive-developmental study, the researcher developed a culture-based toolkit for Readings in Philippine History based on Tarlac local culture in terms of tangible immovable culture and intangible cultural heritage, relevant in promoting cultural appreciation, awareness, preservation, and national consciousness.

The culture-based toolkit was validated through the culture-based learning matrix, which includes the culture-based learning outcomes, learning episodes, flexible teaching and learning activities, and assessment, evaluated by experts using a scale. Findings from the validation revealed that experts have affirmative comments and responses to the developed culture-based toolkit for RPH.

Based on the analysis and interpretation of the collected data from individual interviews, focus group discussions, classroom observations, and descriptive surveys, the following are the findings of the study:

1. The selection of topics to be included in the culture-based toolkit was based on three stages, namely: (1) review of Readings in Philippine History Course Content, (2) establish parameters for the selection of topics in Readings in Philippine History, and (3) determine topics to include on the culture-based toolkit.

2. The Tarlac local culture is described in terms of tangible immovable culture and intangible cultural heritage. Tangible Immovable Culture refers to all products of human creativity by which a people and a nation reveal their identity. In this study, the identified tangible immovable culture falls under the following categories: government structures, privately built structures and commercial establishments, schools and educational complexes, churches, temples and places of worship, monuments and markers, and sites. On the other hand, the Intangible Cultural Heritage refers to the peoples' learned processes along with the knowledge, skills, and creativity that inform and are developed by the people. In this study, the following are intangible immovable culture categories: oral traditions and expressions, including language, performing arts, social practices, rituals and festive events, and traditional craftsmanship.
3. The development of the proposed culture-based toolkit for RPH commenced with the alignment and integration of Tarlac local culture to the selected learning outcomes of RPH. The overarching process of the development of the toolkit was based on the process of the ADDIE Model, which contains (1) Analysis of Tarlac culture, RPH learning outcomes, and Pedagogical strategies; (2) Designing the content of the culture-based toolkit, (3) Development of the culture-based toolkit, (4) Implementation of the culture-based toolkit, and (5) Evaluation of the culture-based toolkit.

Conclusion

Based on the findings, the following conclusions were drawn:

1. Findings revealed that after performing the three steps involved in the selection of topics on RPH to create a culture-based toolkit, the following themes and topics were identified. First, the lesson on “Historical Sources” aims to evaluate primary sources for their credibility, authenticity, and provenance, which includes topics on the classification of historical sources and external and internal criticism of primary resources. Second, “Cultural History” examines Philippine epic poetry and festivals and appraises the protection and conservation of the intangible cultural heritage. This lesson includes Philippine Epic Poetry, Philippine Festivals and Celebrations, and the Preservation of Intangible Cultural Heritage. Lastly, the lessons on “Historic Sites, Structures, and Museums” aim to explain the importance of learning history through sites, structures, and museums that significantly happened in the past and identify their accessibility. Moreover, these identified topics were the results of the previous selection processes performed by the researcher with the approval of the thesis adviser and with the help of social studies/ social science faculty members handling the course.
2. Findings revealed that the province of Tarlac, as a center of cultural amalgamation, houses diverse cultures rooted in its vibrant history, unique, natural, and human geographical elements, and amazing people. Its diverse culture is its strength and identity. The richness of local history, customs, language, ethnicity, religion, and

others in the province was considered in developing the proposed culture-based toolkit for RPH.

3. Culture is an integral part of education because its purpose is to pass on cultural heritage to the next generation of society. In any nation, education is the foundation for all other growth aspects (Chibiko Offorma, 2016). Therefore, a culture-based toolkit for RPH must shed light on the importance of culture in education. This integration executed in this study was based on the analysis and alignment of Tarlac local culture in terms of tangible immovable culture and intangible cultural heritage to the selected RPH's learning outcomes. The main objective of integrating Tarlac local culture is for cultural appreciation and preservation while achieving the desired learning outcomes and strengthening the national consciousness among Filipino teachers and students.

Recommendations

In connection with the findings and conclusions of the study, the following recommendations are offered:

For Social Studies/ Social Science Teachers:

1. Integration of local culture is amplified in the Social Studies curriculum for cultural consciousness, appreciation, and preservation. Likewise, cultural integration, like the developed toolkit, is essential to emphasize the community's distinct culture in the educative process. For several reasons, culture-based toolkits may be utilized in the course Readings in Philippine History and other allied fields.

2. Other themes and topics in Readings in Philippines History may be explored in integrating local culture to create culture-based toolkit.
3. Integration of local culture to other subject areas in basic education (i.e., Understanding Culture, Society, and Politics) may be considered in developing a culture-based toolkit.

For Future Research:

1. A related study on developing a culture-based toolkit may be conducted using other local and indigenous cultures in the Philippines. Moreover, a culture-based toolkit may also be explored in other subject areas in basic and higher education.
2. The developed culture-based toolkit may be reinvented using advanced software applications to conform to the changing education landscape.
3. An experimental study on a culture-based toolkit for Readings in Philippine History or other allied fields may be conducted to measure the effectiveness of the developed toolkit on student outcomes and cultural appreciation.

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APPENDICES

Appendix A GOVERNMENT STRUCTURES, PRIVATE BUILT STRUCTURES, AND COMMERCIAL ESTABLISHMENTS

Category: Government Structures, Privately Built Structures, and Commercial Establishments
Kategorya: Mga Pampamahalaang Estructura, Pribadong Naitayong Estructura at Gusali ng Komersyo

NAME OF IMMOVABLE HERITAGE:

PANGALAN NG DI NAGAGALAW NA PAMANA:

PHOTO:

LARAWAN:

I. BACKGROUND INFORMATION

I. KALIGIRANG IMPORMASYON

A. TYPE:	☐ CAPITOL BUILDING		
A. URI	☐ GUSALI NG KAPITOL		
	☐ MUNICIPAL/CITY HALL	☐ GOVERNMENT AGENCY BLDG	☐ FORTRESS
	☐ MUNISIPYO/BULWAGAN	☐ GUSALING PAMPAMAHALAANG AHENSIYA	☐ GARISON
	☐ G PANLUNSOD		☐ PRISON/CORRECTIONAL FACILITY
	☐ BARANGAY HALL		☐ PASILIDAD
	☐ BULWAGANG PAMBARANGAY		☐ PAMPRESO/KOREKSIYON AL
	☐ FIRE STATION	☐ RICE MILL	
	☐ HIMPILANG PANGSUNOG	☐ KISKISAN	☐ FACTORY
	☐ POLICE STATION	☐ SUGAR MILL	☐ PABRIKA
	☐ HIMPILANG PAMPULISYA	☐ DAPILAN/ASUKARER A	☐ COCKPIT
	☐ BRIDGE	☐ ICE PLANT	☐ SABUNGAN
	☐ TULAY	☐ ICE PLANT	☐ LABORATORY
	☐ LIBRARY	☐ DAM/DIKE	☐ LABORATORYO
	☐ AKLATAN	☐ DAM/DIKE	☐ POWER PLANT
	☐ BAKESHOP	☐ GYMNASIUM	☐ PLANTA NG ENERHIYA
	☐ PANADERYA	☐ GYMNASIUM	☐ RECREATION/SPORTS CENTER
	☐ WINERY	☐ HOTEL	☐ SENTRONG
	☐ PAGAWAAN NG ALAK	☐ HOTEL	☐ PANLIBANGAN/ISPORT
	☐ MARKETPLACE		
	☐ PALENGKE	☐ TRAIN/BUS STATION	☐ MUSEUM
	☐ STORE		☐ MUSEO

	☐ TINDAHAN	☐ HIMPILAN NG	
	☐ BANK	TREN/BUS	☐ OTHER
	☐ BANGKO	☐ AIRPORT	☐ IBA PA
		☐ PALIPARAN	_____
		☐ SEAPORT	
		☐ PIER	
B.	☐ PUBLIC	☐ PRIVATE	
OWNERSHIP	☐ PUBLIKO	☐ PRIBADO	
B.PAGMAMA			
Y-ARI			

II. DESCRIPTION

II. PAGLALARAWAN

A. Physical Description (*Describe the physical features – exterior, interior, and landscape surrounding the structure*)

A. Paglalarawang Pisikal (*Ilarawan ang mga katangiang pisikal—panlabas, panloob, tanawin sa paligid ng estruktura*)

B. History of the Structure (*Write the history of construction, use/function of the building over the years, history of intervention*)

B. Kasaysayan ng Estruktura (*Isulat ang kasaysayan ng pagkakatatayo, gamit/layunin ng gusali sa nagdaang mga taon, kasaysayan ng interbensiyon*)

Appendix B
SCHOOLS AND EDUCATIONAL COMPLEXES

Category: Schools and Educational Complexes
Kategorya: Mga Paaralan at Pang-edukasyong Komplex

NAME OF IMMOVABLE HERITAGE:

PANGALAN NG PAMANANG DI NAGAGALAW:

I. BACKGROUND INFORMATION

I. KALIGIRANG IMPORMASYON

A. TYPE	☐ GABALDON	☐ IMELDA TYPE
A. URI	☐ GABALDON	☐ URING IMELDA
	☐ MARCOS TYPE	☐ OTHER _____
	☐ URING MARCOS	☐ IBA PA _____

B.	☐ PUBLIC	☐ PRIVATE
OWNERSHIP	☐ PUBLIKO	☐ PRIBADO
B.		
PAGMAMAY- ARI		

II. DESCRIPTION

II. PAGLALARAWAN

A. Physical Description (*Describe the physical features – exterior, interior, landscape surrounding the structure*)

A. Paglalarawang Pisikal (*Ilarawan ang mga katangiang pisikal—panlabas, panloob, tanawin sa paligid ng estruktura*)

B. History of the Structure (*Write the history of construction, use/function of the building over the years, history of intervention*)

B. Kasaysayan ng Estruktura (*Isulat ang kasaysayan ng pagkakatatayo, gamit/layunin ng gusali sa nagdaang mga taon, kasaysayan ng interbensiyon*)

Appendix C
CHURCHES, TEMPLES AND PLACES OF WORSHIP

Category: Churches, Temples and Places of Worship
Kategorya: Simbahan, Templo at mga Lugar ng Pagsamba

NAME OF IMMOVABLE HERITAGE:

PANGALAN NG DI NAGAGALAW NA PAMANA:

I. BACKGROUND INFORMATION

I. KALIGIRANG IMPORMASYON

A. TYPE:	☐ CHURCH	☐ TEMPLE	☐ MOSQUE
	☐ SIMBAHAN	☐ TEMPLO	☐ MASJID
A. URI	☐ OTHER _____		
	☐ IBA PA _____		

B. RELIGION/DENOMINATION:

B. RELIHIYON/DENOMINASYON:

C. ADDRESS/LOCATION/COORDINATES (*Longitude & Latitude*):

C. ADRES/LOKASYON/EKSAKTONG SUKAT NG POSISYON (*Pahaba at Abot-Saklaw*)

II. DESCRIPTION

II. PAGLALARAWAN

A. Physical Description (*Describe the physical features – exterior, interior, landscape surrounding the structure*)

A. Paglalarawang Pisikal (*Ilarawan ang mga katangiang pisikal—panlabas, panloob, tanawin sa paligid ng estruktura*)

B. History of the Structure (*Write the history of construction, use/function of the building over the years, history of intervention*)

B. Kasaysayan ng Estruktura (*Isulat ang kasaysayan ng pagkakatayo, gamit/layunin ng gusali sa nagdaang mga taon, kasaysayan ng interbensiyon*)

Appendix D MONUMENTS AND MARKERS

Category: Monuments and Markers
Kategorya: Mga Bantayog at Pananda

NAME OF IMMOVABLE HERITAGE:

PANGALAN NG DI NAGAGALAW NA PAMANA:

I. BACKGROUND INFORMATION

I. KALIGIRANG IMPORMASYON

A. TYPE:	☐ STATUE	☐ BANDSTAND	☐ FOUNTAIN
A. URI	☐ REBULTO	☐	☐ LIKHANG-BUKAL
	☐ WELCOME MARKER	☐ ENTABLADONG PANGBANDA	☐ OTHER
	☐	☐ SHRINE	_____
	☐ PANANDANG PAGTANGGAP	☐ TEMPLO	
	☐ WELL		
	☐ BALON		
B. OWNERSHIP	☐ PUBLIC	☐ PRIVATE	
B. PAGMAMAY-ARI	☐ PUBLIKO	☐ PRIBADO	

II. DESCRIPTION

II. PAGLALARAWAN

A. Physical Description (*Describe the physical features – exterior, interior (if applicable), and landscape surrounding the structure*)

A. Paglalarawang Pisikal (*Ilarawan ang mga katangiang pisikal—panlabas, panloob, tanawin sa paligid ng estruktura*)

B. History of the Structure (*Write the history of construction, use/function of the building over the years, and history of intervention*)

B. Kasaysayan ng Estruktura (*Isulat ang kasaysayan ng pagkakatatayo, gamit/layunin ng gusali sa nagdaang mga taon, at kasaysayan ng interbensiyon*)

Appendix E SITES

Category: Sites
Kategorya: Mga Lugar

NAME OF IMMOVABLE HERITAGE:

PANGALAN NG DI NAGAGALAW NA PAMANA:

I. BACKGROUND INFORMATION

I. KALIGIRANG IMPORMASYON

A. TYPE:	☐ PLAZA	☐ PARK	☐ STREET
A. URI	☐ LIWASAN	☐ PARKE/LIWASAN	☐ KALSADA
	☐ ARCHAEOLOGICAL SITE	☐ HERITAGE LANDSCAPE	☐ HERITAGE WATERSCAPE
	☐ LUGAR ARKEOLOHIYA	☐ PAMANANG TANAWIN	☐ PAMANANG TUBIG-TANAWIN
	☐ CEMETERY	☐ BURIAL SITE	☐ RAILWAY SYSTEM
	☐ LIBINGAN	☐ LUGAR LIBINGAN	☐ SISTEMANG DAANG=BAKAL
	☐ SPORTS COMPLEX	☐ PILGRIMAGE SITE	☐ OTHER
	☐ PALARUANG KOMPLEKS	☐ LUGAR PEREGRINASYON	☐ IBA PA

II. DESCRIPTION

II. PAGLALARAWAN

A. Physical Description (*Describe the physical features of the site and its surrounding*)

A. Paglalarawang Pisikal (*Ilarawan ang mga katangiang pisikal—panlabas, panloob, at tanawin sa paligid ng estruktura*)

B. History of the Site (*Write the history of construction, use of the site over the years, and history of intervention*)

B. Kasaysayan ng Estruktura (*Isulat ang kasaysayan ng pagkakatatayo, gamit/layunin ng gusali sa nagdaang mga taon, kasaysayan ng interbensiyon*)

Appendix F
ORAL TRADITIONS AND EXPRESSIONS, INCLUDING LANGUAGE

Category: Oral Traditions and Expressions, including Language
Kategorya: Mga Tradisyong Pasalita at Pagpapahayag, kabilang ang Wika

