Filipino Pedagogies from Social Mimesis

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Abstract *Social Mimesis Pedagog*ies are pedagogies emerging from social practices (*e.g.,* livelihood, habits, lifestyles). The paper aims to highlight the pedagogical ideas of Filipino educators and contribute to the discourse of Filipino pedagogies by documenting and highlighting a developing trend among Filipino educators of being inspired and reflective of social practices resulting in the development of pedagogical frameworks. The research utilizes a documentary research method that reviews basic documents and sources from their respective proponents. For ethical purposes, the author requested the proponents to read the final article for the additional elucidation of their ideas and concepts. The research identified three elements in the development of these Filipino pedagogies from social mimesis: *inspiration* (moved by or influenced by); *reflection* (deliberate thinking and inference); and *adaptation* (written for education or expressed in a pedagogical form). Filipino pedagogies are localized pedagogies that reflect social practices. The study recommends to further inquire into these attempts of Filipino educators.

Keywords: *Filipino pedagogies, pagbabanig (mat-weaving), paglulukad (copra-making), pagtatahip-dunong (native concept willowing), social mimesis*

Introduction

The essential role of teachers in schools cannot be discounted. It is acknowledged that teachers serve as the gatekeepers of the curriculum (Thornton, 1989). However, education and pedagogy resulted from society's historical and social experiences. Teachers and educators being exposed to these factors deepen philosophical and pedagogical foundations. In the path of defining the best pedagogical approach, teachers often chart their way to create something innovative.

Historically, Filipino educators often borrow or adopt concepts and practices developed in other countries. For example, the Philippines has acknowledged the international framework for educational development set forth under the concept of Education for All (EFA) and the Millennium Development Goals (MDGs) (Okabe, 2013, p. 3). Other pedagogical borrowings are manifested in the various implementation of our educational agencies. The concept of *Understanding by Design* (UBD) by Wiggins and McTighe (2005) was adopted by the Department of Education's 2010 Secondary Education Curriculum which "focuses on teaching and learning for understanding and doing this by design" (DepEd 2010, n.p.).

In 2014, the Commission on Higher Education (CHED) pronounced that in higher education the outcomes-based education (OBE) approach was adopted which was a shift from an inputs-based education (CHED 2014, p. 6). Further, CHED defined OBE as *'an approach that focuses and organizes the educational system around what is essential for all learners to know, value, and be able to do to achieve the desired level of competence.* (CHED 2014, p. 9)". OBE is the brain-child of the American educator William Spady (Spady, 1994, p. 1).

The search for localized and contextualized pedagogical theories and practices are evident in various periods in Philippine history. The development of teaching models addresses the changing needs and demands of teaching and learning (Sigua, et al., 2014, p. 12). Reasons are varied but the attempts are intended to upgrade and innovate educational practices. In the 1940s, one highlight in this attempt is Pedro Orata's educational innovations emphasizing the role of local initiatives in solving community problems in the rural areas while confronting the multicultural, multilingual bases of the Philippine educational landscape (Fernandez, 2010, 4). Contemporary efforts on pedagogical innovations include the IDEA (Induction of Prior Knowledge, Dissection of Concepts, Experiential Episodes, and Authentic Assessment) model, a Pedagogical Innovation in Professional Education (PIPE) by Sigua et al. (2014). Likewise, Anito and Morales (2019) offered the STEAM Learning Ecosystem, a framework which "proposes to reengineer the Philippine STEAM learning ecosystem, inspired by the recently developed Philippine Pedagogical Model of STEAM Education" (Anito, Jr. & Morales, 2019).

In recent years, Filipino educators introduced new pedagogical perspectives and frameworks based on community activities and practices. This paper aims to document, compare ideas, and open discussions on a developing trend of Filipino educators which gains inspiration and reflection on social practices resulting in the development of pedagogical frameworks. This trend could be identified as *Social Mimesis Pedagogies* or pedagogies emerging from social and community practices (e.g., livelihood, habits, lifestyles) contextualized within the Filipino experience. The paper also aims to highlight the pedagogical ideas of Filipino educators.

