

Research Article

Dramaturgical Analysis of Tagbilaran's Household Fiesta: Basis for Fiesta Teaching Model

Mark Steven A. Pandan ^{1*} , Reynaldo V. Moral ^{2*} 

¹ Holy Name University, Philippines

² Cebu Normal University, Philippines

* Correspondence: mpandan@hnu.edu.ph

<https://doi.org/eiki/10.59652/jetm.v2i2.208>

Abstract: This study conducts a preliminary dramaturgical analysis of Tagbilaran's Fiesta 2024, focusing on the social interactions and performances within household celebrations. This research applies the dramaturgical framework by Ercan and Hendriks (2022) to analyze the fiesta through four dimensions: scripting, setting, staging, and performance. Participant observation, guided by Goffman's (1955) concepts of impression management and performance, captured diverse interactions and rituals during the fiesta. The performances in the three observations were identified to be: (1) sage on the table? (2) cosmic festive liturgy, and (3) staying vs leaving early dilemma. Findings reveal how fiesta celebrations are designed, the influence of physical environments on behavior, the organization of interactions, and the contributions to broader social and political discourse. The study also proposes a Fiesta Teaching Model (FTM), translating fiesta dynamics into educational settings to enhance cooperative learning. Future research is suggested to include interviews with organizers and participants, comparative studies across different fiestas, and interdisciplinary projects integrating fiesta traditions into various educational contexts.

Keywords: dramaturgical analysis; Fiesta Teaching Model (FTM); contextualized teaching, educational settings; cooperative learning

1. Introduction

St. Joseph is Tagbilaran's patron saint, with March 19 as his fiesta. May 1 marks St. Joseph the worker's day, established in 1955 to honor his role as a carpenter. Tagbilaran City, created in 1742, had both religious and civil aspects. The parish honored St. Joseph, while the town was governed civilly. March 19, during Lent, posed challenges for feast celebrations. To accommodate, the elite developed elaborate pastries. However, desire for grand celebrations persisted. Rivalry between districts like Poblacion Uno and Poblacion Dos escalated, affecting social interactions. Urban development led to wealth concentration in Poblacion Tagbilaran. Bishop Rosales intervened, resolving the rivalry by declaring May 1 as the city's feast day and maintaining March 19 as the fiesta. The shift to May 1 erased past animosities. It underscores Tagbilaran's cultural heritage and the importance of communal harmony (Tirol, 2018).

Udtohan (2023) discusses the resurgence of May fiestas in Bohol following a three-year hiatus due to the COVID-19 pandemic. The revival was marked by the "Saulog Tagbilaran" street dancing competition, signifying the beginning of month-long celebrations across Bohol. Mayor Jane Yap emphasized the importance of gratitude and the reintroduction of Bohol's traditions to the world. The article highlights the longstanding tradition of opening homes for daylong feasting, where both locals and visitors partake in abundant food offerings. The return of these festivities symbolizes a return to normalcy for Boholanos, who eagerly anticipate celebrating their hometown's patron saint, St. Joseph.

The purpose of this research is to conduct a preliminary dramaturgical analysis of Tagbilaran's Fiesta 2024, focusing on the social interactions and performances within the household celebrations. By applying dramaturgical concepts, the study aims to uncover the underlying dynamics of these interactions, including the roles individuals play, the symbolic gestures and rituals observed, and the construction of social reality during the fiesta. Specifically, this research utilizes the four dimensions of the dramaturgical analysis framework

Received: May 23, 2024

Accepted: May 30, 2024

Published: June 2, 2024



Copyright: © 2022 by the authors.

Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license

(<https://creativecommons.org/licenses/by/4.0/>).

(Ercan & Hendriks, 2022) to investigate the following questions:

How were the fiesta celebrations designed and what were their intended messages?
(Scripting)

How did the physical environment influence participant behavior and interaction?
(Setting)

How were interactions organized and facilitated during the fiesta celebrations? (Staging)

How did the fiesta celebrations contribute to broader political and social discourse, and how did they influence power relations? (Performance)

What teaching model may be developed based on the fiesta experience in Tagbilaran?

2. Literature Review

Goffman (1955) discuss how individuals form and interpret impressions in social interactions, using various cues like conduct, appearance, and self-disclosure. These impressions guide behavior and shape the situation. Social interactions involve a promissory element, where individuals must accept others based on initial impressions, with their true value revealed over time. He introduces “performances,” where individuals adopt roles for others to believe in, ranging from genuine conviction to cynicism. Fronts, comprising setting, appearance, and manner, shape these performances, with individuals often striving for coherence among them. People idealize themselves, conforming to societal norms and presenting idealized versions of themselves to move up in society. They hide inappropriate behaviors, projecting ideal images while concealing aspects that don’t align with their desired image. Maintaining control over expressive cues is challenging, as audiences pick up on subtle signals. Performers work to ensure expressive coherence, projecting a fixed character that aligns with societal expectations. Social interactions involve misrepresentation, with performers sometimes misleading audiences. Both honest and dishonest performers must carefully manage their expressions and actions to maintain the desired impression.

