

# Analysis Of Actions And Motions In Selected Leyte Festivals Using Semiotic Analysis

**Diross Bert Batohinog**

Teacher III

Tinago National High School

Inopacan Leyte,

[dirossbert@gmail.com](mailto:dirossbert@gmail.com)

**Norlyn L. Borong, Ed.D.**

Associate Professor<sup>1</sup>

Southern Leyte State University

Tomas Oppus nlbslauto.edu.ph

**Abstract- Abstract- The purpose of this study was to examine the actions and movements in the Alikaraw and Buyogan dance festivals of Leyte. Qualitative evaluation method was the design used. Alikaraw festival from Hilongos town and Buyogan festival from Abuyog town were analyzed. Choreographers, organizers, teachers, spectators, dancers served as participants. It has been found that the act and motion of jumping means a lot of fun, kneeling is begging, opening and clapping hands. Alikaraw and Buyogan festival dance is embodied in the values of unity, cheerful, fearful, temperate/patient or positive in life, brave, humble, strong, hardworking, respectful, proud, grateful and truthful. The festival dance displays moral values that describe the customs of each town through the gestures and movements displayed by the dancers (performers). It is suggested to have more reviews locally**

**Keywords— Alikaraw festival; Buyogan festival; gestures and movements; moral appreciation**

## INTRODUCTION

Every human action carries with it a distinct meaning. The individual is able to verbally convey his sentiments, which are complemented by actions and movements. Using semiotic analysis, this study focuses on the meaning and values conveyed in chosen Leyte festivals' actions and gestures. In the Filipino language, semiotic is referred as kinetic action. It refers to the use of bodily motions and gestures in communication and speaking. According to Al-Saaidi (2016), semiotic analysis was discovered 75 years ago in Europe, with Ferdinand de Saussure, a Swiss linguist, Charles Sandres Peir, an American philosopher, and Roland Barthes, a French philosopher and semiotician, as the first discoverers or founders.

Leyte has a diverse culture that is celebrated via festivals. Festivals make a place or town famous because people from the surrounding areas come to see what's going on. The festival dance is a form of dance that reflects the ancient people's cultures and traditions. Every hand and foot movement carries or reflects on people traditional lives in ancient times (Akas and Egenti, 2016).

Understanding human movements is essential for proper interpretation. Festivals are divided into two

categories: secular and non-secular. This secular festival is held in honor of a significant person in a community and to honor (commemorate) noteworthy historical or cultural events that occurred in the past.

Because it is dancing as an expression of admiration, honor, and gratitude to a place's patron, the non-secular celebration is also known as a religious festival. Festivals associated with the non-secular were examined in this study. It is undeniable that many people are obsessed with watching festivals every festival of the town or a place. The celebration keeps everyone entertained, young and old. Festivals may be found in almost every community. The festival gives a place its identity, particularly its history, admiration of its people, or its cultures and traditions. Apart from that, it also functions as a tourist attraction.

Dance festivals are thought to reflect indigenous people's lives (Akas, 2013). Because many people believe it is only a simple dance, spectators' interpretations differ or each step is meaningless. According to Akas (2013) research, studying every action and movement of performers/dancers in festivals allows viewers to better comprehend their ancestors' lives and respect society, religion, and economic status in ancient times. So, based on the findings of the study, he concluded that analyzing dance gestures and motions was a way to express the message and genuine life of the people at the time.

The researcher has studied a lot about analyzing local literature; nonetheless, this study is unique in that it exclusively concentrated on festivals and interpreted and examined the meanings inherent in each gesture.

The researchers were encouraged in this study because based on the researcher's initial survey of the audience regarding what it means to raise the hand and move the foot, often the response of the viewers is "We overlooked it every time we watched because we only pay attention to costume, choreography, and synchronization." This is the very first reason why the researchers were determined to continue this study. The researchers believe that it is important for the viewer to have enough idea of the meaning of watching dance especially in the province of Leyte which loves to watch festivals.