NAME OF THE ELEMENT:

PANGALAN NG ELEMENTO:

I. BACKGROUND INFORMATION

I. KALIIRANG IMPORMASYON:

TYPE:	☐ Proverbs	☐ Legends	☐ Poems
URI:	☐ Mga Salawikain	☐ Mga Alamat	☐ Mga Tula
	☐ Riddles	☐ Myths	☐ Charm
	☐ Mga Bugtong	☐ Mga Mito	☐ Gayuma/Pang-akit
	☐ Tales	☐ Epic	☐ Prayer
	☐ Mga Kuwento	☐ Epiko	☐ Dasal
	☐ Nursery rhymes	☐ Song	☐ Chant
	☐ Pambatang Tugma	☐ Awit	☐ Chant/Paulit-ulit na
	☐ Dramatic performance	☐ Other _____	Kanta
	☐ Madulang Pagganap	☐ Iba Pa _____	

LARAWAN/IMAHENG SANGGUNIAN: (kung aplikable)

GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT:

LOKASYONG HEOGRAPIKAL AT ABOT NG ELEMENTO:

(Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places)

(Ilarawan ang lugar kung saan ang di nahahawakang pamana ay isinasagawa, kasama ng hanggahan ng gawi sa katabing sakop o lugar)

RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE: *(Tick appropriate box/es.)*

KAUGNAY NA LARANG NG DI NAHAHAWAKANG PAMANANG KULTURAL:

(Markahan ang angkop na (mga) kahon)

- ☐ Performing arts
- ☐ Sining ng Pagganap
- ☐ Social practices, rituals, and festive events
- ☐ Kaugaliang panlipunan, ritwal at mga kasayahan
- ☐ Knowledge and practices concerning nature and the universe

- ☐ Kaalaman at kaugaliang kaugnay ng kalikasan at mundo
- ☐ Traditional craftsmanship
- ☐ Tradisyonal na paglikha ng gamit

**II. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE
(PAGLALARAWAN NG DI NAHAHAWAKANG PAMANA)**

Appendix G PERFORMING ARTS

Category: Performing Arts
Kategorya: Sining ng Pagganap

NAME OF THE ELEMENT:

PANGALAN NG ELEMENTO:

I. BACKGROUND INFORMATION

I. KALIGIRANG IMPORMASYON

TYPE:	☐ Dance	☐ Literary Performance
URI:	☐ Sayaw	☐ Pampanitikang Pagganap
	☐ Instrumental Music	☐ Indigenous form
	☐ Musikang Instrumental	☐ Katutubong Anyo
	☐ Theater / Drama	☐ Other
	☐ Teatro/Drama	
	☐ Sung verse / Vocal Music	☐ Iba Pa _____
	☐ Kinantang	
	Berso/Musikang Bokal	

GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT: *(Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places)*

HEOGRAPIKAL NA LOKASYON AT ABOT NG ELEMENTO: *(Ilarawan ang lugar kung saan ang di nahahawakang pamana ay isinasagawa, kasama ng hangganan ng gawi sa katabing sakop o lugar)*

RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE: *(Tick appropriate box/es.)*

KAUGNAY NA LARANG NG DI NAHAHAWAKANG PAMANANG KULTURAL:
(Markahan ang angkop na (mga) kahon)

- ☐ Oral Tradition and expressions
- ☐ Tradisyong Pasalita at ekspresyon
- ☐ Social practices, rituals, and festive events
- ☐ Kaugaliang panlipunan, ritwal at mga kasayahan
- ☐ Knowledge and practices concerning nature and the universe
- ☐ Kaalaman at kagaliang kaugnay ng kalikasan at mundo
- ☐ Traditional craftsmanship
- ☐ Katutubong paglikha ng gamit

II. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE (PAGLALARAWAN NG DI NAHAHAWAKANG PAMANA)

Appendix H

SOCIAL PRACTICES, RITUALS, AND FESTIVE EVENTS

Category: Social Practices, Rituals and Festive Events
Kategorya: Kaugaliang Panlipunan, mga Ritwal at Kasayahan

III. BACKGROUND INFORMATION (KALIGIRANG IMPORMASYON)

- | | | |
|--------------|---|---|
| TYPE: | ☐ Social Practice | ☐ Worship rites |
| URI: | ☐ Kaugaliang Panlipunan | ☐ Ritwal ng Pagsamba |
| | ☐ Traditional Governance/Justice system | ☐ Rites of passage |
| | ☐ Katutubong Pamamahala/Sistemang Hustisya | ☐ Ritwal ng Pagpapatibay |
| | ☐ Settlement patterns | ☐ Birth, wedding, and funeral rituals |
| | ☐ Padron ng Paninirahan | ☐ Ritwal ng Panganganak, Pagkakasal, Paglilibing |
| | ☐ Cuisine/Culinary traditions | ☐ Fiesta/Festival |
| | ☐ Tradisyong Pagluluto | ☐ Piyesta/kasayahan |
| | ☐ Traditional Games/Sport | ☐ Kinship ceremonies |
| | ☐ Katutubong Laro/Isport | ☐ Seremonya ng Pagkakamag-anak |
| | | ☐ Other _____ |
| | | ☐ Iba Pa _____ |

- A. GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT:** *(Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places)*
- B. HEOGRAPIKAL NA LOKASYON AT ABOT NG ELEMENTO:** *(Ilarawan ang lugar kung saan ang di nahahawakang pamana ay isinasagawa, kasama ng hangganan ng gawi sa katabing sakop o lugar)*
- C. RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE:** *(Tick appropriate box/es.)*
- D. KAUGNAY NA LARANG NG DI NAHAHAWAKANG PAMANANG KULTURAL:** *(Markahan ang angkop na (mga) kahon)*

- ☐ Performing arts
- ☐ Sining ng pagganap
- ☐ Oral traditions and expressions
- ☐ Tradisyong pasalita at ekspresyon
- ☐ Knowledge and practices concerning nature and the universe
- ☐ Kaalaman at kaugaliang kaugnay ng kalikasan at mundo
- ☐ Traditional craftsmanship
- ☐ Katutubong paglikha ng gamit

IV. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE (PAGLALARAWAN NG DI NAHAHAWAKANG PAMANA)

Appendix I

TRADITIONAL CRAFTSMANSHIP

Category: Traditional Craftsmanship
Kategorya: Tradisyonal na Paglikha ng Gamit

I. BACKGROUND INFORMATION (KALIGIRANG IMPORMASYON)

- | | | | |
|--------------|--|--|--|
| TYPE: | ☐ Textile-making/Weaving | ☐ Metallurgy/ Smithing | ☐ Carving |
| URI: | ☐ Paghahabi/Paggawa ng Tela | ☐ Pagpapanday | ☐ Pag-uukit |
| | ☐ Embroidery | ☐ Pottery | ☐ Woodworking |
| | ☐ Pagbuburda | ☐ Pagpapalayok | ☐ Pag-uukit ng Kahoy |
| | ☐ Jewelry/adornment –making | ☐ Basketry | ☐ Sculpture |
| | ☐ Pag-aalahas/paggawa ng palamuti | ☐ Paggawa ng Basket | ☐ Paglililok |
| | ☐ Print-making | ☐ Musical Instrument-making | ☐ Shelter-making |
| | ☐ Pag-iimprenta | ☐ Paggawa ng Kasangkapang Musikal | ☐ Paggawa ng Silungan |
| | ☐ Boat-making | ☐ Other _____ | |
| | ☐ Paggawa ng Bangka | ☐ Iba Pa | |

- A. GEOGRAPHICAL LOCATION AND RANGE OF THE ELEMENT:** *(Describe the place where intangible heritage is practiced, even including the extent of the practice in neighboring areas or places)*
- B. HEOGRAPIKAL NA LOKASYON AT ABOT NG ELEMENTO:** *(Ilarawan ang lugar kung saan ang di nahahawakang pamana ay isinasagawa, kasama ng hangganan ng gawi sa katabing sakop o lugar)*
- C. RELATED DOMAINS OF THE INTANGIBLE CULTURAL HERITAGE:** *(Tick appropriate box/es.)*
- D. KAUGNAY NA LARANG NG DI NAHAHAWAKANG PAMANANG KULTURAL:** *(Markahan ang angkop na (mga) kahon)*

- ☐ Performing arts
- ☐ Sining ng pagganap
- ☐ Oral traditions and expressions
- ☐ Tradisyong pasalita at ekspresyon
- ☐ Knowledge and practices concerning nature and the universe
- ☐ Kaalaman at kaugaliang kaugnay ng kalikasan at mundo
- ☐ Traditional craftsmanship
- ☐ Katutubong paglikha ng gamit

II. DESCRIPTION OF INTANGIBLE CULTURAL HERITAGE (PAGLALARAWAN NG DI NAHAHAWAKANG PAMANA)

Appendix J
**FOCUS GROUP DISCUSSION GUIDE QUESTIONS FOR SOCIAL STUDIES/
SOCIAL SCIENCE FACULTY MEMBERS**

- 1. How is your teaching experience in Readings in Philippine History Classes?**
 - What is your experience with the course content?
 - How are the students' engagement and attitude towards the course?
 - What are the most common available teaching and learning materials and resources?
 - How can these teaching experiences influence your teaching?

 - 1. *Paano ang iyong mga naging karanasan sa pagtuturo ng Readings in Philippine History?***
 - *Ano ano ang iyong mga karanasasan sa mga paksang nakapaloob?*
 - *Paano nakikilahok at nakikipag-ugnayan ang mga mag-aaral?*
 - *Ano ang pinakakaraniwang magagamit na mga kagamitan at sanggunian sa pagtuturo at pagkatuto?*
 - *Paano nakakaapekto ang mga karanasang ito sa iyong pagtuturo?*
-
- 2. How do you prepare to teach Readings in Philippine History?**
 - How do you prepare yourself as a teacher?
 - How do you prepare the learning plan/syllabus/OBTL Plan?
 - How do you prepare the learning materials and resources?
 - How do you prepare the students for the learning activities and experiences?

 - 2. *Paano mo pinaghahandaan ang pagtuturo ng Readings in Philippine History?***
 - *Paano mo inihahanda ang iyong sarili sa pagtuturo?*
 - *Paano mo inihahanda ang mga gabay sa pagtuturo tulad ng syllabus at OBTL Plan?*
 - *Paano mo inihahanda ang mga kagamitang panturo?*
 - *Paano mo inihahanda ang mga mag-aaral para sa mga gawaing pagkatuto?*
-
- 3. Have you experienced integrating culture in teaching Readings in Philippine History?**
 - What particular type or aspect of culture?
 - What particular topic/s in the course?
 - How is the teaching and learning experience after integrating culture on particular topic/s in the course?
 - What do you think is the importance of integrating culture into the course?

 - 3. *Naranasan mo na bang iangkop o iugnay ang usaping pang-kultura sa pagtuturo ng Readings in Philippine History?***

- *Anong tiyak na uri o aspekto ng kultura?*
 - *Alin sa mga tiyak na paksang nakapaloob sa kurso?*
 - *Paano ang iyong naging karanasan sa pagtuturo at pagkatuto sa pag-aangkop ng paksang pangkultura kaugnay ng pagtalakay sa mga paksang nakapaloob?*
 - *Ano sa palagay mo ang kahalagahan ng pagsasama o pagpapaloob ng paksang pangkultura sa pagtuturo?*
-

4. What do you know about the Tarlac local culture?

- What particular type or aspect of the Tarlac local culture?
- How did you know about these?
- How can teachers promote and preserve the Tarlac local culture?

4. *Ano-ano ang nalalaman mo tungkol sa lokal na kultura ng Tarlac?*

- *Anong tiyak na uri o aspekto ng lokal na kultura ng Tarlac?*
 - *Paano mo nalaman ang tungkol sa mga ito?*
 - *Paano maitataguyod at mapangangalagaan ng mga guro ang lokal na kultura ng Tarlac?*
-

5. How can the Tarlac local culture be integrated into teaching the following selected topics in Readings in Philippine History?

- Topic 1. Historical Sources (*Classification of Historical Sources and External and Internal Criticism of Primary Sources*)
- Topic 2. Cultural History (*Philippine Epic Poetry, Philippine Festivals and Celebrations, and Intangible Cultural Heritage Preservation*)
- Topic 3. Historical Sites, Structures, and Museums

5. *Paano maisasama ang lokal na kultura ng Tarlac sa pagtuturo ng mga sumusunod na piling paksa sa Readings in Philippine History?*

- *Unang Paksa. Historical Sources (Classification of Historical Sources and External and Internal Criticism of Primary Sources)*
 - *Ikalawang Paksa. Cultural History (Philippine Epic Poetry, Philippine Festivals and Celebrations, and Intangible Cultural Heritage Preservation)*
 - *Ikatlong Paksa. Historical Sites, Structures, and Museums*
-

6. On what part of the course toolkit for Readings in Philippine History where the Tarlac local culture can be integrated?

- How can this be done in the course content?
- How can this be done in implementing flexible teaching and learning activities?
- How can this be done in applying assessment strategies?
- How can this be done to achieve the desired learning outcomes?

6. Sa anong bahagi ng *toolkit* para sa Readings in Philippine History maaaring maipasok ang lokal na kultura ng Tarlac?

- Paano ito magagawa upang matamo ang inaasahang bunga ng pagkatuto o desired learning outcomes?
 - Paano ito magagawa sa mga paksang nakapaloob sa kurso?
 - Paano ito maisasakatuparan sa mga flexible teaching and learning activities?
 - Paano ito magagawa sa paggamit ng mga assessment strategies?
-

7. What particular concern or problem in teaching Readings in Philippine History may be addressed by using a culture-based toolkit?

- How can the culture-based toolkit address the concern or problem?
- How can the culture-based toolkit help both teachers and students?
- What other suggestions can be proposed to remedy these concerns or problems through a culture-based toolkit?

7. *Ano-ano ang mga tiyak na suliranin sa pagtuturo ng Readings in Philippine History na maaaring tugunan sa pamamagitan ng paggamit culture-based toolkit?*

- Paano matutugunan ng culture-based toolkit ang mga nasabing suliranin?
 - Paano makatutulong ang culture-based toolkit sa mga guro at mag-aaral?
 - Ano-ano pa ang maimumungkahi upang tugunan ang mga suliraning ito sa pamamagitan ng isang *culture-based toolkit*?
-

8. What other teaching and learning activities can you suggest/recommend for teaching Readings in Philippine History?

- How can these be incorporated into a culture-based toolkit?
- How can these help both teachers and students?
- How can these promote the Tarlac local culture?

