

## **UNDERSTANDING CASA MARIQUIT AS AN ILONGGO CULTURAL HERITAGE SITE: TOWARDS THE DEVELOPMENT OF A VIDEO DOCUMENTARY INSTRUCTIONAL MATERIAL**

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### **ABSTRACT**

Casa Mariquit, an old, well-preserved heritage house fabricated upright in Jaro, Iloilo City. This exquisite mansion is named after the wife of the late Vice President Fernando Lopez, Sr., Maria Salvacion "Mariquit" Javellana-Lopez (Alegre, 2012). An Ilonggo Cultural Heritage that accentuates Ilonggos' lives at the same time illuminates the social values, beliefs, religion, and customs of their ancestors. Notably in the food they eat, clothes they wear, the faith they follow, and skills acquired by Ilonggos which continue to live on up to this day. Constructivism, Symbolic Interactionism, and Theory on Cultural Reproduction served as the foundation for this study. The Interpretivist Methodology (Crotty, 2003) research design is a hybrid of Grounded Theory, Oral History, and Participatory Action Research. Snowball technique was employed in identifying the informants. Data sources include interview questionnaires, photographs, field notes, published articles, videos, students' portfolios, and interview voice records of informants. It is found out that Casa Mariquit reflects Ilonggo Elite Lifestyle, Its Residents are Sources of Ilonggo Superstitious Beliefs Stories, An Architectural Wonder, A Residence of Marian Devotion, and A Museum Today. Furthermore, a video documentary was produced and used as instructional material.

**Keywords:** Casa Mariquit, Ilonggo Culture, Video Documentary

### **1.0 INTRODUCTION**

As an Ilonggo who has witnessed the expeditious advancement of Iloilo City, it is with gleaming pride that I showcase my birthplace's glorious past, which has remained its prominence through the many cultural heritage sites persisting to tell millions of stories to its people. These unique stories of various Ilonggo Cultural Heritage sites truly make the catchphrase "Banwa Ko, Bugal Ko!- My City, My Pride" resonate among the Ilonggo culture. Without hesitation, I am proud to amplify our tagline, "I am Iloilo, Proud to be Ilonggo."

Among the many heritage sites mushroomed along with the corners of the province, Casa Mariquit is one of the cultural treasures that Ilonggos are most proud of. In Jaro, Iloilo City, this well-preserved heritage house is named after the wife of the late Vice President Fernando Lopez, Sr., Maria Salvacion "Mariquit" Javellana-Lopez (Alegre, 2012). Appreciating Casa Mariquit will aid in magnifying values, beliefs, customs, and religion found in Ilonggos' way of life. Casa Mariquit is truly a testament to Ilonggos' glorious history that has never failed to lose its significance in the present.

Casa Mariquit is a valuable source for creating instructional materials in teaching culture and history. In this case, a video documentary with accompanying instructional modules was developed to support teachers and students in teaching and learning about the Ilonggo

culture. Anchored on Constructivism, Symbolic interactionism, and Theory on Cultural Reproduction, the epistemology, constructivism, deals with the construction of meanings (Cerbo, 2012). The theoretical perspective, symbolic interactionism, focused on the idea that people largely act on their perceptions (Crossman, 2015). Moreover, Cultural reproduction refers to the mechanisms by which continuity of cultural experience is sustained across time. It often results in social reproduction theory, or the process of transferring aspects of society from generation to generation (Bourdieu, 1970).

Furthermore, this study was divided into three phases, namely: understanding Casa Mariquit as an Ilonggo Cultural Heritage site, developing a video documentary, and describing how the video documentary was used as instructional material. Specifically, this study sought answers to the following questions:

- Phase 1. How does Casa Mariquit reflect Ilonggo elite culture?
- Phase 2. How is the video documentary on Casa Mariquit produced?
- Phase 3. How is the video documentary used as instructional material?

