



## Piling Himno sa Zamboanga Sibugay: Pagpapahalaga at Kalagayang Panlipunan (Echoes of Identity: Values and Social Narratives in Zamboanga Sibugay Hymns)

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### Abstract

**Background and Aim:** This study examines selected hymns from Zamboanga Sibugay as expressions of cultural identity and social values, challenging the conventional focus on their religious context. Through a qualitative content analysis using a linguistic-cultural lens and the Pantayong Pananaw framework, the research identifies key themes such as unity, faith, patriotism, and multiculturalism. It proposes the S3L2-Lipat-Likha model for integrating these hymns into the Filipino curriculum, fostering local awareness, creative thinking, and cultural empathy. This approach moves beyond textual analysis, reimagining literature as lived experience and highlighting hymns as essential carriers of Sibugaynon identity.

**Materials and Methods:** The researcher employed qualitative content analysis and thematic review on six selected hymns from various municipalities of Zamboanga Sibugay. The emerging themes were classified according to five dimensions of values: moral, aesthetic, cultural, social, and spiritual. These were also linked to cultural, social, and political conditions and analyzed using the S3L2-Lipat-Likha framework for literary criticism.

**Results:** The analysis revealed strong themes such as unity, faith, hope, and patriotism, alongside local symbolism, oral traditions, and dialect. The study also demonstrated the depth of multiculturalism and political aspirations among the Sibugaynons.

**Conclusion:** The research recommends the integration of these hymns into the Filipino curriculum to strengthen local awareness, creative thinking, and cultural empathy among students.

**Keywords:** Local Hymns, Values Education, Contextualized Teaching, Regional Literature, Filipino Curriculum, Zamboanga Sibugay

### Introduction

The Sibugaynon hymns embody a distinct historical and cultural treasure, repositories of local identity, values, and collective memory. Beyond their ceremonial and musical functions, they provide insights into communities' lived experiences and aspirations, making them valuable cultural artifacts. While hymns have long been studied in academic contexts, often concerning religion, ritual, and theology, little attention has been given to their potential as educational resources in teaching Filipino literature and culture. Existing research has largely emphasized the religious dimensions of hymns. Studies have examined their doctrinal content (Kloppers, 2020), thematic and structural features (Menger, 2024; Kloppers, 2020; Riputola et al, 2021), and their role in reinforcing faith and belief systems (Riputola, 2021). Investigations into local hymns, such as those in Southern Leyte, have shown how these texts reflect identity and values (Dayuha, 2023). However, such works remain concentrated on liturgical functions, often overlooking the thematic, linguistic, and cultural elements that link hymns to community life and indigenous traditions.

This gap is especially evident in the case of Sibugaynon hymns, which, despite their richness, have not been comprehensively studied. The absence of scholarship on their intrinsic elements—such as their origins, embedded values, and cultural significance—represents a missed opportunity. Without such analysis, educators in Zamboanga Sibugay may overlook a locally relevant resource that could strengthen contextualized teaching of Filipino literature and values.

To address this gap, the present study examines selected Sibugaynon hymns through the lens of Pantayong Pananaw, integrating linguistic-cultural analysis with a pedagogical framework. Specifically, it explores their thematic content, linguistic features, and cultural values, and considers their potential for fostering cultural identity formation in education. In doing so, this research expands the discourse on indigenous literary forms and positions hymns as poetic texts that can serve as springboards for instruction. Ultimately, this study reveals the significance of hymns as indigenous literary texts for contextualized teaching of Filipino, bridging cultural heritage with classroom practice.

[121]

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## Objectives

This study aims to examine the embedded elements in selected hymns of Zamboanga Sibugay and address the central research question: *“How do the different hymns from the province of Zamboanga Sibugay reflect values, culture, historical background, and social narratives?”* Specifically, it seeks to:

1. Identify the values that can be derived from the selected hymns of Zamboanga Sibugay.
2. Determine the social conditions reflected in the hymns regarding their cultural, social, and political aspects.
3. Develop a contextualized instructional resource package in literary criticism anchored on the research findings as a recommendation for teaching Filipino literature, thereby equipping teachers with practical tools to integrate local hymns into classroom instruction.

