

Cebuano cultural identities: prospects for a culturally responsive pedagogy

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Abstract

This study described the Cebuano cultural identities and prospects in search of a culture-based instruction model. This sought to find out the linguistic varieties of the Cebuano speakers; contrast the differences and similarities in the *inasal* making process; and identify the variations in the celebrations of festivals in Cebu. This study utilized a case study design with 15 research participants from the three selected cluster locations. These Cebuano cultural identities vary according to geographic location and other socio-historical factors. Clipping and borrowing of words and expressions, from adjacent islands and roots of the colonial past, are indicative of these factors of language variations. The practices of *inasal* making are based on inherited traditions of the place such as variations on the use of logistics and needed ingredients to embellish the entire corpus of a sanitized butchered pig before its roasting. Towns and cities celebrate festivals in thanksgiving of their patron saint – a symbolism of their religious and cultural traditions. These varied cultural orientations support the argument to establish a cultural grounding on instructional initiatives in the Asian context. The findings juxtapose the exploration of *Inasal* Teaching Model (ITM) as a localized and a contextualized teaching model that serves as a nexus in various phases of instruction, for quality teaching in the field of culture-based education.

Keywords: cultural identities, localization, contextualization, *Inasal* Teaching Model, Culturally Responsive Pedagogy

Introduction

The Training Language and Culture (2017) epitomised Mahatma Gandhi's quote – "A nation's culture resides in the heart and soul of the people" – an imperative aspect of language and cultural studies in the world. As human individuals create meaning, they interpret their

own experiences in the environment's cultural contexts across generation, space, and time. This condition creates impact to bring every place in the world practicing different traditions, beliefs, and norms to a certain degree of retention or change. The essence of these practices brings the retention to its cultural norms and practices with certain trust and community acceptance. But cultural change happens when the community acquires their culture from the influence of others through cultural diffusion and other factors.

One of these factors is geographical location that affects the people's culture in the place where they live. Depending on location, culture plays an essential role in the formation of a national identity. One of the indicators of the country's national identity is the people's cultural identities. Cultural Identities (CIs) are distinct qualities that make a certain place unique and different from others. CIs refer to the belongingness to a place, socially constructed, with people's acceptance on indigenous grounds that binds them into existence and perform a collective action for a common goal (Koerner & Pillay, 2020). In support of the works of Irvine (2009) and Mette et al. (2016), CIs signify for the people's ideology on different aspects of society like: language, delicacies, and festivals that may contribute to the life and solidarity of the nation as a part of the global community, which can be promoted through a culturally responsive pedagogy (CRP) in the instructional process.

Background and rationale

Some global scenarios show the diminishing values of CIs due to inevitable political and socio-cultural forces like racism, xenophobia, and ethnocentrism. For instance, ethnocentrism tends to divide people's solidarity because of intolerance to diversity. In fact, in Myanmar, cases of ethnic cleansing happen when the government considers the Rohingya people as an outcast. To Dewan (2017), "Many Rohingya, however, say they are descendants of Muslim traders who can be traced back to the 9th-century, where in reality, there is likely to be a mix of ethnicities among them."

This scenario purports that some CIs do not blend with other cultures, and dominant culture clashes with the minorities. However, cultural diversity does not only divide people, but it is also a way in uniting them, using relative perspectives and optimistic worldviews. Cultural diversity enables people to establish rapport and accept each other to disregard their differences (Emma, 2018); but celebrate it. Cebu, a province in Central Philippines, is best known for her rich and diverse cultural and historical heritage: both ethnic and colonial tint a visual image of a unique Filipino identity. The influence of traditions and beliefs paints a Cebuano cultural tapestry, which strengthens the people of Cebu through the years. It helps them develop and create a unique sense of identity despite its diversity. They take pride for it, as depicted in cuisines, dialects, and festivals that mirror the Cebuano mundane lifestyle in the province.

Subsequent to the previous studies on culturally responsive pedagogies of Inocian et al. (2019); Pacaña et al. (2019); Estrelloso et al. (2019); and Tejada et al. (2018), this study breaks the rarity of culture-based education studies, aiming to contextualize Cebuano CIs that navigate the experiences of a deeply rooted culture in every part of Cebu that contributes the formation of a Cebuano *taras*, identity or trait of being spiritual or *espirituhanon*, proud of place or *masigarbohon*, and tribally collective or *lumadnon* (Lagahid & Puyo, 2016). Throughout the years, the Cebuano CIs help Cebu's economy flourishes with a maximum commercial advantage. These identities create a picture of togetherness in the province. The diverse culture in Cebuano language does not create an isolation on other dialects, but it creates a window of opportunities in different fields, more especially in education.

This study is also significant among the Cebuano teachers and learners both local and international in their quest for localization and contextualization of instruction. Through

the findings of the study, a teaching model is designed, apt for 21st-century learners fit to what Kennedy (2011) calls it: the Asian context of neo-progressivist policy i.e. innovative, developmental, constructivist, self-regulating, and culturally situated. This response upholds the constitutional mandate that teachers in the Philippines are trustees to transmit the cultural and educational heritage of the nation. The results of this study contribute to the effective implementation of localization and contextualization of instruction in the educational systems in Asia-Pacific region, as CRP's baseline.

Research objectives

This study described the Cebuano CIs in search of localization and contextualization of instruction, and sought to find out the linguistic varieties of the Cebuano speakers; the differences and similarities in the *inasal* making process; and the variations in the celebrations of the selected festivals in Cebu.