## **2.0 METHODOLOGY**

The Interpretivist Methodology (Crotty, 2003), a hybrid of Grounded Theory, Oral History, and Participatory Action Research, was used in this study. According to Cerbo (2012), once a technique is based on a constructivist epistemology, it sought to explore what is assumed to be a socially constructed dynamic reality through a detailed description of the phenomenon under investigation. Steps in conducting the oral interview were employed in gathering data (Cerbo, 2012), while steps in grounded theory were in the analysis to produce themes (Straus & Corbin, 2009). The production of the video documentary and instructional modules were under the Participatory Action Research design suggested by MacDonald (2013). Specifically, the development of video documentaries followed the Production Process of Camp (2013), Seifert (2009), and Musburger and Kindem (2005).

The informants were chosen via the snowball technique, and they were either eyewitnesses or recipients of noteworthy stories. They include the owner of Casa Mariquit, a descendant of the Javellana Family, local historian, Department of Tourism accredited tour guide, faith healer, a licensed architect, residents of Sta. Isabel Jaro, service providers of the Javellana-Lopez family such as the gatekeeper of the house, executive secretary, museum curator, catechists, participants of the catechism, people from the religious sector, students, and international and local tourists.

The data sources consisted of the Questionnaire, photographs, field notes, published articles, videos, portfolios of students, and the voice recordings of informant interviews. These various sources were carefully chosen to complement each other, making the data significant. The data gathering procedure is composed of series of steps in gathering essential information. Steps in conducting oral history were primarily followed, including pre-interviews, interviews, and post-interviews. In addition, photo elucidation, observation, and site visits were also used in the collection and validation of information.

Firstly, the pre-interview stage included studying articles, books, videos, and pictures regarding Casa Mariquit, undertaking a site visit for initial observations, conducting an initial interview with people who could be prospective informants, formulating guide questions for the interview, identifying and revisiting the informants to inform them of my intention, and setting the voice recorder to be used for the interview.

Secondly, the interview stage was completed through tape-recording the interview sessions, utilizing the guiding questions, probing questions to the informants, presenting previously collected pictures and videos to create additional data from the informants, and asking informants of other potential individuals to be interviewed.

Lastly, the post-interview stage included transcribing the audio recording into written text, saving the audio record of the interview for archival purposes and further verification, writing a summary and interview log for verification of missing data, using other sources such as photographs and printed materials to verify the data, and presenting the written output to the informants for their verification.

The data obtained from Phase 1 of this study were used via participatory action design in the production of the video documentary and the instructional module. The production process of Camp (2013), Seifert (2009), and Musburger and Kindem (2005) guided the preproduction, production, and post-production processes in identifying photos, videos, and the production script needed for the development of the instructional package that included video documentary and instructional modules. The instructional package fosters capacity, community development, empowerment, access, social justice, and participation (MacDonald, 2012).

Although qualitative research data analysis is not mechanical, instead of a creative meaning process (Cerbo, 2012), this study was guided by the steps of grounded theory such as coding, memoing, and integrating of ideas. In particular, a technical thematic analysis was used. The triangulation technique was also utilized to validate data from multiple sources. The massive amount of transcribed data was difficult to manage. As a result, "data reduction," a creative synthesis and systematic method, was used (Cerbo, 2012). The interview transcripts, on the other hand, were shown to the informants for validation.

The use of the Data Analysis Matrix aided in the formation of themes, categories, and codes that assisted in logical analysis through the use of thematic analysis techniques. Furthermore, a sample of Ilonggo culture was identified using the Material Culture and Cultural Reproduction Process Matrix, which determines the forms of culture listed by Jean Baudrillard (1996).

Since the video documentary and instructional modules were created as a result of participatory action research, the content was validated by the informants themselves. Experts in video documentary production and instructional module writers have also passionately extended their views and insights to furnish the materials better. After using the Instructional Package Checklist, suggestions were taken into consideration, thus producing the final form of the video documentary and instructional modules after a series of modifications. Moreover, the instructional package was presented to students, and their comments and suggestions were taken into account. As a result, the final form of the film documentary and instructional modules were produced.

### **3.0 LITERATURE REVIEW**

According to Thuley (2005), cultural heritage is made up of culture, values, and traditions rather than money or property. Cultural heritage denotes a shared bond belonging to a community. It represents history and identity, peoples' bond to the past, the present, and the future. Furthermore, it expresses the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions, and values (ICOMOS, 2002). Cultural Heritage can be categorized as (1)

Intangible or Tangible, (2) Monuments, Groups of Building, or Sites, and (3) Cultural, Natural, and Mixed (ICOMOS, 2002).