## Literature review

### The Cultural Significance of Hymns

Hymns embody a rich historical and cultural heritage, often serving as ceremonial expressions of identity, spirituality, and collective memory. Unlike popular songs, hymns are closer to poetic works, with metrical structures and narrative functions that transmit values and social narratives (Puguon, 2023). For the Sibugaynons, hymns represent more than music; they are indigenous literary forms that reflect daily life, history, and belief systems. As Kloppers (2020) argues, hymns mirror shared identity, grounding communities in their cultural and spiritual roots. Scholars across contexts highlight the oral and cultural significance of hymns. Rafapa (2019) shows how Indonesian hymns transmit spiritual practices, while Menger (2024) and Riputola et al (2021) demonstrate that Philippine hymns embody moral, aesthetic, and cultural values. These findings affirm the universal role of hymns as carriers of cultural identity. However, few studies have moved beyond documenting these functions toward analyzing their role in education and community formation.

### Review of Literary Studies on Hymns

Previous research has predominantly examined hymns in religious contexts. Kloppers (2020), for instance, investigated how religious songs and hymns function within the public sphere, highlighting the ways they convey spiritual and doctrinal meanings. Similarly, Riputola (2021) and Kloppers (2020) confirmed the role of hymns in reinforcing beliefs and shaping religious identity. Dayuha (2023), in studying Southern Leyte hymns, linked their themes to local identity and values. While these studies reveal important structural and thematic insights, they largely confine hymns to liturgical or religious spaces. A limitation of this body of research is its narrow focus. Menger (2024) reveals the aesthetic and moral value of hymns, yet leaves unexplored their applicability in classrooms. Riputola et al (2021) highlight historical and religious dimensions but overlook how hymns connect to broader social and cultural conditions. Thus, while prior scholarship affirms hymns' literary and cultural value, it rarely considers their educational potential as localized learning resources.

### Hymns as Contextualized Instructional Materials

Emerging scholarship has begun to explore hymns in pedagogical contexts, although in limited ways. Galdo (2023) demonstrated the usefulness of localized literature from Northern Leyte in producing contextualized materials that foster social awareness. Lems (2018) further argued that music enhances language teaching by strengthening vocabulary, pronunciation, and cultural awareness. These findings suggest that hymns, with their poetic and cultural dimensions, can be strategically used as contextualized texts in language and literature classrooms. This pedagogical approach aligns with Vygotsky's Sociocultural Theory, which emphasizes the role of culture, language, and social context in learning. Learners can bridge personal experiences with academic content through localized materials such as hymns, making learning more meaningful. The integration of hymns also resonates with the principles of MTB-MLE and indigenization, prioritizing using local languages and cultural texts in instruction.

Despite the wealth of scholarship on hymns, there remains a noticeable gap in research on Sibugaynon hymns. Existing studies emphasize structural, doctrinal, or religious functions but often neglect their thematic, linguistic, and cultural dimensions. As a result, educators in Zamboanga Sibugay

may be overlooking hymns as valuable indigenous literary texts that could enrich contextualized instruction in Filipino literature and values.

This study addresses this gap by adopting a linguistic-cultural perspective and employing the Pantayong Pananaw framework to analyze selected Sibugaynon hymns. The study expands the discourse on indigenous literary forms by examining their thematic content, linguistic features, and embedded values. More importantly, it positions hymns as pedagogical resources that empower teachers to integrate local culture into the curriculum, fostering cultural identity and academic learning.

### Conceptual Framework

The study “An Analysis of the Elements of Selected Hymns from the Province of Zamboanga Sibugay” analyzes elements from provincial hymns using a linguistic-cultural approach to examine the hymns' origins and social context. Thematic analysis is essential to deepen the identification of the values, traditions, and meanings reflected in the selected hymns.

This study analyzes the elements of selected hymns from Zamboanga Sibugay using a Linguistic-Cultural approach supported by Pantayong Pananaw (Salazar, 1997). The analysis focuses on how the hymns reflect values, culture, historical background, and social narratives.

#### Pantayong Pananaw as Theoretical Lens

Pantayong Pananaw, or the “We Perspective,” emphasizes interpreting cultural texts from the insider’s point of view. It highlights the interconnectedness of a community’s values, experiences, knowledge, and aspirations as expressed through language and traditions. In this study, Pantayong Pananaw provides the lens for understanding hymns as cultural products shaped by the Sibugaynon people lived experiences.

Applied to the research questions, this framework helps to:

1. Identify the values embedded in the hymns by viewing them through the insider’s worldview.
2. Interpret the hymns' cultural, social, and political aspects as narratives of collective identity.
3. Connect these findings to educational practice, demonstrating how local hymns can serve as contextualized texts for teaching Filipino literature.

By grounding the study in Pantayong Pananaw, the analysis moves beyond an external or purely structural view of hymns and instead foregrounds the Sibugaynon community’s voice in shaping meaning.