Social interactions as seen as purposeful performances, extending beyond personal identity to represent tasks and create favorable impressions. He introduces teams as cooperative units, akin to secret societies, where a director orchestrates actions and members vary in their involvement. In Chapter 3, Goffman discusses regions as bounded spaces with varying degrees of isolation, emphasizing the pervasive influence of decorum standards. Front and back regions serve different functions, crucial for impression management, especially in workplaces. Control of these areas is vital to maintain privacy and manage intrusions, which can lead to confusion and embarrassment (Goffman, 1955).

Goffman (1955) asserts that teams manage information during performances, focusing on the need to control information for desired impressions. He introduces “destructive information” and categorizes secrets into “dark,” “strategic,” and “inside” secrets. Discrepant roles, like informers and go-betweens, blur lines between performers and audience. Goffman examines non-persons and service specialists, revealing the complexities of social performances and information management. Goffman discusses communication between two teams during interactions, highlighting the maintenance of front-stage performances despite backstage familiarity. He identifies types of communication conveying incompatible information and discusses how team members criticize the audience backstage. Goffman explores secret signals, collusive bonds, and covert communication, showcasing the intricate nature of social interactions and the illusion of performances.

Goffman (1955) claims that performers maintain character integrity on stage, managing disruptions like unmeant gestures and inopportune intrusions. Loyalty, commitment, and dramaturgical discipline are essential. Performers must avoid becoming too attached to the audience, fostering internal solidarity. They anticipate disruptions through circumspection and adapt presentations to audience expectations. Both performers and audiences contribute to maintaining performance integrity, employing tactful communication. Goffman’s framework integrates individual personality, social interaction, and society, acknowledging its limitations in non-Western societies. Expressions shape self-impressions, influencing others’ responses, and individuals manage social impressions as “merchants of morality,” blurring the line between genuine behavior and performance. Individuals control perceptions by emphasizing certain aspects while concealing others, regulating contact, and maintaining the projected situation definition. Awe towards performers creates respectful boundaries, allowing them to craft desired impressions and protect themselves.

Ercan and Hendriks (2022) describe dramaturgical analysis, a method originally from sociology, as a tool for understanding public deliberation. They argue that social interactions

resemble performances, shaping communication and behavior. This approach, adapted from Goffman, has been applied in various fields, including political science, to study political performances and social movements. Dramaturgical analysis focuses on how individuals stage interactions, emphasizing not only what is said but also how, where, and to whom it is said. Applied to public deliberation, it highlights performative styles, body language, and the use of symbols and artifacts. Ercan and Hendriks provide an analytical framework and case studies to illustrate its application in deliberative democracy research, aiming to deepen scholars' understanding of the performative aspects of deliberation.

Ercan and Hendriks (2022) present a framework for dramaturgical analysis in public deliberation, outlining four key dimensions: scripting, setting, staging, and performance. Scripting involves designing the interaction, while setting refers to the physical context. Staging manages the interaction, and performance focuses on its outcomes. The authors provide questions for each dimension and suggest methods like observation and interviews for data collection. They highlight the importance of combining dramaturgical analysis with other methods for a comprehensive understanding of political debates.

Benford and Hare (2015) explore dramaturgical analysis, a method drawing on theater language to understand how people construct reality in everyday life. They highlight the theater metaphor and its application to social interactions, emphasizing the performance of social roles. Dramaturgy examines how individuals collaboratively create meaning and sustain the interaction order. Regardless of ontological positions, it sheds light on reality construction and the shared meaning in social encounters.

Benford and Hare (2015) explain dramaturgical analysis, focusing on two main concepts: the action area regions and the social roles enacted within them. They identify three action area regions: backstage, frontstage, and offstage. Backstage is where actors prepare and special effects are produced, while frontstage is where actions are performed for the audience. Offstage areas are where organizers and producers remain hidden. The region affects an actor's ability to control information, crucial for maintaining credibility. In face-to-face interactions, people alternate between performer and audience roles, creating consensual reality and providing social reinforcement. The process of social interaction involves agreeing on an idea, staging, recruitment and training of actors, enactment, and interpretation afterward. Actable ideas range from general images to fully developed scripts. Symbolism and presentation techniques play significant roles, as individuals may distance themselves from roles consciously or unconsciously.

Benford and Hare (2015) elaborate on the diverse applications of dramaturgical analysis across academic fields. Sociologists, drawing from symbolic interactionism, examine role-playing in cultural, organizational, and political contexts. Communication scholars, influenced by Burke, focus on analyzing individual acts. Anthropologists explore the function of social dramas in conflict resolution, rites of passage, and historical commemoration.

