

TIPON, SALIN AT LUNSAD: MGA AWITING BAYANG ILOCANO BILANG BATAYAN NG PANUKALANG SUPLEMENTAL NA KAGAMITAN SA FILIPINO 11

April M. Sia

Doctor of Philosophy major in Filipino Language

alastair1113@gmail.com

DOI:10.63305/737708

Abstract

This study focuses on the gathering, translation, and launching of Ilocano folk songs in Binalonan, Pangasinan, aiming to identify these songs and develop teaching materials for Grade 11 students. Utilizing both qualitative and quantitative research methods, the study emphasizes descriptive techniques to analyze folk song content and extract cultural themes. Interviews with local Ilocanos facilitated the collection of cherished folk songs, which were then translated into Filipino for analysis and to highlight cultural practices.

Findings indicate that the Ilocanos in Binalonan do not possess unique folk songs; rather, they primarily adapt traditional and modern folk songs from surrounding towns, reflecting a broader Ilocano identity. The study advocates for free translations, highlighting three cultural meanings derived from the songs, centering on customs, traditions, and lifestyle, often emphasizing themes of love.

Two worktexts were created based on these folk songs, which received positive feedback for being well-organized, accurate, and timely in evaluations by experts and students, suggesting their potential as supplemental teaching materials for Filipino. The researcher recommends further research on folk songs from the perspective of individuals aged 80 and older, and proposes translating folk songs into various local dialects to enhance understanding and appreciation among non-Ilocano speakers. Suggestions also include the development of additional teaching materials that delve deeper into the culture and practices represented in these songs, ongoing evaluations of the materials, digitization of the worktext, and the use of multimodal or animated videos to engage students more effectively in learning about folk songs.

Keywords – Civilization, Culture, Ilocano songs, Tools

INTRODUCTION

Many of us Filipinos have the ability to write various literary works and express ideas in different ways. According to Nibalvos (2019), literature, as thoughts that are utilized or created as arts, plays a significant role in society. These literatures narrate the life or livelihood of a person in society, government, faith, and other experiences that may be related to various

types of emotions. This is a collection of the things and experiences of a person in the world they belong to. A person creates literature thru creative methods. This is what moves society, where various human experiences are witnessed, each unique to the individual.

According to the study by Bacsa et al. (2017), it was mentioned that literature is the orderly and meaningful expression of

“Emerging Trends and Challenges in Multidisciplinary Education”

human feelings and beliefs, whether spoken or written, regarding matters related to oneself or interactions with others. We see, feel, and share this in various ways in ancient times, but it is rarely done now. In this study, attention was focused on literature, which provides value to literary works and explains their culture in various ways.

Literature serves as a symbol of a society's history, where its expression can take various forms. The roots of history can also be seen in the modern world we inhabit. It is the one that revives hidden works to be revealed and recognized by anyone. Thru discovery and extensive study, it has become a symbol in Philippine history. It expresses and embodies truth by allowing readers to experience the thoughts and feelings of the writer. Literature is immortal, and readers today are fortunate because they can witness the changes happening not only in the world but also in the Philippines. In Panganiban's (2005) book, literature is described as the expression of human feelings about various aspects of life in the world, in governance, in society, and in the relationship of their souls with the Great Creator. It also showcases collections of the authors' beautiful experiences and various aspirations of a race.

In the Philippines, there are literary works that continue to emerge and thrive due to the various ways individuals in a society accept and recognize them. This is continuously given meaning and valued for their identity. But in reality, there are also literatures in the Philippines that are still used and valued. However, these can only be found among small ethnic groups. This is one reason why literature needs to be studied more deeply.

It is important to provide a deeper study of our literature in the country of our birth. According to CHED Memo No. 59 s 1996 or the New General Education Curriculum, it has an interdisciplinary nature that will help students see the person as a whole and important being living in both national and global communities. Literature in the Philippines continues to provide identity to the nation of origin.

In fact, there are two types of literature, prose and poetry. Prose consists of works written in the ordinary flow of sentences, while poetry consists of works written in a manner that includes meter or syllable count, rhyme, and rhythm. The short story, novel, legend, fable, parable, biography, and essay are just a few examples of the prose form of literature. Meanwhile, poetry includes epics, sonnets,

“Emerging Trends and Challenges in Multidisciplinary Education”

ballads, songs, elegies, odes, and folk songs.

Among the mentioned genres of literature, one of the often-forgotten forms is the folk song. According to Ki (2020), folk songs are one of the oldest forms of Filipino literature that emerged before the arrival of the Spaniards. It depicts the cultures of our bygone era. This is also called "folk song" by some. It is in the form of poetry but accompanied by music that aligns with the experiences, feelings, and customs of whoever created it. The folk songs created by our ancestors are about the various ways of life, thoughts, behaviours, and feelings of people. This is a form of poetic literature that encompasses various genres, such as kundiman, talindaw, oyayi or hele, diona, soliranin, dalit, and dung-aw. In the words of Ki (2020) in his definition of folk songs, it brings honour to a group in the society we live in. Thru folk songs, the feelings that the author wants to share are expressed, even though they may be overshadowed by modernization.