8. *Ano-ano pang mga gawaing pampagtuturo at pagkatuto ang iyong maimumungkahi sa pagtuturo ng Readings in Philippine History?*

- *Paano ito maisasama sa iminumungkahing culture-based toolkit?*
- *Paano ito makatutulong sa mga guro at mag-aaral?*
- *Paano nito maitataguyod ang lokal na kultura ng Tarlac?*

Appendix K

SAMPLE EXCERPT OF THE TRANSCRIPTIONS

Participant: Key Informant No. 1 (Commissioner, National Historical Commission of the Philippines)

Question	Responses
<i>Grand tour question:</i> Describe the tangible immovable culture and intangible cultural heritage of the Province of Tarlac <i>Note:</i> The interview session was guided with the adopted instrument from the National Commission for Culture and the Arts (NCCA).	Capitol Building. Sa ngayon we have the present Capitol na nagawa around 1911. Although historically, mas significant yung Casa Real, kasi yun yung magiging Malacanang ni Aguinaldo when Tarlac was the Capital. So, ito yung site ng museum at yan nalagyan na yan ng marker ng NHCP. Municipal Hall. Among the first neoclassical types is one in the Concepcion existing siya up until now. Natapos siya around 1929 during the term of Municipal President Gregorio Palma. Of course ngayon, nagbago na ang mga municipal at isa pa sa mga significant I think the one in Victoria 1913 kasi yun. Yun siguro ang iaano naming kasi yung structure niya hindi pa nabago. Sa ngayon narenovate na yung barangay hall (walang historically recommendable). Bridge. Yung nakikita ko kasing naipresent pa ay yung sa Central, Cut-cut ba yun. I think that is for the Ferrocarril yung inter-barangay train ng Hacienda Luisita. Aside from Cut-cut mayroon pa somewhere in La Paz, kasi nawala na rin yung mga Ferrocarril e. Dati mayroon sa Murcia e, di ko na lang nakikita between Murcia and Burot. • Library. Carlos P. Romula library. • Bakeshop, Market place. • Government Agency Building. Yung sa may RPC, kasabay yan ng kapitolyo mga 1911 yun. • Rice Mill and Sugar Mill. Hacienda, Central Asukarera ng Tarlac. • Ice Plant. Sa Concepcion, ewan ko lang kung umaandar pa. Pineda sa San Nicolas. (Nomer staff) • Dike wala. • Gymnasium. TSU Gym, wala na yung Orquico Grandstand naka-locate yun sa may GSIS noon. • Hotel. Wala dati sa may McArthur sa San Miguel Hotel doon siya nakapwesto sa may Toyota noon. • Fortress. Dati of course sa may unang site, yun ang fortress dating existing siya noong 1500. • Factory. Sa Estrada, brick factory (di sure kung existing pa) • Sabungan. San Sebastian Coliseum, matagal na yun. Powerplant. Wala na e, wala na yung CLE Cleopatra, Cumpanya Loose Electrica. Naka-locate yun sa harapan ng Aquino Memorial High School, di ba nagkaroon ng mga plante. Pagmamay-ari ng mga Pineda yun.

	Mayroon siyang ultera company, electric company, at saka yung ice plant nga. Yung ice plant ewan ko lang kung kay Apung Jose Feliciano, tanong mo kay Nomer. Recreational Sport Center. Yung Tennis Court sa Concepcion, noong 1930 pa yun up to now functioning pa rin. As a Commission of NHCP, kapag 50 years old and above na, hindi na pwedeng ipagiba without heritage concern. Ipang-ayos mo pero nandoon pa rin yung [dating design]. Sa Concepcion, masisingit mo yung mga bangsan, yung Gloria ata yung tawag, dalawa yun existing pa sa Concepcion. School. Tarlac State University, TNHS nasa FB ko. Gabaldon is the best existing is the one in Victoria. That's an example of a Gabaldon Central School – Victoria Central School. Malaki pa siya e, Elementary School. Sa Capas kasi may dalawang Gabaldon, kaso renovated. Marcos type yung mga parang tatlong classroom na ganyan, mayroon lang silang cover na, pero open sila sa taas na ganyan, may tatlo silang bakal. Sa Imelda di ko alam. Yung Marcos style nagsimula siguro yan when I was in Grade 2 e, mga 1968 or 1969, sila ang mga low-cost type yan e. Yung mga Gabaldon, magagastos ang mga yan, magaganda. Pero nung Marcos type yan na yung concrete na ano, with space at lalagyan na lang ng ano. Wala na kasi yung Holy Spirit diyan sa F. Tan. e. Spanish schools wala tayong makitang nagsurvive e. Yung kaya sa Camiling Secondary School, yung pag-aari ng writer na si Gregorio Brillantes, hanapin mo siya ne. Yung author nung Distance to Andromeda, pag-aari rin niya yan. Ewan ko lang kung patay na si Gregorio. Tarlac Cathedral. Kaya lang binago na noong 1950s, lalagyan naming ng marker sa July 14, kasi yan ang site ng revolutionary congress and yung Universidad Literario de Filipinas. Wala na namang makikita ngayon, mga old pictures na yan. Dati mayroon marker yan [Cathedral] kaso Historical Society lang. Ngayon, NHCP na. Hanggang 19170s lang siya [historical society] pero ginagamit ko yung materials nila. Camiling Church, pero binago na rin. Nasunog, pero nagpagawa si Ambassador si Cojuangco. May portions ng old church na existing pa rin. Yung sa O'Donnell maganda rin kaso binago rin yung materials. Yung Concepcion 1893 original yun na, kaya lang nasunog siya noong 1940, yung kampanaryo kasi gawa sa kahoy yun e. Ginawa yung one side noong 1926 and other is 1937, ginawang adobe. Temples. Wala, ewan ko doon sa Aglipayan Church. Pakitanong mo itong sa Methodist sa tabi ng Plaza. Kasi ang mga unang converts dyan ay ang unang rebolusyonaryo e. Protestants of Spain, tanungin mo rin yung Aglipayan Church sa harapan ng Plaza. Monuments and Markers. Cabisera, kay Rizal, yung kay sir Villano Aquino, Aquino Ancestral House. Yan ang mga NHCP Marker lang ha. Yung Macabulos, related sa Death March. Pati yung ilalagay sa July 14, mayroon na tayon 15 markers NHCP sa Tarlac ha. Rizal Monument sa Concepcion, 1918 yun e. Yung pinasok doon sa school. Naisip ko, pinag-
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	isipan ko, akala ko noon nilipat [sa loob ng school]. Kaso noong tinignan ko [yung Rizal Monument] nakaharap siya sa bayan, hindi sa eskwelahan. Yun ang Plaza dati, ang tawag kasi doon dati ay Pacho Rizal. Nagtataka ako bakit, yung titiyuriko nasa gitna yun and then nagtayo ng grand stand inilipat. Nagtataka ako bakit nakaharap pa rin sa bayan. Naisip ko lang yung gumawa ng kalsada, yung harapan ng eskwelan so, nawala yung touch noong sa harap niya before. So, yun ung alam kong, dati kasi nagtayo sila yung for the unknown teacher kasanting na di lang ako sure kung existing pa rin. Sa La Paz of course mayroon din tayo, yung kay Macabulos ngayon binago and then kay Macabulos sa may M.C. Park. IBS Aquino Memorial ang tawag nagsimula siya as Pacho Rizal in the 1930s. Kaya sa ngayon, tawag pa rin ng mga matatanda, Pacho. Munta tamu ketang Pacho ana la. Archeological Sites. Yan ang kulang natin sa Tarlac. Dati mayroong book noong 1950s, Outline ng Archeological Excavations by Provinces. Walang wala yung Tarlac. Cemetery. San Vicente. Yung sa Concepcion, mayroon din siya. Yung sa Patling, existing pa rin, kaya ang tawag ng mga tao ay munisipyo. Kasi dating bayan ang Patling kahit na baryo siya. Kaya munisipyo kasi municipal cemetery. Parks. Parang Plaza yan Heritage Landscape. Pero ngayon nakamodernize na, dati ang tawag doon ay Target e. Practice site ng mga American ano e. Burial Sites. Parang cemetery lang yan, magtanong ka sa mga Aeta kung mayroon silang Burial Sites. Streets. Dito sa Tarlac yung Triumvirate, yung mga nagsimula ng revolution, F. Tanedo, C. Santos (PNB) Ceraco Santos, Precopio Hilario sa may Ligtasan. Heritage Water Escape. Itong sa Armenia Dam, mga 19 ano yan, American Period. Kahit sa may Bamban, doon sa Patling yung may early American ano. Yung sa Central, yung irrigation system. Mga 1920s yan e. Railway System. Of course, yung Ferrocarril yung Manila-Dagupan railroad at yung inter ano ng Hacienda. Yung nakadisplay sa ano ng Robinson, yun ang ginagamit. Yung sa mga station na existing pa, yung sa Capas. Welcome Marker. Shrine. Capas Shrine at yung sa Malutong Gabon between Capas ang Bamban, ito ang original e. Yung Death March Memorial nasa Malutong Gabon mga 1968 yun e. Fountain. Yung sa Patling, wala na ba yung sa Patling? Mayroon silang term e, check mo na lang. Mapapaling Danum or something.
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	Of course yung Aquino House. So yung medyo ano pa yung sa Juseco House sa harapan ng palengke. Ing bale Aquino and then yung Timbol House sa tabi niya, existing pa rin yang mga yan. American Period yang mga yan, wala akong ma-ano na Spanish. Indigenous houses sa Capas yang mga yan. Punta ka sa mga Aeta settlements. Social Practices, Rituals and Festivals. Sa ngayon of course, mayroon pa rin tayong Dimasigbungan sa Concepcion parang ano yun, parang yearly party ng mga taga Concepcion, parang social group. Nasa internet naman, may pinublish kaming book sa Concepcion (ask nalang kay sir DJ). Traditional governments, pwede sa mga Muslim yan or sa mga Aetas. Settlement Patterns. Wala ako masyadong maisip na idea. Halimbawa kasi sabi nila yung kwento ng Mabilog, naka-circle daw kasi dati yung bayan ay yung sa barangay for community support. Cuisine. Bagis, yung taingang damulag ng Concepcion, tangang babi. Pinalitan kasi yung kay Dr. Sicut, yung Melting Pot, pinalitan siya ng Bagis. <i>Inutukin kaso noong naging official na ang Bagis wala na kaming naituloy sir.</i> Traditional Games or Sports, wala rin. Worship rites. Ask mo diyan yung mga Rizalista. KALK. Sa La Paz. Kasi yung mga Aglipay mga Catholic Sect lang yan e. Birth, Wedding, Funeral Rituals. Wala na rin masyado. Dati may bulaklakan kaso di na ginagawa. Ginagawa yan kapag may patay, kapag nasa burol. Yung 9 days, 40 days nandoon din yan. Festivals. Yung festivals natin ginagawa na lang ng politicians. Yung Mala-Tarlak ang inaano diyan ay yung grass. Pinalitan ni Ace ng Melting Pot, tapos naging Kaisa Festival. Yung sa amin kasi yung Masipukan [Festival]. Maytines, araling Tarlaqueno. • Traditional Craftmanship. Mga paso ng Sta. Ignacia, mga walis tambo sa San Clemente at sa Concepcion dati mayroon silang ganon. • Textile/Print making. Wala tayong ganyan. • Pottery or Basketry. Nawala na ata, doon sa Patling or sa mga Aeta. • Music / Instrument, Wood working. • Oral Tradition, Expression, including language. Yung bulaklakan at yung polosa, parang extemporaneous singing. Parang pag may birthday, kakantahan ka tapos hihingi siya ng pera. Of course sa Ilokano, yung Dung-aw which is still practice in Camiling. • Kwento. I-set mo yung kay Dean Pansler. Noong nag-collect siya maraming taga-Tarlac e yung mga anak ni Macabulos. • Songs. Makikita rin sa mga traditional songs. • Performing Arts. Monkadenyo at Polkabal. Letter R yung isa e, it has something to do with the bamboo • Instrumental Music. Yung mga tugtog ng Polosa. • Theaters. Wala ng dati may mga sarsuela, moro-moro, ngeni ala na, Bodabil. Yung pinakasignificance ng pinag-usapan natin ay: Sa ngayon parang guide kasi sila to our past. Kasi napakabilis ng development, and so kung through social media ang kasagutan by integrating them somehow
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	makakasabay tayo at magkaka-knowledge din ang mga younger generation about them. Kasi kahit sa Concepcion halimbawa yung Masigbukan, nawawala na yung spirit niya pati yung spirit ng fiesta, nawawala na. Yung nakikita kong nag-boom ay yung mga flagellants, yung pagsasalibatbat. Kasi parang naging passion na naman, hindi na siya penitensya. Nagpapakitang tao na ang mga bata. Ang daming mga sumasali, nabigla ako kung bakit, trend pala siya. Hindi siya pelitensya. Iba na yung mindset, nawala na talaga ang spirit.
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Participant: Key Informant No. 3 (Local Historian)

Question	Responses
<i>Grand tour question:</i> Describe the tangible immovable culture and intangible cultural heritage of the Province of Tarlac <i>Note:</i> The interview session was guided with the adopted instrument from the National Commission for Culture and the Arts (NCCA).	Capitol Building Ang present capitol natin ay hindi na yan ang original nating kapitolyo. Ang una nating capitol ay yung Casa Real yung nasa Tarlac State University, way back si Doc Lino na naglagy ng marker sa CCS building. Noong 1904 umpisahan itayo at ang present structure niya, well maintained naman noong nakaraang selebrasyon noong araw ng lalawigan ng Tarlac bagong pintura at functional pa rin siya. Historically, ang anak ng ating lalawigan si dating Senador Benigno Aquino Jr. Naging gobernadora sya doon at yung kapitolyo natin ay makikita sa lumang 500 peso bill. Hindi maiwawaglit sa ating kasaysayan na nagmarka sa lalawigan ng Tarlac. Tulad ng kapitolyo natin presently mas maganda san kung mas lalo pang maayos. Halimbawa ang Maria Cristina Park. Maraming dumadaan pero hindi nila kilala kung sino sya. Si Maria Cristina ang unang tarlakenya na nanalo ng Ms. Philippines nakalaban nya doon si Immelda Rumualdez Marcos. Mas idevelop sana, although dinidevelop naman pero mas maganda pa rin na mas lalo pang pagyamanin. Nakita naman natin ang effort ng local government sa pagpapaganda ng mga estruktura tulad ng DIWA. But the structure itself ng kapitolyo natin maganda naman sya imaintain lang sya. Actually na rebuild na yun noong World War II, kung mappsansin ninyo mayroong marker ‘yun na 1949 rehabilitation. Narehabilitate sya sa taon na ‘yon dahil nasira siya sa gera. Mga dalwang beses na siyang na rebuild, at ngayon through renovation maganda pa rin naman ang structure nya. Nadoon pa rin naman yung prestige nya bilang sentro ng ating lalawigan. Historical value (Municipalities) Una sa listahan na heritage na municipality hall ng mga bayan ng Tarlac ay Bayan ng Victoria. Ang Munisipyo o Town Hall ng Victoria ay naitatag noong 1910 at haggang ngayon ginagamit sita at ang estruktura niya ay well preserved. Makikita sa kaniyang marker na ito ay narenovate until now functional siyang Munisipyo. Sa mga nabisita kong Munisipyo siya nalang ang natitirang American Design. Kapag nakikita ko nga ang Munisipyong iyon ang naiisip kong kakambal nya pagdating sa estruktura ay Minusipyo ng Magalang. Nilibot ko na ang buong lalawigan ng Pampanga. Municipal hall, historical sites, at mga ancient at mga antique na simbahan nila napuntahan ko na sa buong pampanga. Hindi ko pa nagagawan ng libro dahil may mga trabaho pa.