Since Goffman introduced dramaturgical analysis, it has remained influential across various disciplines and topics. Early studies explored funerals, political impression management, religious movements, celebratory crowds, and more. Contemporary research continues to apply dramaturgy to diverse areas. For example, studies examine social movements, police-protester interaction, media dramas, body impression management, museum experiences, gender identity work, online encounters, and human evolution. These studies highlight dramaturgical analysis as a vibrant approach for understanding various aspects of everyday, cultural, organizational, and institutional life (Benford & Hare, 2015).

Critics of dramaturgical analysis, such as Brissett and Edgley (1990, 2006), Edgley (2013), and Manning (2004), argue that it lacks formal theory and universal applicability, focuses too much on Western culture, lacks systematic methodology, neglects larger social structures, and portrays people in a manipulative light. However, proponents counter that its flexibility is a strength, it can be applied cross-culturally, doesn't require specialized methodology, and can portray authenticity alongside manipulation. They also argue that life is like theater and that social scientists should focus on interpreting reality rather than claiming to perceive it accurately. Looking forward, the digital age presents new challenges and opportunities for dramaturgical analysis, necessitating new methodologies and addressing ethical dilemmas.

3. Materials and Methods

To investigate the social dynamics of Tagbilaran's Fiesta 2024, dramaturgical analysis was employed. Before diving into the fiesta celebrations, an understanding of Goffman's (1955) concepts was crucial. This included the idea of impression management, where

individuals shape perceptions through behavior, appearance, and self-disclosure, and the notion of performances, where people adopt roles to convey certain images. The concept of front and back regions, delineating public and private spaces, was also integral.

Tagbilaran's Fiesta 2024 was chosen as the research context due to its cultural richness and social significance. Three different fiesta celebrations were attended over two days to capture the diverse interactions and performances. As a participant observer, the researcher attended the fiesta events without disclosing their role. This allowed for genuine observations of interactions, behaviors, and rituals. Detailed notes were taken, focusing on spatial usage, symbolic gestures, and conversational dynamics. The participants in the first celebration were the people inside the house of the professor couple, which included the family and the visitors. In the second celebration attended, the participants are the family of the charismatic exorcist priest and the visitors of the o

Goffman's concepts were applied to interpret the observed behaviors. This involved analyzing how individuals managed impressions through their actions, appearance, and interactions. The coherence of performances, the role of front and back regions, and strategies used to maintain desired impressions were explored. Insights from Ercan and Hendriks (2022) and Benford and Hare (2015) are then integrated in the discussion to provide a broader understanding. The four key dimensions of scripting, setting, staging, and performance were considered in analyzing the fiesta events, enriching the interpretation. Respecting the privacy and cultural norms of participants was paramount throughout the study. Confidentiality and anonymity were ensured in reporting observations.

Ercan and Hendriks (2022) describe the four dimensions thus. Scripting involves the intentional design of the entire interaction, including the selection of characters, their roles, and the dynamics of the interaction. It encompasses both frontstage and backstage activities, assembling elements like time, space, characters, strategies, and materials. This broader concept of scripting serves as a meta-category, encompassing setting, staging, and performance. It also includes the idea of a 'counter script,' where antagonists seek to alter the effects of certain political stagings (2). Setting encompasses the physical environment where interactions occur and influences behavior and communication. It includes scenes, backdrops, props, and artefacts that shape interactions. Settings define appropriate behavior, dress code, and communication expectations. They consist of a backstage, where preparation happens, and a frontstage, where interactions are visible. Staging involves managing and directing interactions, including the use of symbols and the distinction between key participants and audiences. It raises questions about who coordinates the performance and who the intended audience is. Audiences are actively constructed as part of the performance, rather than simply passive observers. Performance is about how staged actions and interactions create new understandings of issues and power dynamics. It involves producing, reproducing, or challenging social realities. However, the impact of performance can be unpredictable, generating unexpected effects or interpretations.

As the researcher conducting a dramaturgical analysis of Tagbilaran's Fiesta 2024, the researcher followed a structured approach to gather data during the fiesta celebrations to ensure a comprehensive understanding of the social interactions and performances. The researcher received invitations to three different fiesta celebrations within Tagbilaran, all of which the researcher attended over the course of two days. On May 1, 2024, at noon, the researcher attended the fiesta at the house of a prominent community member, as per an invitation from my program head. Later in the afternoon of the same day, the researcher visited the house of a well-known individual known for his role in the propagating the Catholic faith across the Philippines. Finally, on the evening of May 2, 2024, the researcher joined my colleagues at the house of another respected community member for another fiesta celebration.

Throughout these events, the researcher maintained the role of a participant observer, engaging in conversations, partaking in meals, and observing the social interactions without disclosing my role as a researcher to minimize the Hawthorne effect. The researcher keenly observed the dynamics of the gatherings, paying attention to the interactions between guests, the hosting families, and the overall atmosphere of the events.

During my observations, the researcher took detailed notes, capturing vignettes of key moments, conversations, and interactions. These vignettes included descriptions of the setting, the behavior of participants, the use of space within the houses, and any symbolic gestures or rituals observed during the celebrations. By participating in multiple fiesta events and closely observing the interactions and performances, the researcher gathered rich qualitative data that will be analyzed using dramaturgical concepts and frameworks to uncover

the underlying dynamics of Tagbilaran's Fiesta 2024.