Each dance step, according to Demeterio (2013), delivers a vital message. Each listener, spectator, or observer is responsible for systematically intellectually sharpening and sharpening his or her mind with the speaker's actions and facial expressions. It is critical for

each individual to have a proper insight and knowledge of human behavior.

The researchers hope that this research will be beneficial not only to the institution where they work, but also to society as a whole. Dancers and spectators will learn the meaning of each gesture and movement shown at dance festivals as a result of this research. Whatever the outcome of this investigation, the generated output can be used as teaching learning materials, with local literature being used as a launch instead of other literature.

### RESEARCH OBJECTIVES

The purpose of this study is to examine the actions and movements in selected festivals of Leyte using semiotic analysis.

Based on the aforementioned purpose, the following questions were answered:

1. What are the actions and movements of selected dance festivals in Leyte?
2. What are the meanings of the actions and movements of selected dance festivals of Leyte?
3. What are the values reflected in the actions and movements of selected dance festivals of Leyte?

### RESEARCH METHODOLOGY

This study used the qualitative method of analyzing the actions and movements in Alikaraw and Buyogan festivals. Two (2) choreographers, one (1) organizer, three (3) teacher reviewers (Cultural Affair adviser and festival facilitator), twenty (20) spectators ten at Alikaraw festival and ten at Buyogan festival) and twenty (20) dancers ten (10) at the Alikaraw festival and ten (10) at the Buyogan festival) were recruited by the researcher in each town. There were forty-six (46) total participants for this study. The choreographer and organizer were taken as one of the reviewers on the gestures and movements of the dance festival because the researchers believed that they had enough ideas, skills, and experience in dancing and in the meanings of the gestures and movements because they were the ones who thought and organized the concept of the festival. The researchers also recruited spectators who also gave their own interpretation regarding the dance festivals they watched. The researchers aimed to assess whether viewers understood the hidden messages and appreciated every gesture and movement of the dance festivals, as well as the dancers.

What the researchers analyzed were those festivals that were well-known or popular and those that had already performed elsewhere. Only two dance festivals were reviewed; the Alikaraw festival from Hilongos town and Buyogan Festival from Abuyog town. These festivals have already performed in other places such as Cebu and Manila and have brought home awards. The two festivals under consideration have come a long way in terms of award winners. The Alikaraw Festival has previously competed in events like as Tacloban's Pintados

Festival, Cebu's Sinulog Festival, and Manila's Aliwan Festival. They won a trophy in the competitions that the Alikaraw Festival participated in. As a result of its popularity, the Alikaraw event is now known throughout Leyte. The Buyogan Festival is also one of Cebu's most well-known and well-known events because it is the champion of Cebu's Sinulog. On the following pages, you can find descriptions of various festivals.

#### *Alikaraw Festival*

It is a non-secular event conducted yearly on the 31st of December in the town of Hilongos, Leyte province, as the town's year-end celebration. It is observed as a thank you to the goddess of flowers for the blessings that have been bestowed upon the people, as well as the blessings that will be bestowed upon them in the years to come. Thanksgiving is celebrated with floral costumes, dances, and songs. The Leyteños believe that by waving the magical flower of the fairy, the growth of flowers in the area can be enriched, and that the magnificent breeds of flowers that bloom in Hilongos province can be enriched with the help of the holy child, the mighty Santo Niño.

#### *Buyogan Festival*

An annual non-secular event is held in the town of Abuyog, Leyte, on the 27th of August. The word bee is a Visayan word from which the name of the town is derived, and it is also the focus of their celebration. This festival is also dedicated to San Francisco Javier. Festival participants wear a variety of colorful costumes based on the shapes and colors of the bees. Even children imitate the little bees circling the bee house. Other participants dancing at the festival have face and body paints and have pens or tattoos that look like tribal designs. Participants in this festival describe the ethnic history of their area.