	Ikalawa, Munisipyo ng Moncada. Pero itong Munisipyo na ito ay heavily renovated na siya, renovated na unlike sa Munisipyo ng Victoria makikita ang typical vintage sa panahon ng Amerikano. Iyong sa Moncada kasi heavily renovated na siya. At yung Munisipyo ng Camiling, renovated pero nandoon parin yung vintage na itsura niya, pero hindi na ganon kaluma tulad ng sa Victoria. Kung may time ka Sir pasyal ka, although binigyan kita ng book, tignan mo yung bayan ng Victoria makikita mo yung ganda even the marker itself. At nag centennial sya ng 1910 to 2010 nag 100 years na siya. Yang tatlong Munispyo nalang nag nakikita kong luma pa nasa vintage ng panahon ng Amerikano. Ang saying ay yung Munispyo ng Tarlac. Noong bata ako buhay pa ‘yun kulay green siya, as in maganda ang istura niya kaya lang dala ng pagbabago panahon administrasyon ni Mayor Jose Macapinlac, panahon nya nagawa ang present na munisipyo natin, same location. Pero yung poste ng lumang munisipyo ay makikita sa side. At walang pumapansin pero kapag dumadaan ako pinapansin ko at sinasabi ko na ito nalang ang natira. Kung dadaan ka sa papauntang Tarlac West madadaanan mo siya ‘yun nalang yung natira, makikita mo yung disenyo nya luma. Idadagdag ko rin sa listahan ng mga lumang munisipyo pa pala. Ang Munisipyo ng Conception, 1920’s siya naitayo. Ang sidensyo nyang bakod nya halos katulad ng munisipyo ng Tarlac dati. Yung Victoria at Conception yung Munisipyo nila yung katawan o istruktura na preserved. Yung Camiling at Moncada although renovated ay makikita mo pa rin ang dati nilang estruktura. The rest bago na. Baranggay Hall Wala akong matandaan na Baraggay Hall dahil modern na ito kasi dati usually sa bahay ng Kapitan umuupo yung Kapitan kaya wala akong alam na antique na Baranggay Hall. Fire Station Yung e. Let’s face reality kasi ang nagkaka-fire engine lang dati ay bigger town and cities. Syempre tayo mga late 1960’s nalang tayo nakabili ng fire truck ang Tarlac. Police Station Yan meron na yan, Yung Munisipyo nating luma meron ng police station ang Tarlac. I recalled during nabigyan kami ng task sa region at nag present kami noon. Ako yung naatasan ni Ma’am Sotto na magcollect kasama ko si Ma’am Viosio ng Sto. Cristo na magcollect ng mga lumang pictures ng Tarlac. May mga old pictures tayo ng mga Tarlac Police Force. Meron pa sir, puntahan mo yung Facebook Page na about sa Lumang Tarlac. Doon ko nakuha yung mga lumang pictures ng police station at munisipyo. Bridge May dalawang tulay sa Tarlac na circa 1930’s sa Tarlac na hindi pinapansin at natatakot ako na magiba. Una yung malapit sa Munisipyo yung sa San Roque yung sa Ligtasan. At ikalawa yung malapit sa Ramos. Makikita sa inscription nila, 1939 sila na panahon ni Mayor Espinosa. Yun nalang ang alwang vintage na tulay ang natatandaan ko na mayroon ang Tarlac City. Sa ibang lugar wala na akong natatandaan. Hinsi ila napapansin na tulay dahil natambakan na ng aspalto. Library
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	Ang common library natin ay yung Romulo Library na ang dating pangalan ay Roxas Library. May nabasa akong libro noon na Manuel Roxas at later on naging Carlos P. Romulo Library na provincial library. Bakeshop Kung Homegrown na bakeshop nanjan yung Cindy's at sa FTañedo yung butterworld, Jelexie. Alam ko Tarlac ang mga yan. Which part ng ating culture talaga. Yan ang mga pioneer na bakeshop pero hindi natin ala sa mga barabaranggay baka mayroon pa hindi lang nadodokumento pero ito ay established sila. Pagawaan ng Alak Ang Lousita Sir. Mayron siyang pagawaan sa Central. Dahil ang tatay ko dati nagtatrabaho sa Central yung alcohol ng central na pwedeng inumin, iniinom nila. Sila sila lang naman pero hindi ko alam kung binebenta ng Central yun. Ang alam ko kasi sir binbenta sya sa San Miguel na Corporation. Pero yung mismong syang napoproduce, wala. Pero dahil dyaan ako nakatira sir may nakikita akong tarpaulin "Luisita Oro". Since ang Central natin ay by product sya. May specific product na alacohol siyang ginagawa pero anag alam ko nagkokonsumo nun ay mga trabahador, pero ang pampubliko ay binebenta sa San Miguel Corp. Market Place Yung palengke natin, yung Downtown Market. Government Agency Building Yung RTC na mukhnag castle, yung upisina ngayon ng PAO, dati natin yung Provincial Jail. May picture nyan si Sir Lino na dumadaan doon yung mga American Soldiers yun ang dating Provincial Jail natin, kaya mukha syang castle. Rice Mill Kung Sugar Mill meron tayo sa Luisita pero kung Rice Mill kasi nagsarado yung mga dito tulad ng Tagumpay, along sa San Rafael pero ngayon 'di na operational. Pero ang pinaka sigurado yang Central, Luisita siguradong gumagawa yan. Meron din dati sa Paniqui kaya lang hindi nag-click. Ang significance, una sa lahat nagbigay siya ng employment at naging mukha ng buhay ng Tarlakenyo ang Sugarcane dahil yan ang kilalang tranaho nila. Even I ang father ko dyan nagtrabaho. Pagmamay-ari ng isang Spanish Company na tinatawag na Tabacalera. Yung Lusita mismo walang Cojuangco na may pangalang Luisita, ang Lusita ay hango sa pangalan ni Luisa na asawa ni Gilbert na unang General Manager nyan. Itong Tabacalerang ito noong 1954, ibinenta sa mga Cojuangco. Yung tatay ni Cori Aquino si Jose Cojuangco nag-linga, nangutang siya sa GSIS para mabili nya yan. Political connection, ninong kasi ni Ninoy at Cori si pangulong Magsaysay kaya nag rant sila ng road wirth the condition na after ng 10 to 20 years ipamimigay sa mga farmers. Kaya doon napasakamay nila o nabili nila ang Hacienda Luisita. May isang anak si Ting Ting Cojuanco na panagalan ay Lusita, pero ang origin ng Luisita ay pangalan Lauisa. Ice Plant Yun lang, yung sa San Nicolas, yun lang naman yung ice plant sa atin. Si PYK tignan mo luma pa nga yung bahay ni PYK. Yun lang matagal na.
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	<i>Dam or Dike</i> Actually, hindi dam yan sir patubig lang kaya lang alam mo naman ang mga kababayan natin tinawag na siyang dam, ang nagpapatakbo nyan ay NIA, ang purpose niyan sir ay irrigation hindi naman talaga siya dam. Kaya lang ang mga tao tinawag na siyang dam. Actually, noong sinisulat ko o kinocompile naming yung history ng mga barangay ng Armenia, yung Sitio Dam siguro first time nila makakita niyan at hindi pinaliwanag kaya tinawag na dam pero literally sabi ng National Irrigation Authority, irrigation sya hindi sya dam. Pero yung error na yun sir nag eexist na. <i>Gymnasium</i> Kung Gym, si TSU yung kaniyang Mario Manese. Naging president ng TSU. <i>Hotel</i> Wala na yung Vilmar, Dati may Vilmar sa Tarlac kaya lang naging SOGO na. Yung ibang Hotel dito sa San Miguel dati mayroong San Miguel Hotel, kaya lang nasira na. Pero ang pinakamalapit sa aking ala-ala yung Vilmar kaya lang naging SOGO na. <i>Fortress</i> Kung kampo ng sundalo sir, mayroon tayong Camp Serveliano Aquino. Ang dating pangalan nyan ay Capm Ord. Panahon pa ng Americano kampo na nila yan, later on pingangalan sa Lolo ni latepresident. Dating pangalan ay Camp ORD. <i>Prison</i> Yung dati sana, kaya lang ginawa na siyang upisina ngayon ng PAO. Ginawa syang Trial Court. Pero ang usual na kulungan nati n ay yung sa Barasbaras sa Dolores yung Provincial Jail. <i>Factory</i> Yung Luisita, makoconsider nating factory, kasi Tabacalera siya and later on naging Sugat Mill. <i>Sabungan</i> May mga sabungan sa TSU, kaya lang hindo ko naman alam kalian naitayo pero meron sa TSU yung sa Tarla Coliseum. Yang ang natatandaan kong naunang sabungan sa atin. <i>Power Plan</i> May Tarelco tayo, pero wala tayo nung mismong nagpoproduce. Distributor lang si Tarelco. <i>Laboratory</i> Hospital, kung Lab siguro yung Laboratory of Hrovincial hospital. Yung sa tabi ng Maria Clara, Klinika naman yun. <i>Recreational or Sport Center</i> Dati yung kinalalagayn ng DIWA, may Badminton court doon dati na katabi ng children play. <i>Bank</i> Giniba na yung PNB, Yung PNB ng sa FTañedo bagong estruktura nay un kasi nagbabago ang mga bangko. <i>Train Station or Bus</i> Mayroon tayo yung sa Matatalaib. Tinayo yun nong 1892 pero yung present period o itsura nya ngayon 1920's sya na renovate. Ang byahe nun Manila to Dagupan. Meron pa tayong isang istasyon ng train nasa gilid ng bahay naming sa Maligaya. Tinayo yun 1920's din kaya lang itong
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	dalawang istasyon na ito deteriorating stage na sila. Sabi ko nga sa libro ko sayang yung matatalaib kasi doon sumakay si Rizal nung pumunta sya rito. Maganda pa pa ang estruktura nya kaysa sa Dagupan. Pumunta ako sa Dagupan last time triangle lang sya pero yung sa Matatalaib may Arko sya sir kaya dapat ma renovate yung dahil sayang. Kayang malaking struggle dahil marami ng nakatirang mga tao. Sabi nga ni Ma'am Capitulo noong nag-aaral sya sa Dagupan doo sya sumasakay. Yung train station noon sir naging saksi sya. Yung Manila Dagupan railway kasama tayo roon sir. Pangalawa si Rizal, hindi naman sya makarating dito sa Tarlac kung hindi sya sasakayn doon. Pwede syang mangabayo kaso yun trai ang pinakamabilis na transportasyon noon dahil nanligaw sya kay Leronor Rivera. At noong World War II may mga nakita ang mga pictures kay Sir Ronie Dela Cruz. Yun na interview ko rin si Sir yung mga picture noong World War II meron sa Matatalaib kasi nga napaka vital nun dahil yun ang transportasyon noon e. Pati yung satabi ng bahay namin halos may mga nakatirang informal sttlers pero syempre mahirap naman idisperse may batas tayo. Katulad nung ginawa ni Sir Ivan Inares, sa San Fernando, ginawa na siyang museum. Tsaka yung sa Capas, although maalikabok ngayon at leat existing sya even yung mga ibang railway station sa Tarlac tulad ng sa Paniqui ginawa na syang Day Care Center. Kaya sya tinawag na Brgy. Station. Sa Moncada naman sir Poste nalang yung natira. Yung sa Gerona mdeyo buo pa naman pero nasa wala ng bubongan. Yung sa Bambang anon din wala ng bubong. Pero nakakapanghinayang yung sa matatalaib napakaganda pero hindi na aalagaan. Museum Dati yung Diwa ng Tarlac meron siyang exhibit na gamit ni Senator Benigno Aquino at yung mga ilang gamit ni Carlos Romulo doon sa Library. Meron din tayong museum na pang military, World War II yung na sa San Miguel at yung sa Capas. At yung Camp Odonnell. Ang Capitol karaniwan may museo pero exhibit lang doon. Mga Significance Una sa lahat pagkaka-kilanlan natin. Ito nga ang lagi kong sinasabi kung ikaw alam mo ang kwento ng buhay mo dapat alam mo ang kwento ng bayan mo. Kasi yan ang nagsisymbolize bilang Pilipino. At Higit sa lahat sino pa ba ang magpapahalaga nyan kung hindi rin naman tayo mismo bilang Pilipino. At napakagandang tignan kung ang mga bagay nay an ay irerestored natin para sa makita ng mga tao sa future generation. Sabi ko nga madaling gumawa ng video sa tiktok, madaling gumawa ng video sa Facebook, at iba pang mga social media platforms pero may saysay ba yun? Pwede natin sabihin nawawala ang anak ni Pangulong Marcos pero yung nag eexist na na nandyan na sumisibulo na kung sino tayo dapat yan ang ating bigayan ng halaga at pagtatangi dahil tayo yan. Diba para bang sabihin mo kung sino ang mga barkada mo at sasabihin mo kunbg sino ka something diba. Lagi tayong nagreklamo at nagagalit, bakit ganito ang pilipinas? Natututo ba tayo sa kasaysayan natin? Yung nakapilas ba natin binabalikan ang pagkakamali noon? Hindi masamang mag forgive and forget pero lalong masama na ang pagkakamali noon ay uulitin natin. Yang mga bagay nga na yan, yan ang nagsisilbing paala-ala sa atin na ito yung nakalipas nangyari na ito, ito yung nangyari e kailangan nating gawin yung magaganda pulutan yung mga di magaganda huwag na ulitin, yan nga ang purpose ng mga bagay nay an, binibigyan tayo ng mga reminder.
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	<i>School and Educational Complex</i> Una na jan ang aking Alma matter. Tarlac West Central Elementary School. Existing pa yung Gabaldon Building nya. Yung may Gabaldon pa. Ang Matatalaib Bato meron din. Yung sa Tarlac kasi natupok na pero makikita naman sa Internet yung sinauang Gabaldon nya. TSU dati may Gabaldon sya kaya lang gone by the wind na pero isa sa pioneer ang TSU. Nung naging speaker naming si Sir Lino meron pang nalalabi sa Capas at sa Pura. Isa sa mga naging consultant si Sir Lino sa NHCP noong heritage month. Yung Corazon aquino meron din. Brief History ng Tarlac High, 1902 na itayo isa sa unang public high school, mga Thomasites lulan ng SS Thomas at Superintendent nila ay Si Mr. White ang unang superintendent ng education noong panahon ng Americano. Kaya kung mapapansin mo ang Tarlac West, Tarlac High, at ang TSU ay magakatabi sila syempre yan ang sistematikong paarang, primary, secondary, at tertiary. Later on ang mga school na yan naging institusyon na kung saan majority ng Tarlakenyo doon nag-aral, encluding me ako ay produkto ng tatlong eskwelahan na yan. Mula elementary hanggang kulehiyo kumbaga naging parte na sila. Kaya sabi nga nila kaya iba ako dahil iba ang turo sa bayan, diba sabi nga nila iba ang turo sa bayan, kaya ang ako nag aral sa Tarlac West. Wala namang diskriminsayon kaya lang kapag hindi ka nakapag aral sa private school dati yung Tarlac West, Tarlac High, at Tsu sa bayan ay kilala. <i>Structure ng mga Gabaldon School</i> Umpisahn natin kay Isaoro Gabaldon, na isang congressman na taga Nueva Ecija kaya nga may bayan ng Gabaldon Nueva Ecija, miyembro sya ng Philippine Assessmbyly syempe kinatawan sya ng Nueva Ecija. Nag-propose sya ng 1 million pesos na magfufund ng mga eskwelahan sa buong Pilipinas. Sa proposal nyang batas popondohan ng pamahalaan na magtayo ng eskwelahan na Gabaldon. Itinayo ang Galabdon school from 1916 to 1949 at may mga uri sila. Halimbawa, kapag sinabing Gabaldon Type 2; dalawang classroom lang. Kapag Gabaldon 68 Type; Walo naman ang room. May napanood akong documentary na ganiyan at yung mga Gabaldon School dinesign sila para umakma sa maminit na klima ng Pilipinas, pansinin mo ang kanilang estruktura, ang mga bintana nila kapis na malalaki yung ilallim nila naka elevate, tapos usually napakagand ng function, yung pinaka harap stage, yung U corner nandoon yung offices and classrooms, usually ganon ang design nila. Naalala ko pa nga sa Tarlac West nasa Type 10 sya kasi marami syang classroom pero may mga Gabaldon School din na 2 rooms lang meron din tulad ng Tarlac high na malakiha. Typical nilang architect si Firson, siya yung engineer ng Bureau of works para magdesign na mga Gabaldon School. Nabasa ko nga dalawang bansa lang sabuong mundo ang gumagamit ng kapis. Govia sa India at Pilipinas. Natatndaan ko nga nung nag-aaral ako sa Tarlac West yung bintana itutulak sya kais pagkalaki-laki pati mga pintuan ant yung ceiling dahil maiinit sa pilipinas. At sa ilalim elevated at may mga bodega, doon nakatambak ang mga book. Salamat kay Pangulong Duterte, noong nakaraang heritage month pinirmahan nya yung batas kasama si DEPED Secretary Briones, itong batas na ito nagbibigay ng pondo na irenovate ang mga Gabaldon building na existing, kaya kung mapapansin mo, tulad ng mga nabisita ko sa Victoria
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	well maintained sya at well restored dahil nagbigay ng pondo ang DEPED at ang National Government to restore. Tulad ng iba 100 years old na at yung iba ginagamit pa. Churches Yung present structure ng Conception church, 1800's pa yun although renovated pero the structure itself katulad na katulad pa rin sya nung itayo ng panahon ng mga Kastila. Yan nalang ang natitirang ganon. Yung sa Camiling kasi nasunong nung 1997 yun at hindi na naayos pa. Maganda sana kung na retore pero siguro mas mabuti kung may mabuting magdonate. Pero may itinayo na silang bagong Church, pero nandoon pa yung old na kumbento. Sabi ko nga sa Libro ko yun ang intramuron ng Tarlac. Sadly, may mga kababayan tayong doon dumudmi at napapabayaana sana may gawing action ang local government ng Camiling. Baste, 1945 nalang yan naitayo na kakambal nung old church ng conception, kaya lang nasira ng gera. Kayang yang present structure nating yan 1945 na naitayo. Napaka laki ang ginamapan nyan sa history natin, bukod sa naging sentro ng pananampalataya ng mga Tarlakenyo yung naging kabisera ng Pilipinas ang Tarlac noong panahon ni Pangulong Aguinaldo dyan sila nagdaos ng assemblya at sa Cathedral natin nayan may mga mahahalagang batas tulad ng pagpapatawad/pardon sa mga sundalo sa Baler. Capas Church, although na renovate na rin pero isa sa mga nauna yna. Yung ibang churches sa tarlac bago-bago lng di tulad sa Pampangga. Bawat bayan nila antique mga simbahan nila. Sito sa atin yung conception lang. Gawa sa bricks, yan ang common na materyales sa pagattayo ng gusali at lagging ma tower. Sa Conception may 2 bell tower at may dome sa gitna. Wellmaintain yang simbahan sa Conception tawag nga ng mga tao ay sangtuwaryo at yung kalagayan nya maayos at maganda at mahal namahal ng mga tao ang simbahan kaya well maintained. Monuments Monumento ni Rizal at Andres Bonifacio itinayo pa noong 1930's. Napansin ko rin sa Dagupan 1930's usually ang mga monumentong ng dalwang taong yan. Yung kay Ninoy 1990's na yan. Balon Sa Matayum-tayum, balon ni Macabulos, exixting pa siya. Shrine Capas Shrine noong World War II at Aquino Museum. Shrine malutung gabun wala talagang nangyari doon ang tolong ay sa may marker sa estasyon ng train hanggang Shrine ngayon. Plaza Tarlac Plazuela. Tsu Casareal, Conception yung mga Aquino, Capas Shrine, at Macabulos. Cemetery Victoria, at Capas sa Patling. 1924 sa Murcia sa pamilya Quiambao at Aquino. Park Maria Cristina Park, Town Plaza. Publacion kung saan naririning ang kampanan ng Simabahan- cathedral, munisipyo, palengke at school. Capas Heritage Capas Shrine.
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	Street Ang street ng Tarlac, FTañedo, Santos Street, at Hillario Street mga Katipunan ng Tarlac pioneer. The rest Del Pilar common hero na. Heritage Houses. Nice House na ginagamit ng restaurant. Yung bahay ni Maria Clara usap usapan na ibebenta. Carlos Romulo sa Camiling din kaso nasa loob sya ng bayan. Mga bahay ng Aquino sa Conception. Macabulos sa lapas kaso vanished. Commonality – Typical na bahay. Sa Ilalim bato sa taas kahoy, at yung function nung sa ilalim ginagawang bodega or park ng karawahe. Kapag mga old houses maraming mga ukit ukit at detailed. Traditional Craftmanship Meron tayo kaso hindi sila mga batikan at yung mga nanahi at nag-uukit kaso hindi mga batikan. Pottery Yung dating Bricks ang may-ari ay si Comander Dante in partnership sa mga Japanese. Social Practices Ilocano speaking part ng tarlac kapag ikakasal may damara at hindi nawawala sa kasal buong angkan at sasabit ng pera at uuwi sa bahay doon ang reception. Traditional Governance Same lang sa National Gov't Culinary Lutong kampampangan Sisig at chicharon Camiling, Bagis, Betty's. Traditional Games Same sa national Pagsamba Orasyon at Pabasa Festival Fiesta kada barangay at Belenismo Performing Arts Lahotamong kandenya Mode of Transmission Through generation, ang kultura kung inuulit ulit magiging tradisyon. Significance Una sa lahat balikan natin yung pinaka basic, mahal nating kung sino tayo, kung mahal mo ang sarili mo dapat mahal mo ang bayan mo, lahat nangyan nagsisilbing sa atin, ang mga bagay na ito, ito ay magbubuklod sa nakaraan at masisilbing tulay sa kasalukuyan at higit sa lahat ito ay magiging batayn natin sa hinaharap. Yan ang halahagan ng ating kasaysayan, heritage, at kultura. Usually, ang perception ng mga tao luma yan, pangit yan. Ang mga lumang bagay na yan ay may kinalaman pa rin sa ngayon at sa maging resulta sa hinaharap huwag natin aalisin iyon. Dahil bago pa tayo mapunta dito nangyari nay an may epekto nay an at makakaapekto pa sa
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	hinaharap. Kaya ang kailangan nating gawin yung magaganda I restore natin alaganan na tin, yung mga hindi magaganda huwag na ulitin although related pa rin sa atin dapat matuto tayo sa mga pagkakamaling iyon.
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Participant: Key Informant No. 4 (Local Historian and Vice Chairperson, Capas Municipal History, Culture, Arts, and Tourism Council)