OBJECTIVES OF THE STUDY

Overall, the study aims to collect Ilocano folk songs to compile them as a basis of the town's cultural heritage, translate the folk songs so that their content and cultural aspects can be understood, and most importantly, develop

teaching materials that can help in teaching Filipino Grade 11 to improve students' skills and preserve Ilocano folk knowledge.

METHODOLOGY

This study is a type of qualitative and quantitative research. It used a descriptive method to discuss the content of folk songs and textual interpretation to identify the themes and present the cultural significance of these songs. Additionally, free translation was used to translate the folk songs of indigenous Ilocanos. Related to this was the development and evaluation of teaching materials.

In the translation process, interviews were conducted with indigenous Ilocanos to gather the folk songs they value. The folk songs were translated into Filipino to make textual analysis easier so that Filipino cultural practices could be presented for the creation of teaching materials. The materials were evaluated and, in the end, proposed for use in teaching Grade 11.

RESULTS AND DISCUSSION

The researcher successfully carried out the study processes. The necessary documents and equipment were also prepared to gather the data that would answer the problems. As a result, the research revealed various folk songs and their translations into Filipino. The researcher also applied the cultural

“Emerging Trends and Challenges in Multidisciplinary Education”

meanings of the folk songs that were collected. Regarding the material resources, their evaluation by experts and the proposal of supplemental teaching materials to enhance the teaching of Filipino in Grade 11 were also achieved in this study.

In the following section, the overall results of the study will be presented:

Section 1. Folk Songs of the Ilocanos in Binalonan, Pangasinan

The first interaction of the researcher with the cultural bearers of Binalonan, Pangasinan took place on January 4, 2025, when the interviews began. Carrying the guide questionnaire, video, and voice recorder, the respondents who met the laid-out criteria were interviewed: (a) Twenty (20) years and above residing in Binalonan, Pangasinan, (b) Sufficient knowledge about Ilocano literature, and (c) Culture bearers or elders aged sixty (60) and above.

In almost all of the respondents, they could not identify a specific song that is only heard in Binalonan. Instead, the researcher noticed that they mentioned and sang popular folk songs. These songs were included by the researcher in the list. Each respondent mentions songs and sings some of them. There are also songs that are mentioned, but some of their lyrics are no longer memorized. The songs that could no

longer be identified and recognized were not included by the researcher. As a result, twenty-four (24) Ilocano folk songs from Binalonan were collected and recorded in Table 1. The folk songs listed are those that were repeatedly mentioned by sixty-four (64) respondents, who know the sound or melody, lyrics of the song, and can sing the entire song or ninety percent of its parts.

Mga Awiting Bayan	
Folk – Traditional	Folk – Modern
(1) Pamulinawen	(1) Isem
(2) Dungdungwen kanto	(2) Mapanta Diay Seven Seas
(3) Manang Biday	(3) Bakla Met Gayam
(4) Kanta ti Ulila (Ipuon Ko Nga Irugi)	(4) Agbabaket
(5) Naraniag a Bulan	(5) Driver A Nadawel
(6) Diro ni Ayat	(6) Bukel Bukel
(7) Ti ayat ti maysa nga ubing	(7) Sissiwit (Billit Ko)
(8) Bannatiran	(8) Nu Siak tu ti Agayat
(9) No duaduaem pay	
(10) Saguday	
(11) Ala Kadin, inkay yawat	
(12) Dung-aw	
(13) Panagpakada	
(14) Ti Saluyot	
(15) Umayka ti Eskuela	
(16) Katuday	

In the recorded folk songs, it can be seen that the collected songs can be classified into two categories. Folk traditional are the songs that originated from the ancestors of the respondents, which became part of preserving cultural

“Emerging Trends and Challenges in Multidisciplinary Education”

customs, arts, practices, and way of life, while folk modern are those that the respondents have grown accustomed to, which are part of their daily life and have also influenced their habits, actions, beliefs, and way of living. There are eighteen (18) songs recorded from the folk traditional category, including Pamulinawen, Dungdungwen kanto, Manang Biday, Kanta ti Ulila (Ipuon Ko Nga Irugi), Naraniag a Bulan, Diro ni Ayat, Ti ayat ti maysa nga ubing, Bannatiran, No duaduaem pay, Saguday, Ala Kadin inkay yawat, Dung-aw, Panagpakada, Ti Saluyot, Umayka ti Eskuela, and Katuday. Eight (8) folk modern songs include Isem, Mapanta Diay Seven Seas, Bakla Met Gayam, Agbabaket, Driver A Nadawel, Bukel Bukel, Sissiwit (Billit Ko), and Nu Siak tu ti Agayat.