Literatures of the study

One principle that makes learning successful is the need to respect the culture of a particular place (Kennedy, 2011). Hence, to navigate the specificity of a nation's culture begins with the knowledge of its historical and cultural identities. To do this, Quimat (1980) points out that amidst all the distinctions of Cebu from the rest of the Philippines, only a few are written about its colorful and historical abundance. In fact, there is enough to discover in Cebu to be globally known. In this context, dialects, cuisines, and festivals in the north, south, and central locations of Cebu basically emphasize the depiction of the province's varied CIs and orientations, in order to establish profound CRPs, in support with Kennedy's claim.

Dialect varieties

As mentioned by Leu (2004) in Kennedy (2011), Knowledge of the language of instruction is of the basic requirement of a quality teacher to teach effectively inside the classroom. Responding to this requirement, the Mother Tongue-based Multilingual Education (MTB-MLE) was introduced in Philippine Basic Education in 2012. A massive campaign and training workshops were conducted to revisit the very core of CIs in various regions in the Philippines, including dialects, cuisines, festivals, etc.

The Philippine language is a cluster of Austronesian languages (Greenhill & Gray, 2009). Being a Malayo-Polynesian language, under the Austronesian language family (Thompson, 2013), Cebuano is the most used language in the Philippines after the Tagalog that comprises Filipino – the Official National Language of the Philippines. It is also widely spoken in Bohol, Southwestern Leyte, Eastern Negros, Southeastern Masbate, Northern Mindanao, and the other parts of the Philippine archipelago (Mojares, 2014). The people living in Cebu are called Cebuano or "*Sugbuanon*" who speak Cebuano. The Cebuano language is a popular language during the Proto-Austronesian times (Wolff, 2001), which is also known as *Bisaya*, *Binisaya*, *Binisaya nga Sugbuanon*, or *Sinugbuanon* (Ager, 1998). To Wolff (2001), "The first recorded text in Cebuano is a word list gathered in Cebu by Antonio Pigafetta, the chronicler, who accompanied Ferdinand Magellan on his trip westward in search of the Spice Islands in 1521."

In the early 18th century, Spanish missionaries started writing the language resulting in the numerous Spanish words being used (Ager, 1998). Just like other languages in the Philippines, these colonial words were developed by the process of overlay, in which, a relevant language is introduced to the area and replaced the original spoken language (Wolff,

2001). In lieu of the introduction of the relevant language, this did not necessarily replace the original language but it developed (Wolff, 2001). This happens when Cebuano language spreads throughout the island in different directions with certain degree of variations and inflections.

The spoken dialect in Northern Cebu

The picturesque location of Bantayan Island at the western portion of Northern Cebu comprises the municipalities of Bantayan, Santa Fe, and Madrideojos. Bantayan is derived from *bantay*, which means to watch out from danger (Sy, 2014). According to Sy (2014), watchtowers or *baluartes* called *Bantayan sa Hari* are made by the Spaniards to protect the people from several raids, the residents must have shouted, “Bantayan!” that is the urgency to watch. Hence, *Bantayanon*, language of the island, is derived as part of the Visayan language family (Simons & Fennig, 2017). It is also reportedly similar to Hiligaynon (Simons & Fennig, 2017), the language spoken among the residents in the islands of Negros and Panay that serve as island-neighbors of Bantayan. Due to the geographical structure of the island i.e. found in the northeastern part of Negros island (Eslao-Alix & Theresa, 2014), Hiligaynon is a dominant language in the province of Negros Occidental (Reyes, 2009). The proximity of Bantayan to the island of Masbate also contributes the blending of dialects i.e. widely spoken as *Bantayanon*. Hiligaynon vis-à-vis Bantayanon’s classification also belongs to the Malayo-Polynesian family of languages (Zorc, 1977).

The spoken dialects in Cebu City

Cebu City is a metropolis located at the center of Cebu province, with an area of 4,837 square kilometers (Sy, 2014). Cebu City is the second most notable city after Manila named as “*Dakbayan sa Sugbo*” (Mojares, 2014). Cebuano language known as *Sugbuanon* or *Bisaya* belongs to the Malayo-Polynesian family of languages is one of the 36 languages and dialects spoken in the Philippines (Mojares, 2014). To Macachor (2003), “The discovery of *Aginid* by Jovito Abellana affiliated the word *Sugbo* in Cebuano wordlist derived its derivatives such as *sugba-* to grill, *subu-* to forge steel, *sug-ang-* set a cooking fire, *sugnod-* to burn.” The Cebuano dialects undergo a transition from its the pre-colonial inter-island mix until this has been blended with foreign words during the colonial era.

The spoken dialect in Southern Cebu

Macachor (2003) mentioned that the name Dalaguete is derived from *dalaket*, a tree (*Ficus benjamina* line). To Alcina (1668), “The natives look upon the tree not for its gigantic size..., but rather for the natives’ religious observance.” These trees have been used as landmarks, where the people gather for social and economic activities (Osorio, 2014). They create market places under the shades of a *dalaket* for trading with the Chinese and Asiatic goods from the port of Cebu (Osorio, 2014). The language of Dalaguete has been influenced by the Spaniards. Experts say that in Spanish, letter “G” is pronounced as “K” that is why they spell it as “dalaguet.” Since there is no “K” in Spanish, the closely related spelling would have been “Dalaquet,” with a “q” instead of a “g” (Osorio, 2014). The residents of Dalaguete call themselves as Dalaguetenons and their language can be easily distinguished because of their peculiar accented tonal pattern which truly signifies their uniqueness and cultural identity as people of the south (Osorio, 2014), different from the north.