Question	Responses
<i>Grand tour question:</i> Describe the tangible immovable culture and intangible cultural heritage of the Province of Tarlac <i>Note:</i> The interview session was guided with the adopted instrument from the National Commission for Culture and the Arts (NCCA).	Capitol Building Tarlac Capitol, kapag tinignan mo ang profile ng mga governors makikita mor in yung structure, actually yung present structure natin nagkaroon sya ng major renovation noong panahon ni Mariano Ocampo, this was during the time President Cori Aquino. Hindi naman totally modify but had major renovation. Yung mga column neoclassical ang mga yun. Early American period nainstall ang mga column nay un. Ang interesting na nakita ko ang capitol ay nakatayo sya sa isang mataas na hill or burol. It speaks about the center of the government of Tarlac. Yung urban planning maipapasok ko din sa Capitol because it is on elevated area. Yung Tarlac Capitol nagkaroon sya ng national prominence dahil nadoon sya ng dating 500 pesos dahil si Ninoy ang nasa 500 pesos. Municipalities Formerly ang municipal ng Capas ay na sa heart ng publasyon pero ngayon dahil nasunog 1979 nilipat siya sa Sto. Domingo. Makikita natin sa munipisyo nayan na it was built with the assistance of Danding Cojuangco. Nakita ko doon yung pagextend nya ng help kahit hindi na sya yung Governor yung benevolence ay tuloy tuloy pa rin. Munisipyo ng Victoria, based on the structure halatang maganda ng historical background nya. Isama ko yung Conception dahil na sa 500 pesos din yan. Barangay Hall Puro bago ang mga barangay hall ngayon. Usually, lalo sa mga rural areas made of Nipa light materials kaya walang nagtagal sa mga structure natin, sab inga nila history is for the elite kasi yung mga structure na meron tayo ngayon kaya kapag mahirap ka nung araw di magtatagal yung mga structure na made sa light materials kaya yung mga nagattagal na structure ay made of construction materials noong araw at mga nakakaafford lang yung mga mayayaman. Fire Station Wala Police Station Wala Bridge Calero Bridge na nagdudugtong sa Camiling at Tarlac. It was built during Marcelino Acana. Ngayon hindi na Calero ang tawag sa kanya ngayon Agana Bridge ang tawag sa kanya. Santiago Bridge sa Conception. Madaming bridge ang na destroy noong 1991 noong pumutok ang Pinatubo. 1930's bridges ng Tarlac sa Ligtasan, at Ramos.