This became noticeable among the respondents during the researcher's interviews because the researcher repeatedly heard phrases like "I was still a child when I first heard that and I still sing it until now," or "It seems like those songs have been a part of my growing up, I just learned them because I kept hearing them repeatedly." Even tho it wasn't taught and no one taught me, I learned and related to the songs.

The respondents' statements are merely manifestations of the reality that

traditional songs are still a part of the modern era. It has not disappeared; rather, despite the widespread influence of modern songs today, they continue to be appreciated by people. The researcher also believes that this is not just a phenomenon in Binalonan but could be found in any town, such as those in Pangasinan.

According to Castro (2021) in his study on the traditional songs of the Subuanon, he mentioned that folk songs do not only serve as entertainment; they are also one of the primary means of communication and cultural expression. The songs served as a bridge between past generations and the present. In singing and speaking the Folk Songs, lessons, history, and traditions are passed on. He added that in the era of modernization and globalization, folk songs play an important role in preserving our identity as Filipinos. Despite the proliferation of foreign cultures, folk songs emphasize that we have our own wealth. The forms and themes of these songs serve as a guide for the youth to appreciate their roots and culture.

Regarding the collected songs, it is also a fact that in Contreras's (2019) explanation, he stated that in the ancient translations of stories and traditions, music was used as a means of expressing emotions and experiences. Over time, it has

“Emerging Trends and Challenges in Multidisciplinary Education”

evolved into various forms that reflect the local cultures and languages of each region. One of the main characteristics of folk songs is their oral tradition. Many songs have been passed down from one generation to the next thru singing, which is why the words and stories have been preserved and performed in local communities. Because of this, folk songs become an important part of the rituals and ceremonies in people's lives. Often, the songs are performed on important occasions such as festivals, weddings, and other gatherings. These contain local translations of their stories, legends, and beliefs. In modern times, folk songs are not only limited to traditional forms but are also seen in modern versions and adaptations that align with current trends. The incorporation of modern styles into traditional themes demonstrates the ability of music to adapt to the changing times.

Therefore, it can be said that overall, folk songs are a treasure of Filipino culture that should be celebrated and preserved. Like the records of our history, the songs provide stories and lessons that remind us of our origins. In every song, there is a reflection of our character and way of life. It is important to continue the promotion and study of folk songs to deepen our understanding and appreciation of our own

culture and identity. In the end, the Folk Song is not just simple music but a part of our history that should be celebrated and promoted.

Section 2. Translation: Translation of Ilocano Folk Songs into Filipino.

Part of the interview process is the recording of events in data collection. Although firmly Filipino.

In the translation of folk songs, the guidelines of the renowned linguist in the field of translation, Eugene Nida (1959/1966), were followed. The method of translation was explained to the experts, and Nida's ideas were considered in the translation, such as:

- a. Translation is the re-presentation in the target language of the closest natural equivalent of the original message as stated in the language, first based on meaning, and second based on style. Only the closest equivalent message of the translated text is rendered in the language or dialect into which it is being translated.
- b. Read the text to be translated several times to ensure that the content is understood.
- c. Maintaining the implied message so that the idea being translated should not be changed or diminished. Therefore, what should be translated is

“Emerging Trends and Challenges in Multidisciplinary Education”

the meaning or message and not just the words.

- d. Extensive knowledge helps a translator in both the source and target languages, meaning it is not enough to just directly translate the words in the text.
- e. Do not always be literal; consider that the outcome of the translation should still convey the true essence.
- f. Choose words and phrases that are easy for the reader to understand. Use words that you fully understand and that the readers also understand to make the translation closer to the original.
- g. Have your translation read by an expert in the source language or a native speaker of the language so that the translation method can be critiqued and its appropriateness in the context of a native speaker can be assessed. Above all, and;
- h. Consider the culture and context of the language being translated and the target language.

Noblejas (2021) laid out two important ideas related to these findings in the study. He said that the Philippines is one of the countries that place a high value on translation work. Because its geography is composed of islands. The characteristics

that describe the geography of the Philippines are a major reason why there is a variety of languages in our country. He explained that first, due to historical reasons. Approximately five thousand years ago, our Austronesian ancestors began their journey from the southern regions of China until they reached Batanes. Upon the arrival of the Austronesians in the Philippines, they spread their languages, including our Ilocano, Hiligaynon, Cebuano, Tagalog, and other languages. Secondly, we do not speak just one language in our country; in fact, we have more than a hundred languages, not to mention the dialects present in each region of the country. Due to the fact that our country is composed of islands, it is also true that the places are separated. Due to the separation of our residences, different languages emerged, various ethnic groups developed, and different languages were formed. Filipino became the national language of the Philippines.