Researchers immediately sought out the festival's first organizers and choreographers. They were asked to be interviewed and they agreed on the time and date of the interview. Researchers were asked to request copies of the very first video of their festival. After capturing the videos the researchers immediately contacted the principal of Hilongos National Vocational School and Abuyog National High School to conduct the distribution of the survey questionnaire.

These two schools were deliberately chosen because it is what the organizers and choreographers recommended that many performers from Hilongos National Vocational School (Alikaraw Festival) and Abuyog National High School (Buyogan Festival) be members of the Dance Festival.

With the help of the principals, the researchers selected students or performers and teachers appointed as in-charge of cultural affairs and also served as facilitators of the dance festival. After the spare time was agreed upon, data collection began immediately. The researchers explained the prepared list of answers to be found. The actions and

movements observed from the video were recorded and they gave it meaning and applied values or appreciation. The first to watch the video were the students and then the teachers.

The researchers recorded one by one the actions and movements recorded by students, teachers, and spectators. The researcher then contacted the organizers and choreographers at the two festivals to address the meaning and theme in the recorded gestures and movements. The researchers then convened a Focus Group Discussion (FGD) with the organizers and choreographers to discuss the meaning and values of the two festivals' acts and movements. The final basis for assessing and interpreting the data was choreographers' and organizers' agreement on the meaning and values of the dance festivals.

### THE FORMULATION AND DISCUSSION

This chapter discusses the ideals included in each action and movement in the Alikaraw and Buyogan Festivals, as well as the interpretations of those actions and motions.

#### **Actions and Movements Included in the Alikaraw and Buyogan Festival**

Table 1 shows the actions and movements of the Alikaraw and Buyogan Festival. In expressing the person of his feelings he uses verbal with simultaneous non-verbal cues that become more effective and easy to understand.

Table 1: Actions and Movements Included in the Alikaraw and Buyogan Festival

Evaluator	Festival	
	Alikaraw	Buyogan
<b>Students (the dancers)</b>		
	close palm	raising up and putting down the arms
	crawl	stomping
	kneeling down	putting hands on waist
	arms opened	turning
	holding hands	kneeling down
	turning	jumping
	bowing down	bowing down
	putting hands on waist	clenching
	raising arms (putting up and down)	running
	jumping and jogging	
	hopping	
	running	
	tumbling	
<b>Spectators</b>		
	holding hands	hands opened
	turning	holding hands
	putting hands on waist	turning
	kneeling down	clenching
	jumping	
<b>Teachers</b>		
	bowing down	akimbo
	raising up and	close-open hands

	putting down of hands	
	running/ jogging	turning
	kicking	kneeling down
	holding hands	raising up and putting down of hands
	close-open hands	jumping/ hopping
	raising up and putting down of hands	running
	putting of hands on waist	waving of arms
	palm opened	bowing down
	kneeling down	raising up and putting down of hands
	jumping	
	lifting of props	
	clenching of palms	
	jumping/ hopping	bowing down of head
<b>Organizer</b>		
	running/ jogging	running
	waving of hands	putting up and down of hands
	bowing down	dancers holding hands
	turning	putting of hands on waist
	hopping	dancers are compressed at the center
	running	waving of hands
	dancers compressing themselves	turning of whole body
	stepping on a riser	jumping/ hopping
	waving of hands	holding hands
	palm close/ clenching	putting hands on waist
<b>Choreographer</b>		
	waving	clenching of hands
	jiggle	holding hands
	jumping	turning of the whole body
	changing of positions	feet stomping
	raising up of hands	kneeling down
	waving	raising up and putting down of hands
	jumping	kicking
	turning	running/ jogging
	running	jumping/ hopping
	changing of positions	waving feet
	jumping	bowing of head

In conversations with choreographers and dancers (performers), he discovered that every movement of the feet, head, rising and lowering of the hands, and clapping must be accompanied by emotion in order to capture the attention of the audience. It's unfortunate to learn that many audience members overlooked the interpretation of the dancers' or performers' motions and movements during the researchers' audience interviews. In fact, when the researchers shared the questions with the audience, many indicated they didn't pay attention to the meaning of the artists' gestures and actions. Props,

clothing/costumes, formation, and the actors' beauty and elegance drew their attention.