The paper focuses on three emerging Filipino pedagogical frameworks: *Pagbabanig* (Mat Weaving) which

was conceptualized by Felicia Yeban (2015); *Pagtatahip-dunong* (Native Concept Winnowing) by Joel Malabanan (2019); and *Lukad Pedagogy* (Copra-making pedagogy) by Roel V. Avila (2020) and Rodrigo Abenes. The research utilizes a documentary research method that reviews basic documents and sources from their respective proponents (Ahmed, 2010). For this study, the basic documents are the dissertations of Yeban (2015) and Malabanan (2019), and the paper of Avila (2020). The researcher assured the authenticity, credibility, representativeness, and meaning of the documents gathered. For ethical purposes, the author requested the proponents to read the final article for the additional elucidation of their ideas and concepts.

The author gathered pertinent resource materials, mostly primary sources which can be regarded as definitive (*i.e.,* reliable and conclusive sources from the proponents which exposes and expounds) of the pedagogical concepts being studied. From these materials, data on pedagogical framework creation were reconstructed. Both historical and pedagogical data collected are presented and analyzed using a pedagogical perspective (*i.e.,* using an educator's lens focusing on teaching structure and framework). The data were analyzed qualitatively, thus the emergence of themes. To assure that interpretation of ideas is appropriately interpreted and presented, consultations with proponents of Filipino pedagogies were done. The paper was also submitted to them for their perusal, validation and feedback.

On Social Mimesis Pedagogy

Mimesis is defined as a "basic theoretical principle in the creation of art. The word is Greek and means "imitation" (though in the sense of "re-presentation" rather than of "copying") (Britannica, n.d.). It is the imitation or mimicry of the real world as represented in the arts. Greek

philosophers generally conceived mimesis as having two faculties or processes: the ability to form mental imagery and the technical skill to give physical form to the imagery. *Mimemata* (singular form *mimema*) are products and results of mimesis (Zlatev, 2018). Mimesis as explained by Göran (Sôrbom, 2019):

> Traditionally the English word 'imitation' is used, although inadequately, to translate the Greek word mimesis, and the philosophical discussion of the behavior denoted by mimesis is commonly called 'the theory of imitation'. The theory of mimesis was not, however, a well-articulated theory but was rather a fundamental outlook shared by most authors, philosophers, and educated audiences in the classical period, in antiquity as a whole, and even later. Neither was there a clear-cut terminological usage (p. 19).

Mimesis is also used in teaching and learning. Mimetic learning or learning by imitation constitutes one of the most important forms of learning related to a process by which the act of relating to other persons and worlds in a mimetic way leads to an enhancement of one's world view, action, behavior (Wulf, 2008, p. 560). Also, mimesis has long been acknowledged as a process of learning but has a far greater role than was ever or is currently understood (Billet, 2014, p. 477).

In this line of thought, the author wishes to use mimesis, not as a simple imitation for learning but *imitation of social processes/community activities to discover frameworks or patterns to be applied in pedagogy*. Thus, in a pedagogical sense*, social mimesis pedagogy* are teaching structures observed by a pedagogue/educator as a reflection on existing social and community practices. *Social Mimesis*

*Pedagog*ies are pedagogies emerging from social practices (*e.g.* livelihood, habits, lifestyles) as a result of *inspiration* (moved by or influenced by), *reflection* (deliberate thinking and inference) which are articulated through *adaptation* (written for education or expressed in a pedagogical form).

Introduction of Filipino Social Mimesis Pedagogies and Background of Proponents

Three emerging Filipino pedagogical frameworks in this study are *Pagbabanig*, conceptualized by Felicia Yeban; *Pagtatahip-dunong* by Joel Malabanan; and *Lukad* Pedagogy by Roel V. Avila and Rodrigo Abenes. All proponents are faculty members of a premier teacher education university of the country.

Pagbabanig refers to the local Philippine tradition of creating *banig* or handwoven mats made from leaves (*e.g.,* buri or tikog). From this activity, Yeban (2015) conceptualized the *Pagbabanig Model*. Ideas and principles relating to this model were articulated in her dissertation entitled *Pagbabanig (Mat Weaving) as Metaphor for Planning: A Model for De-Colonializing Strategic Planning in Higher Education*. Though originally intended for planning, the framework according to the proponent would also be useful as a tool in education particularly in the realm of pedagogical content knowledge (PCK). The theory, according to the proponent, has its pedagogical influence with a recommendation for future research on "the use of culturally-rooted metaphors to guide our understanding of development theory and practice to generate data on whether re- constructing habitus to de-colonialize is indeed possible" (Yeban, 2015, p. 111).