	Library The oldest Library that we have is Carlos P. Romulo, Ang former name nyan ay Manuel A. Roxas Library. But to honor one of the illustrious Son of Tarlac pinangalan kay Carlos P. Romulo. Its structure is contemporary na sya hindi na colonial structure and only public library. May mga public library like Bamban but yan ang oldest. Pero according to Xiao Chua may plan daw si Governor Susan Yap na irenovate /restore ang library na yan. Bakeshop Wala Pawn Shop Wala Market Place Halos Bago Government Agency Building RTC na katabi ng Capitol at Maria Clara Chest Center pero parang its own by the governor. Para syang Laboratory, Chest Center. GSIS bago nalang kasi pare-pareho ang itsrura ng building nila. Rice Mill Glorias Rice Mill dito sa Capas Sugar Mill Luisita, Central Azucarera De Tarlac. Noon meron sa Bamban ngayon wala na ang name niya ay CAB/Central Azucarera De Bamban. Ang Nagsurvive until ay yung sa Tarlac Ice Plant Wala Dam or Dike Tarlac Dike, matagal na yan. Noong panhon pa ng mga Americans. There was a time na nagkaroon ng great flood sa Tarlac at yung nagsucced na governor ay pinagawa nya. Mangagaling sa Tarlavc River noon sa publasyon area lang siya ngayon hanggang Aguso na. extension niya na lang yun. Gymnasium Wala Hotel Vilmar, yun yung natatandaan kong old hotel dito sa Tarlac. Fortress Wala, Macabulos Elevated Area. Strategic Area siya. Prison RTC Building yan ang old Provincial Jail Building natin, kasi yung sa Baras Baras bago nalang. Factory Sa Capas meron pero remnants nalang ang makikita Factory sya ng Bricks. Power Plan Wala Laboratory Wala Recreational or Sport Center Yung TRP, Jose V. Yap. Bago nalang po siya. But somehow masisymbolize sya sa mga Tarlac.
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	Bank Wala, Commercial Bank bago na Train Station or Bus Yung sa Matatalaib, Historical yan during nung si Rizal ay nag rerecruit ng member sa Laliga Filipina. Capas Train Station, Sto. Domingo Train Station. Dyan binaba yung mga sakay ng train noong death march na pinagsisikan na parang sardinas sa bagon at pagbabanila pagbukas ng close box cart madami ng patay because of suffocation. Yung Matatalaib same structure sya sa train station ng Tutuban dahil ang starting point ng Manila-Dagupan ay Tutuban very close same as Paco Station. Airport Wala Museum Yung sa TSU, dahil historical yan Casa Real dati. School and Educational Complex Gabaldon School Capas East Central dito sa Capas Gabaldon at yung school sa harap ng DCT building yan kaya lang kasagsagan ng pandemya nagkaron ng major renovation. Mga Gabaldon building letter C. Made of Capiz window at elevated yan yun sa baba doon naglalaro ang mga bata. Made of Philippine Hard wood. May Marcos type building sila. Capas East Central type ng classroom yung usual classroom lang. Churches San Sebastian Cathedral, kasi jan ginawa ng revolutionary government. Dito sa Capas San Nicholas Detolention, Apung Kulas. Sa Patling St. Joseph Parish Church. Historical ang mga yan dahil ang mga tructure nila is colonial or Spanish structure. Sa urban planning aksi may sinusundan silang urban planning dahil magkakatabi ang mga yna e, yung church, market, school, at musipyo. At sa likod ng churches they called it “pigulut” dahil ang mga bata jan dumadaan para mag laro. Significance, yan ang naging fortress nila because kapag may problema sila they go to church kapag nakikita nila the physical structure ng church it gives them strength, spiritual strength. Immaculate Conception, tsaka yang church sir kinalakihan ng mga tao its part of their childhood. Monuments Ninoy Aquino, Conception in front of Munisipyo, tsaka may nawawala tayong Aquino Monument sa may Boulevard, iba sya sa San Miguel. Statue ni Cori kahit nab ago pero may marker sya. In honor of Cori nilagyan ng marker early 2010. Yung statue ni Carlos P. Romulo. At yung Bus ni Rizal sa loob ng TSU sa harap ng Smith Hall. Yun yung replica na sya ng old Bus doon mismo sa loob ng Casa Real. Welocome Marker, yung sa Camiling Old yung style pero I’m not sure kung may historically background. Balon Meron Spanish Era well sa Patling. Existing sya. Shrine Capas National Shrine. Dating Capas Concentration camp. Na naging simenteryo din actually may mga mahiganyo trees ang symbolizes nung kung ilan ang mahogany yun ang bilang ng mga namatay. Fountain Wala
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	Plaza Tarlac Plaza, Historical talaga yan, para syang Luneta sa paningin ng mga tao dati 1960' to 1970's jan daw nagaganap ang mga panliligaw ng mga taga Tarlac, may Romance History sya na involved. Cemetery May Spanish Era Cemetery sa patling din, Magkakalapit sila, Chruch, Spanish Era Well, and yang Cemetery. Park Maria Cristina Park. Named after the first Ms. Philippines of Tarlac won the title anak siya ng Former Governor Alejandro Galang governor ng War time. Herritage Marami sa bandang San Jose. Dito sa Capas yung Pinatubo. Kais ang Capas its near Pinatubo it is accentuated as east of Pinatubo parang naging historical significamce nya kasi ang mga Recolect Priest nag established sila ng First mission they established it sa East ng Pinatubo,, like Capas, Murcia, Patling, at Mabalacat. Burial Site Capas Concentration Camp, ang kwento jaan yung mga labi nila ay nailipat na sa libingan ng mga bayani. Ang kwento ng mga matatanda sa Capas na identify nila ang buto ng Americano at Pilipino. Kapag mahahba daw Americano kaya sineseperate nila. Street Marmi tayong mga Historical Street. Dito sa Tarlac poblacion. The Central Business District of Tarlac, FTañedo, mga busiest street, named after the Tarlac Revolutionary si Francisco Tañedo, Espinosa Street na pinangalan kay Jose Espinosa na Revolutionary Hero din. Rizal Street dahil doon sya nag stay. Herritage Houses. Marami sa Tarlac, Malapit dito sa ECC yung sa Methodist Chruch, sa may Rizal Street na malapit sa NOVO Spanish era pa yun, sa Victoria marami daw near the poblacion, Dito sa Capas wala dahil ang site ng Capas at third site na kaya walang ancestral houses. During the Japanese Period ginawang Garison / station ang mga ancestral houses. American Period, Yung dating "Nice House, Olivers" Performing Arts <i>Dahotamong kadenya, yan ang very Tarlac na sayaw. At yung mga indigenous na sayaw jan sa Capas, naka akma yung dance sa occasion nila like burial dance, hunting dance, and pagtatanim na sayaw, hindi lang ako pamilyar sa mga sayaw nila. NORMAN KING.</i> Instrumental Music Awit ng Tarlac, 1997 ni Ting Ting Cojuangco nang mainstitutionalized yang awit na yan. Theater Dito sa Capas, Komedyang. Early 1950's may Kumedyang Theater dito sa Capas yung iba Musical ang dating. Social Practices Kasi Melting Pot tayo kaya combination tayo ng Ilocano at Kapampangan. Ang Pop Culture yan yung kung ano yung uso, treading. Compared sa Fol, traditional hindi na babago ang Pop nababago sya sumusunod kung ano ang uso. Its dynamic.
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	<i>Traditional Governance</i> Wala kasi we are following the national barrowed sa American Govt. Yung Justice System at konsepto ng Democracy, Americans din. Decentralization also. Siguro sir yung mga IP's natin which is part ng Tarlac may sarili silang form ng gov't and justice system na similar sa pre-colonial system example yung mga Ita meron silang IKSP Indigenous Knowledge System and Practices meron silang sarili na protected by IPRA LAW. <i>Settlement Patterns</i> Sa Urban Planning kasi may tinatawag na Core, from the periphery to core yung din siguro ang pinaka settlement pattern natin ay ganon at ang pinaka center natin is Tarlac City. <i>Traditional Games</i> Sa Patling sir may napanuod ang video 1950's. People of Patling used to play arnis. Sa documentary, German ang mga nag Document. <i>Rituals</i> Sa mga Ita's of course meron ang mga yan related sa IKSP. <i>Fiesta</i> "Political" <i>Traditional craftsmanship</i> Sta. Ignacia may mga handy crafts sila during the time of Governor Gregorio pumatok ang handy crafts nila. Nung sya ang gov prinomote nya ang mga souvenirs na wood crafts. <i>Paghahabi</i> Parang sa Sta. Ignacia din yan ay pagmamay ari ng mga Romulo. <i>Pagpapanday</i> San Rafael, hindi ko alam ang history pero matagal na sila. <i>Pottery</i> Camiling, mga western part <i>Basket</i> Patling, may mga gumagawa ng basket jaan. <i>Paguukit</i> Sa Talaga, Dolores, at Estrada <i>Shelter Making</i> <i>Sto. Domingo</i> <i>Salawikain</i> As a melting pot, we are following yung mga Kapampangan at mga Ilocano na salawikain, like for example sa Kapampangan. "Ing kabayung e keka paburen me king lakad na" – walang pakaelimanan. Mga bugtong ganon din. <i>Kwento</i> Legend meron tayo, dito sa Capas meron tayo Legends of Mount Lab. <i>Significance</i> Dalawa yan, Material and Non-Material. The tangible and intangible. Familiar po kayo sa song na Atin Cu Pung Sing-Sing. The sing-sing their symbolizes culture or material culture at yung gitna nung ring that is the intangible culture. Ang sabi nung song ati cu pung sing sing metung yang timpukan amana ke iti, so yung heriatge natin namana natin yung kultura namana natin kaya lang ang nakakalungkot ituloy natin ang kanta, amana ke iti king indung ibatan sangkan keng sininup king metung a kaban, may mga nag pepreserved naman sa mga heritage natin, pero nawala,
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	mewala ya iti eku amalayan. So yun yung nakaklaungkot yung kultura nawawala, yung traditional culture nakakalimutan. Natatandaan pa rin natin pero nababago e. yung Folk culture kasi kapag nahaluan na ng Pop culture nababago na sya e. may mga cultural element na namomodify. For example, these traditional dance na supposedly isasayaw sa loob ng 10 mins dahil sa pagbabago ginawang 5 mins nalang. Ang para po sa akin ang significane ng mga ito, heritage kasi is pamana e, pamana ay dapat alagaan at dapata ma preserve sila at hindi po makalimutan so its good ng ana meron tayo ganito na inalam parin natin at may effort para maala pa natin ang mga ito. Sa atin kasi madali dahil teacher tayo madali lang natin maimpluwensyahan ang mga students natin sa community naman ganon pa rin sir yung sa academe, partnership. Kasi yan naman ang essence ng governance yung school, community, and government. Multisectoral. Magsama-sama sila for this cause na mapanaiti ang mga heritage sites.
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Appendix L

VALIDATING INSTRUMENT FOR THE CULTURE-BASED TOOLKIT

Instructions: Please read each statement using a scale of 1 to 5, and select a numerical value by putting a check (/) mark that will indicate the level of appropriateness in each of the following criteria.

Criteria	Most Appropriate	More Appropriate	Appropriate	Less Appropriate	Not Appropriate
	5	4	3	2	1
A. CULTURE-BASED LEARNING OUTCOMES					
The identified local culture of Tarlac in terms of tangible immovable culture and intangible cultural heritage are integrated into the selected learning outcomes in Readings in Philippine History, creating culture-based learning outcomes					
a. The culture-based learning outcomes are based on the Tarlac local culture.					
b. The culture-based learning outcomes are relevant to the Tarlac local culture, specifically, tangible immovable culture and intangible cultural heritage.					
c. The Tarlac local culture is relevant in creating new learning experiences.					
d. The following culture-based learning outcomes eliminate barriers between students and their local culture: d.1. <i>"Evaluate the available</i>					

<i>tangible and intangible cultural sources of the province of Tarlac in terms of credibility, authenticity, and provenance;</i>					
<i>d.2. Select and examine the intangible cultural heritage and cultural preservation of the province of Tarlac; and</i>					
<i>d.3. Deduce the importance of the remaining tangible immovable cultural heritage of the province of Tarlac and its implication to learning national history.”</i>					
TOTAL					
B. LEARNING EPISODES					
Learning episodes pertain to topics that are expected to learn by the learners. Learning episodes vary on the culture-based learning outcomes since constructive alignment must be done. Along with the learning episodes are the Supplementary Readings (SRD) used as instructional resources					
a. The learning episodes emphasize the Tarlac local culture.					
b. The learning episodes smoothly integrate Tarlac local culture into the learning episodes.					

c. The learning episodes are culturally relevant and meaningful.					
d. The learning episodes are grounded in a cultural context.					
TOTAL					
C. FLEXIBLE TEACHING AND LEARNING ACTIVITIES Flexible teaching and learning activities are essential to the teaching and learning processes. The flexible teaching and learning activities include instructions, technical formats, and rubrics aligned with the culture-based learning outcomes and learning episodes. Moreover, flexible teaching and learning activities are presented through the Learning Activity Sheets (LAS) for students' use.					
a. The flexible teaching and learning activities are based on the culture-based learning outcomes.					
b. The flexible teaching and learning activities promote selecting and utilizing appropriate methods, modalities, and materials relevant to Tarlac local culture.					
c. The flexible teaching and learning activities require learners' participation.					
d. The flexible teaching and learning activities are relevant to Tarlac local culture in terms of tangible immovable culture and intangible cultural heritage.					
e. The flexible teaching and learning activities					

promote cultural appreciation.					
TOTAL					
D. ASSESSMENT Assessment is an essential stage in the teaching and learning process because the learning competencies, pedagogies, media, and materials are checked and assessed (Nurdi, T., 2017). Assessments are also essential in students' achievement because it establishes the extent of student development in a particular goal or outcome. At this stage, students are checked to determine whether or not they attained the required learning outcomes. Likewise, assessment is crucial because this is where students receive feedback. Feedbacking is essential to know and analyze students' development.					
a. Assessment encourages students' involvement throughout the process.					
b. Assessment encourages students to reflect on their learning experiences.					
c. Assessment promotes cultural consciousness.					
d. Assessment is relevant to the Tarlac local culture.					
e. Assessment is congruent with the culture-based learning outcomes.					
TOTAL					
TOTAL WEIGHTED MEAN					

Legend:

Mean Range	Descriptive Interpretation
4.21 – 5.00	Most Appropriate
4.41 – 4.20	More Appropriate
2.61 – 3.40	Appropriate
1.81 – 2.60	Less Appropriate
1.00 – 1.80	Not Appropriate

Source: Adapted from the study of Care (2021) titled Culture-Based Instructional Design for Grade 10 Social Studies Indigenous People. Philippine Normal University

Appendix M
CONSENT TO PARTICIPATE IN THE RESEARCH STUDY

Title of the Study : **Culture-Based Toolkit for Readings in Philippine History: The**
Tarlac Context
Researcher : **Deyo Carlos L. Dela Cruz**
Philippine Normal University, College of Graduate Studies
and Teacher Education Research
(0945) 332 306

I. Introduction

- A. You are being asked to be in a research study of developing a Culture-Based Toolkit for Readings in Philippines History for Social Studies Pre-service Teachers.
- B. You were selected as a possible participant for the study because of the following inclusion criteria below:

For the Key Informants

- 1. S/he is currently residing in the Province of Tarlac for at least 10 years;
- 2. S/he can communicate and interact in Filipino and English; and
- 3. S/he is considered an expert in Tarlac local culture and history.

For the Social Studies/ Social Science Faculty Members

- 1. S/he is currently residing in the Province of Tarlac for at least five years;
- 2. S/he is currently a social studies/social science faculty member of Tarlac State University;
- 3. S/he has at least three years of teaching career path in the university.

- C. I ask that you read this form and ask any questions that you may have before agreeing to be in the current study.

II. Purpose of the Study

- A. The following are the purpose of the study:
 - 1. select topics on readings in philippine history for a culture-based toolkit;
 - 2. describe the Tarlac local culture; and
 - 3. develop a Tarlac-based toolkit for Readings in Philippine History.
- B. Ultimately, this research may be presented as partial fulfillment of the requirements for the degree of Master of Arts in Social Science Education the researcher.

III. Description of the Study Procedures

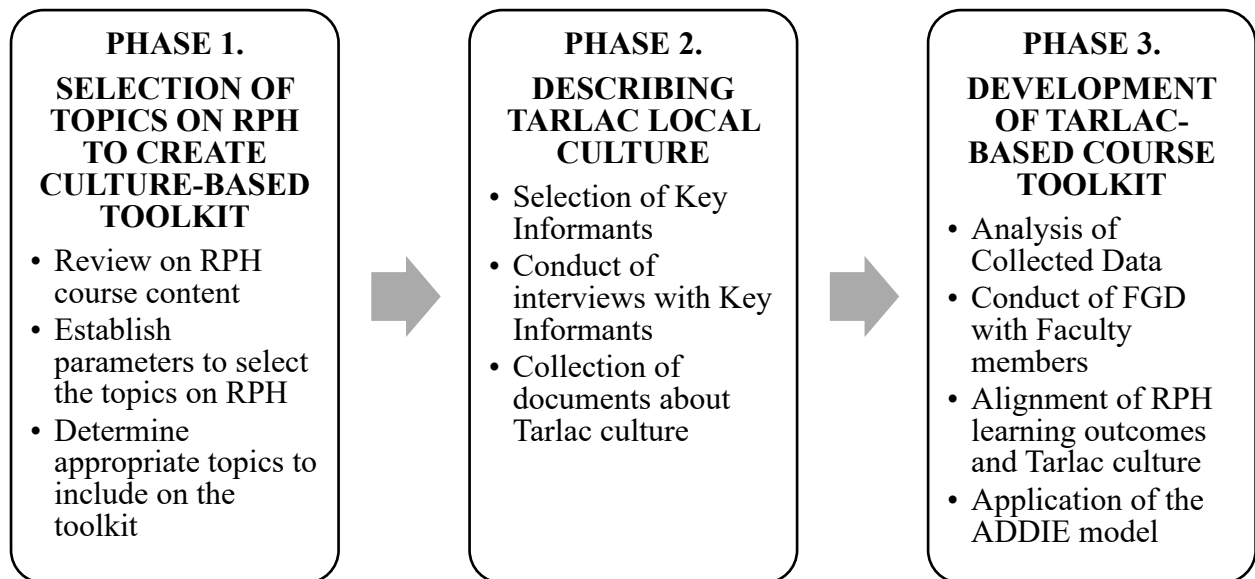
If you agree to be in this study, you will be asked to do the following procedures:

- 1. participate in different data collection processes, such as interview and observation;
- 2. try-out the proposed Culture-Based Toolkit for Readings in Philippines History in your selected classes among social studies pre-service teachers; and

3. give comments and suggestions for the improvement of the proposed culture-based toolkit.

Herewith is the research process of the study.

Figure 1
Research Process of the Study



IV. Risks/Discomforts of Being in this Study

- A. All potential ethical issues are addressed in this study.
- B. There are no reasonable foreseeable (or expected) risks.