In the Philippines, the National Cultural Heritage Act with the designation of Republic Act No. 10066 is a law, or Republic Act, of the Republic of the Philippines. It established the Philippine Registry of Cultural Property and begun taking actions to safeguard historic structures aged 50 years and older. On March 25, 2009, it was signed into law (Henares, 2010). It was enacted in response to the destruction of the Manila Jai Alai Building in 2000. (Villalon, 2012).

Houses of considerable cultural significance in the Philippines are designated as Heritage Houses by the National Historical Commission of the Philippines (NHCP), formerly known as the National Historical Institute (Henares, 2010). Historical markers are placed on the houses by the commission to indicate their significance. Ancestral homes that have figured in a historical event, a house such as the Bonifacio Trial House in Maragondon, Cavite, or houses of national heroes of the Philippines like the Juan Luna Shrine in Badoc, Ilocos Norte are included among the categories "National Shrines" or "National Historic Landmarks."

Furthermore, ancestral houses in the Philippines are residences that have been owned and maintained by the same family for several generations as part of the Filipino family culture. Houses may range from modest to majestic. Some of the homes of prominent families have become museums or places of attraction in their community due to their cultural, architectural, and historical importance.

Preservation, therefore, is deemed to be of utmost importance as some ancestral houses have become in danger because of some entrepreneurial businesses, who have no regard for preservation, purchase ancient houses in the provinces, deconstruct them, and sell the pieces as ancestral construction materials to homeowners who want to have the ancestral atmosphere on their houses. These ancestral houses provide the current generation a look back at the country's colonial past through these old houses (Henares, 2010).



Photo 1. Casa Mariquit  
Photo Taken by Dr. John Erwin Prado Pedroso

One of the hidden gems of Jaro is Casa Mariquit. "Casa" is a Spanish term that translates to "private house." This exquisite mansion is named after the wife of the late Vice President Fernando Lopez, Sr., Maria Salvacion "Mariquit" Javellana - Lopez. Mariquit's grandfather and moneylender Don Julio Javellana constructed this historic home, which also functions as a bank. A vault was built there in 1910, and it still exists today (Alegre, 2012).

The red brick house is nestled amid the enchanting balete tree with the scientific name *Ficus stipulosa*, which added up a nostalgic ambiance to the mansion. It is an example of a Spanish stone house with a stone foundation and wood materials in the upper portion. The luxurious appointments were on the second floor where they lived and entertained, hobnobbing with politicians and beauties (Alegre, 2012).

Although not so large as other mansions in Jaro, once an exclusive enclave, this well-equipped house has a wraparound balcony, a well-crafted wood iron, a prayer room or "oratoryo," and a ground floor entrance for a "caruaje" to park right in front of the polished stairway. According to historian T. Maximo Kalaw, houses such as these were built to house generations in stability and prosperity (Alegre, 2012).

The exquisite prayer room showcases centuries-old candles, religious statues, and a portrait of Saint Pope John Paul II, who visited and blessed Casa Mariquit. There are many heritage and antique items on display, such as a phonograph, paintings, a grandfather clock, and a traditional push-button telephone. The house also keeps the treasured photos of Fernando Lopez with Henry Kissinger, King Bhumibol of Thailand, and Dewi Sukarno (Alegre, 2012).

In 1993, Robert Lopez Puckett Jr., a great-grandson who currently owns the house, began renovating his ancestral home. The ground-floor wall finish was meticulously scraped away to showcase the original red bricks underneath. More than 20 layers of paint, applied by different tenants over the years were removed from the wooden walls. The meticulous restoration work continues to this day. The house is lived-in and Puckett, the president of Solar Electric Company Inc., had solar cells unobtrusively installed on the roof, his small concession to modernization. Indeed, Casa Mariquit could very well serve as a metaphor for the bigger setting that is Iloilo today, a rich inheritance of a grand past that continues to hold meaning in the present (Alegre, 2012).