By applying dramaturgical concepts, the researcher aims to uncover the underlying dynamics of these interactions, contributing to a deeper understanding of Tagbilaran's cultural heritage and communal harmony. Despite some criticisms of dramaturgical analysis, this study highlights its value in interpreting social reality. This research offers valuable insights into the social fabric and cultural significance of Tagbilaran's household fiesta, shedding light on its enduring relevance in contemporary times.

As an output of the study, a Fiesta teaching model is produced out of the dramaturgical analysis. In Inocian et al.'s (2019) study, they explored indigenous Cebuano cultural practices to develop culture-based Cooperative Learning (CL) strategies. They engaged 60 participants to establish socio-cultural backgrounds and designed teaching models based on Cebuano practices. These models included the Tagay, Alayon, Yayong, Tambayayong, and Unong Teaching Models, each emphasizing different cultural values. For example, Tagay focuses on togetherness, Alayon on investigation, Yayong on volunteerism, Tambayayong on collective mindset, and Unong on nurturance. These models aim to bridge indigenous identities with modern educational strategies.

Contextualization of Western teaching models into the Cebuano context has been done by Inocian, et al., (2019). It cannot be assumed, however, that the Boholano context is identical to that of the Cebuano context despite how close these regions are. Hence, the project of these researchers in contextualizing Western cooperative learning strategies is extended, with the Tagbilaran Fiesta as the baseline.

4. Results

4.1. Observation 1: Fiesta-Turned-Social Science Exchange

Entering the home of a prominent professor couple, anticipation filled the air. The wife, a respected mathematics professor and program head, warmly greeted me outside, setting the tone for a welcoming atmosphere. Her husband, an ex-seminarian turned ethics professor, later arrived with the *lechon baboy*, subtly shifting the ambiance. The hosts' warm inclusivity, playful banter, and engaging conversations exemplified the Filipino value of *pakikisama*, making everyone feel welcome despite differences in background and beliefs.

Discussions ranged from playful to philosophical, influenced by the husband's Aristotelian-Thomistic philosophy background, filling the household with activity. Silent cooks emerged to serve piping hot dishes, while the wife's father engaged animatedly with a top mathematics student. In the academic setting, the wife's BSED Math student and friends delved into intense discussions, typical of gatherings involving liquor, ranging from pop culture to politics to religion.

Recognized by a fellow former member of a religious organization, the researcher found camaraderie in shared disillusionment. Respectful exchanges on sensitive topics like religion and politics underscored the value placed on differing viewpoints and backgrounds.

As the afternoon progressed, more guests arrived. The wife graciously understood my introverted nature and defended my early departure, while subtle acts of kindness and storytelling demonstrated gentleness and compassion.

The household layout facilitated interaction, with a seamless flow from the main door to the sala and dining area. Despite minimal decorations, the warmth and hospitality were palpable, accentuated by natural light and the arrival of the *lechon baboy*.

In the absence of formal performances, impromptu conversations and shared anecdotes added to the festive ambiance. The celebration retained its essence despite the absence of traditional religious rituals, showcasing Filipino adaptability and cultural roots.

The wife's invitation to feast, "*althe researcher pangaon namo,*" and her inquiry about an expected guest facilitated conversation, while non-verbal cues captured moments of camaraderie and fun. A photo shared in the Facebook group chat of the college's faculty, capturing me and two students in animated conversation, highlighted the event's mix of celebration and casual fun.

Blurring boundaries between roles fostered camaraderie and inclusivity, creating an environment where everyone felt valued. Despite modern influences, the essence of the fiesta remained intact, showcasing cultural resilience and adaptation.

The fiesta served as a time for people to come together, share stories, and strengthen community bonds. The atmosphere of camaraderie and belonging was evident throughout the event, fostering a deeper connection among the guests.

The hosting couple, with their warm inclusivity and engaging conversations, acted as

directors orchestrating the social interaction. They set the tone for a welcoming atmosphere, emphasizing the Filipino value of *pakikisama*. Guests, including colleagues and students, assumed various roles and engaged in discussions ranging from playful banter to philosophical debates, akin to actors performing different scenes. The layout of the household, with its seamless flow from entrance to dining area, acted as the stage, facilitating interaction and shaping the performance. Despite the absence of formal performances, impromptu conversations and shared anecdotes added to the festive ambiance, reflecting the adaptability and cultural roots of Filipino gatherings.

4.2. *Observation 2: Apostate in the House of the Exorcist and Apologetics Organization Director*

As the sun set, the House of the Exorcist and Catholic apologetics organization director in Tagbilaran bustled with activity. Amidst the busy atmosphere, the celebrity priest, engaged with guests, discussing an upcoming debate and seeking assistance in compiling sources. The attendees, mainly from the host organization, represented diverse backgrounds, fostering both camaraderie and tension.