Felice Yeban has a full professor rank in Social Sciences with international expertise and reputation; and held various administrative positions in the university. She obtained her AB in Political Science from Philippine Christian

University (PCU) and MA in Education with Specialization in Social Science Teaching at PNU. She earned her Ph.D. in Development Studies from De La Salle University.

Pagtatahip-dunong (Native Concept Willowing) is a pedagogical framework articulated by Joel Malabanan. *Tahip* refers to the up and down movement of rice grains being winnowed on a flat basket to remove the rice hulls/husks (Tagalog Dictionary, n.d.). It is from this activity that the concept of *Pagtatahip-Dunong* transpired:

> The foundation of Native Concept Willowing rests on separating the rice grain from the husk or the attempt to critique the colonial concepts in our system of education which hampers the national growth. *(Nakatuntong ang konsepto ng Pagtatahip-Dunong sa "paghihiwalay ng ipa sa bigas" o ng pagtatangkang suriin ang mga makadayuhang konsepto sa sistema ng ating edukasyon na hindi nakatutulong sa pag-unlad ng bayan"* (Malabanan, 2019, p. 31).

Joel Malabanan, a faculty of a premier teacher education university of the country earned his Bachelor of Science in Agriculture, major in Agricultural Economics from Cavite State University; Master of Arts in Language and Literature in Filipino at DLSU and Ph.D. Philippine Studies from UP Diliman. He is an activist and a nationalist musician. He is active in pushing for a nationalistic and scientific education for all Filipinos.

Paglulukad refers to the process of removing coconut meat using a particular method and instruments. Also referred to as copra-making, the copra (dried kernel) as the coconut finished product is still utilized to create another product (*i.e.,* coconut oil)*.* First expressed in 2018, Avila articulated the intent to utilize pedagogical elements from

copra-making. His paper, co-authored with other educators, entitled *Forming Pedagogic and Nationalistic Ideas from Copra-Making through Metaphorization* (2018) stated the principles of the Lukad pedagogy.

Roel Avila is a product of a premier teacher education university of the country from its South Luzon campus. He earned his Doctor of Education Major in Educational Management from UNEP Iriga City and Doctor of Philosophy in Social Science Education at Universitas Pendidikan Indonesia (UPI). He served as the Executive Director and Provost of PNU South Luzon. Likewise, Rodrigo Abenes also expressed his insights by delivering lectures related to paglulukad like *Paglulukad sa Etika ni Kant* (Abenes 2020). Abenes obtained his Ph.D. in Philosophy at De La Salle University-Manila. He was Dean for Academics and Technology and Livelihood Education at PNU South Luzon. Unlike Avila, Abenes' approach to *lukad* is more philosophical.

The *Lukad Pedagogy* became evident in the branding and programs of PNU South Luzon. An online discussion with the topic 'Ang Potensyal ng Kultural Lukad bilang Organiko at Kritikal na Pedagogiya' discussed the potential of developing a pedagogy out of *lukad* was spearheaded by Roel Avila and Rodrigo Abenes. Various activities are also anchored to this idea like the conduct of the *Lukad Virtual Conference 2020* (September 24-26, 2020) with Abenes as convenor and the launching of the *Lukad: An Online Journal on New Literacy*.

These emerging Filipino *Social Mimesis Pedagogies* manifest apparent common and similar elements. These are inspiration, reflection, and adaptation.