Today, this private house remains intact and preserved, upholding its beauty and standing still despite the test of time. It also functions as a museum, with the caretaker warmly welcoming visitors and escorting them around the house. This edifice is currently the pinnacle of Jaro's rich culture in the olden times. On the other hand, a documentary is any nonfiction video or film that educates viewers about a real-life subject, person, event, or problem. Some documentaries offer us instructional knowledge about topics that are not well acknowledged. Others tell detailed stories about important people and/or events. Others try to persuade the audience to agree with a particular viewpoint (Burley, 2011).

A documentary is one of three fundamental creative modes in cinema, the other two being narrative fiction and experimental avant-garde. Narrative fiction is the category of feature-length entertainment films in theatres or on television; it stems from literary and theatrical traditions. Experimental or avant-garde films are usually short, shown in nontheatrical film societies or series on campuses and museums; usually, they are the work of individual filmmakers and grow out of the visual arts tradition. One approach to the theory, technique, and history of the documentary film might be to describe what the films generally called documentaries have in common and how they differ from other types of film. Another possible approach would be to consider how documentary filmmakers define the kinds of films they make (Burley, 2011).

Burley (2011) discussed that Documentaries could be thought of in terms of 1) subjects; 2) purposes, points of view, or approaches; 3) forms; 4) production methods and techniques; and 5) the sorts of experiences they offer to the audience.

Documentary film has a solid concentration for reality and developed a rich film language. In particular, the films that inspire this research present people's perspectives behind and in front of the camera in conversation with each other and invite viewers to join and continue these conversations. These three notions-reality, language, and conversation- have become the foundation of design documentaries, a new method for discovery research in design. Design documentaries emerged from an exploratory filmmaking practice, inspired by documentary film ideas and techniques. As a method, design documentaries are not perspective. They are tactics researchers and designers can adapt, rather than a strategy they can adopt.

#### **4.0 FINDINGS AND DISCUSSION**

The data findings were organized into three significant sections that correspond to the three research questions.

In Phase 1, 5- themes were generated that answered the research question "How does Casa Mariquit reflect Ilonggo culture? These five themes that embody ways how Casa Mariquit reflects Ilonggo culture are (a) Casa Mariquit reflecting Ilonggo Elite Culture., (b) Casa Mariquit Residents: Sources of Ilonggo Superstitious Beliefs Stories, (c) Casa Mariquit: An Architectural Wonder. (d) Casa Mariquit: A Residence of Marian Devotion, and (e) Casa Mariquit: A Museum Today.

##### Casa Mariquit Reflects Ilonggo Elite Lifestyle

Don Julio Javellana y Quimbiong, as shown in photo 2, amassed a fortune in banking and moneylending, which allowed him to build a house that is more than suitable enough to reflect the Ilonggo elite lifestyle, making it the first family bank in Iloilo and from the bricks that his own factory manufactured. His first grandchild inherited the house, Mariquit Javellana, whose life was mainly devoted to charitable works. Her genteel character and passion in the field of Arts is a reflection of an Ilonggo with a heart. Her husband, Fernando Lopez, whose name resounds in the world of politics, ushered Ilonggos to a lifestyle of service for the betterment of Iloilo and the whole Philippines. Thus, making him an icon of Ilonggo politics. With his brand of leadership, he is indeed our president that we never had.

One of Mariquit and Fernando's children is the famous Junji Lopez whose lifestyle in the field of recreation, such as cockfighting and brushing elbows with sportsmen and movie stars, showed the lifestyle of Ilonggo philanthropy. Robert Puckett Jr. continued his forefather's legacy. His effort on renewable energy magnified the resilient Ilonggo's elite lifestyle in energy consumption and socio-environmental responsibility. With this, Ilonggos of tomorrow will also inherit the glorious past that he likewise inherited.

The Javellanas and the Lopezes have lived an affluent life. Even in death, they assured their elite status is reflected by their mausoleums. Business, charitable works, politics, recreation, and energy consumption are hallmarks of a resilient Ilonggo elite lifestyle reflected by the Javellana and Lopez families of Casa Mariquit.