Meanwhile, the truth that translation is also a way to provide knowledge and share wisdom is open-minded for everyone. In translation within the Filipino context, minds are given the opportunity to better understand various ideas, stories, events, or anything else we should know more about. Translation: Translation in the

“Emerging Trends and Challenges in Multidisciplinary Education”

Filipino context becomes a platform for the desire to learn and participate in the ever-changing times we are in. Thru translation, we can also become aware and understand our identity and the events that shaped our character, the history that forged our being Filipino, and the cultures we inherited from the past. Translation: Translation helps in providing new knowledge to a place. The country of the Philippines has a rich history, accompanied by hundreds of types of cultures that are currently considered not so easy to understand, especially since our languages differ, and so do our ways of understanding. Thru the translation of ideas about our history, each person will better understand their identity and the history from which they come if these ideas are translated into the context of the national language, Filipino. The language of unity.

Above all, Filipino is a language that can be considered one of the most effective means of unity. In a broader perspective, language is truly a mirror of the unity of a place or nation. Filipino is the tool we use to unite. Despite our differences due to the variety of languages, cultures, and beliefs present in our country, it is not unlikely that our citizens may also become divided. But with the help of the Filipino language and translation activities in its context, it

binds our nation and unifies the diversity of the Philippines. Thru translation, different languages also unite. Because of translation, interaction occurs between two or more languages involved in a specific translation.

Section 3. Cultural Significance of Ilocano Folk Songs

The researcher also carried out the identification of the cultural meanings of the collected folk songs. The researcher conducted a textual interpretation of the song lyrics to identify or present their themes as well as to reveal the cultural content of the songs. In the twenty-four folk songs, each was read stanza by stanza, and in general, the themes and cultural contexts were revealed.

Based on the textual interpretation of the collected folk songs, there are ten themes derived from their lyrics. These are about love, rural life, perseverance, dreaming, taking responsibility, inheritance, death and misfortune, gratitude, rural life, and education. It has also been observed that the most common subject of folk songs is love, as it is present in almost all recorded folk songs. The theme of love has various sub-themes such as sacrifice, acceptance, endurance, forbidden love, love and gender, forgiveness,

“Emerging Trends and Challenges in Multidisciplinary Education”

love that transcends age, respect, kindness, and self.

Meanwhile, it was also discovered in the analysis of the content of folk songs that the content of folk songs is divided into three cultural values. This includes customs, traditions, and way of life (social conditions).

It was discovered in the interpretation that the cultural meanings of the collected folk songs are as follows:

Regarding the customs of the Ilocano,

1. The Ilocanos have a characteristic of showing deep affection.

2. The Ilocanos love deeply and are patient when it comes to matters of the heart.

3. Ilocano men are known for their loyalty in love and their affectionate nature.

4. The Ilocanos are patient when it comes to matters of love.

5. The Ilocanos recognize boundaries in matters of love. The Ilocanos recognize boundaries in matters of love.

6. Age is recognized as a basis for acceptance of one another, although respect for each other's individuality is also considered.

7. The Ilocanos have a characteristic that makes them easy to win over in the

realm of love with a simple yet genuine smile. It means kindness of heart.

8. The Ilocanos also recognize the idea that "Love Doesn't Matter," meaning that if age is an issue or barrier to love, it's okay as long as happiness is found there.

9. In Ilocano culture, they are loving and recognize the restrictions of love. When they know the relationship is forbidden due to the marital status of both being married, they prefer to endure rather than continue the forbidden love.

10. The love for LGBTQIA+ individuals is evident in the Ilocano culture. The Ilocano culture shows love for LGBTQIA+ individuals. The companionship of men and women is still important in their customs.

11. Passionate relationships are also accepted. Accept passionate relationships as well.

12. The Ilocanos recognize boundaries in matters of love.

13. Ilocanos love deeply and are patient when it comes to matters of the heart.

14. The Ilocanos have pure intentions when it comes to love. It is liberating when necessary, knowing that it is not meant for him.

15. Ilocanos also base their feelings about love on the physical aspect.

“Emerging Trends and Challenges in Multidisciplinary Education”

Regarding the customs of the Ilocanos,

1. The Ilocanos have standards when it comes to matters of love. This includes being chivalrous, diligent, hardworking, kind-hearted, well-mannered, and having great respect for women.

2. The foundation of showing love is the beauty of the heart and the goodness of one's character. The foundation of showing love is the beauty of the heart and the goodness of one's character.