Inspiration

The first commonality of the Filipino Social Mimesis Pedagogies is *inspiration*. Often described as "someone or something that gives ideas for doing something or a sudden good idea" (Cambridge, n.d.). Inspiration has been an interest of study for scholars and scientific studies on inspiration gives a more definitive meaning. In 2014, Oleynick and colleagues stated that it has been used in a variety of disciplines (*e.g.* literary criticism, theology, psychology) and literature within psychology (*e.g.*, social comparison, humanism, creative process). Inspiration may be conceptualized in terms of characteristics of the inspired state but also in terms of the temporally and functionally distinct processes that compose an episode of inspiration (Oleynick et al., 2014, p. 1). Likewise, two distinct processes were argued by Thrash and Elliot (2004): being inspired *by* and being inspired *to*. The former, being a relatively passive process, and the latter being a relatively active process. They further proposed that the process of being inspired by gives rise to the core characteristics of evocation and transcendence, whereas the process of being inspired to gives rise to the core characteristic of approach motivation.

> The process of being inspired *by* involves an appreciation of the perceived intrinsic value of a stimulus object, whereas the process of being inspired involves motivation to actualize or extend the valued qualities to a new object. For example, one might be inspired by a breathtaking sunrise, or by the elegance of a new idea that arrives during an in sight or "aha" moment. Thereafter one might be inspired to paint or undertake a new research project (Olyenk et. al., 2014, p. 2).

The characteristics of inspiration presented are manifested in the creative process of the social mimesis pedagogies (See Table 1).

Table 1.

Inspiration and Social Mimesis Pedagogies (SMP)

SMP	Proponent	Statement
Pagbabanig	Felicia I. Yeban	One fateful Friday afternoon, during a tete-a-tete with a friend of mine, I blurted out that conducting the strategic planning activities at the University for the last one year was very much like mat weaving *(paglalala ng banig).* Reflecting further, I told my friend, "Come to think of it, the *banig* (mat) is made of strips of dried grass. Each strip retains its 'individuality,' but when woven in with other individual strips in an interlacing pattern, it contributes to the creation of a piece of work that is greater than its constituent parts…. That conversation with my friend turned out to be a moment of **insight**. It was an "epiphanic" experience, an "aha" or "eureka" moment for me. (Yeban, 2015)
Pagtatahip-dunong	Joel Malabanan	I have thought of winnowing concepts when I was teaching Civics and Culture in Grade 5 in the 1990s. There was a time that I saw my grandmother winnowing monggo seeds to separate the good and dead seeds. (Author's Translation) (*Iyong pagtatahip, naisip ko na noon pang nagtuturo ako ng Sibika at Kultura sa Grade 5 noong 1990s. One time kase nakita ko ang lola ko na nagtatahip ng balatong (munggo) para maihiwalay ang buhay na buto sa patay.*)

| Lukad Pedagogy | Roel Avila | The coconut tree is important. It beautifies our coastlines….From the house of Mr. Oscar, we will traverse the muddy farm. Mr. Oscar, a septuagenarian, accompanied me enthusiastically to the center of the coconut farm. This is when I started to critically see pedagogy in the eyes of the copra-maker. (Author's Translation) |
| | | *Mahalaga ang puno ng niyog. Ito ang nagpapaganda sa ating dalampasigan… Mula sa bahay ni Mang Oscar, babagtasin namin ang maputik na daan sa gitna ng palayan. Kailangan kong magsuot ng bota. Si Mang Oscar, isang septuagenarian, ay may siglang sinamahan ako patungo sa pusod ng niyogan. Dito ko sisimulan ang kritikal na pagtitig sa pedagohiya gamit ang lente ng isang maglulukad.* |

Reflection

Reflection means "an instance of reflecting; a thought, idea, or opinion formed or a remark made as a result of meditation" (Merriam-Webster, n.d.). To be able to qualify that the process involved is reflection, the author utilized the five-component model of reflection with the following core components: Thoughts and actions (TA); Attentive, critical, exploratory, and iterative processes (ACEI); the underlying conceptual framework (CF); the view on change (VC); and the self (S). The operational definition includes five distinct core components (TA, ACEI, CF, VC, S), which distinguish reflection from other thinking processes (Nguyen, 2014, p. 1187).

Table 2.