Photo 2. Don Julio Javellana  
Photo Taken by Dr. John Erwin  
Prado Pedroso



Photo 3. Wedding Photo of  
Fernando and Mariquit Lopez  
Photo courtesy of Robert Puckett Jr.

#### Casa Mariquit Residents: Sources of Ilonggo Superstitious Beliefs Stories

Stories about mari-it nga lunok, desparatis, mantiw, kapre, dwende, sindă, tag-lugar, pamulong, siruhano, and paghalad divulged by Casa Mariquit make us culturally rooted, cautious, and resilient of the unseen. Until today, Ilonggos believe in them more than our eyes could testify. Ilonggo superstitious beliefs exhibited by the stories of Casa Mariquit constitute a component of Ilonggos' cultural conviction in the framework of our belief system. This belief system offers us an alternative explanation of the occurrences that we attribute to supranatural forces. Deeply rooted in our Ilonggo cultural psyche, our belief in supranatural entities explain how Ilonggos endure amidst the modernity of today's generation.

Casa Mariquit, conceals a lot of mysteries that are difficult for human minds to surmount. Ilonggos today fear heritage houses like Casa Mariquit, due to being old, which they associate with being haunted. Its stories primarily revolving about supranatural beings convey how Spiritual forces shape Ilonggo culture. It enumerates varied contributions on food, textile, novena prayers, spa and wellness centers, security measures, offerings, and sanitation practices. It proves that Ilonggo beliefs on spirit beings have penetrated different aspects of Ilonggo life that are observed today.

Through the fusion of Western and Panayanon beliefs, Casa Mariquit strives to preserve the ideals of respect and faith among the living and other spirits. With our gentlest hands extended to shows respect to these creatures with whom we share our mortal world. As Catholic-Ilonggos that we are, doing a sign of the cross is one of the attributions to express our faith in God, while Panayanons, on the other hand, say "tabi-tabi" to articulate respect to the nature spirits. As such, the interblending of our beliefs help us cope with the changing time. Thus, Ilonggos are resilient and skillful in translating beliefs into actions that express respect to spirit beings and human beings.

### Casa Mariquit: An Architectural Wonder

Casa Mariquit has stood the test of time because the resilient lifestyle and traditions of Ilonggos in the past have survived and remained prominent in the present. Its architectural design symbolizes nobility, resilience, craftsmanship, and success of Ilonggos during the height of the sugar industry. It is indeed a Mansion of a Sugar Baron, suggesting the lifestyle of a rich family that shaped the economic landscape of Iloilo. Indeed, it is a source of pride as Ilonggos, as it showcases how noble Iloilo used to be.

Casa Mariquit is deemed as a bahay na bato, which is an upscale version of a bahay-kubo. The ground level of the house is made of adobe serves as a multipurpose area for the family business. In contrast, the second floor, made of light materials, serves as a residential area for the family. Its design can also be called Hispano-Filipina design and *Arquitectura mestiza*. The house is made accessible through the Colonial-Victorian gate where the family's carriages passed through to enter the silong of the house.

The staircase of Casa Mariquit is called *escalera total*. The Molave steps, like the floor, are huge and provide a gradual ascent to the *entresuelo*. An *entresuelo* is an elevated space or a room at the *zaguán* made of red brick walls. It serves as an office for the master of the house to either receive his farm tenants or practice his profession. As the house's ground floor is divided for different purposes, Casa Mariquit was able to establish a good reputation of being a family bank in its *entresuelo* with open-cache embedded among the walls, and the 1911 money vault are still present today.

Casa Mariquit has a total of 16 Yakal-doors, and its 28 windows were embellished with Capiz shells. The small opening right under the expansive windows is called *ventanilla* with *barandillas* that allowed children to check into the street without falling. In the evenings, the big windows are closed, but the *ventanillas* are left open to allow the cool breeze to circulate in the house. To provide window protection and aesthetic-touch, *barigon* is installed.