According to Dela Cruz (2018), numerous actions and movements have been misinterpreted by the public. In fact, Oblea (2010) discovered that viewers' interpretations of bodily movements vary for a variety of reasons and factors. It could be related to time, mood, or physical state, emotion and mind, or the speaker's relationship.

Bambaeero and Shokrpour (2017) demonstrated this in their research, claiming that human expressions and behaviors are misconstrued due to the interlocutor's mental state. This suggests that at the Alikaraw and Buyogan festivals, hidden signals are communicated to the audience through gestures and motions. It shows the meanings of the words that communicate the message. Festival dance uses gestures and movements to depict the qualities, practices, beliefs, and cultures of a location.

**Definition of the Movements and Movements of Selected Dance Festivals of Leyte**

Table 2 compares and contrasts the meanings of gestures and movements in the two festival dances studied (Alikaraw and Buyogan). Many of the motions and actions in both festivals have the same meaning as determined by the evaluators. There is only one motion that is understood differently, and that is the clapping and opening of hands, which in the Alikaraw celebration are given the meanings of suffering and life having pleasure and difficulties, opening implies pleasure, and clapping means poverty. Meanwhile, at the Buyogan celebration, it signifies a spirit of hope and thankfulness, as well as a willingness to wait for benefits.

**Table 2: Definition of the Movements of Selected Dance Festivals of Leyte**

Gestures and Movements	ALIKARAW			BUYOGAN		
	Organizer	Choreographer	Evaluator	Organizer	Choreographer	Evaluator
<b>Same Interpretation</b>						
Waving of hands	Praising to God	Praising God	Praising God or a saint	Praising God	Praising God	Praising God
turning	sincerity/truthfulness	being very happy and showing truthfulness of one's self	showing the real color/ being true	being true to one's self	being real or showing one's true color	truthfulness / sincerity
Compressing of the dancers at the center	togetherness/unity			unity/ helping one another		
umping	very happy and grateful for the blessings received	happy for the blessings received	happy	happy	happy	
unning	being worried/ anxious	worrisome	full of worrisome/ fear	feeling afraid	feeling afraid	feeling worried/ anxious
holding hands	unity		togetherness/ helping one another	helping one another	unity	togetherness/ unity
putting hands on waist (akimbo)			strong/ brave	being strong in life		
raising up and putting down of hands		raising for the blessings received	being grateful for all the blessings		being grateful and being ready for any challenges which may come in life	being grateful and humbly waiting for blessings to come
bowing down of head			showing respect		being respectful	being courteous and showing respect to God
kicking			fighting all		bravery/ being	

			the challenges in life		strong	
stamping feet		being very happy for the blessings received			happy	
<b>Different Meanings</b>						
close-open hands/ palms or clenching		temperate	life has ups and downs; palm-opened means ups or joy and palm-closed means downs or in trying times		hopeful	being grateful and humbly waiting for blessings to come

This result only proves that in the dimension of the choreographer, organizer, and reviewers, their interpretation of every gesture and movement they recorded is the same. Every human action has a different meaning or message. It is said to be the easiest measure of human emotions and feelings (happiness, frustration, loneliness, fear, annoyance, shock, etc.) using gestures and movements. Nonverbal communication is frequently employed. The body is more than just the sound that comes out of a human mouth once more.

The evaluators clearly explain the many gestures and motions of the Alikaraw and Buyogan festival dance with the same provided meaning. Waving hands means praising the God or saint/patron of their location, holding hands means together, helping, or solidarity, raising hands means gratitude, running means struggle, fear, and anxiety, bowing means respecting God, kneeling means begging or pleading with the Lord to continue the grace given, and many other gestures and movements.