3. The foundation of showing love is the beauty of the heart and the goodness of the person.

4. The Ilocanos are cheerful and easy to make laugh.

5. The Ilocanos are patient with life's hardships.

6. The Ilocanos are dreamers.

7. The Ilocanos take on responsibilities according to the hierarchy of birth.

8. It is a custom among the Ilocanos that all wealth should be shared with the family.

9. The Ilocanos are very religious when it comes to matters of death.

10. The Ilocano way of life recognizes the concept of debt of gratitude.

11. Age is recognized as a basis for acceptance of one another, but respect for the person is also taken into consideration.

Regarding the lifestyle and social integration of the Ilocano people,

1. The life of the Ilocanos is simple, yet they are content with the simple things they have.

2. The Ilocanos are caring and value their health, considering it a treasure.

3. The Ilocanos value education and have great respect for teachers.

4. The Ilocanos have pure intentions when it comes to love; they are willing to let go if they know it is not meant for them.

In relation to these findings from the conducted interpretation, some cultural experts like Lanuza (2018) believe that the general cultural practices, habits, and lifestyle of the Ilocanos are akin to the country's culture, which is one of the most complex and richest aspects of life in the Philippines. It is composed of various elements that showcase the unique identity of the people. From language, tradition, art, religion, and values, all of these contribute to the unique Filipino culture that continues to evolve and change. According to Gonzales (2019), the overall culture of the country is rich and diverse. Each part of it, from language, tradition, art, religion, and food, contributes to the identity of

“Emerging Trends and Challenges in Multidisciplinary Education”

Filipinos. Despite the accuracy and up-to-datedness of the material.

Assessment of the Suitability of the WorkTexts. In the two WorkTexts that were developed, the results can be seen in Table 5.1 for suitability. The weighted mean served as the basis for the researchers in the description of the assessment.

WORKTEXT	WEIGHTED MEAN	DESCRIPTION
WorkText 1	3.24	NA
WorkText 2	3.49	NP
Mean average	3.36	NP

Based on Table 5.1, the developed teaching materials from folk songs were found to be very appropriate (VP). The highly appropriate evaluation by the experts is shown thru a weighted mean of 3.36. Some of the assessed aspects of the appropriateness of the WorkText include valuing national symbols and institutions, promoting and valuing human rights, not favouring the promotion of products from other countries along with their customs and values, not promoting any outdated practices that are cultural, religious, economic, political, or familial in nature, considering the diversity of cultural, religious, socio-economic, political, and familial backgrounds, promoting and valuing the diversity of race, ethnic group, culture, and socio-political background, not

showing bias or excluding any individual or group, not using language that is not gender-sensitive, encouraging and considering good manners, not depicting situations that incite crime, violence, bad habits, and other illegal activities, and not presenting controversial and sensitive issues that are difficult to explain in the classroom.

Based on the topics of the developed WorkText, it is noticeable that two characteristics can be inferred from them. These WorkTexts address the skills in cultural studies that are also taught in Grade 11. In addition, the WorkText also addresses the students' ability to recognize their own culture thru folk songs.

It can be inferred from the evaluations of experts that the assessment conducted on the developed WorkTexts is based on the experiences of the students, and they are capable of explaining their cultural identities.

Several studies have mentioned that when a teaching material is based on the experiences of students, it becomes highly suitable as a teaching tool because it greatly influences student engagement as well as its usage. In this regard, the idea is supported by Maal's (2018) discussion on the Schema Theory introduced by Richard Anderson and David Pearson. Here, it is

“Emerging Trends and Challenges in Multidisciplinary Education”

mentioned that everything we have experienced and learned is stored in our mind or memory. This becomes prior knowledge. This greatly influences the understanding of what the reader already knows or does not know. Therefore, in order to learn new knowledge, schemata are needed, the system of storing information in the human brain that is essential for learning.

Because experts highly value the suitability of WorkTexts, it can be said that these have characteristics that align with students since students have extensive experience in utilizing their experiences.

WORKTEXT	WEIGHTED MEAN	DESCRIPTION
WorkText 1	3.75	N
WorkText 2	3.87	N
Average mean	3.81	N

Based on the evaluation of experts in the presentation and organization of the WorkTexts, the two created WorkTexts received a very organized description. This can be seen in the achieved weighted means of 3.75 and 3.87. The 3.81 weighted mean for the overall assessment of the presentation and organization of the developed WorkText is merely proof that the researcher has successfully and effectively presented the concepts of the topic related to cultural characteristics. It is also worth

mentioning that the physical characteristics of the WorkText were well-considered.

The evaluated parts of the WorkText are related to the objectives, topics, attainment of expected learning skills, use of multimedia, use of textual, visual, audio, and their combination, attainment of high-level thinking skills, use of appropriate illustrations and images that aid in presenting the topic, design, references, and application of proper titles.