The study does not stop at cultural analysis but extends its findings to pedagogy. The results of the thematic and cultural interpretation of hymns are transformed into instructional resources, specifically a contextualized lesson plan in literary criticism. This ensures that the research contributes to cultural scholarship and teacher empowerment, equipping educators with localized materials aligned with contextualization and indigenization efforts in the curriculum.

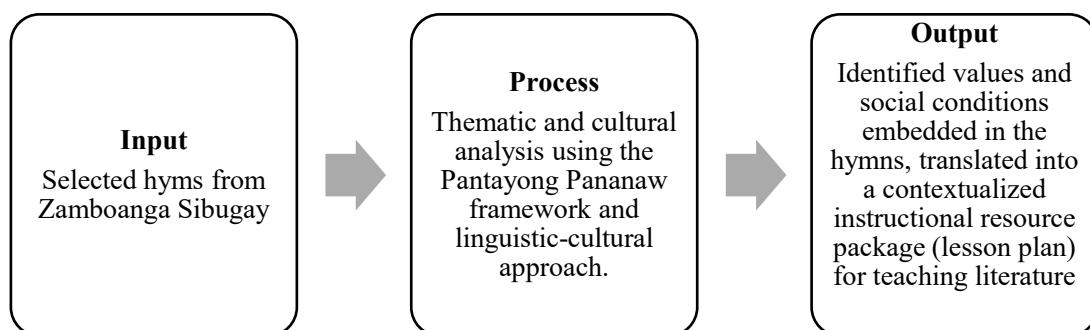


Figure 1: The IPO model of the study

The input is selected hymns from Zamboanga Sibugay, which are analyzed using thematic and cultural lenses. Based on the findings, the researcher proposed a contextualized lesson plan model for teaching literature in literary criticism.

## Methodology

*Research Design.* This study employed a qualitative descriptive-analytical design using content and thematic analysis framed within a cultural-linguistic lens. Such an approach is most appropriate because the research sought to uncover the deep meanings, values, and social narratives embedded in the hymn texts' objectives, which are best achieved through interpretive rather than quantitative methods.

*Research Locale.* The study was conducted in the province of Zamboanga Sibugay, located in Region IX, where the selected hymns represent municipalities from the first and second legislative districts alongside the provincial hymn. A purposive sampling method selected six hymns, balancing the need for analytical depth with representativeness. The selection was guided by several criteria: administrative representativeness, municipal class variety, cultural and linguistic diversity, historical and civic significance, authenticity of sources, and practical potential for classroom use. These six hymns include five municipal hymns: Mogdayon Tungawan Hymn (Tungawan), Titay Local Hymn (Titay), Talusan Kong Mahal (Talusan), Mabuhay Hymn (Mabuhay), Bulahan ang mga Payaono (Payao), and the Zamboanga Sibugay Provincial Hymn. The authenticity of the texts was ensured by securing official copies from municipal records or directly from the composers. Supplementary data, such as composer interviews, municipal ordinances, and historical records, were gathered to contextualize the textual analysis.

*Research Instrument.* The researcher, with expertise in literary and textual criticism, served as the primary instrument in analyzing the hymns. Through pilot coding, a structured codebook was developed to minimize subjectivity and enhance trustworthiness. Two additional coders participated in intercoder checks to strengthen reliability, and consultation with a curriculum specialist was sought to refine interpretations.

*Date Gathering Procedure.* The data-gathering process followed a systematic sequence. Formal requests for permission to use the hymns were first submitted to municipal mayors and the provincial governor. After approval, official hymn texts and related documents were collected between January and March. Consent from hymn composers was also secured, and semi-structured interviews with composers and cultural officers were conducted to verify intended meanings, origins, and contexts of use. All interviews were audio-recorded with consent and transcribed for analysis.

The analysis of data proceeded in several stages based on Saldaña's (2014) coding framework and Braun and Clarke's thematic analysis. In the first-cycle coding, in-vivo, descriptive, and process coding were applied to capture significant words, identify language units reflecting cultural aspects, and highlight actions expressed in the texts. The second cycle organized related codes into categories and subcategories through pattern and focused coding. At the same time, the S3L2-Lipat-Likha model was used to map how local meanings could be transferred into classroom learning activities. In the thematic phase, categories were synthesized into overarching themes such as values, cultural practices, historical narratives, social messages, and linguistic features. Finally, the Pantayong Pananaw perspective guided the interpretation to ensure insider-oriented meanings were preserved, while triangulation with interviews and secondary sources strengthened the credibility of findings. Memo writing, codebook refinement, and audit trails were maintained throughout this process to provide transparency.