Five Component Model of Reflection[1]

Five Component Model	Essential Questions/ Characteristics
Content-related component of reflection /Thoughts and actions (TA)	'what must one think about in order to be reflecting' The TA component is meant to include cognitive content (e.g., knowledge, ideas, problem-solving), non-cognitive content (e.g., actions, experience), and potential affective content.
Process-related component of reflection/attentive, critical, exploratory, and iterative processes (ACEI)	How must one think about thought and actions in order to be reflecting? ACEI refers to the process of reflective thinking.
Content- and process-related components of reflection/ The underlying conceptual framework (CF)	ACEI thinking process about TA will inevitably blur the lines between content and process. The conscious or unconscious conceptual frame (CF) that underlies our thought and actions'. Thinking about one's underlying conceptual frame appears to be required for reflection to occur.
The view on change component (VC)	Why does one reflect? One should think with the purpose of change in mind in order to be reflecting
The self (S)	The word 'reflection' stems from the Latin root *reflexio*, which refers to the act of 'bending back'. Although a thinking process can be ACEI, deal with TA and CF, and aim for a VC, to becomes reflective particularly when these four components are linked to the fifth component, namely self.

[1]lifted from Nguyen et al. (2014)

Thus, reflection is defined as "the process of engaging the self in attentive, critical, exploratory and iterative interactions with one's thoughts and actions, and their underlying conceptual frame, with a view to changing them and with a view on the change itself" (Nguyen et al., 2014, p. 1182). The proponents of the emerging Filipino mimesis pedagogies went through the process of reflection and in-depth thinking paved the way for the articulation of frameworks on pedagogy.

Table 3.

Key Components of Reflection vis-à-vis Filipino Social Mimesis Pedagogies

	Pagbabanig	*Pagtatahip-Dunong*	*Lukad* Pedagogy
Thoughts and actions (TA)	Academics and practitioners of development produce experiences of development by way of their respective agencies. These experiences are seats of reflexivity. (Yeban, 2015, p.112)	Education is the foundation of molding and developing a country. (*Tuntungan ng pagkahubog at pag-unlad ng lipunan ng isang bansa ang edukasyon*).	The researcher served as a participant-observer to gather data out of copra-making processes. In May 2018, he chose a family where the father has been into copra- making for more than 50 years and his two sons assist him. He went to Barangay Cometa, Municipality of Quezon, Province of Quezon (Philippines) (Avila, 2020, p. 161)
Attentive, critical, exploratory, and iterative processes (ACEI)	Reflecting further, I told my friend, "Come to think of it, the **banig** (mat) is made of strips of dried grass. Each strip retains its 'individuality,' but when woven in with other individual strips in an interlacing	The researcher sees that teaching is like willowing where you separate the grains from the husks. The Philippine colonial education focuses on the labor-export policy which is full of husks and stones, and what we study is not	Learning is assumed to surface from the known to the unknown [9]. It is possible that copra-making processes (known) can be the springboard to elicit further knowledge in both schooling and citizenship (unknown). What is

	pattern, it contributes to the creation of a piece of work that is greater than its constituent parts.	for the attainment of a good life, honor, and well-being of Filipinos but to accommodate globalization. *Matagal nang itinuturing ng mananaliksik na ang pagtuturo ay tulad ng pagtatangkang ihiwalay ang bigas sa ipa, na ang kolonyal na edukasyon sa Pilipinas na nakatuon sa labor-export policy at batbat ng mga ipa at bato, mga pinag-aaralang ang layon ay hindi sa pagtatamo ng buhay, dangal at ginhawa kundi pag-angkop lamang sa daloy ng globalisasyon.*	habitually done is a potential peg for learning (Avila, 2020, p. 160).
The underlying conceptual framework (CF)	The researcher called this method ***pagsasalintulad.*** This is a portmanteau that blends the meanings and morphemes of two words, *pagsasalin* (translation) and *p a g h a h a l i n t u l a d* (comparison) to create a new word that could approximate the process of transposition. (T)ransposition may be defined as an act or process of interchanging or taking something and transferring it to a different place. In the context of this study, *pagbabanig* was taken	Education is the best weapon to free the nation from cultural, economic, and political slavery. *Ito [Edukasyon] ang mabisang sandata upang palayain ang sambayanan mula sa pagkaalipin sa larangan ng kultura, ekonomiya at politika.*	This situation leads to the use of metaphorization in order to draw out parallelism among c o p r a - m a k i n g processes, schooling, and citizenship. (Avila, 2020, p. 160) *Sa halip na makiigib sa balon ng ibang bansa, halina at sumalok tayo ng dalisay na tubig sa sariling bukal ng karunungan"* *(*Avila, 2020, p. 160.)