Outside, tables were arranged closely, facilitating interaction. As twilight descended, conversations flowed, revealing personal connections and ideological differences. The host's animated speeches, akin to preaching, added theatrical flair to the event.

Earlier, attendees had participated in a pontifical mass honoring St. Joseph, emphasizing the religious significance of the celebration. Despite modest decorations, the food carried symbolic weight, reflecting cultural heritage.

An artifact of this event was when a picture of the host discussing with visitors around one table, particularly where the apostate was present. Interestingly, it was only during the picture that the host touched the shoulders of the apostate on the one hand and one seminarian on the other, suggesting that this also is part of impression management.

Non-verbal cues, such as gestures and embraces, conveyed warmth and solidarity. For one former member, the fiesta provided an opportunity for reconciliation, highlighting the enduring bonds of friendship within the community.

4.3. *Observation 3: House of Education Professor*

In Tagbilaran, the annual fiesta at a Teacher Education Institution (TEI) faculty member's home mirrors complex social dynamics and cultural expressions. The host, central to the gathering, ensures hospitality and entertainment for guests. Cooks, in the background, work diligently to prepare culinary delights. Guests, including colleagues and acquaintances, engage in various roles, conversations, and rituals. The meticulously arranged setting includes indoor and outdoor spaces, shaping interaction. The sala fosters socialization, while the outdoor area encourages relaxed dining and mingling. Proximity influences intimate conversations, while communal dining fosters camaraderie.

The manner of discussion was noticeably different from the household with the exorcist. Many of the visitors are professors, hence the language was suffused with academic jargon and a blend of English and Bisaya *conyo*. Whether it was conscious or not, the manner of speaking was already part of the theater participants' impression management.

Traditional fiesta rituals, like pre-meal prayers, symbolize gratitude and communal harmony. Decorations, banners, and floral arrangements reflect cultural identity and festivity. Abundant and diverse food signifies hospitality and cultural pride. Noticeably, there is more variety of dessert in this more affluent household. The food for the main course were presented elegantly on one table, and the dessert were presented equally elegantly on another table. Verbal communication ranges from storytelling to expressions of gratitude, shaping social dynamics. Non-verbal cues, like gestures, convey emotions and reinforce bonds. Laughter and animated conversations create a vibrant atmosphere, fostering community and shared experiences. Children, either from the household or brought by the visitors, exposed to these traditions, inherit a sense of belonging and cultural heritage, preserving cultural practices.

5. Discussion

This section uses the data gathered in order to answer the questions outlined in the dramaturgical analysis framework in Ercan and Hendriks (2022).

5.1. *Observation 1: Sage on the Table?*

5.1.1. *Scripting*

The interactive space within the household of the professor couple was carefully

arranged and designed to facilitate social interaction and create a welcoming atmosphere for guests. From the moment guests entered the gate, they were greeted warmly, setting the tone for inclusivity and hospitality. The layout of the household, from the main door to the sala and dining area, was designed to encourage movement and interaction among guests. The visitors did not rush to the table to take food. They waited in the sala and even presented themselves as though they did not want to eat yet, for rushing to the table would seem rude. Despite minimal decorations, the natural light and warmth in the environment accentuated the ambiance of hospitality.

The goal of this interactive space was to foster camaraderie, inclusivity, and engagement among guests which turned out to be of an intellectual sort. Through impromptu conversations and shared anecdotes, the hosts aimed to create an environment where everyone felt valued and welcomed despite differences in background and beliefs. The central message conveyed by this interactive space was one of cultural resilience and adaptation, showcasing the essence of the fiesta celebration as a time for people to come together, share stories, and strengthen community bonds. The cultural resilience part was evident that the husband can be assumed to have undergone a process of deconstruction due to his training in philosophy, and the researcher knows from past discussions with the wife that she is not rigid (or at least not extremist) about her Catholic beliefs.

The organizers, in this case, the professor couple, framed and promoted interaction by embodying the roles of gracious hosts. Through warm greetings, playful banter, and engaging conversations, they set the tone for a welcoming atmosphere and encouraged guests to participate actively in the event. The purpose of the interaction was to foster inclusivity and camaraderie among guests, regardless of their backgrounds or beliefs, and even if it was the first time some of them met each other (which is not really the case). By facilitating discussions ranging from playful to philosophical, the hosts aimed to create a space where diverse viewpoints could be respected and shared.

In this lively interactive space, a diverse cast of characters played their parts to perfection. The hosts, a professor couple, were the gracious conductors of the event, tasked with warmly welcoming guests and fostering engaging conversations. Their cues included setting a welcoming tone, sparking interaction, and ensuring everyone felt valued and included. Parts of the script played by the wife is invitation for students to have a drink, by asking “*manginom mo?*” Tagay, after all, is a normal part of fiestas. What is interesting about her question was that she seems to have known beforehand that the visitors, comprising students and her subordinate colleague, would probably not have taken the bait of getting drunk. Yet she asked it anyway as doing so seems appropriate for a fiesta host. The hosts, like directors of a performance, manage information flow during the event to control impressions. The wife’s invitation for students to have a drink (“*manginom mo?*”) despite knowing they may not accept reflects the management of information to maintain the impression of a traditional fiesta celebration. This aligns with Goffman’s concept of managing information for desired impressions.