The results of the assessment can be linked to Asuncion's (2018) mention of principles in teaching and the use of instructional materials that should be considered. The creation is not just something done casually, but the three important factors such as goals, aims, and objectives must be considered. It should also be considered that in the development of materials, important tasks are applied as well as the interest of the students when these are used by them. In the past several years, there has been a significant 'shift' from using chalk in teaching to using WorkText PowerPoint presentations. The selection and design of new teaching materials have greatly contributed to the rapid learning of the students.

Therefore, it has been proven that in any subject, task, or even in the use of developed teaching materials, if they are

“Emerging Trends and Challenges in Multidisciplinary Education”

created with consideration for presentation, they will be interesting to the students.

Evaluation of accuracy and timeliness. The accuracy and timeliness of the created WorkText indicate whether they possess accuracy and whether they are up-to-date. The indications include modern methods of presentation, content and concepts, text used in the WorkText, and the use of appropriate illustrations, diagrams, images, graphs, videos, tables, and others.

WORKTEXT	WEIGHTED MEAN	DESCRIPTION
WorkText 1	3.54	NP
WorkText 2	3.89	NP
Average mean	3.71	NP

The experts' assessment of the two developed tools is very accurate. With a weighted mean of 3.71, the description it belongs to is very accurate and timely. This means that the WorkText is highly accurate and up-to-date, and it can be said to help students achieve the skills they aim to acquire.

Based on the results of the assessment of the accuracy and timeliness of the WorkText, it is undeniable that the WorkText materials are based on current issues and contain ideas that can currently be part of classroom discussions. In line with this idea, according to Ompoc (2023),

there are many contemporary tools that can be used in the classroom to increase the level of student engagement or participation. This includes the usual workbook, which is a training activity for students related to the topic being discussed, duplicated outlines that serve as an additional copy of the outlined lessons and are used as a guide in planning and developing the lesson to be discussed, games or electronic games that align with students' interest in using gadgets, articles, pamphlets, infographics, and magazines for sets of information from other materials added to the discussion. Include articles that contain various timely topics that can be used as supplementary materials for a lesson, newspapers that cover events both domestically and internationally. This is used as supporting information related to the lesson, worksheets and work cards that serve as writing materials for information and knowledge to be easily organized, among others.

The evaluation of the accuracy and timeliness of the materials is a very important factor that should be applied to the developed materials. The content and timeliness of the material should also be considered because the experiences of the students should be adapted to their current environment so that they can keep up with

“Emerging Trends and Challenges in Multidisciplinary Education”

contemporary knowledge. Moreover, the proper selection and even the creation of digital tools have a significant impact on learning and the achievement of desired goals.

INDICATORS	Overall Mean (WorkText 1 at 2)	DESCRIPTION
Kaangkupan (Appropriateness)	3.36	Very appropriate
Paglalahad at Kaayusan (Presentation and Organization)	3.81	Very neat
Kawastuhan at Kapanahunan (Accuracy and up-to-datedness)	3.71	Very accurate and timely
General average mean	3.62	Very appropriate, very orderly, and very accurate and timely

In the overall evaluation, the developed WorkTexts can be considered very appropriate, very organized, very accurate, and timely. This is in accordance with achieving an overall weighted mean of 3.62. This means that the relevance, presentation, organization, accuracy, and timeliness of the developed worktext can be used and proposed to further enhance the achievement of teaching objectives.

Section 6. Acceptance of Students toward the Developed Teaching Materials
In order to gather the thoughts of Grade 11 students on whether the materials

developed from the study are acceptable and usable, their evaluation was conducted.

INDICATORS	WEIGHTED MEAN	DESCRIPTION
Layunin at kahalagahan	3.95	NP
Nilalaman	3.62	NP
Panlahat na pagtataya	3.90	NP
Disenyo at kabuuan	3.87	NP
Kalahatang pagtataya	3.83	NP

Based on the presented evaluation, the students believe that the developed WorkText has a very high level of acceptance. This is proven by the achieved weighted mean of the four indicators such as objectives and significance, content, overall assessment, and design and overall, which is 3.83. The students rated the overall assessment the highest, achieving a weighted average mean of 3.95 regarding its objectives and significance. This means that the students are aware of how important it is for them to understand the topic of the WorkText. Although it still falls within the very high acceptance level, the content received the lowest rating from the students with a mean of 3.62. This means that many concepts in the WorkText are not yet fully understood by the students. So, if the

“Emerging Trends and Challenges in Multidisciplinary Education”

indicators of objectives and content are combined or linked, it can be inferred that the students fully understand the direction or goal they can comprehend, but there are still concepts that need to be clarified regarding culture and folk songs.

The overall results of the assessment of student acceptance are realistic because they align with the topics discussed in Grade 11. Indeed, according to Francisco (2019), students' interest lies in knowing whether they are familiar with the topics that will be presented to them. There is hesitation and lack of interest if, from the very beginning of the class discussion, there are already obstacles to the potential participation of students in classroom activities and discussions. If we closely examine Francisco's (2019) mention, it aligns with the objectives and content, which are some of the indicators of material acceptance.