In reading the thesis about semiotic analysis notice that there are gestures and movements presented in the festival dance that are different from the rhetoric. In Dela Cruz (2018) analysis of gestures and motions in President Rodrigo Duterte's speeches, it implies praise and appealing for unity, similar to rising and lowering hands with meaning praise and thanks. This implies that the meaning of human action and movement is not always stable.

"I do listen. I just wait for the words to stop and your eyes to speak" (Goodrich, 2008). This saying is appropriate to the result in this study. Body movement, according to the definitions in Table 2, is a technique to inform society about the behaviors or etiquette in a certain town. Many of them felt it was an indication that people were fearful or apprehensive of trials, particularly calamities and sufferings in life, similar to how running was a sign that people were afraid or apprehensive of them. If an ordinary observer, such as the researcher, believes that running indicates that the dancers or performers are joyful, he is unaware of the underlying meaning of dancing. Shaking the feet with the meaning of simply battling or opposing life's trials is a Leyte tradition that demonstrates the people's resilience to life's blows and trials. Many onlookers mistook it for simple waving, while others claimed it was a signal to leave or return home, which contrasted with the choreographers' and dancers' answers, which expressed thanks and respect. This outcome just demonstrates that the audience is unconcerned about the dancers' gestures and motions. They were only

interested in the simultaneous motions, the elegance of the clothing, and the speed with which they moved. Therefore as a teacher who teaches literature realize that one's own literature is to be used as a launching pad especially when appreciation or values are the subject. It simply means that nonverbal communications must be understood by everyone because they are used more frequently.

**Actions and Movements that Contain Values**

The overall result in gestures and motions that represent the values in Table 3 is shown below. Hardworking, honest, trusting in the Lord in all things/positive in life, respectful, joyful, temperate, unified or helpful, steady in life or brave, praiseworthy, compassionate, and appreciative are some of these values. The findings revealed that dance festivals' behaviors and movements represent the values that people still have in their daily lives.

In the actions and movements with different meanings and values given by the evaluators, this indicates that even though Filipinos have the same beliefs about their culture and tradition, they will still find what is called "uniqueness", which one simple thing is that they can make it "extraordinary" in their own way.

**Table 3: Values Reflected in Selected Leyte Dance Festivals' Actions and Movements**

Gestures and movements	Values
turning changing of positions tumbling clenching akimbo	sincerity faith in God through the ups and downs in life
jumping/ hopping close-open hands/ clenching stamping feet	cheerfulness
dancers compressed at the center holding hands	unity being helpful
stepping on a riser akimbo stamping feet changing of positions putting hands on waist/ akimbo tumbling crawling clenching	being brave in life/ bravery
raising up and down of hands	being grateful
kneeling down bowing down	courteousness
waving	praiseworthy
lifting of props	hardworking
closed hands/ clenching	temperate
running	being worried

It just shows that the festival dance describes the cultures and habits of the people in a town. Like the values of unity, it shows that the

people of Leyte are united in the aspirations to develop their country, cooperation with those in need, and other problems in life. In fact, the bayanihan system still exists in Hilongos town and nearby towns. Just like when a man gets married, the relatives will work together financially and the neighbors will help with the chores. The family will work together financially, and the neighbors will help with the duties, just as they do when a man marries. The *ajunay* system, in which neighbors collaborated to farm and build a dwelling, remained in place. Gallardo (2013) observed in his analysis during Typhoon Yolanda that many of the people of Leyte were able to recover or recover quickly because many of them work together.

According to Ahmed (2007), good values in every employee are an instrument for elevating an organization. It is only implied that people have always been united, as evidenced by the demonstrated gestures and movements of the dance festival dancers holding hands and gathering together in the middle, both of which were given by the reviewers the meaning that they resisted the trials of life together-together or together.