Meanwhile, the household members, like the cooks and entertainers, had their roles to play. The cooks diligently prepared and served food but remained widely in the backstage, while the entertainers, such as the husband’s father, added to the festive atmosphere with their subtle interactions by staying in the front with the visitors. Their cues were to provide hospitality and contribute to the jovial ambiance. As for the guests, they were encouraged to be active participants in the festivities. From playful banter to deep socio-political dialogues, everyone was encouraged to join in and contribute. Their cues were to be respectful, inclusive, and open to the diverse viewpoints shared during the event. Together, these characters and their respective cues created a dynamic and inclusive atmosphere where everyone felt welcomed and engaged, making the event a memorable celebration of camaraderie and cultural exchange. Part of the script of the visitors was getting to know each other. Hence during the discussion, their positionalities and how these intertwined came up, which the researcher then discuss in the staging section. Upon learning that one of the visitor’s older brother is the researcher’s grade and high school friends, the script “*kumusta imo kayya oy?*” automatically blurted out of the researcher’s mouth.

5.1.2. Setting

The setting is the home of a prominent professor couple, characterized by a warm and welcoming atmosphere. Upon entering, guests are greeted warmly, setting a tone of inclusivity and hospitality. The layout of the household facilitates interaction, with a seamless flow from the main door to the sala and dining area. The space is utilized for both socializing and dining,

with guests moving freely between areas. The visitors were led to the front-stage, and automatically understood that there are parts of the house that are not appropriate for them to go to such as the private rooms or the *kasina* (kitchen).

The main artifact is the *lechon baboy*, brought in by the husband, which serves as the centerpiece of the celebration. Other props include traditional Filipino dishes served by the cooks. Additionally, the karaoke set in the sala serves as a source of entertainment, allowing guests to engage in impromptu performances. The “sala” setting where there is a table or space around which chairs positioned for visitors to sit on was specifically designed to facilitate interaction, and for the hosts to glide in and out of their presence at any time.

The absence of formal performances encourages spontaneous conversations and shared anecdotes, contributing to the festive atmosphere. Guests feel empowered to express themselves and engage in discussions ranging from light-hearted banter to philosophical debates, reflecting the adaptability and cultural roots of Filipino gatherings. This intensified discussion among the visitors is facilitated with the host not staying too close to the sala where the visitors are discussing. In short, coherent with her philosophy of education, which emphasizes that students must be given some independence if you want optimal learning to take place. The setting allows for the expression of differing viewpoints and backgrounds, fostering camaraderie and inclusivity among guests.

The physical setting of the professor couple’s home plays a crucial role in shaping the dynamics of the fiesta celebration. The warm and welcoming atmosphere, facilitated by the layout and décor of the household, influences how actors behave and interact with one another. The presence of artifacts, such as the *lechon baboy* and traditional Filipino dishes, symbolizes hospitality and cultural pride, reinforcing the festive ambiance. The setting provides opportunities for guests to engage in spontaneous conversations and shared experiences, fostering a sense of belonging and community cohesion. Overall, the physical nature of the interactive space contributes to the success of the fiesta celebration, reflecting the adaptability and resilience of Filipino cultural practices.

The hosting couple functions as directors, coordinating and enabling social interactions within the interactive setting. They set the tone for a welcoming atmosphere, emphasizing the Filipino value of *pakikisama* (warm inclusivity). The layout of the household space, with a seamless flow from the main door to the sala and dining area, facilitates interaction by providing a comfortable environment for guests to engage with each other. Despite minimal decorations, the warmth and hospitality are palpable, accentuated by natural light and the arrival and display of the *lechon baboy*.

The layout of the household creates distinct front and back regions, with the sala and dining area serving as the front stage for social interactions and the private rooms remaining backstage. This division allows the hosts to control privacy and manage intrusions, essential for maintaining the desired impression and preventing embarrassment, as discussed by Goffman (1955).

5.1.3. Staging

The participants in this interactive space include the hosts, household members, and guests. The hosts, a respected mathematics professor and program head (the wife) and an ex-seminarian turned ethics professor (the husband), play the roles of gracious hosts, engaging in playful banter and deep conversations with guests. The wife warmly greets guests, while the husband contributes philosophical insights, embodying values of hospitality and inclusivity. The wife remarked about the researcher’s brief exchange with the husband with: “*nakakita sibe* researcher Mark *ug paribag hilig nija ob?*” (Look, Mark found somebody who shares his interest). This was prompted by the husband’s tale of him just waiting for ordination when he decided that priesthood was not for him. The researcher asked the husband his area of interest in philosophy, aware that he took philosophy at the oldest university in Asia which is run by the Dominicans, the order of the Philosopher of Existence, St. Thomas Aquinas. As expected, the husband spoke of his training as mainly being in the Aristotelian-Thomistic tradition, and the researcher expressed how helpful that tradition has been to him although his current interest is in the intersection of philosophy to social science as needed in my day job as social science/studies college instructor. Household members, such as the cooks (in the backstage) and the entertainer (the father-in-law in the front stage), also play essential roles in ensuring the smooth running of the event.