Several strategies were employed to establish reliability and validity. Intercoder reliability was assessed by having two coders independently analyze 30% of the corpus, with Cohen's kappa calculated to measure consistency. Discrepancies were resolved through discussion until consensus was achieved. Member checking was conducted by presenting preliminary themes to hymn composers and cultural informants for feedback, while triangulation was achieved by cross-verifying hymn texts with interviews and historical documents. Peer debriefing with an external Filipino literature scholar further challenged and refined interpretations.

The final phase of the methodology focused on developing and validating instructional materials. Guided by the ADDIE model, the findings from the hymn analysis were translated into a resource package that included a model lesson plan, teacher's guide, student worksheets, and assessment rubrics aligned with K-12 competencies. The design process moved through competencies analysis, lesson

sequences design, and prototype materials development, integrating the S3L2 framework. Validation involved review by a panel of Filipino teachers, curriculum specialists, and cultural officers who used a content validation rubric to assess clarity, relevance, authenticity, and usability. A content validity index was computed, and revisions were made based on feedback. A pilot test was also carried out in selected classrooms, with teacher reflections and student outputs used to improve the materials.

Ethical considerations were observed throughout the study. Permissions were formally obtained from local government officials and hymn composers, and informed consent was sought from all interview participants. Composers were given the choice to remain anonymous or be credited for their work. Data were stored securely and used strictly for research and pedagogical purposes.

Finally, the study acknowledges its limitations. The selection of only six hymns limits the breadth of findings, though this was mitigated by purposive selection and rich triangulation. Researcher bias was addressed through intercoder checks, member checking, and peer debriefing, while the risk of misinterpreting linguistic nuances was minimized by privileging in-vivo codes and consulting native speakers. These measures collectively ensured the methodology produced reliable, valid, and culturally grounded insights.

## Results

**Values Reflected in the Hymns.** The analysis of the Zamboanga Sibugay hymns revealed that values central to the Sibugaynon identity are consistently articulated across texts. The hymns encapsulate the community's ethical and cultural compass in line with Riputola's (2021) assertion that values are products of collective consciousness preserved through cultural texts. Six dominant values emerged: love of country, faith in God, respect for others, unity in diversity, moral foundations, and resilience. For instance, the value of love of country was evident in verses that explicitly call on Sibugaynons to uphold the dignity and progress of their homeland ("God's love is with the Titayanons" (*Ang pag-ibig ng Diyos ay nasa mga Titayanon*)<sub>H1</sub>). Similarly, faith in God was highlighted through expressions of reliance on divine providence during times of difficulty ("Mga katawhan maabi-abihon, ang probinsya malambuon")<sub>H2</sub>. The multicultural landscape of Sibugay was reflected in the value of respect for others, as the hymns repeatedly emphasize harmony among Christians, Muslims, and Lumads [insert lyric]. The texts also promoted unity and cooperation as necessary conditions for collective progress, while moral integrity was expressed in calls for humility, gratitude, and service. Finally, hope and resilience were recurrent themes, portraying the people's capacity to endure and rise above challenges. These values reflect what Salazar (1997) describes as the essence of Pantayong Pananaw—an insider's articulation of interconnected traditions, aspirations, and experiences.

**Social Conditions Reflected in the Hymns.** Cultural conditions were articulated through local imagery, linguistic choices, and references to shared traditions. Nine cultural elements were identified, including the preservation of native language, recognition of indigenous groups, intergenerational continuity, and the celebration of oral traditions. For example, one hymn invokes the mango and crab, both symbolic of Sibugay's land and sea heritage (*Kristiyano, muslim ug lumad nga madasigan* (*Kristiyano, Muslim, at Lumad na masigasig*)<sub>H3</sub>).

Social conditions emerged in depictions of community life and relationships. The hymns consistently underscored friendship, cooperation, and interfaith solidarity. Four social elements stood out: the development of municipalities, support for local identity, appreciation of government, and communal cooperation. These reveal a society where identity and governance are intertwined with the bayanihan spirit. Political conditions were represented through six major themes: strong governance, peace and security, national identity and patriotism, morality in public service, love of homeland, and unity for progress. For example, one hymn explicitly links prosperity with integrity in leadership [insert lyric]. These findings show that the hymns function as cultural artifacts and subtle political texts reflecting aspirations for good governance, social harmony, and progress.

**Proposed lesson plan model.** The proposed model presents that the learning outcomes in the lesson plan are carefully aligned with the broader program outcomes and curriculum standards,





particularly the integration of language, culture, and society. The outcome that learners should be able to “analyze the characteristics of literary criticism” and apply strategies that enhance critical and creative thinking reflects not only the demands of higher-order thinking in Bloom’s taxonomy but also the competencies set by the Commission on Higher Education and the Department of Education standards for literature and values education. Specifically, the objectives of identifying literary elements within the Zamboanga Sibugay hymn, creating graphic organizers, and valuing hymns as oral literature progressively build cognitive, affective, and psychomotor skills, thereby ensuring a holistic approach to literary appreciation.