The Inasal delicacy in Cebu

Food has always been a reflection of the people's culture in satisfying the people's gastronomic needs. People tend to give more emphasis on the social and cultural significance of food rather than its taste and dietary benefits (Murcott, 1982). These cuisines are handed down from one generation to another and are molded by the people's way of living (Wimbush-Borque, 2011). When people reach other places, they prepare their traditional dishes in order to keep their culture alive (Lee, 2017). Cebuano culture is not complete without its distinct and unique taste of its cuisines. One of the famous Cebuano cuisines is a roasted pig known as *inasal* or the Spanish sounding *lechon*. Cebu's locally known *inasal* is served during weddings, fiestas, anniversaries, and other special occasions (Bourdain, 2016).

The process of roasting a butchered pig is one of the means of cooking among the islands in Asia-Pacific rim. Typical among the natives in the Philippines, the Cebuano *inasal* is basically indigenous, which the Spanish colonizers have witnessed it during their three centuries of colonization. They found it relative to their home-based lechon. Today, what makes it more unique compared to other *inasal* elsewhere is that its belly is stuffed with different fresh spices and seasonings, fully attended throughout the duration of its roasting process (Manalang, 2011). The oozing savor is what the home-made Cebu's *inasal* different from other *litson* (spelled in Tagalog) or *lechon* (spelled in Spanish) found elsewhere (Nelmidia, 2013).

Due to its popularity, Cebu has been tagged as the home of the best tasting *inasal* in the country. The sole secret of its great taste is because of its spices stuffed inside its belly and its incredible dipping sauce. There are different varieties of *inasal* in Cebu where these are guaranteed to have the finest taste. First is the Talisay's *inasal*: being coined as one of the finest in Cebu. Villagers claim that it is in Talisay where *inasal* making in Cebu has started (Manalang, 2011). The elderly also believe and agree with it that Talisay has the best tasting *inasal* (Bourdain, 2016). The second is located in a mountain barangay of Cebu City: the famous *Lechonan ni Ingko Inar* (roasting place of Inar), in barangay Sirao. His *inasal* is quite famous in the barangay and other neighboring places because of its distinct and delicious taste. The villagers always refer and recommend him if there is an occasion. The third is in Mandaue City, located in barangay Maguikay, lies a *lechonan* where many also recommend as one of the best lechon-makers in Mandaue City. According to the villagers, its unique taste stands out among others in Mandaue's *inasal*.

Festivals

Festivals play a social functions of life in the community. Because of its momentous function, towns and cities increase visitors captivate opportunities for tourism and investment for urban development to improve the local economy (Wang, 2009). Having a great culture, Cebu celebrates festivals and the way Cebuanos celebrate these publicly reflects a worldview on its CIs. Celebrating this practice is owned by the Cebuanos, since pre-colonial times during feasting celebrations (Fenner, 1985; Jocano, 1998; and Junker, 2000), until the Spaniards influenced their culture (Eslao-Alix, 2013). Different towns and cities of Cebu celebrate stupendous festivals annually in honor of a patron saint during fiesta celebrations. These festivals, like the Sarok Festival of Consolacion, the Sinulog Festival of Cebu City, and the Kabkaban Festival of Carcar City cultivate the progress, tourism, and economic network that cater rural development in Cebu.

The Sarok Festival

Consolacion, a town in the northeastern Cebu, is famous for its celebration of Sarok Festival. This festival honors the town's patron saint – Saint Narcissus of Jerusalem. Sarok is a hat that is made up of thin woven bamboo strips and dried banana leaves. It is first used by the Consolacion farmers since the early 20s and remains a small scale industries in the town (Monsanto, 2007). This hat protects farmers from rain and hot weather conditions during the planting and harvesting seasons. Sarok weaving is also one of the main livelihoods of the residents in Tolotolo – one of the town villages. Because of the socio-cultural value in the weaving of sarok, the residents of Consolacion organized the Sarok Festival in 1996. This festival is celebrated every 14th day of February. Based on the resolution made by the town council, its celebration was changed to coincide with the foundation day of Consolacion or “*Adlaw sa Consolacion*” during the 28th to 29th day of October (Sollano, 2012). Hence, the celebration of Sarok Festival encourages people of Consolacion to preserve the history and culture of their town.

Sinulog Festival

Cebu is the home of the grandest Sinulog Festival. Sinulog is a cultural and religious festival to be held in honor of Señor Santo Niño de Cebu, the Holy Child Jesus of Cebu (Oracion, 2013; Brion, et al., 2018; Ortiz, et al., 2017; Omamalin et al., 2016; Ibones, et al., 2016; Acop, et al., 2016). Sinulog comes from the word “*sulog*” which means “like water current movement.” The forward-backward movement of the dance represents this water current (Gavilan, 2016). This festivity is held on the 3rd Sunday of January and lasts for nine days that emphasizes the Sinulog Grand Parade. Despite the people's busy schedules, they take time to join and participate in the celebration. Other people from the different parts of the country and all over the world flock to Cebu in order to witness the amusing parades and city dances. Sinulog is one of the most awaited festival celebrations that attracts to local and international visitors from all over the world.