	or used as the source domain.		
The view on change component (VC)	The inclusion of cognition and building a culturally-rooted epistemic orientation (Yeban, 2015, p.109)	The promotion of an education that aims to dismantle the oppressive systems brought about by colonialism is the prime duty of a nationalist teacher. *Ang pagtataguyod ng isang edukasyong nagtatangkang baklasin ang kolonyal na pamamaraang bunga ng pananakop ay tungkulin ng bawat gurong Pilipinong may malasakit sa bayan.*	Teaching Filipino consciousness is not merely for pedagogy, but also for andragogy, out-of-school youth, and the mature members of barangays, who, through either adopt-a-barangay or barangay system programs, could benefit from the idea.
The self (S)	The conversion of Filipino material culture into the realm of concepts by using these as metaphors to make sense of our de-colonializing project requires a method to guide succeeding researchers of this research genre. (Yeban, 2015, p. 110)	The research attempts to create the concept of *Pagtatahip-Dunong* to promote a nationalist education with critique and valuing as instruments. *Kung kaya ang pananaliksik ay nagtatangkang bumuo ng konsepto ng Pagtatahip-Dunong upang itaguyod ang edukasyong makabayan gamit na tuntungan ang pagsusuri at pagpapahalaga*	Through actual observation and participation (with the aid of photographs, video clips, and informal interview), the researcher formed ideas which are the subjects of metaphorization. (Avila, 2020, p. 161)

Adaptation

Adaptation means "to change something to make it suitable for a different purpose" (Longman Dictionary, n.d.). It also

means 'something produced by modification' or 'the action of or process of adapting, fitting, or suiting one thing to another' (Buriánková, 2007, p.5). In biology, it refers to the process by which species becomes fitted to its environment (Gittleman, 2019). In literature, adaptation is a contentious term being both a descriptor of a process and an end-product art form (Balodis, 2012, p.3) or 'a version of a literary composition rewritten for a different medium (Buriánková, 2007, p. 5). In a pedagogical sense, adaptation means a change in the teaching process, materials, assignments, or pupil products to assist a pupil to achieve the expected learning outcomes (Manitoba Education, 2010, p. 15).

For this paper, the working definition of *adaptation* utilized is akin to literature, and have applied it to pedagogy, thus it would mean 'the process of formulating pedagogical elements from societal activities which results to adapting, fitting, or suiting for school teaching'. The proponents of these Filipino pedagogical frameworks expressed these patterns and rewrite them using a pedagogical lens, thus the adaptation process.

In the *pagbabanig model*, Yeban explained that the conversion of Filipino material culture into the realm of concepts by using these as metaphors as a de-colonializing project requires a method to guide succeeding researchers of this research genre (110). In order the achieve this aim she devised *pagsasalintulad*. Likewise, as a product, the *pagbabanig* mapping was formulated with the following procedure (see Table 4).

> "*Pagsasalintulad*. This method, discovered by the researcher from the data gathering process, may be used in studies that seek to transpose a cultural artefact or phenomenon onto another realm or field [through the proponent's four steps – *pag-alam* (understanding the source domain),

paghimay (stripping)*, paglalapat* (conceptual mapping), *and pagbuo* (re-construction*)*]… The *pagsasalintulad* method initiated in this research could help explore how other Filipino cultural symbols may be re-invented and re-interpreted as frames to understand post modern-day phenomena. In this research, it is called cultural transposition (Yeban, 2015, pp. 52-53).

Table 4.