The guests, including colleagues and students, assume various roles, from participating in philosophical discussions to enjoying the food. For example, the wife’s Bachelor of Secondary Education (BSED) - Mathematics student and his friends engage in intense

discussions, typical of gatherings involving liquor (although nobody drank liquor when the researcher was around), ranging from pop culture to politics to religion. Additionally, a former member of a religious organization shares experiences of disillusionment, fostering camaraderie especially given that one of the visitors turned out he was also once part of the same organization and he also felt scandalized by the dogmatic and fanatical tendencies he later found there.

The visitors are constructed as participants in the social exchange, engaging in conversations and shared experiences. Guests actively participate in the performance by interacting with each other and responding to the hosts' cues. Non-verbal cues, such as gestures and facial expressions, contribute to the interaction, reinforcing feelings of camaraderie and belonging. A photo shared in the college's Facebook group chat, capturing the researcher and two students in animated conversation, highlighted the event's mix of celebration and casual fun. But the non-verbal cues were evident, with all the participants holding a plate signifying the central role of the food in the conversation, and their reclining position facing each other. The hosting couple and household members play essential roles in organizing and facilitating interactions within the interactive space. Guests actively participate in the performance, responding to the hosts' direction and engaging with each other, thereby reinforcing feelings of belonging and cultural identity.

The interactive space of the professor couple's home serves as a platform for engaging discussions and intellectual exchange, akin to a social science exchange. The layout of the household, from the main door to the dining area, facilitates interaction, creating an environment conducive to sharing ideas and perspectives. Guests, including colleagues and students, assume various roles and engage in discussions ranging from playful banter to philosophical debates. The setting encourages guests to participate actively in the social interaction, fostering a sense of community and intellectual engagement. The absence of traditional religious rituals in this setting emphasizes the adaptability and cultural resilience of Filipino gatherings, highlighting the broader societal shifts away from traditional practices towards more intellectual and inclusive exchanges.

The interactive space at the professor couple's home shapes the definition and discussion of issues by providing a platform for diverse perspectives and intellectual discourse. Guests engage in discussions ranging from pop culture to politics to religion, reflecting the broad spectrum of topics addressed in such gatherings. The hosts, with their academic backgrounds, guide the discussions towards philosophical debates influenced by Aristotelian-Thomistic philosophy. This shaping of discussions reflects the hosts' role in orchestrating the social interaction, influencing how knowledge is used and understood by the guests. The absence of formal performances allows for spontaneous conversations and shared anecdotes, contributing to the exchange of knowledge and fostering a deeper understanding among guests.

5.1.4. Performance

The very presence of the researcher was prompted by the power of the host as his superior. Despite the shame of having to go to their house alone, the researcher persisted and swallowed his shame when he notified the wife that he was already in the vicinity of the house. When the wife went out to find him, he projected confidence and gratitude, but never the shame part. This aligns with Goffman's (1955) idea of individuals as "merchants of morality," shaping self-impressions to influence others' responses.

The performance at the professor couple's home reinforces power relations by highlighting the hosts' roles as respected academics. With warm inclusivity and engaging conversations, they set a welcoming atmosphere, emphasizing the Filipino value of *pakikisama*. Their intellectual engagement and hospitality influence guests' impressions and behaviors, reinforcing their authority and influence. The absence of formal performances allows for spontaneous conversations, fostering a deeper understanding among guests. Nevertheless, the discussions on politics and religion were facilitated by the positionality of two of the visitors, the researcher being a social studies instructor and the other being a BSED social studies student from another university. It would not be a stretch to speculate that an outside observer would see the two as showcasing that the program as offered by their respective institutions is better. This tacit competition resulted in an eruption of ideas. By hindsight, the researcher can trace this rivalry back to the seminar at the home institution of the instructor wherein the student was one of the invited participants from his university during the Kaagthe researcher seminar with a local historian as speaker.

The blurring of boundaries between roles, such as the suspension of boss-subordinate

and professor-student relationships, fosters camaraderie and inclusivity. This creates an environment where everyone feels valued. Nevertheless, there was an emergent power relation with the BSED Social Studies student who resisted the apparent imbalance between his position as student and his interlocutor who was a college instructor. Guests also shape the performance within the framework set by the hosts, influencing power dynamics within the gathering. Basically, the entire house could hear the discussion between the visitors. The students tended to showcase that they could speak in the same level of rigor as the faculty. The researcher enjoyed this performance and yet again, due to his trait being high on introversion, he eventually felt drained in the experience. He could only wonder how the power relations were reconfigured when he exited, for he noticed that the colleague who just came in did not mingle so much with the students, and instead went straight to the dining room.