Kabkaban Festival

Carcar, a small city located in southern part of Cebu, dubbed as the “heritage city” of the south (Picio, 2015). The city is rich in history and culture with impressive Castillian houses built with a distinct architectural pattern that is influenced by the Spanish colonizers. The city is well known for its quality products such as inexpensive but durable shoes and famous delicacies: juicy and tasty lechon, ampao flakes, chicharons, and sweet bocarillos (Cosido, et al., 2015). These delicacies boost Carcar's popularity in the celebration of Kabkaban Festival. This festival is commemorated in every month of November in honor of the city patroness, Saint Catherine of Alexandria (Picio, 2015). In a personal interview, J.G. Delos Reyes said that the term *kabkaban* is derived from the word *kabkab* which is a variety of fern species that abundantly grow in the area. It serves as an instrument to drive away bad luck and spirits through ritual dances. In another interview conducted, Z. Castro mentioned that festival holds different themes annually. It is one of the much-awaited events in Carcar city and it implies making a celebration to positive vibes to all tourists, and more especially to the city residents.

Methodology

This qualitative study used a Case Study Design (CSD) in a multi-clustered setting. A CSD selects a specific individual or a place that is subjected to the study (Zainal, 2007). It

scrutinizes a real-life phenomenon through the use of verbal data and their relationship (Zainal, 2007). A case study is one of the ways of making social science research that involves histories, surveys, and analysis of data (Kin, 2003). This research design is ideal when “how” and “why” questions are being posted (Kin, 2003). It allows the researchers to preserve the integrated characteristics of real-life events.

Data gathering procedure

After crafting the research proposal, transmittal letters were given to the town mayor for approval in the conduct of the interview with the tourism officer and other Key Informants or KIs. Another letter approved by the village chieftain in the barangay was also secured to have accessed with other KIs. A consent letter was signed by the KIs to prove that they are willing to give valuable information, as required by the ethics review committee of the university. An appointment of the KIs was scheduled for the planned interview including the appropriate time and venue based on the consent of the KIs. Each interview proceeding was videotaped. Field notes were also taken based on the observations during the actual KI conversation using a sample word list, the roasting process of the *inasal*, the weaving of the *sarok* and the execution of the dance steps in the Sinulog, Sarok, and the Kabkaban Festivals. Recorded verbal data was transcribed using manual cluster coding.

Criteria for selection of research participants

The researchers conducted an interview in gathering the data. The study used 15 research participants or KIs coded as KIs 1-15. These 15 KIs were selected based on different sets of criteria, considering on the targeted expertise in Cebuano language, Cebuano cuisines, and Cebuano festivals. There were five KIs in each of the identified cluster of places from sets A to C.

Set A for language criteria in the KI selection for both Bantayan Island and the town of Dalaguete coded from KIs 1-5: elderly aged 80-90 years old, native residents of the locale, knowledge and skills in the spoken Cebuano dialects. Set B festival criteria for KI selection in the town of Consolacion and Carcar City coded as KIs 6-10: one Tourism Officer designated by the local government in each town (a total of three officers), one festival organizer, and a choreographer who joined the festivals for at least five years. Set C for cuisine (*inasal*) criteria for the KI selection in Mandaue City, Cebu City, and Talisay coded as KIs 11-15: *inasal* expert roaster for at least ten years, who exhibits the full knowledge and skills in the roasting process.

Data analysis

A Comparative Content Analysis of the selected Cebuano word list was done manually based on what was actually spoken by the native KIs. These were presented in tabular form to see the contrasting language variations. Each of the section in the table was interpreted using morpho-phonemic process in language analysis. The data on the *inasal* and the three selected festivals were analysed using a narrative analysis.

Development of the instrument

The study utilized interview guide questions to collect the narratives of the research participants. Their responses were recorded and clustered. Field notes were used to write down other relevant information during the conduct of the interview.

a) Development of the interview guide

The interview consisted of three sets: one for language phase, one for festivals, and another one for cuisines. There were two versions of the interview guide: the English version and the Cebuano version. The Cebuano version was translated by a professional English professor in Cebu Normal University who graduated BA in English Language, Master of Arts in English Language, and a doctor of arts degree holder in Language and Communication. Each of these two versions comprised five unstructured questions.

b) Development of the CRP instrument

The exploration of a CRP was noted based on the research participants' responses initially coded on the given steps of the dance festivals, the weaving of the *sarok*, and the roasting of the *inasal*. Among the three separate processes, the researchers opted to create the ITM, which were complementary among the three selected locations. The steps were realigned to the actual instructional implications and learning tasks.

Validity of the instrument

The three sets of Interview Guides in two versions were subjected to an inter-rater validation among the three experts in cultural research among three major universities in the city.

Findings and discussions

Linguistic varieties among Cebuano speakers

Table 1. Language variations of the parts of the body.

Bantayanon Words	Cebuano Words	Dalaguetenon Words	English Words	Interpretation
Úlo	O'	Úlo	Head	Clipping
Dawnggan	Dunggan	Dalunggan	Ears	Consonant Clustering, Clipping
Ilong	Ilong	Ilong	Nose	No variation
Súso	Tútoy	Dughan	Breast	Attributed to proximity
Tikud	Búkong-búkong	Bungkol	Ankle	Attributed to proximity
Tiil	Tiil	Tiil	Feet	No variation
Byat-ang	Baligkawang	Bat-ang	Hips	Consonant Clustering
Pá-a	Batíis	Pa-a	Legs	No variation
Túhod	Túhod	Túhod	Knee	No variation
Pyú	Samput	Lubot	Butt	Attributed to proximity

Table 1 shows the language variations in the word list of body parts as spoken by the KIs 1-5. These words show the obvious examples of different morpho-phonemic processes such as clipping and consonant clustering. “Úlo” (head) is used both in the north and south speech communities; however, “Úl” is clipped making it a one-syllable word [o', meaning “head”]. Consonant clustering is evident in words like “dawnggan,” “byat-ang,” and “pyú.” This

finding shows similar level of phonological detail and complexity common to all languages of the world (Shosted, 2006). Generally, Cebuano words do not use consonant clustering, but this can be seen among the Northerners. This absence of consonant cluster characterizes simplicity of the language (Shosted, 2006). The variation in Bantayanon words influenced by the Hiligaynon language is proximate to the location of Bantayan Island—the Hiligaynon language is one of the eight basic ethnic languages of the country. Other words have no variation, while the others are unrelated and their distinctness may be attributed to their proximity to other islands—that shows its obvious uniqueness.