Pagbabanig Mapping of Strategic Planning by Yeban (2015)

Steps	Stages
Paglalara (Weaving procedures)	Planning Activities
Paghahanda (preparation)	Priming
Pagpupugo (design framework setting)	VGMO setting
Pag-uubay/Paglalara (interlacing steps)	Workshops
Pagtakmo/Pag-otap (framework or vertical extension)	Consolidation
Pagbilit (closing the edges)	Review
Pagsasara (locking the final strip)	Finalization and approval
Pagtatabas (pruning)	Assessment, monitoring, and validation
Paglilinis (trimming)	Fine-tuning and calibration
Pagpahot (stitching or patching)	Contingency Plan
Pagbaliktad (reversing)	Feedbacking
Pagpapalamig (cooling off)	Incentives and team building

Malabanan's *pagtatahip-dunong*'s adaptation focuses more on explaining the elements involved in the pedagogical approach. Inspired by the agricultural activity of the

indigenous peoples, the proponent utilized such to illustrate a nationalist pedagogy to counter the existing colonial system of education.

> ***Pagtatahip-Dunong*** *– the attempt to critique the methodologies in teaching and separate concepts that aids the promotion of kaloobang bayan (people's aspiration) from the ideas that propagate colonial thinking. In this research, the emphasis is the use of nationalist songs from the people's movements to establish an education with an anti-imperialist perspective, utilizing the lens from Marxism and the concepts of Pantayong Pananaw, Pilipinolohiya, and Sikolohiyang Pilipino. (author's translation)*

> ***Pagtatahip-Dunong*** *– pagtatangkang suriin ang mga pamamaraan sa pagtuturo at ihiwalay ang mga konseptong tumutulong sa pagtataguyod ng kaloobang bayan mula sa mga konseptong nagpapayabong ng kolonyal na kaisipan. Sa pananaliksik na ito, binibigyang diin nito ang paggamit ng mga makabayang awit ng mga kilusang bayan upang itaguyod ang edukasyong may anti-imperyalismong perspektiba gamit ang lente ng Marxismo at konsepto ng Pantayong Pananaw, Pilipinolohiya at Sikolohiyang Pilipino* (Malabanan, 2015, p. 49).

Expounding further, Malabanan (2019) stated that the process of winnowing, the Filipino Social Sciences together with Marxism will serve as the winnowing basket. With the use of nationalist and progressive songs, the winnowing process differentiates the rice from stone and husks. The rice is the metaphor for *kaalamang bayan* (folk knowledge/ wisdom) and the stones and husks for the colonial education system. The result is to achieve *kaloobang bayan (people's aspiration)*.

Table 5.

Elements of Pagtatahip-dunong by Malabanan (2019)

Elements	Components
bilao (winnowing basket)	*Filipino Social Sciences (Pantayong Pananaw, Sikolohiyang Pilipino at Pilipinohiya) and Marxism*
pagtatahip (winnowing)	Use of nationalistic songs and literature
bigas (rice)	Folk knowledge/wisdom (*Kaalamang Bayan*)
ipa (husks)	Colonial System of Education
tagatahip (winnower)	Teachers and cultural workers

Meanwhile, Avila's metaphorization yielded the following steps of Lukad pedagogy (see Table 6). He applied the process of *paglulukad* into teaching and identified the pedagogic and nationalistic themes per step of the process. He further adopted Lukad's pedagogical template for the creation of a Lesson Plan. According to Avila (2019):

> The 12 processes of copra-making overflow with ideas which are rich sources of metaphorization. The said ideas can metaphorically apply to pedagogy and nationalism wherein the 12 copra-making processes can serve as pegs for both pedagogical and nationalistic themes.
>
> The formed metaphors are potential springboards for giving the pre-service teachers pedagogical principles and strategies. By merely connecting each metaphor to the appropriate K to 12 learning competencies, the teachers could maximize their use and to drive at the rationale of teaching citizenship (Avila, 2019, p. 164).

Table 6.