Cheerfulness is one of the values that dominates the gestures and movements displayed in the two dance festivals. Even a simple blessing and victory was happily accepted by the people of Leyteño. Despite their sufferings or challenges in life as a result of poverty, the people of Leyte maintain a cheerful demeanor, particularly when interacting with strangers. This was confirmed by Saito, et al. (2010), Armezin (2011), and Martinez (2011), who stated that the people of Leyte are naturally happy, even in the face of poverty and disaster. In the Yolanda incident in 2013, Bautista (2018) added, you can see the people of Leyte who in the midst of the typhoon still got people to thank those who helped, you can see that they welcomed the guests with a smile and had a good time to people.

One of the values displayed in the two dance festivals is being timid. In the researcher's informal conversation with the elderly based on apprehension, according to the elders, "Because of the poverty then, human life was full of anxiety especially when it comes to food. Especially when summer is full of fear that our crops might die so what we did was dance in front of Sr. Sto. Who will let us entrust our fears". This signifies that the festival dance is based on the customs of ancient peoples or ancestors.

Akimbo and rotation were given values by the reviewers of being temperate/patient and positive in life. One of the positive values indicated by the two events is this. The celebration dance demonstrated that Leyteño are resilient to life's blows. This move is related to Dela Cruz (2018) study that akimbo or pamemeywang also means brave. If you relate to the values provided by the reviewers described here that people are brave to face problems. In other words,

people are positive to overcome any problem that comes into their lives.

Values that are brave and steadfast one of the underlying values of the two dance festivals is related to being positive in life. The phrase just against is known. Even though Filipinos used to fight for life, whether you are educated or not, the person is positive that everything that is not good in life will likewise vanish. It is a set of extremely good ideals that can be proudly displayed in another country. According to Duffie (2009), children should be taught to be fearless in life. Brave in the face of adversity, but not in the face of physical hardship.

One good habit or values that every person must possess in order to attain serenity is to be humble which is one of the things seen in the two dance festivals. The kneeling gesture is given values of being humble. Humility refers to the attitude of being able to accept mistakes, be willing to wait for the right time and be able to beg, these are the qualities that show that a person is humble. Many of the steps in the festival dance have the dancer kneeling and shouting to the patron in thanks for the grace and good health bestowed.

According to Smith, et al., (2018) being modest is difficult. Accepting one's own faults is so difficult that even children know how to deny them. Teachers, according to Pantic et al. (2012), have a responsibility to instill in students positive ideals that will aid them in living a calm and healthy existence. In the two dance festivals examined, one of the most important values was diligence. Filipinos are noted for their diligence.

There were also courteous, praising, and appreciative values at the Alikaraw and Buyogan Festivals. They are one of the characteristics that outsiders admire about Filipinos: they are courteous of one another regardless of where they meet or whether they meet.

Bowing is assigned respectful values in the table, while praising values reflect the gesture of waving the hands and appreciative values represent the gesture of rising and opening the hands. The people of Leyte have a culture of saluting and thanking anyone who serve them, even if they get little assistance.

This means that teachers can employ different dance episodes in conjunction with instruction to represent good values as a result of this analysis. Within the classroom, the instructor functions as a driver, relying on his or her method to instill healthy habits in the students. The teacher is not only a knowledge transmission, but also a personality shaper for the students. As a teacher, this is a huge duty (White, 2006).

Being realistic values is one of the things seen at the two festivals. It reflects the entire body's rotating motion. The choreographers and dancers said that displaying a dancer's entire appearance involves displaying their total color and appearance to the audience. The festival dance also indicates that the people pass on to God their fears in life. It shows the strong belief of the people

that the Lord will not abandon them in their doubts (Abun, 2012 and Agaton, 2010).