Table 2. Language variations of some kitchen utensils.

Bantayanon Words	Cebuano Words	Dalaguetenon Words	English Words	Interpretation
Kyaha	Karahay	Kaláhâ	Pan	Consonant Clustering, Clipping
Tapyan	Ad-aran	Tadtáran	Chopping Board	Attributed to proximity
Bangâ	Ba'ngâ	Tadyaw	Jar	Attributed to proximity
Lúwag	Lúwag	Lúwag	Ladle	No variation
Kimpit	Kimpit	Kumpit	Tong	No variation
Tápahan	Parilya	Sugbahanan	Grill	Attributed to proximity
Labador	Bánawan	Palanggána	Basin	Clipping
Pinggan	Pláto	Báhawan	Plate	Attributed to proximity
Sug-again	Sug'angan	Kálan	Stove	Borrowing
Kutsilyo	Kutsilyo	Kutsilyo	Knife	No variation

Table 2 presents the set of words that exhibits a striking contrast between sameness and uniqueness of words. Some words have no variation (luwag, kutsilyo, and kimpit, save for the variant with a “u” vowel instead of an “i”) while there are those that are unrelated and unique and may be attributed to the geographical location of the speech community using the word (pinggan, plato, and bahawan). It can also be observed that there are words that are common to two speech communities but are different in the other such as “tapyan” and “tadtaran,” “banga” and “tadyaw,” and “tapahan” and “sugbahanan”—this is a manifestation of the influence on formation of words not only of geographical location but also of the speech community’s lexis. There is some evidence of clipping (“kalaha” to “kaha”), borrowing, and consonant clustering (“kyaha”). This word is lexically truncated to establish variability, without changing its meaning through consonant variation (Rodríguez González & Sánchez Fajardo, 2018). The clipped word “kyaha” and “kalaha” is variated by consonant letters “y” and “l” and the spelling shift to “kaha” – with the omission of the “la” syllable. The native residents of Bantayan have used their native dialect, which can be distinguished through their accent. Their language is influenced by the neighbouring islands of the Hiligaynon dialects of Ilo-ilo and Masbate since these dialects have the closest linguistic affiliation among these places.

Table 3. Language variations for greetings and expressions.

Bantayanon Words	Cebuano Words	Dalaguetenon Words	English Words	Interpretation
May'ng Aga	Maayong Buntag	Maayong Buntag	Good Morning	Clipping

May'ng Udto	Maayong Udto	Maayong Udto	Good afternoon	Clipping
May'ng Gab-i	Maayong Gab-i	Maayong Gab-i	Good evening?	Clipping
Kamusta kamo?	Kumusta ka?	Kumusta naman ka?	How are you?	Root creation
Diin ka nag-istar?	Asa kanagpuyo?	Saa man diay ka nagpuyo?	Where do you live?	Borrowing
Hain ka mo mukadto?	Asa ka padung?	Saa diay ka padulong?	Where are you going?	Attributed to proximity
Nanu imo gi-ubra?	Nag-unsaka?	Unsa imong ginabuhat?	What did you do?	Borrowing
Mukadto Na kita!	Tara na!	Adto na kita!	Let's go!	Attributed to proximity
Pag-amping	Palihugpag-amping	Pagayo-ayo	Please be careful	Attributed to proximity
Na-ila Ko sa imo	Gihigugma tika	Gihigugma tika	I love you	Attributed to proximity

Table 3 presents the language variations for greetings and expressions. In Cebuano greetings and expressions, clipping and borrowing are most evident, as well as root creation “kumusta” from the Spanish expression “Como esta” which means “How are you?” Clipping is a pattern of a disruptive construct reflect a great deal of language variation, with structural association and regularities (Rodríguez González & Sánchez Fajardo, 2018). For instance, the corrupted word *May'ng Udto* from *Maayong Udto* (Good Afternoon), which the syllable “a” is omitted vowel “o” is also omitted in the third syllable to create a vowel variation of spelling. There is also a clear manifestation of the influence to morphosyntactic forms by the geographical location and relative uniqueness of the speech community. Some Dalaguetenon words are the same as Cebuano words in terms of spelling but differs in terms of their pronunciation. Dalaguete has its own colloquial taunt that can be distinguished from Bantayan’s accent. Their language is the transition of the Cebuano language that is shaped by geography and culture.

Cebuano variations of inasal

Table 4. Processes, materials, and spices used in lechon-making.