Experts further explained that regarding the evaluation and assessment of proposed training in knowledge and skills in Filipino, the general model materials are effective tools for students in understanding the lessons. If the prepared materials and training are helpful to the teacher and the students, it only means to continue developing them and conduct evaluations to

ensure the achievement of educational objectives.

Therefore, based on the assessment of the students, it can be said that the developed WorkText should be used and proposed for further improvement of teacher instruction and student learning.

Section 7. Proposed Supplemental Teaching Materials for the Enhancement of Filipino Teaching in Grade 11.

The developed supplemental teaching materials for enhancing the teaching of Filipino in Grade 11 consist of two worktexts that contain lessons on Filipino culture and Ilocano culture, where the findings from the research on Ilocano folk songs in Binalonan, Pangasinan were applied.

CONCLUSION AND RECOMMENDATION

So, in the overall study, it was found that:

1. The Ilocanos in Binalonan do not have a specific native folk song in their location. Most of what is heard are folk traditional and folk modern adaptations from neighbouring Ilocano towns.
2. The Ilocano folk songs are passed down in Binalonan. Their folk songs in Binalonan are being translated. The best translation to use is free.
3. Three cultural meanings were derived from the Ilocano folk songs in Binalonan. These pertain to their

“Emerging Trends and Challenges in Multidisciplinary Education”

customs, traditions, and way of life, as well as their role in society. Three cultural meanings were derived from the Ilocano folk songs in Binalonan. These pertain to their customs, traditions, way of life, and social participation. More prominently seen in their folk songs are those about love, which showcase various themes.

4. Two worktexts were created from the Ilocano folk songs in Binalonan. Two worktexts were created from the Ilocano folk song in Binalonan.
5. The worktext created is very appropriate, very organized, very accurate, and timely according to the experts.
6. The students' acceptance of their assessment of the developed worktext is very high.
7. Able to create a Work-Text from the collection, translation, and analysis of folk songs that can be proposed as supplemental teaching materials for Filipino, Grade 11. APPENDIX

REFERENCES

Ang penomenong Awiting Visayan Popular o (ViSPOP) sa kabatang sebwno at ilang usaping wika at kultura. (2020). American Journal of Humanities and Social Sciences

Research, Volume-4(11, pp-188–195).

Asuncion, M. (2018) Mga Simulain Metodo Sa Pagtuturo Ng Filipino. <https://www.scribd.com/document/394965021/256877705-Mga-Simulain-Metodo-Sa-Pagtuturo-Ng-Filipino-Copy>

Bacsa, L., Fontanilla, T., & Rasay, G. (2011). Mga Salawikaing iloko: isang pagsasalin at pagsusuring moralistiko [Thesis].

Baquing, M. (2023). Isang Pagsasalin at Pagsusuri sa mga Piling Maikling Kwento. *EPRA International Journal of Multidisciplinary Research*, 9(6), 2455–3662. <https://doi.org/10.36713/epra13465>

Canonio, L. (2021). Ibat-ibang-Uri-ng-Teoryang-Pampanitikan. Scribd. <https://www.scribd.com/document/650971804/Ibat-ibang-Uri-ng-TeoryangPampanitikan>

Castillo, J., Garcia, A., Lalong-isip, J., & Maravilla, A. (2017). Mga teorya at dulong sa pagsusuring pampanitikan. PowerPoint Slides. <https://www.slideshare.net/PjCastillo2/mgateorya-at-dulong-sa-pagsusuring-pampanitikan>.

Castro, L. (2021) Tradisyonal na Awit ng mga Subuanon. <https://www.slideshare.net/Castroo0234/awitingbayan-ng-subuanon>.

Coroza, M. (2009). Ang Sining ng Saling-awit: Kasaysayan, Proseso, at Pagpapahalaga. San Diego [Thesis]. San Diego State University.