## CONCLUSIONS AND RECOMMENDATIONS

This study discovered that the motions and movements at non-secular dance festivals have distinct meanings, with each meaning representing different values, based on the findings. As a result, the Leyte dance festivals (Alikaraw and Buyogan) have values that express gestures and motions that indicate customs and confidence in their patron. More reviews of self or local literature are needed, according to the researchers, in order to thoroughly understand the values included in it, so that teachers who teach literature can use it as a teaching tool. Instead of coming from somewhere else, one's own book will serve as a launching pad. It's also a means for kids to appreciate the unique beauty of literature from their own province.

## ACKNOWLEDGEMENT

This study was completed as part of a thesis for the Southern Leyte State University-Tomas Oppus sa MaEd-Filipino program.

## REFERENCES

- [1] Abun, D. (2012). The effect of religion towards moral values of college students in Ilocos Sur, Philippines. *E-International Scientific Research Journal*, 6.
- [2] Agaton, S. (2010). *On morality and religiosity on the Filipino society: The case of Eastern Visayas University*.
- [3] Ahmed, A. I. (2007). *The implementation of quality and accreditation in schools*, Dar Al-Fiker Al-Araby Publisher, Cairo, 131 Akas, N. and Egenti, M. (2016) Semiotics in indigenous dance performances: Ekeleke dance of Ekwe people of Nigeria as paradigm. *OGIRISI a New Journal of African*, 12 (1). DOI: 10.4314/og.v12is1.14
- [5] Al-Saaidi, S., Al-Azzawi, S. at Pandian, A. (2016). Semiotic analysis of the body language with reference to the facial expressions in selected quranic verses. *IRA International Journal of Education and Multidisciplinary Studies*, 3(2), 8. <http://doi:10.21013/jems.v3.n2.p8>
- [6] Armecin, C. (2011). *Pinasaya: Bakit masaya ang mga Pilipino?*. <https://philippineone.com/pinasaya-bakit-masaya-ang-mga-pilipino/>
- [7] Bambaerero, F. and Shokrpour, N. (2017). The impact of the teachers' non-verbal communication on success in teaching. *J Adv Med Educ Prof*. 5(2), 51–59.
- [8] Bautista, D. (2018). The level of morality and religiosity of student in a Philippine academic institution: The basis for the core values formation. *International Journal of Research-Granthaalayah*, 6(1). <http://doi:10.5281/zenodo.1164116>
- [9] Dela Cruz, C. (2018). *Semiotic analisis sa mga di-berbal na komunikasyon ni pangulong*

- Rodrigo Roa Duterte. Di-nailathalang tesis. SLSU- Tomas Oppus, San Isidro, Tomas Oppus, Southern Leyte.
- [10] Demeterio, F. (2013). Isang seymolohikal na pagsusuri sa mga kontradiksiyong nakapaloob sa panlipunang kritisismo Gloc-9. Malay, (2)1.
- [11] Duffie, J. (2009). *A framework for constructing meaning, rationale for the practice relationship: Essential provisions for children's service, Australia: NSW, Department of community services, DOCS*. Retrieved from: <http://www.community.nsw.gov.au/docswr/>.
- [12] Gallardo, F. (2013, November 15). Yolanda draws student volunteers in CDO. *Minda News*. Nakuha mula sa <https://goo.gl/NKBboZ>
- [13] Martinez, C. (2011). Isang pag-aaral sa konteksto at katangian ng kasiyahan ng mga kabataan. Di-nailathalang Tesis, Pamantasan De La sale.
- [14] Oblea, M. (2010). <https://www.scribd.com/doc/79841041/Di-Berbal-Na-Komunikasyon>.
- [15] Pantic, N. at Wubbels, T. (2012). The role of teachers in inculcating moral values. Operationalisation of concepts. *Journal of Belief and Values*, 33 (1), 55-69. <http://doi.1080/13617672.650030>
- [16] Saito, I., Imamura, T. at Miyagi, M. (2010). *Filipino personality traits and values for social support. FOW as human resources for work life balance in Japan* (1).
- [17] White, C. (2006). The role of the teacher. *Journal of Education for Teaching*, 31 (4), 269-271. <http://doi:10.1080/02607470500280050>