Processes	Northern Cebu	Southern Cebu	Metro Cebu
Luglog	Knife, boiling water	Knife, boiling water	Knife, boiling water
Gisi	Steel rod, thin rope	Bamboo pole, thin rope	Steel rod, thin rope
Han-ok	<i>Sibuyas dahunan</i> (Chinese onions), spring onions, lemongrass, garlic, salt, monosodium glutamate, and other secret ingredients as primary spices	spring onions, <i>Sibuyas dahunan</i> (Chinese onions), garlic, peppermint, salt, and coke soda as primary spices	<i>Sibuyas dahunan</i> (Chinese onions), garlic, bell pepper, juice, vinegar, soy sauce, salt, peppermint, and monosodium glutamate as primary spices
Tahi	Aguha (needle), thread, thin rope	Needle and thread	Needle and thread
Hilog	Soy sauce	Liter of coke cola (soda)	Soy sauce
Asal	Charcoal, roasting in an open pit for three to four hours	Charcoal, roasting in an open pit for three to four hours	Charcoal, roasting in an open pit for three to four hours

Table 4 shows the six steps in *inasal* making in Cebu as described by KIs 6 to 10. *Luglog* refers to the slaughter of the pig using a knife. The *inasal* maker locates the part of the pig's body where it can be easily killed. Pour a boiling water into the pig's body to easily scrape its dirt and hairs. *Gisi* is making an opening cut on its belly to remove the internal organs, clean it thoroughly including the internal parts of the pig and put a steel rod through its body. Tie its legs and arms to the steel rod or bamboo pool to prevent the body from falling. *Han-ok* is the putting in all the ingredients or spices inside the pig's belly. *Tahi* is sewing the cut after using the *aguha* (needle) and a thread that looks like a thin rope. *Hilog* is applying a soy sauce to the pig's body to a flavourful taste of the *inasal*. *Asal* is the actual roasting in a pit created with sparkling sacks of charcoal. Maintain the heat of the charcoal in order to get the desired *inasal*. Cook it for three to four hours depending on the pig's size and weight. Be sure to keep an eye on it to ensure its quality when roasted. To ensure its crispiness when cooked the skin is prevented to bulge. There is a need to balance the distribution of heat in pouring in the charcoal. The secrets of a flavourful taste of Cebu's *inasal* are dependent on the variety of spices used and other secret ingredients which some KIs are hesitant to demystify to protect their trade secrets. The lemongrass and the mint provide its enchanting aroma.

Variations of festival celebrations

Table 5. Variations of the three selected festivals in Cebu.

Processes	Sinulog Festival	Sarok Festival	Kabkaban Festival
Location	Cebu City, Cebu	Consolacion, Cebu	Carcar City, Cebu
Date of the Celebration	3 rd Sunday of January	28 th and 29 th of October	25 th of November
Year Started	1980	1996	2004
Origin	Water current	Native hat	Fern
Patron Saint	Santo Niño	San Narciso	Saint Catherine
Festival Type	Religious	Economic	Environmental
The value	Historical and spiritual	Economic, political, and spiritual	Economic and spiritual

Table 5 shows the basic information about the similarities and contrasts of the three selected festivals. The three festivals reflect a religious Catholic tradition of veneration of saints. This emanates a trait of being *espirituhanon* (Lagahid & Puyo, 2016). This trait flourishes before the onset of Spanish colonization in the Philippines based on its animist origin. *Sulog* or water current, the origin of the Sinulog Festival, stems the essential Sinulog dance steps, as an expression of joy. The faithful dances the Sinulog as a supplication of the blessings bestowed by the Holy Child Jesus to them.

Kabkab, an endemic fern, gives the origin of city's name Carcar. This origin not only emanates the trait of being *espirituhanon* in honor of their devotion to Saint Catherine of Alexandria, but also it enlightens the spirit of being *lumadnon* (Lagahid & Puyo, 2016), where the people of Carcar strive for a collective identity of their cultural heritage. The dance steps of the Kabkaban Festival animate a profound expression of thanksgiving of the abundant blessings received by the devotees.

Sarok, a typical farmer's hat, is made of dried banana leaves and bamboo strips, promotes the Cebuano trait of *mapasigarbuhon* (Lagahid & Puyo, 2016). The people of Consolacion are very proud about their place to have been the bosom of *sarok* production in the entire province. *Sarok* weavers use available resources in the village, in order to ease the burden of farmers exposed under the heat of the sun. In the outset, the three festivals exhibit a fusion between the old and the colonial tradition with the Cebuano's intimacy with nature

and God. The transition of time strengthens the Cebuano CIs, as shown in the values of spirituality, economic resiliency, and historical and political significance.

Consolacion's Sarok Festival

Sarok weaving describes the artistic and creative side of the people of Consolacion. "*Sarok* weaving is of the means of livelihood of the townspeople before" (K11). The elderly people of Consolacion, especially in barangays Tolotolo and Garing, know how to weave *sarok*. To show appreciation and preserve this kind of art, a Sarok Festival is held as part of the town's celebration in every 14th day of February which commemorates the town's fiesta. In the fiesta, a lot of activities are held such as fun run, medical missions, and agro-fair. The Sarok Festival becomes one of the major highlights in the town's celebration. "During this festival, a popular mall invites our *sarok* weavers composed of two to three old known weavers to demonstrate the weaving of the *sarok* at the mall's lobby, where finished *sarok* products are displayed on" (K11). The Municipality of Consolacion coordinates the mall management to prepare the booth for *sarok*, as a way to attract tourists on the art and culture of the town's local craft industries. "Sometimes we encounter a lot of tourists to take photos" (K11). Tourists appreciate the uniqueness and the intricacies of the *sarok* weaving and the product as well. "Up to this time, we are committed not just for the art of *sarok* weaving; but also, the livelihood it brings to the people, although only a few are engaged in weaving, because the old master weavers are gone, we continue to promote the young generation to learn its weaving process (K11). The Municipality of Consolacion tries its best to preserve this culture and gives its importance reflecting the town's CIs. Through the *sarok* weaving and the *Sarok* Festival, the town becomes progressive through the years.