- Contreras, V. (2019) Ang awiting bayan bilang kaban ng tradisyon ng bayan. <https://www.studocu.com/ph/document/katutubong-sayaw-at-awiting-bayan/65540395>
- Dedios, A., Chu, S., Ornos, S., & Martinez, C. (2011). Literatura ng iba't ibang Rehiyon ng Pilipinas: Vol. n/a (2nd ed.) [Filipino]. Grandwater Publications.
- Francisco, N. (2019). Ang impluwensiya ng panitikan sa mga mag - aaral. Scribd. <https://www.scribd.com/document/392179652/Ang-Impluwensiya-ng-Panitikan-sa-mga-Mag-aaral>
- Ginoong, A. (2018). Pananaliksik sa Wika. – Kahalagahan ng akdang pampanitikan sa aspetong kultural ng mga Pilipino [Thesis, n/a]. <https://www.coursehero.com/file/69487064/pananaliksiksawikadocx/>
- Gonzalez, A. (2019). The Filipino Language: Its Structure and Origins. Quezon City: Ateneo de Manila University Press.
- Insagne, Y. (2022). The Ilocano Tribe of the Philippines: History, culture & art, Language, Customs and Tradition [Philippine Indigenous People. Yodisphere. <https://www.yodisphere.com/2022/08/Ilocano-Tribe-Culture.html?m=1>
- Kahalagahan sa pagsasapanitikan ng awiting Bayan: Salamin sa kultural na paniniwala ng mga manobo. (2021). Course Hero. <https://www.coursehero.com/file/19421439/Reserts-pagsasapanitikandocx/>
- Ki, F. L. (2020). Kahulugan ng Awiting Bayan at halimbawa nito. newspaper.ph: <https://newspapers.ph/2020/12/ano-ang-awiting-bayan-halimbawa-at-kahulugan-nito/>
- Lanuza, E. (2018). Pasko sa Pilipinas: Tradisyon at Kultura. Manila: Bagong Silang Publications.
- Latore, M., & Carada, G. (2019). Panitikan ng Mauban Sa pagtuturo ng Komunikasyon at Pagpapayaman ng Talasalitaan. American Journal of Humanities and Social Science Research, 5(8), 99–109. <https://www.ajhssr.com>
- Maal, H. (2018) Teoryang Iskema. <https://darkemo04.blogspot.com/2014/04/teoryang-iskema-schema.html>
- Mabalhin, J. (2019). Pagsasalin at Ebalwasyon ng mga Panitikang Southern Leyteno sa wikang Filipino. International Journal of Research Studies in Education, 10(4), 93–100. <https://doi.org/10.5861/ijrse.2021.625>
- Matammu, C. (2022). An analysis and translation into Filipino of Ibanag proverbs: International Journal of Arts, Sciences and Education, 3(2), 239–248. <https://www.ijase.org/index.php/ijase/article/view/142>
- Myatt, J. (2024). Skopos Theory in translation. Word Connection. <https://www.word-connection.com/post/skopos-theory-in-translation#:~:text=Skopos%20is%20>

“Emerging Trends and Challenges in Multidisciplinary Education”

a%20Greek%20word,norms%20of%20the%20target%20audience.

Noblejas, N. (2021) Pagsasalin ng mga Kontekstong Filipino: bigkis ng pambansang pagkakaisa. file:///C:/Users/Admin/Downloads/PAGSASALIN_SA_KONTEKSTONG_FILIPINO_BIGKI.pdf

Nivalvos, P. (2017). Lipunan at Panitikan: Pag-uugat ng Kapilipinohan sa pagbuo ng literaturang pambansa.: Vol. n/a (1st ed.) [Filipino]. Quezon City Publication, Dela Salle University.

Ompoc, E. (2023) Trends at Isyu sa Pagtuturo ng Wikang Filipino. <https://drevaompocclasses.wordpress.com/2020/04/14/trends-at-isyu-sa-pagtuturo-ng-wikang-filipino/Pagsasalin-at-Pagsusuri-ng-Akdang-Panitikan>. (2019). Asia Pacific Journal of Multidisciplinary Research, 7(1), 64–69. <https://www.apjmr.com>

Rivera, C. (2013). Proseso at analisis ng pagsasalin ng Eleven minutes ni Paulo Coelho [Dela Salle University]. https://animorepository.dlsu.edu.ph/etd_bachelors/2738

Rodriguez, L., Abenir, S., Villanueva, C., Base, J., & Espejo, R. (2016).). Kabisaan ng Wikang Filipino sa Pagsasaling-Wika sa Wikang Ingles ng mga Estudyante ng ikaw-10

Baitang ng Holy Angel School of Caloocan, INC [Holy Angel School of Caloocan, INC., Caloocan City]. <https://www.scribd.com/document/422207214/Ang-kabisaan-sa-pagsasaling-wika-ng-wikang-Filipino-sa-wikang-Ingles-ng-mga-estudyante-ng-ika-10-baitang-ng-Holy-Angel-School-of-Caloocan-inc>

Sia, C., Sur, D., Co, L., Naymes, S., & Bernardo, A. (2021). Ethnopharmacological study of the Philippine ethnolinguistic groups: the Ilocano People of Talbec, Dupax del Sur, Nueva Vizcaya [Thesis]. University of the Philippines, Manila.

Valdez, T. (2014). The endangered dialect of the Ilocanos [Thesis, Quirino State Univesity]. https://papers.iafor.org/wpcontent/uploads/papers/aceid2015/ACEID2015_08221.pdf