The activities are sequenced according to the S3L2–Lipat–Likha model, where learning moves from initial motivation (Sipat) to application and creation (Likha). For instance, the “Ihanay Mo” activity engages learners in identifying key terms from the hymn, functioning as a motivational warm-up that taps into prior knowledge. This is followed by contextual and textual analysis tasks, such as watching the provincial hymn’s music video, deepening cultural understanding while developing critical observation skills. Collaborative tasks like group-based hymn analysis and creative adaptations (slogan-making, song composing, or visual mapping) foster teamwork and cultivate students’ interpretative and problem-solving abilities. The activities are deliberately multimodal; listening, viewing, analyzing, and creating, allowing diverse learners to engage meaningfully.

Assessment tools are varied and aligned with the objectives. Formative assessments such as graphic organizers, group outputs, and “Sumbrero ng Kaisipan” reflective tasks measure learners’ comprehension and critical thinking in progress. Summative assessments, such as the multiple-choice quiz, situational transfer task (analyzing “Anak” by Freddie Aguilar), and creative performance tasks (poster-making), assess mastery across cognitive (analysis and evaluation), affective (valuing cultural identity), and psychomotor (creative production) domains. Using rubrics for creative outputs ensures fairness and clarity in evaluating creativity, organization, and depth of interpretation.

The types of questions employed range from factual recall (e.g., “What is the main theme of the hymn?”), analytical prompts (e.g., “What symbolism is expressed by the writer in the hymn?”), Moreover, reflective transfer (e.g., “How would you apply your knowledge of hymn analysis to Freddie Aguilar’s Anak?”) is scaffolded to deepen student engagement progressively. These are aligned with inquiry-based learning principles, where questioning is not merely for recall but to stimulate higher-order thinking. The learning outcomes, activities, and assessments are not isolated but interwoven into a coherent instructional design. The hymn becomes a rich literary text that grounds students’ learning in local culture while equipping them with transferable analytical and creative skills. This alignment demonstrates a balance of content mastery, values formation, and skills development.

**Analytical Discussion of Findings.** The findings confirm that local hymns function as “cultural mirrors” of collective values, similar to earlier studies of Philippine hymns that highlight religion and nationalism (e.g., Riputola, 2021). However, this study extends the discourse by demonstrating that Sibugaynon hymns are equally political texts, embedding expectations of governance, peace, and morality alongside traditional cultural themes. This finding challenges the narrow view of hymns as purely ceremonial or religious and highlights their role as vehicles of civic consciousness.

The study also affirms Salazar’s (1997) Pantayong Pananaw by showing how insider perspectives, expressed through language, imagery, and metaphor, shape the community’s shared identity. Unlike outsider analyses focusing on aesthetics, this insider framework foregrounds the lived experiences and aspirations encoded in hymn lyrics. For example, invoking agricultural and aquatic symbols, (*Hand in hand with every Titayanon, Unity will make us great and strong.*) (*Magkaagapay ang bawat Titayanon, pagkakaisa ang magpapalakas at magpapasigla sa atin*)<sub>H1</sub> affirms the community’s dependence on both land and sea, grounding identity in material as well as spiritual realities.

**The S3L2–Lipat–Likha Instructional Model.** Building on the results, the study proposes the S3L2–Lipat–Likha Model as an instructional approach for teaching literature, particularly hymns. The model expands the original five stages (Salok, Sipat, Suri, Lapat, Lasap) by adding Lipat (transfer) and Likha (create). These additions distinguish the model from existing literature teaching frameworks because they explicitly require students to connect textual values to lived experiences (transfer) and





produce creative outputs (creation). In the *Lipat* stage, learners bridge classroom analysis with community application. For instance, after studying a hymn on cooperation, students may design a community service project or a group performance that embodies this value. This ensures that literature is not confined to text but lived through practice, aligning with education's goal of social transformation. In the *Likha* stage, students demonstrate mastery by creating new works, adapted hymns, interpretive performances, or reflective essays, thus achieving what Dave (1970) terms "naturalization" in his taxonomy of psychomotor skills.