Cebu City's Sinulog Festival

The Cebuano celebrate several festivals; but, one of the most important and much awaited is the Sinulog. "If Cebuano were represented by a festival, it would be Sinulog" (K12). Cebuano are known to have strong faith and devotion with Señor Santo Niño. Through the Sinulog festival, they can proudly show their strong faith and rich cultures. "There are two importance of Sinulog: its religious and cultural side" (K12). The religious side is shown in the participation of the novena masses at the Basilica Minore del Santo Niño, a fluvial procession of the Holy Child with the devotees during dawn, a day before the fiesta celebration (Ibones, et al., 2016). Devotees gather in these religious events to show their faith. On the other hand, the Sinulog foundation takes care of the cultural side of the Sinulog celebration. Activities like the Sinulog grand parade; a short film festival, singing contest, and the Sinulog dance competition participated in by contingents from different parts of the country and abroad remain part of the grand celebration. "Not only the Cebuano, but I think mostly the Filipinos celebrate Sinulog all over the world" (K12). This proves that Cebuano and the rest of the Filipino Catholics give importance to religion and culture. "The purpose of Sinulog is to promote Cebu as a tourist destination" (K12). Not only that Sinulog symbolizes the people's devotion and faith but it also contributes Cebu's tourism and economic development locally and internationally.

Carcar City's Kabkaban Festival

Carcar City is a place filled with wonderful memories of history and culture brought by the Spanish colonizers as shown in the city's Castilian heritage houses. To appreciate this culture, the Kabkaban festival is one of its major attractions. "The celebration reminds the residents to

become aware of the city's heritage" (KIs 13 & 15). Carcaranon want to preserve the art, history, and culture of their city. Its heritage structures are still intact and present, which remind their history and cultural identity. The festival is a celebration with stupendous activities participated by tourists and locals. "The new generation reminds that their cultural past will not be forgotten, they will have to live with it despite technological advancement" (KIs 13 & 12). To make millennials become part of the historical celebration is one of the goals of this occasion. Preserving and making the youth aware of their cultural past and the tradition on how the Filipinos live is greatly emphasized in the festival. "Every year, the theme of the celebration varies like the other year we had a theme on delicacy; then, famous personalities, arts, and music" (KIs 13 & 12). Though Kabkaban Festival is derived from the word "kabkab," a fern abundantly growing in a specific area, is still celebrated various themes to make the festival interesting and unique. Ritual dances are presented, dance competitions are shown on the street, and fireworks are displayed in restricted areas. Novena masses are held to show their faith and gratitude to their patron Saint Catherine of Alexandria. "The mayor will have to publish the Kabkaban Festival, with a budget allocation for advertisement for newspapers and social media to promote the festival" (KIs 13 & 14).

Prospects for Cebuano cultural identities

Linguistic varieties

Cebuano language has its own distinct identity. Cebuano songwriters and singers make huge names in the music industry using Cebuano language. They bring the Cebuano language to a new level in the country and abroad. Karencitta's popular "Cebuana" possesses a unique musical style and versatility that transcends genres. In "Cebuana," the prominent use of Cebuano-Bisaya language is evident. It is possible that Cebuano language be known and be used internationally to bring the Cebuano cultural identity across the globe.

Food delicacies

Cebuano *inasal* has already made a name in the local industry due to its very impressive and unique taste. Its distinct taste made it popular and made other lechons from other places taste like an ordinary cuisine. Because of its popularity, this cuisine has also reached the taste buds of the famous American chefs. TV personality Anthony Bourdain announces in his show with "No Reservations" that Cebu's *inasal* is the best-roasted pig ever. This cuisine is not different from any place of the country in terms of process and spices used in cooking; but, the Cebu's *inasal*-makers give significance to its unique way of roasting. Despite the changes brought by modernization; *inasal*-makers do not disregard their ancestors' traditional ways of roasting. *Inasal*, as a traditional dish prepared is always present to any Cebuano celebration.

Festivals

Festivals in Cebu are definitely celebrated in different ways; but with one goal i.e. to manifest the Cebuano's faith and love of God, to preserve the culture and to build unity with one another. These festivals represent Cebuano CIs to be preserved and be globally recognized. Its significance greatly affects CIs right formation among the young generation through the institution of the school. It requires the academic community to integrate culture in the instructional process.

Culture-based instructional implication

Cebuano language variety, colourful festivities, and delectable foods as represented with Cebu's *inasal* have always been a contributor in shaping Cebu's prospects for cultural identities. Because of this, the teaching of basic education in the Philippines by virtue of RA 10533 requires curriculum and instructional materials and strategies to be localized and contextualized, in order to enhance better learning. In response to this call, Bete (2020) proposes intervention materials to reduce, if not eliminate, the learning difficulty of students regarding tough concepts found in the instructional modules. Bete's finding shows the obvious gap between the instructional material and the delivery of knowledge and skills, in order to achieve the desirable learning competencies. Hence, a progressive *Inasal Teaching Model* (ITM) is aptly contextualized. In this model, teachers and students can use their local dialects, cuisines, festivals and other cultural elements appropriate to their local setting to make learning enduring and more meaningful.

Table 6. The process of *inasal* teaching model.