Lukad Pedagogy by Avila (2020)

| Process	Pedagogic Theme	Nationalistic Theme
Paghahawan (Farm Cleaning)	Readiness to Learn	Decolonization
Pangangawit (Dislodging)	Setting goals and standards	Personal and National plans
Pag-iipon (Gathering)	Focus on Learning	Filipino Zionism
Paghihila (Hauling)	Ways of Learning	Services to the Country
Pagtatapas (Dehusking/ Pagbubunot)	Meaningful Learning	*Indigenization*
Pagbibiyak (Splitting)	Division of Labor and Unity in Purpose	Specialization and Division of Labor
Pagsasalang (Piling)	Experiential Learning	Advocacies
Pagtatapa (Heating)	Interaction	Resiliency
Pagtitigkal (Scooping)	Independence	Self-sufficiency
Pagsisilid (Bagging)	Application of Learning	National Economy and Patrimony
Pagtitimbang (Weighing)	Evaluation	Critical Thinking
Pagbebenta (Selling)	Enriching Time and Talent	National Identity

The path from 'mimesis' to 'metaphor'

The surveyed proponents used *metaphors* to refer to the analogy of social activity to pedagogy. This is one common aspect among the models reviewed. To understand social activity as pedagogy, the proponents used something that

is 'culturally-rooted' as metaphors. Mimesis contains an interesting and intriguing set of moves or 'translations' (*i.e.,* the 'same as' and at the same time, as a 'representation' it works (Stanley, 2001, p. 30)

Though the ideation could have been from social activities to metaphors, the essence of mimesis suggests the transition from social activity to imitation in mind then following metaphorization. The 'imitation' of social activities would suggest the dynamics of change from mimesis to metaphor. In principle, social activities can be utilized to provide a metaphor for teaching but imitation provides the difference. A close reading would suggest that a social activity first becomes represented in the mind of the community with patterns and procedures. This copy of the activity in the community's mind (mimesis) is utilized by the proponents and then presented as a metaphor that links to pedagogy (see Figure 1). The *transition* from social mimesis to metaphor occurs when the mentally visualized representations from the social activity transitioned with the use of metaphor to express the pedagogical framework. The result is a pedagogy based on a representation of the community activity.

Figure 1.

The Transition of Social Activity to Pedagogy from an Educator's perspective
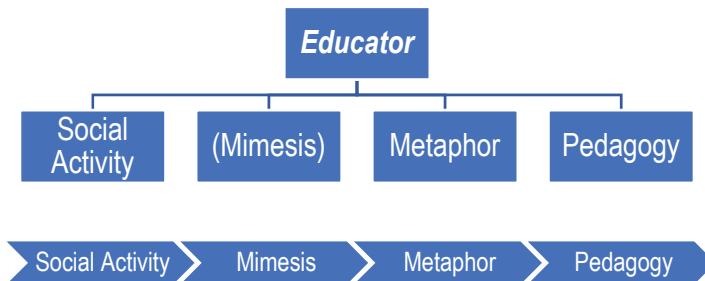
Conclusion

Often, foreign pedagogical theories and concepts are adopted to suit the Filipino. This research paper aims to document, compare ideas, and discuss emerging Filipino pedagogies and emphasizes the pedagogical ideas of modern Filipino educators.

*Social Mimesis Pedagog*ies are pedagogies emerging from social practices (e.g.*,* livelihood, habits, lifestyles) as a result of *inspiration* (moved by or influenced by), *reflection* (deliberate thinking and inference) which are articulated through *adaptation* (written for education or expressed in a pedagogical form). These emerging Filipino pedagogies are worth studying due to its novelty which adds to the search for the elusive Filipino pedagogy.

The emerging trend among Filipino educators, particularly from the premier teacher education university of the country, provides a 'hopeful prospect' amidst the proliferation of global ideas on education (*e.g.,* concepts such as EFA, GCED, OBE, UBD, etc.). The timeliness of these emerging pedagogies provides Filipino educators to rethink school practices thus considering and integrating indigenous practices in the formulation of pedagogical frameworks. However, these methods need to be tested and refined. Thus, further study on the efficiency of the pedagogical frameworks should be done. The applicability of Filipino pedagogies should be tested by educational institutions both as an educational framework and a pedagogical method. Likewise, a study could focus on the acceptability and practicality of these ideas to Filipino teachers and students. This is to provide empirical data on the usability and efficiency of the proposed pedagogical frameworks. However, this exploratory study is an attempt to shift focus from 'borrowed pedagogies' to on researching indigenous pedagogies. Limitations such as lack of literature and interest to do such researches are

apparent and should be addressed within the academe. More opportunities should be encouraged to hasten the development of contextualized and localized pedagogies that could provide an alternative to existing Western pedagogical theories.

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