V. Benefits of Being in the Study

The benefits of participation in this study include the following:

1. participate in describing Tarlac local culture and in developing a Culture-Based Toolkit for Readings in Philippines History for Social Studies Pre-service Teachers;
2. appreciate Tarlac local culture while achieving the desired learning outcomes for Readings in Philippines History;
3. utilize the proposed Culture-Based Toolkit for Readings in Philippines History in your selected classes for try-out; and
4. have an opportunity to share valuable insights, views, and practices as social science teachers. Meanwhile, the results of the study will be made available to the participants and the professional community.

VI. Payment for participation

- A. Participation in this study is voluntary.

- B. There are no required payments and/or monetary incentives for taking part in the study

VII. Privacy and Confidentiality of Information

- A. The researcher will respect the researcher participant's rights to privacy. The researcher will also assign codes in place of their names and record their responses during the interview process. No personal information of the participants will be revealed in any presentation. Further, any information connected to the participants shall not be released.
- B. In addition, the researcher will seek help from the thesis adviser and expert-validators to examine the instruments for group methods carefully, such as focus group discussion to ensure that there will be no disclosure of information that may cause harm when confidentiality or anonymity is breached (Philippine Health Research Ethics Board, 2011).

VII. Privacy and Confidentiality of Information

- A. The researcher will respect the researcher participant's rights to privacy. The researcher will also assign codes in place of their names as well as in recording their responses during the interview process. There will be no personal information about the participants that will be revealed in any presentation. Furthermore, no information relating to the participants will be released.
- B. In addition, the researcher will seek help from the thesis adviser and expert-validators to carefully examine the instruments for group methods such as focus group discussions to ensure that there will be no disclosure of information that may cause harm when confidentiality or anonymity is breached (Philippine Health Research Ethics Board, 2011).

VIII. Right to Refuse or Withdraw

- A. Participation in the study will be voluntary. Meanwhile, the research participants will be free from coercion and can withdraw their participation without any penalty or accountability.
- B. You may refuse to take part in the study *at any time* without affecting your relationship with the researcher.
- C. Your decision to refuse will not result in any loss of benefits to which you are otherwise entitled.
- D. You have the right to refuse to answer any question and to withdraw from the study at any time during the process; you also have the right to request that the researcher not use any of your study material.

IX. Right to Ask Questions and Report Concerns

- A. You have the right to ask questions about this research study and to have those questions answered by me before, during, or after the research. If you have any further questions about the study, at any time, feel free to contact me, **Deyo Carlos L. Dela Cruz** at dcldelacruz@pnu.edu.ph or by cellphone number at **(0945) 332 3096**.
- B. If you like, a summary of the results of the study will be sent to you.

Consent

Your signature below indicates that you have decided to volunteer as a research participant for this study, and that you have read and understood the information provided above. You will be given a signed and dated copy of this form to keep, along with any other printed materials deemed necessary by the study investigators.


Stephan Angelo A. Payad
Signature over Printed Name of the Participant

Appendix N CLASSROOM OBSERVATION TOOL

Teacher: _____	Observer: _____
Date/ Time: _____	Number of Students: _____
Content Area: _____	

GENERAL OBSERVATIONS

	STRONGLY DISAGREE	DISAGREE	NEITHER AGREE NOR DISAGREE	AGREE	STRONGLY AGREE
The classroom is adequate for the number of students and activities.					
The classroom is well organized, and materials are set up and ready.					
The classroom is clean.					
The classroom temperature did not distract from learning.					
Student work is displayed prominently.					

TEACHER BEHAVIORS

AREA	The Teacher:	Frequency:
1. Inclusive Participation	Uses practices that involve all students in responding, encouraging all students to formulate answers and participate.	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe
2. Equity of Individual Turns	Calls on a variety of students using a pre-planned system to randomize students to ensure equity.	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe
3. Monitoring Responses	Monitors student responses through focused listening and observing, circulating around the room when students are sharing with partners or teams, reading with partners, or completing written responses .	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe
4. Error Corrections	Provides immediate, clear corrections for individual or group errors, telling students or guiding them to the correct answer.	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe
5. Feedback and Acknowledgement	Provides specific feedback and positive affirmation for performance, focusing on achievement and effort rather than on inherent qualities.	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe
6. Pace	Having prepared for the lesson, maintains an efficient instructional pace while providing adequate thinking time. Avoids digressions.	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe
7. Positive Learning Environment	Promotes a positive learning environment, connecting with the learners and promoting student success. Utilizes positive reinforcement to encourage appropriate behavior .	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe
8. Enthusiasm	Displays a genuine interest in the content of the lesson and the learning of his/her students.	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe

9. Lesson Adjustment	Adjusts the lesson based on student performance (e.g., re-teaches challenging content. Provides additional practice. Moves forward in lesson).	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe
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STUDENT BEHAVIORS

AREA	The students:	Frequency:
10. On-task Behavior	Exhibit on-task behavior, following the teacher's directives and completing requested tasks.	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe
11. Frequent Responses	Respond when asked to give verbal, written, or action responses.	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe
12. Cooperative Responses	Work productively with partners or team members (completing tasks, listening to partners, staying on-task).	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe
13. Accuracy	Provide accurate responses.	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe
14. Appropriate Behavior	Exhibit behavior that allows them to learn, their peers to learn, and the teacher to teach.	☐ All of the time ☐ Most of the time ☐ Some of the time ☐ Never ☐ No opportunity to observe

Source: Adopted from <https://www.wallacefoundation.org/knowledge-center/summer-learning/toolkit/documents/classroom-observation-tool.docx>. Retrieved: September 2, 2022, at 10:00 am

Appendix O
REQUEST LETTERS TO THE VALIDATORS OF FGD GUIDE QUESTIONS

Madam/Sir:

Greetings in the name of truth, excellence, and service!

The undersigned is a graduate student from Philippine Normal University, Manila - Master of Arts in Social Science Education and currently conducting a research study titled “Culture-Based Toolkit for Readings in Philippine History: The Tarlac Context.” The study aims to describe the Tarlac local culture in terms of tangible immovable culture and intangible cultural heritage and develop a Tarlac-based course toolkit for Readings in Philippine History.

With your educational background and expertise, the researcher is humbly asking for your kind assistance in this endeavor by giving your comments, critique, or evaluation in validating the proposed culture-based toolkit for Readings in Philippine History.

Your kindness will surely pave the way for the researcher’s betterment as an educator. Thank you, and God Bless!

Respectfully yours,

DEYO CARLOS L. DELA CRUZ

Researcher

Contact No.: 0945 332 3096

Email: delacruz.dcl@pnu.edu.ph

Noted:

PRAKSIS A. MIRANDA, Ph.D.

Thesis Adviser

Appendix P
REQUEST LETTERS TO THE VALIDATORS OF THE INSTRUMENT IN
VALIDATING THE CULTURE-BASED TOOLKIT

Madam/Sir:

Greetings in the name of truth, excellence, and service!

The undersigned is a graduate student from Philippine Normal University, Manila - Master of Arts in Social Science Education and currently conducting a research study titled “Culture-Based Toolkit for Readings in Philippine History: The Tarlac Context.” The study aims to describe the Tarlac local culture in terms of tangible immovable culture and intangible cultural heritage and develop a Tarlac-based course toolkit for Readings in Philippine History.

With your educational background and expertise, the researcher is humbly asking for your kind assistance in this endeavor by giving your comments, critique, or evaluation in validating the proposed culture-based toolkit for Readings in Philippine History.

Your kindness will surely pave the way for the researcher’s betterment as an educator. Thank you, and God Bless!

Respectfully yours,

DEYO CARLOS L. DELA CRUZ

Researcher

Contact No.: 0945 332 3096

Email: delacruz.dcl@pnu.edu.ph

Noted:

PRAKSIS A. MIRANDA, Ph.D.

Thesis Adviser

Appendix Q
**REQUEST LETTERS TO THE VALIDATORS OF THE CULTURE-BASED
TOOLKIT**

Madam/Sir:

Greetings in the name of truth, excellence, and service!

The undersigned is a graduate student from Philippine Normal University, Manila - Master of Arts in Social Science Education and currently conducting a research study titled “Culture-Based Toolkit for Readings in Philippine History: The Tarlac Context.” The study aims to describe the Tarlac local culture in terms of tangible immovable culture and intangible cultural heritage and develop a Tarlac-based course toolkit for Readings in Philippine History.

With your educational background and expertise, the researcher is humbly asking for your kind assistance in this endeavor by giving your comments, critique, or evaluation in validating the proposed culture-based toolkit for Readings in Philippine History.

Your kindness will surely pave the way for the researcher’s betterment as an educator. Thank you, and God Bless!

Respectfully yours,

DEYO CARLOS L. DELA CRUZ

Researcher

Contact No.: 0945 332 3096

Email: delacruz.dcl@pnu.edu.ph

Noted:

PRAKSIS A. MIRANDA, Ph.D.

Thesis Adviser

Appendix R

PROFILE OF THE KEY INFORMANTS

Key Informant	Code	Profile
1	Key Informant 1	• Commissioner, National Historical Commission of the Philippines (NHCP) • Former Director of the Center for Tarlaqueño Studies (CTS) • Author, Books on Tarlac Local History and Culture • Retired Professor in History
2	Key Informant 2	• Former Director of the Center for Tarlaqueño Studies (CTS) • Author, Books on Tarlac Local History and Culture • Retired Professor in History
3	Key Informant 3	• Tarlac Local Historian • Public School Teacher
4	Key Informant 4	• Vice Chairman, Capas Municipal History, Culture, Arts, and Tourism Council • Tarlac Local Historian • College Professor
5	Key Informant 5	• World War II and Japanese Museum Curator • Tarlac Local Historian
6	Key Informant 6	• Tarlac Local Historian • Public School Teacher
7	Key Informant 7	• Focal Person, Provincial Tourism Office

Appendix S
PROFILE OF THE EXPERTS WHO VALIDATED THE FGD GUIDE
QUESTIONS

Evaluator	Affiliated Institution	Highest Educational Attainment
1	Tarlac State University	Ph.D. in Philippine Studies
2	Tarlac State University	Ph.D. in English Language and Literature
3	Tarlac State University	Ed.D. in Educational Management

Appendix T
PROFILE OF THE EXPERTS WHO VALIDATED THE INSTRUMENT
IN VALIDATING THE CULTURE-BASED TOOLKIT

Evaluator	Affiliated Institution	Highest Educational Attainment
1	Tarlac State University	Ph.D. in Guidance and Counselling
2	Tarlac State University	Ph.D. in Mathematics Education
3	Tarlac State University	Ph.D. in Educational Leadership

Appendix U
PROFILE OF THE EXPERTS WHO VALIDATED THE
CULTURE-BASED TOOLKIT FOR RPH

Evaluator	Affiliated Institution	Highest Educational Attainment
1	De La Salle University	Ph.D. in Philippine Studies
2	Philippine Normal University	Ph.D. in Social Science Education
3	University of the Philippines	Ph.D. in Social Science Education
3	Tarlac Agricultural University	Ph.D. in Curriculum and Instruction
3	Tarlac State University	Ed.D. in Educational Management

Appendix V CLEARANCE TO PROCEED

 PHILIPPINE NORMAL UNIVERSITY The National Center for Teacher Education Taft Ave. Cor. Ayala Blvd., Ermita, Manila 1000 Philippines Trunkline: +63-2-317-1768 loc 750/751 eprdc@pnu.edu.ph www.pnu.edu.ph	Index No.	PNU-MN-2016-EPR-FM-016
	Issue No.	01
	Rev. No.	01
	Date:	09-24-2018
	Page	1 of 1
EPR	CLEARANCE TO PROCEED	
	QAC No.	CC-09242018-023

BASIC INFORMATION

REC Code:	06172022-095
Research Proposal Title:	Culture-Based Toolkit for Readings in Philippine History: The Tarlac Context
Researcher / Project Leader and Designation/Affiliation:	Deyo Carlos L. Dela Cruz

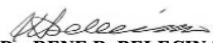
The following items [✓] have been received and reviewed in connection with the above study to be conducted by the above researcher.

- [✓] Research Proposal in prescribed format
- [✓] Informed Consent Form/s /Assent Form
- [✓] Data Collection Tools

and hereby approved:

- [✓] To proceed to the validation of the data gathering tools
- [✓] To proceed to data collection, organization and write-up

Date of Issuance: **June 17, 2022**


Dr. RENE R. BELECINA
 Chair
 Research Ethics Committee

(All documents without the PNU QM Stamp or Control Identifier are uncontrolled)

Appendix W
SAMPLE OF THE CULTURE-BASED TOOLKIT FOR READINGS
IN PHILIPPINE HISTORY

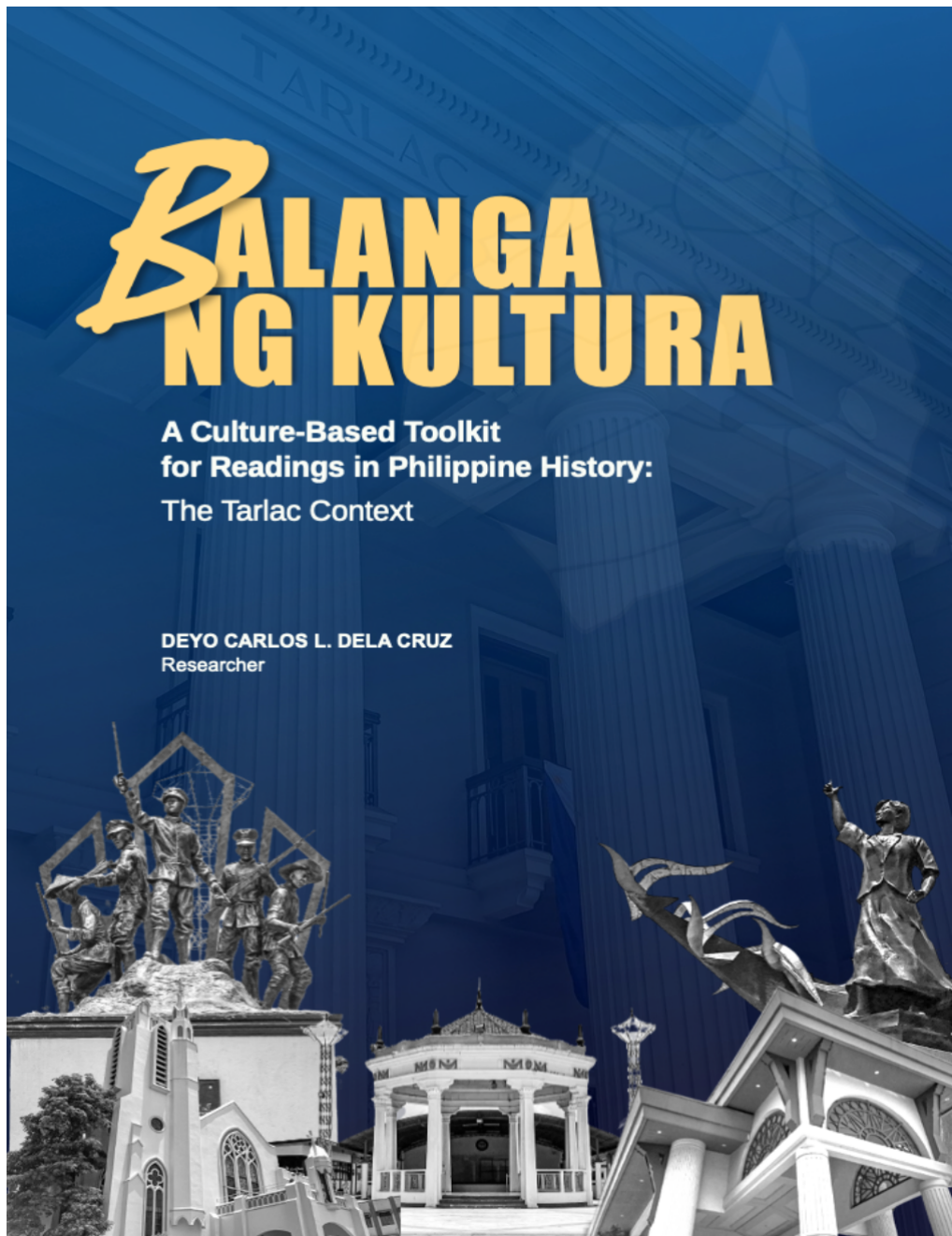


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All about the Researcher



Appendix X

CHED SYLLABUS FOR READINGS IN PHILIPPINE HISTORY



Republic of the Philippines
OFFICE OF THE PRESIDENT
COMMISSION ON HIGHER EDUCATION

READINGS IN PHILIPPINE HISTORY Preliminaries

Course Title : Readings in Philippine History

No. of Units : 3 units

Course Description :

Philippine History viewed from the lens of selected primary sources in different periods, analysis and interpretations.