Lechon-making Process	Steps of the <i>Inasal</i> Teaching Model	Instructional Implications	Learning Tasks
<i>Luglog</i> (slaughter) is identifying the weak part of the pig so that it can be easily slaughtered.	<i>Lug-log</i> . This is the initiation phase of the lesson where the teacher motivates the learners.	The teacher cuts the distractions from the learning environment and captivates the learners' attention.	Using hand signals and non-verbal communication. The use of verbal and gestural prompts and other motivational techniques is emphasized.
<i>Gisi</i> (tear) is the cutting of the pig's belly in order to get its internal organs and clean it afterward.	<i>Gisi</i> . This is clearing up the cobwebs in the mind.	The teacher refocuses the students' attention regarding the lesson selected.	The teacher facilitates the students to give examples and non-examples on the concept/s taken through the use of a concept web.
<i>Han-ok</i> (dump) is the putting of all the ingredients inside the pig's belly.	<i>Han-ok</i> . This is the development of the lesson using elaboration and expansion of concepts from the examples and non-examples. It aims to further students' thinking, learning, problem-solving, and understanding.	Open-ended questions will be used by the teacher to engage in a collaborative exchange of ideas. The principle of 'swim and sink' is followed in the discussion.	The students in cooperative learning strategies such as Learning Together, Coop, coop, STAD, Round Robin, Group Investigation, Think-Pair-Share, and Team Assisted Individualization.
<i>Tahi</i> (stitch) is the sewing of the pig's belly using a thread and a needle.	<i>Tahi</i> . This is the building of generalizations of the concept/s taken in the cooperative discussions.	With the facts, concepts, principles, and main ideas discussed, the learners are expected to integrate things together in a form of a meaningful statement.	The teacher introduces some samples in making generalizations such as descriptive generalization, cause-effect generalization, and value principle generalization strategies
<i>Hilog</i> (balm) is the putting of soy sauce or	<i>Hilog</i> . This is the application of the	This is the use of TOL or transfer of	Reflection strategies are provided in order to

a coke soda all over the pig's body to balance with the taste of salt and spices.	lesson in real life situations.	learning to bring the text to life.	stimulate the students' metacognitive process.
<i>Asal</i> (roast) is the roasting of a pig under the charcoal within the prescribed time.	<i>Asal</i> . This is the assessment phase of the learning process either traditional assessment or authentic assessment.	Application is where the learners have fully understood the lesson and practiced it in real-life situations.	Assessment is done in any of these tools of assessment: test, portfolios, self-reports rubrics and other forms of alternative assessment.

Table 6 presents the complete instructional process of ITM as one of the prospects for CRP. ITM follows the three phases of instructions: the initiation phase, the development phase, and the culmination phase (Inocian, 2010). Salleh, Ong, & Mohmad Taib (2018) dub these three instructional phases into pre-teaching for initiation, during teaching for development, and post teaching during the culmination that sustain the enduring mastery of critical thinking skills in the instructional process.

This initiation phase includes *luglog* and *gisi* because the initiation process provides the preparation of the learners' mindset. Bete (2020) calls this the increasing level of confidence and motivation. Different types of motivation transpire in the *luglog* and pave way to the *gisi* as the next step. In *gisi*, the mental conditioning of the learners takes place, initialling the cognitive receptors of the brain to assimilate information to memory.

The development phase (includes *han-ok* and *tahi*) provides the enhancement of knowledge and skills in the initiation phase. Different teaching strategies or learning activities promote the development of knowledge and skills (Inocian, 2018) facilitate ITM's success. In *han-ok*, cooperative learning strategies promote an open learning environment, where the learners are free to express their opinions, suggest learning tasks, and practice leadership and communication skills. This opportunity ensues when there is an open learning environment for interaction and suggestions (Hayatina & Fajrina, 2018). This step provides the teachers to engage in the *tahi*, where they facilitate questions that makes learners fix their memory to mastery, by making summaries or other forms generalizations through various enrichment activities.

The culmination phase completes the instructional process i.e. fixing the cognitive equilibration and schemata for further rounds of assimilation and accommodation in the learners' cognitive framework, for the next learning episode found in the learning guide. In this phase, the learners immerse in the actual process of metacognition through *hilog* and *asal*. *Hilog* provides the garnishing of the learning process and the application of learning transfer. In *hilog*, the learners connect the lessons to their lived experiences, experiences with others, and observations in the real world. The last step, *asal* completes the instructional process where the teacher and the learners agree for the needed assessment of learning, either traditional or authentic.

Conclusions and recommendations

These Cebuano cultural identities vary according to geographic location and other socio-historical factors. Clipping and borrowing of words and expressions, from adjacent islands and roots of colonial past, are indicative of these factors of language variations in Cebu. The practices of lechon-making are based on inherited traditions of the place such as variations on the use of logistics and the needed ingredients to embellish the entire corpus of a sanitized butchered pig before its roasting. Towns and cities celebrate festivals in thanksgiving of their

patron saint – a symbolism of their religious and cultural traditions. These varied cultural orientations support Kennedy’s argument to establish a cultural grounding on instructional initiatives that support learning success in the Asian context. The findings juxtapose the exploration of ITM as an innovative localized and contextualized teaching model that serves a nexus in various phases of instruction, for quality teaching in the field of culture-based education. Massive orientation on the use of ITM will be re-echoed for education stakeholders for possible trainings, seminars, workshops, and further studies. With ITM, a CRP ignites consciousness among scholars to validate its effectiveness through further research.

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