The *recreo* or the grand sala of Casa Mariquit is accessible through a hallway called *antesala* or a *laggio*. However, across the *antesala* is a small space called *caída* where the family can also entertain guests while maintaining the privacy of the *recreo*. The *recreo* is for very personal purposes. The house owner entertains those they consider peers who have the same social status as them in the *recreo*. The house also follows the Spanish lay-out which there is the *caída*, small sala, and the big sala, *recreo*, connected to the *volado* and *balcon* overlooking the lavishly growing *lunok* trees.

Besides the evident architectural magnificence, the mansion established its rightful status as a noble home by features such as its secret door and a tunnel. It is believed that Jaro Belfry and the Old Municipal Hall were linked to this tunnel. With such unique characteristics, the home boasts power, influence, security, prosperity, and resiliency.

Another part of the house that leaves an artistic mark is called the *calado*, a tracery pierced the wooden panel above each door allows light and air to circulate.





Photo 4. Silong and the Escalera Total of Casa Mariquit  
Photo Taken by Dr. John Erwin Prado Pedroso



Photo 5. Dr. John Erwin Prado Pedroso Measuring the Volada of Casa Mariquit.  
Photo Taken by Philipp Samillano

### Casa Mariquit: A Residence of Marian Devotion

The presence of Our Lady of Lourdes Grotto in the front yard of Casa Mariquit, Fernando Lopez and Mariquit Javellana-Lopez' daily Rosary, and the antique santos and framed photos of the Blessed Virgin Mary inside oratoryo of the house are just some of the notable traces of the owner's Marian Devotion. Casa Mariquit served as the venue of the yearly Flores de Mayo of Barangay Santa Isabel or popularly known as Barangay Lunok.

The nine long years of having Flores de Mayo in Casa Mariquit taught children to play and pray in the presence of Our Lady of Lourdes grotto every month of May. Also, the abundance of Marian images displayed in the oratoryo is a reflection of Fernando and Mariquit as Marian devotees. Moreover, the Marian-inspired names of their children, such as Milagros and Lourdes, confirm Casa Mariquit as a Residence of Marian Devotion.

As this formidable historic home has withstood the test of time, it does not only reflect how glorious Jaro was, but it also illustrates to the present generation how tenacious Ilonggo culture promotes the preservation of our Catholic faith amid modernity.



Photo 5. Participants of Flores De Mayo  
Photo Taken by Dr. John Erwin Prado Pedroso



Photo 6. Santo Collection at the Oratoryo  
Photo Taken by Dr. John Erwin Prado Pedroso

### Casa Mariquit: A Museum Today

Today, Casa Mariquit functions as a heritage house museum that perpetually attracts both foreign and local tourists. The home offers guests valuable insights into history through available artifacts on display, including the family's rich and diverse history. As a home museum, it enables visitors to witness how the past has evolved and how it remained its significance in the present.

Visiting Casa Mariquit helps inculcate to future generations the value of caring for and preserving the culture, history, and heritage of Ilonggos for the development of society. Through Casa Mariquit, visitors specifically gain a better understanding of the prominence of the Lopez and Javellana clans through their substantial role in politics and business in the Philippines.

Aside from awakening its guests' dormant appreciation for art and history, Casa Mariquit makes its visitors travel to the past about stories of success, happiness, love, and the affluence of Ilonggos. Through artifacts and stories, the rich culture is seen, heard, touched, and experienced by guests of Casa Mariquit, to which they learn a part of Ilonggo history and elite culture. Lessons on beliefs, politics, recreation, and family life are shared by Casa Mariquit as a museum today. Visitors from abroad visited Casa Mariquit as shown by Photo 6.



Photo 6. Kapmhaeng Phet Rajabhat University  
**Visitors.**

Photo courtesy of Professor Chuwit of Thailand

In Phase 2. How is the video documentary on Casa Mariquit produced?

The video documentary production was based on the model developed by Camp (2013), Seifert (2009), and Musburger and Kindem (2005). In the preproduction stage, doing in-depth research, writing explicative narration, creating a storyboard, and recording the script were done. The production stage included: videos and taking still-shots, and editing of the materials. Finally, in the post-production stage, assembling the video documentary was done by creating frames using a video software- Cyberlink Power Director, placing video shots and photos into the frames, choosing transitions, putting together video clips and photos in sequence, adding music, embedding voice recording of the script was employed.