Compared with other models, such as reader-response or purely formalist approaches, the S3L2–*Lipat*–*Likha* model uniquely integrates the cognitive (analysis of texts), affective (reflection on values), and psychomotor (creative production) domains. This holistic framework is better suited for contextualized literature instruction because it honors local cultural texts and equips learners with transferable skills. Integrating hymns into literature teaching strengthens the link between language, culture, and society, in line with K–12 and CHED standards. For example, activities like "*Ihanay Mo*" (terminology mapping), music-video analysis, and creative adaptations allow students to engage with hymns multimodally. Assessments are scaffolded from comprehension (graphic organizers) to transfer (analyzing *Anak* by Freddie Aguilar) to creation (poster-making, performances), ensuring alignment with Bloom's taxonomy and inquiry-based learning.

Teachers can foster critical thinking, cultural appreciation, and creativity by positioning hymns as literary texts that embody values and social narratives. More importantly, the model situates learning within the learners' cultural context, making literature relevant and transformative.

## Discussion

The findings of this study demonstrate that the hymns of Zamboanga Sibugay function not merely as musical compositions but as cultural texts that embody the moral, aesthetic, cultural, social, and spiritual life of the Sibugaynons. The discovery of seven moral values, such as unity, divine guidance, and responsibility, highlights the role of hymns as collective reminders of ethical conduct in the community. In this sense, hymns operate as repositories of local wisdom, echoing Riputola's (2021) argument that values are not isolated aspirations but products of communal consciousness transmitted through local texts.

The strong presence of aesthetic values, including metaphorical imagery and melodic structures, suggests that Sibugaynon hymns are not only didactic but also artistic. Their symbolic richness transforms the hymns into living cultural artifacts that narrate collective memory, aspirations, and struggles. This is further reinforced by the identified cultural elements like geographical symbols, oral traditions, and linguistic diversity, showing that the hymns root the identity of the Sibugaynons in their local environment and indigenous heritage.

Socially and politically, the hymns reveal the community's desire for peace, progress, and good governance. The articulation of intercultural unity among Christians, Muslims, and Lumads reflects the multicultural fabric of Zamboanga Sibugay. The emphasis on political stability and public service resonates with the people's aspirations for responsive leadership and sustainable development. These findings align with Salazar's (1997) *Pantayong Pananaw*, which foregrounds the importance of studying texts through the insider perspective of a community, where values, traditions, and aspirations are interconnected in shaping a shared identity.

The lyrical analysis shows that the hymns employ literary devices such as metaphors, parallelism, and symbolism to heighten their emotional and moral appeal. Themes of patriotism, unity, and prosperity are consistent across hymns, although variations in language, style, and historical emphasis reflect each municipality's unique cultural and geographic context. These similarities and differences point to the dynamic interplay of unity and diversity, a key feature of Sibugaynon identity. The integration of findings into the proposed S3L2–*Lipat*–*Likha* Model further reveals the pedagogical value of the study. By extending the original S3L2 framework with the stages of *Lipat* (transfer) and *Likha* (creation), the model situates literature not only as a text to be analyzed but as a lived experience to be applied and creatively reimagined. This ensures that the teaching of literature, particularly hymns,





moves beyond textual analysis toward holistic formation, engaging students cognitively, affectively, and creatively.

The proposed model provides a transformative pedagogical framework that bridges traditional literary appreciation with contemporary educational imperatives. Unlike conventional linear models of literary instruction, this framework is cyclical, reflexive, and integrative, moving students from textual immersion (Salok) toward analytical rigor (Suri), reflective internalization (Lasap), and finally to creative reconstruction (Likha). Such a model resonates with Bloom's revised taxonomy, particularly in its movement from remembering and understanding toward applying, evaluating, and creating.

In real classroom contexts, its implementation fosters multilayered literacy: linguistic (analysis of local language use), cultural (awareness of local symbols, rituals, and traditions), moral (identification of values embedded in the hymns), and aesthetic (recognition of metaphor, rhythm, and structure). Expected learning outcomes extend beyond literary competence to include critical consciousness, wherein learners interrogate the socio-political realities reflected in the hymns, and creative agency, as they generate new cultural texts inspired by the originals. This strengthens critical and creative thinking skills while grounding instruction in the learners' lived realities, an essential condition for meaningful engagement and sustained learning.

While this study provides valuable insights, several limitations must be acknowledged. First, the research analyzed only six hymns from selected municipalities of Zamboanga Sibugay; hence, the findings may not fully capture the diversity of hymn traditions across the province. Second, the analysis focused solely on the lyrics, without examining the musical composition, rhythm, or performance aspects, which may also convey cultural meaning. Third, the study employed textual analysis but did not include classroom implementation of the S3L2–Lipat–Likha model, limiting conclusions about its practical effectiveness in teaching contexts.