The course aims to expose students to different facets of Philippine history through the lens of eyewitnesses. Rather than rely on secondary materials such as textbooks, which is the usual approach in teaching Philippine history, different types of primary sources will be used – written (qualitative and quantitative), oral, visual, audio-visual, digital – covering various aspects of Philippine life (political, economic, social, cultural). Students are expected to analyze the selected readings contextually and in terms of content (stated and implied). The end goal is to enable students to understand and appreciate our rich past by deriving insights from those who were actually present at the time of the event.

Context analysis considers the following: (i) the historical context of the source [time and place it was written and the situation at the time], (ii) the author's background, intent (to the extent discernable), and authority on the subject and (iii) the source's relevance and meaning today.

Content analysis, on the other hand, applies appropriate techniques depending on the type of source (written, oral, visual). In the process students will be asked, for example, to identify the author's main argument or thesis, compare

points of view, identify biases, and evaluate the author's claim based on the evidences presented or other available evidence at the time. The course will guide the students through their reading and analysis of the texts and require them to write reaction essays of varied length and present their ideas in other ways (debate format, power point presentation, letter to the editor of the source, etc).

The instructor may arrange the readings chronologically or thematically, and start with the present (more familiar) and go back to the earlier periods or vice-versa. (CMO No. 20, series of 2013)

Course Description:

The course analyzes Philippine history from multiple perspectives through the lens of selected primary sources coming from various disciplines and of different genres. Students are given opportunities to analyze the author's background and main arguments, compare different points of view, identify biases and examine the evidences presented in the document. The discussions will tackle traditional topics in history and other interdisciplinary themes that will deepen and broaden their understanding of Philippine political, economic, cultural, social, scientific and religious history. Priority is given to primary materials that could help students develop their analytical and communication skills. The end goal is to develop the historical and critical consciousness of the students so that they will become versatile, articulate, broad-minded, morally upright and responsible citizens.

This course includes mandatory topics on the Philippine Constitution, agrarian reform, and taxation.

Learning Outcomes:

At the end of the course, students should be able to:

1. Evaluate primary sources for their credibility, authenticity, and provenance
2. Analyze the context, content, and perspective of different kinds of primary sources
3. Determine the contribution of different kinds of primary sources in understanding Philippine history
4. Develop critical and analytical skills with exposure to primary sources
5. Demonstrate the ability to use primary sources to argue in favor or against a particular issue

6. Effectively communicate, using various techniques and genres, their historical analysis of a particular event or issue that could help others understand the chosen topic
7. Propose recommendations/solutions to present-day problems based on their understanding of root causes and their anticipation of future scenarios
8. Display the ability to work in a team and contribute to a group project
9. Manifest interest in local history and concern in promoting and preserving our country's national patrimony and cultural heritage

Number of Hours: **3 hours every week for 18 weeks or 54 hours in a semester**

Course Outline

Week	Topic
1-2	Meaning and relevance of history; distinction of primary and secondary sources; external and internal criticism; repositories of primary sources, and different kinds of primary sources
3-6	Content and contextual analysis of selected primary sources; identification of the historical importance of the text; and examination of the author's main argument and point of view
7-10	"One past but many histories": controversies and conflicting views in Philippine history a. Site of the First Mass b. Cavite Mutiny c. Retraction of Rizal d. Cry of Balintawak or Pugadlawin
11-14	Social, political, economic and cultural issues in Philippine history Mandated topics: 1. Agrarian Reform Policies 2. The Philippine Constitution: 1899 (Malolos) Constitution; 1935 Constitution; 1973 Constitution; 1987 Constitution 3. Taxation
15-18	Critical evaluation and promotion of local and oral history, museums, historical shrines, cultural performances, indigenous practices, religious rites and rituals, etc.

READINGS IN PHILIPPINE HISTORY Learning Plan

Learning Outcomes	Topics	Methodology	Resources	Assessment
1. Evaluate primary sources for their credibility, authenticity, and provenance	I - Meaning and relevance of history; distinction of primary and secondary sources; external and internal criticism; repositories of primary sources, and different kinds of primary sources. (Weeks 1-2)	1. Lecture/Discussion 2. Library, Museum and Archives visitation (depends on the location of the HEI) 3. Comparative analysis of primary and secondary sources	1. Louis Gottschalk, <i>Understanding History</i>, (pp. 41-61; 117-170). 2. Howell and Prevenier, <i>From Reliable Sources</i>, (pp. 17-68) 3. Santiago Alvarez, <i>Katipunan and the Revolution: Memoirs of a General</i>, (pp. 82-88). 4. Teodoro Agoncillo, <i>History of the Filipino People</i>, (pp. 184-187). 5. Robert Fox, <i>The Tabon Caves</i>, (pp. 40-44; 109-119). [Human remains and artifacts] 6. William Henry Scott, <i>Prehispanic Source Materials for the Study of Philippine History</i> (pp. 90-135).	1. Produce examples of primary sources and the corresponding secondary sources derived from them
2. Analyze the context, content, and	II – Content and contextual analysis of selected primary	1. Lecture/Discussion 2. Library research 3. Textual analysis	1. Antonio Pigafetta, <i>First Voyage Around the World</i>, (pp. 23-48) [Chronicle]	1. Graded Reporting 2. Quizzes 3. Critical Essay

Learning Outcomes	Topics	Methodology	Resources	Assessment
perspective of different kinds of primary sources	sources; identification of the historical importance of the text; and examination of the author's main argument and point of view (Weeks 3-6)	4. Small group discussion 5. Reporting 6. Film Analysis	2. Juan de Plasencia, <i>Customs of the Tagalogs</i> , (Garcia 1979, pp. 221-234) [Friar account] 3. Emilio Jacinto, "Kartilla ng Katipunan" (Richardson, 2013, pp. 131-137) [Declaration of Principles] 4. Emilio Aguinaldo, <i>Mga Gunita ng Himagsikan</i> , (pp. 78-82; 95-100; 177-188; 212-227) [Memoirs] 5. National Historical Institute (1997). <i>Documents of the 1898 Declaration of Philippine Independence, The Malolos Constitution and the First Philippine Republic</i> . Manila: National Historical Institute (pp. 19-23) [Proclamation] 6. Alfred McCoy, <i>Political Caricatures of the American Era</i> (Editorial cartoons) 7. Commission on Independence, <i>Filipino Grievances Against Governor Wood</i> (Zaide)	about a particular primary source: students are to discuss the importance of the text, the author's background, the context of the document, and its contribution to understanding Philippine history
3. Determine the contribution of different kinds of primary sources in understanding Philippine history				
4. Develop critical and analytical skills with exposure to primary sources				

Learning Outcomes	Topics	Methodology	Resources	Assessment
5. Demonstrate the ability to formulate arguments in favor or against a particular issue using primary sources	III – “One past but many histories”: controversies and conflicting views in Philippine history a. Site of the First Mass b. Cavite Mutiny c. Retraction of Rizal d. Cry of Balintawak or Pugadlawin (Weeks 7-10)	1. Lecture/Discussion 2. Document analysis 3. Group discussion 4. Debate, round table discussion or symposium	1990, vol. 11, pp. 230-234). [Petition letter] 8. Corazon Aquino, <i>President Corazon Aquino's Speech before the U.S. Congress</i> Sept. 18, 1986 [Speech] 9. <i>Raiders of the Sulu Sea</i> (film) 10. Works of Luna and Amorsolo [Paintings] 1. Antonio Pigafetta. <i>First Voyage Around the World</i>, (pp. 23-32) 2. Trinidad Pardo de Tavera, <i>Filipino Version of the Cavite Mutiny of 1872</i>, (Zaide 1990, vol. 7, pp. 274-280) 3. Jose Montero y Vidal, <i>Spanish Version of the Cavite Mutiny of 1872</i> (Zaide 1990, vol. 7, pp. 269-273) 4. Rafael Izquierdo, <i>Official Report on the Cavite Mutiny</i>, (Zaide 1990, vol. 7, pp. 281-286)	1. Debate a particular issue in Philippine history 2. Reaction/reflection paper on a sponsored activity like lecture, symposium, round table discussion, and the like

Learning Outcomes	Topics	Methodology	Resources	Assessment
			5. Ricardo P. Garcia, <i>The Great Debate: The Rizal Retraction</i> (pp. 9-19; 31-43) 6. Jesus Ma. Cavanna, <i>Rizal's Unfading Glory</i> , (pp. 1-52) 7. Ricardo R. Pascual, <i>Rizal Beyond the Grave</i> , (pp. 7-36) 8. Pio Valenzuela, <i>Cry of Pugadlawin</i> , (Zaide 1990, vol. 8, pp.301-302) 9. Santiago Alvarez, <i>Cry of Bahay Toro</i> (Zaide 1990, vol. 8, pp. 303-304) 10. Gregoria de Jesus, <i>Version of the First Cry</i> , (Zaide 1990, vol. 8, pp. 305-306) 11. Guillermo Masangkay, <i>Cry of Balintawak</i> (Zaide 1990, vol. 8, pp. 307-309)	
6. Effectively communicate, using various techniques and genres,	IV – Social, political, economic and cultural issues in Philippine history:	1. Lecture/Discussion 2. Library and Archival research 3. Document analysis 4. Group reporting	Note: Students will be required to look for primary sources on which they will base their narrative and analysis of the topic assigned	1. Research output that may be in the form of a term paper, exhibit, documentary

Learning Outcomes	Topics	Methodology	Resources	Assessment
historical analysis of a particular event or issue that could help others understand the chosen topic;	Mandated topics: 1. Agrarian Reform Policies 2. The Philippine Constitution: - 1899 (Malolos) Constitution - 1935 Constitution - 1973 Constitution - 1987 Constitution 3. Taxation	5. Documentary Film Showing	to them	presentation, diorama, webpage, and other genres where students can express their ideas. The output should trace the evolution of the chosen topic through at least three periods. Group members should collaborate to produce a synthesis that examines the role of this issue in promoting/hindering nation building, and provide appropriate recommendations rooted in a historical understanding of the issue
7. Propose recommendations or solutions to present day problems based on their understanding of root causes, and their anticipation of future scenarios	Other sample topics: 1. Filipino Cultural heritage 2. Filipino-American relations 3. Government peace treaties with Muslim Filipinos 4. Institutional history of schools, corporations, industries, religious groups, and the like. 5. Biography of a			
8. Display the ability to work in a multi-disciplinary team and				

Learning Outcomes	Topics	Methodology	Resources	Assessment
contribute to a group endeavor	prominent Filipino (Weeks 11-14)			
9. Manifest interest in local history and show concern in promoting and preserving the country's historical and cultural heritage	V. Critical evaluation and promotion of local and oral history, museums, historical shrines, cultural performances, indigenous practices, religious rites and rituals, etc. (Weeks 15-18)	1. Lecture/Discussion 2. Research in Local libraries and Local Studies Centers (if available) 3. Tour in local museums, historical sites, art galleries, archeological sites and other places where one could see cultural and heritage displays 4. Conduct Oral interview	1. Historical Data Papers 2. <i>Erección de Pueblos</i> (Creation of Towns) 3. Museums, Local Studies Centers 4. Art Galleries, Painting collections 5. Historical landmarks and UNESCO sites 6. Performances that showcase traditional arts and culture 7. Fiestas and similar local celebrations	1. Reaction paper or critique of the shrines, historical sites, museums the students visited 2. Letter to the editor 3. Blogs 4. Transcript of oral interview

CURRICULUM VITAE

PERSONAL BACKGROUND

Name : **DEYO CARLOS L. DELA CRUZ**
Age : 26
Address : Brgy. San Rafael Tarlac City
Civil Status : Single
Date of Birth : November 16, 1996
Place of Birth : Bislig, Surigao Del Sur
Nationality : Filipino
Religion : Roman Catholic



EDUCATIONAL BACKGROUND

GRADUATE : **PHILIPPINE NORMAL UNIVERSITY, MANILA**
Master of Arts in Social Science Education
Taft Avenue, corner Ayala Blvd., Manila
2018 – 2023

TERTIARY : **TARLAC STATE UNIVERSITY**
College of Education
Bachelor of Secondary Education Major in Social Studies
Villa Lucinda, Tarlac City
School Year: 2013 – 2017

SECONDARY : **TALAC NATIONAL HIGH SCHOOL (Main)**
Tarlac City
School Year: 2009 – 2013
Awards Received: With Distinction

ELEMENTARY : **NORTHERN HILL ELEMENTARY SCHOOL**
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School Year: 2003 – 2009
Awards Received: 1st Honorable Mentioned

PROFESSIONAL EXPERIENCES

- 2018 – Present** : **TARLAC STATE UNIVERSITY**
College of Teacher Education
Lucinda Campus, Tarlac City
Instructor I
- 2018 – Present** : **CHAIN RINIVARTS EDUCATION TRAINING**
CENTER
Tarlac City
Licensure Examination for Professional Teachers
Review Specialist
- 2018** : **DOMINICAN COLLEGE OF TARLAC**
Capas, Tarlac
Senior High School Department
Classroom Teacher

ELIGIBILITY

PRC Board Licensure Examination for Professional Teachers