In Phase 3. How is the video documentary used as instructional material?

As part of the educational package named Ilonggo Culture and Casa Mariquit, the video documentary came with a book and two Compact Discs, as seen in Photo 8. Each disc has its label and specific use. Disc 1 is entitled Casa Mariquit: An Ilonggo Cultural Heritage Site; Disc 2, Ilonggo Culture, and Casa Mariquit have four parts. Part 1 includes five modules; Part 2 has five multimedia presentations, part 3 contains 27 worksheets, and part 4 consists of a 7-page Long Test with Answer Key and Table of Specification. The two discs are enclosed by a jacket designed by the researcher for packaging purposes.

Specifically, as each module follows the 4As approach (Activity, Analysis, Abstract, and Application), students watched the video documentary as a prelude to the lesson's activity, as shown by Photo 8. A sample implementation of the module is demonstrated in Photo 9.

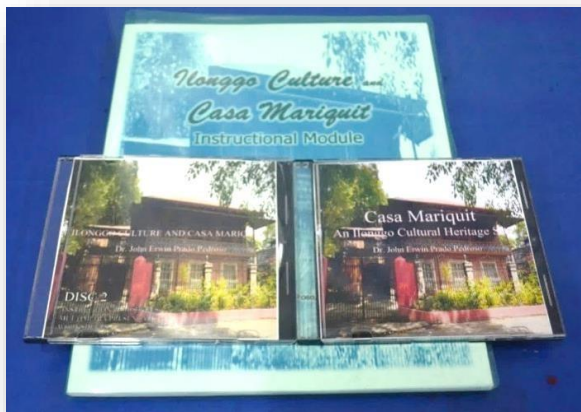


Photo 7. The Instructional Package  
Photo Taken by Dr. John Erwin Prado  
Pedroso

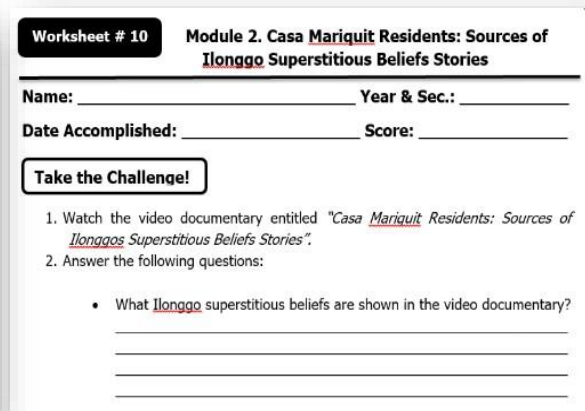


Photo 8. Module 2  
Photo Taken by Dr. John Erwin Prado  
Pedroso



Photo 9. Implementation of Module 2  
Photo Taken by Renz Ivan Juanico

## **5.0. CONCLUSIONS**

Beyond the dazzling radiance of tangible wealth, Ilonggo elite culture is a way of life in which public service and charity work are extended in education, business, politics, and even sports. Ilonggos' superstitious beliefs deeply rooted in the story of the Panayanon Universe make us culturally aware of our beliefs as Ilonggos. As Ilonggo houses evolve, they will continuously nurture strong family ties, spiritual growth, and a strong sense of cultural identity. Casa Mariquit, a cultural heritage house museum, dispenses its visitors with a whole new meaningful learning experience about Ilonggo culture and history.

In harmony with educational advancements, integrating a video documentary is undeniably compelling since it allows students to learn and appreciate their local culture and history in the most entertaining way. Considering that modern-day learners are technologically inclined, utilizing video documentary films is assuredly appealing to them and offers them meaningful entertainment as they develop critical thinking skills.

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In honor of the Javellana-Lopez family of Casa Mariquit!

This intellectual masterpiece is dedicated to my parents, Luciano and Aida, and my brother, Pope Giuseppe, who continuously inspires me on my cultural mission and philanthropic vocation as a teacher. To the College of Education, West Visayas State University which serves as my cradle for personal and professional growth, and to the Commission on Higher Education for funding my research.

To God be the highest glory!

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