*Recommendations for Future Research.* Building on these limitations, future studies should consider analyzing a larger corpus of hymns across Zamboanga Sibugay to achieve broader representation. Comparative studies with other regional hymns, such as those from Ilocos or the Visayas, may also enrich the understanding of how different provinces articulate values, history, and political aspirations through local texts. Another promising direction is the inclusion of musical analysis, exploring how melody, rhythm, and performance practices reinforce or transform the meaning of the lyrics. From a pedagogical perspective, future research should pilot the S3L2–Lipat–Likha model in actual classroom settings to assess its impact on student engagement, cultural awareness, and critical-creative skills. Such empirical testing could involve qualitative (student reflections, teacher observations) and quantitative (pre-test/post-test measures) approaches. In doing so, future work can validate the model's effectiveness and refine it further for integration into the K–12 curriculum and Mother Tongue-Based Multilingual Education (MTB-MLE).

## Conclusion

This study demonstrated that the hymns of Zamboanga Sibugay function as cultural texts that embody the moral, social, political, and aesthetic life of the Sibugaynons. The analysis revealed values of unity, faith in God, respect for others, cooperation, humility, gratitude, and resilience, showing how hymns serve as repositories of cultural wisdom. They also highlight themes of multicultural coexistence, aspirations for peace and progress, and calls for good governance. The proposed S3L2–Lipat–Likha Model contributes to pedagogy by extending literary analysis toward application and creative reimagination, aligning with national curriculum goals of critical and creative thinking.

## Knowledge Contribution



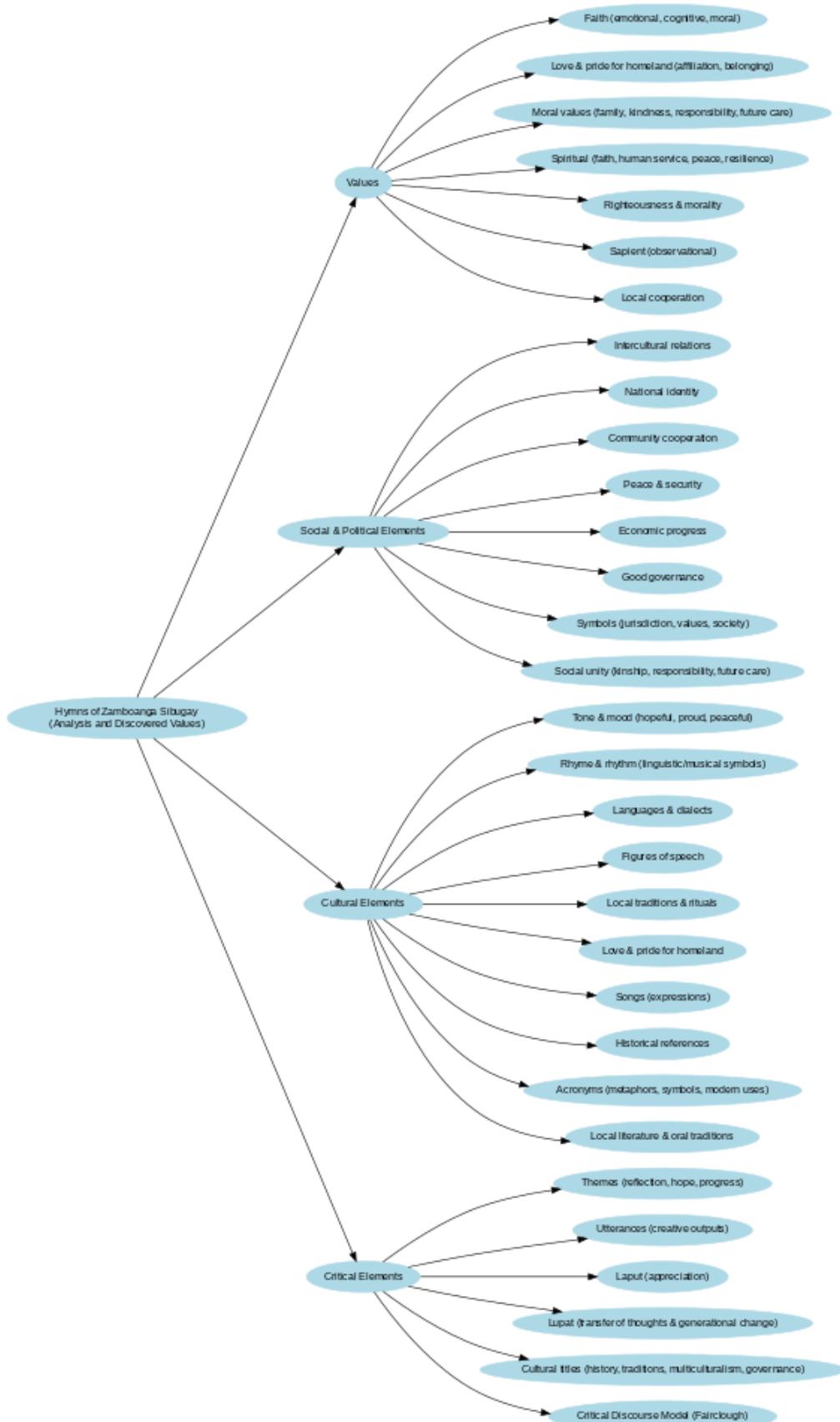


Figure 2: The Analysis of Zamboanga Sibugay Hymns

Figure 2 illustrates the key findings of analyzing selected hymns from Zamboanga Sibugay, emphasizing how these local texts embody values, cultural elements, social and political dimensions, and lyrical features. The hymns highlight moral, aesthetic, cultural, social, and spiritual values that guide the daily lives of the Sibugaynons. Culturally, they reflect local traditions, oral literature, historical narratives, and religious beliefs that strengthen community identity. Socially and politically, the hymns portray unity, governance, peace, patriotism, and communal cooperation as foundations of progress. Lyrically, they reveal themes of patriotism, hope, and faith expressed through imagery, symbolism, rhythm, and figures of speech. The figure also shows how these findings informed the development of the S3L2+1 Lesson Plan Model, which integrates literary criticism with contextualized and creative approaches to teaching. Overall, the hymns serve as cultural mirrors and pedagogical resources that reinforce the identity, values, and shared aspirations of the Sibugaynon people.

The study's findings directly affect the Philippine K to 12 Curriculum, particularly its localization, indigenization, and contextualization mandates. Integrating Zamboanga Sibugay hymns into instruction exemplifies contextualization at its most authentic: texts born of local histories and cultures become learning materials that validate the learners' identities. This approach aligns seamlessly with the Mother Tongue-Based Multilingual Education (MTB-MLE) policy, which posits the mother tongue as both medium of instruction and vessel of cultural heritage.

Moreover, the analysis reinforces the DepEd emphasis on values formation and Makabansa core values, as hymns encapsulate patriotism, faith, solidarity, and social responsibility. At the policy level, using hymns as instructional materials also intersects with UNESCO's call for culturally responsive pedagogy, ensuring that education is not an abstract, imported construct but a lived, local, and empowering experience. Thus, this study reveals how indigenous literary forms can operationalize broader policy goals, making curriculum frameworks more organic and situated within the cultural milieu of learners.

## Recommendations

### 1. For Future Research

Conduct a broader analysis of hymns across all municipalities in Zamboanga Sibugay to capture the province's full literary and cultural diversity.

Compile anthologies of provincial and municipal hymns to document and preserve them as living cultural artifacts.

Employ meta-analysis to compare multiple local texts, identifying shared and divergent cultural values across regions.

Investigate the musical elements of hymns like melody, rhythm, and performance to complement textual analysis.

Implement longitudinal studies to assess the long-term impact of the S3L2–Lipat–Likha model on learners' cultural awareness, critical thinking, and social engagement.

Compare the model's application across different Philippine regions to refine its adaptability.

### 2. For Pedagogy and Literature Teaching

Integrate the S3L2–Lipat–Likha Model in elementary and tertiary literature teaching.

In elementary education, hymns are embedded in lessons on values (e.g., teaching unity through hymn singing, storytelling, and collaborative art activities).

In secondary education, use hymns for critical discourse and textual comparison, analyzing themes of governance, patriotism, and environmental stewardship.

In higher education, hymns are applied in literary criticism, cultural studies, and interdisciplinary projects involving music, history, and social sciences.

Employ diverse strategies such as collaborative analysis, creative adaptations (modern hymn versions), and performance tasks (choral recitations, dramatizations, interpretive dances).

Use rubrics to assess analytical, reflective, and creative outputs fairly, balancing cognitive, affective, and psychomotor learning domains.

### 3. For Stakeholders and Policy Makers

The Department of Education should prioritize the integration of local hymns into the K–12 curriculum, accompanied by teacher training and instructional resources for the S3L2–Lipat–Likha model.

Local government units, cultural agencies, and tourism offices should support documentation, preservation, and promotion of hymns as part of cultural heritage.

Develop a comprehensive cultural and language plan to enrich local literature and strengthen Sibugaynon identity.

Organize workshops, forums, and training programs to promote localized research and appreciation of municipal hymns.

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