The dramaturgical element “sage on the table?” encapsulates a conflict in the researcher’s role. It highlights the tension between their position as an educator imparting knowledge and their desire to let students engage freely. The phrase suggests the dilemma faced by the researcher: should they assert their authority as a teacher or allow students to participate without feeling inhibited by their presence? This tension is evident as the researcher balances guiding discussions with allowing space for student contributions. It reflects the challenge of navigating between their scripted role as somebody who should contribute to the discussion and the spontaneity of the gathering. Ultimately, the researcher’s choice to engage with students while respecting their autonomy illustrates their attempt to create an inclusive and intellectually stimulating environment. Sociologically, this can be described under the concept of role distancing where the instructor withholds showering students with his thoughts which supposedly legitimate his superiority to the students as a teacher, and instead just tries to listen to and process the viewpoints presented by the student participants, in short, to play the role of a guide on the side. This reflects Goffman’s (1959) concept of role distancing, where individuals withhold certain aspects of their roles to manage impressions and adapt to social situations. Well, the setting was not the classroom so that role distancing was appropriate. Here, the role of the researcher as fiesta visitor prevailed.

The professor couple’s home is depicted as an interactive space carefully arranged to facilitate social interaction and create a welcoming atmosphere for guests. From the warm greetings at the gate to the layout of the household, every aspect is designed to foster camaraderie, inclusivity, and engagement among guests. This aligns with Goffman’s (1955) notion of social interactions as purposeful performances aimed at creating favorable impressions and achieving specific goals.

5.2. Observation 2: Cosmic Festive Liturgy

5.2.1. Scripting

In the house of the exorcist and Catholic apologetics organization director, the atmosphere brimmed with activity as the sun set. Guests, mainly from the host organization, gathered closely around tables arranged outside, facilitating interaction. Amidst animated discussions, the celebrity priest and host engaged with guests, discussing faith-related topics and seeking assistance for an upcoming debate that he will have with a non-Catholic. His speeches, reminiscent of preaching, added a dramatic flair to the event. The word “bro” or “brad” noticeably pervades the discussions, and almost all statements included the word. In fact, the host had one visitor who, instead of calling him “father” due to his position as a priest, at times still calls him “bro” due to their friendship which began long before the host became a priest. From this prevalent use of the word, an implicit morality emerges. They are a “team” in Goffman’s (1955) sense of the word, which he defines as a group of individuals whose close cooperation is necessary to maintain a particular understanding of a situation.

Earlier in the day, attendees had participated in a pontifical mass honoring St. Joseph, emphasizing the religious significance of the celebration. Despite modest decorations, the atmosphere was festive, with food carrying symbolic weight, reflecting cultural heritage. The relation of the meal in the priest’s house to the pontifical mass participated by a wider audience is intrinsic. The theatrical offering of the Eucharistic holocaust and the breaking of the bread are all contextualized under the feast the mass was a celebration for, the feast of Tagbilaran with St. Joseph the Worker as patron. Interestingly, in the Catholic imagination, the saints (including St. Joseph) themselves are a part of a cosmic liturgy, itself a play, described theatrically in Hahn (1999).

Throughout the gathering, non-verbal cues, such as gestures and embraces, conveyed warmth and solidarity. It is normal within the organization to shake each other’s hands. The

shaking of hands was a way to concretize the felt tight-knit closeness amongst group members, which Goffman (1955) describes to be a characteristic of teams. In fact, the language of “team” was used by group members themselves to describe themselves, although not necessarily in a way identical to how Goffman uses it. But for one former member of the organization which happens to be the researcher, the fiesta provided an opportunity for reconciliation captured in the hug he received from various members of the group, highlighting enduring bonds of friendship within the community. What is fascinating is that hugging is not a usual expression of care within the group, as can be recalled by the researcher, which lends credence to the interpretation that this is a unique case, as the researcher was estranged from the group for over a year due to changes in his religious views. He can accurately be described as an apostate, for he is no longer confident that the Christian faith is the one true religion. An artifact of this event was a picture of the host discussing with visitors around one table, particularly where the apostate was present. At least in the front, the non-verbal cue of physical touch of the host on the visitors indicated that the impression that was intended to be communicated by him was one of closeness, hiding from view the slight awkwardness in the actual interaction due to ideological differences.

The household layout facilitated interaction with the open-air backyard (where tables for visitors to eat on were put) as the main gathering area. The setting, with its gradually darkening skies and the host’s animated speeches, added to the theatrical nature of the event. Despite ideological differences, guests engaged in respectful exchanges, symbolizing tolerance and camaraderie within the community. There are way more visitors in this house than in the house in the professor couple in observation 1, hence the visitors clustered around smaller groups in observation 2 while there was only one cluster in observation 1. Because of this, the researcher was only able to focus on the interactions in one of the tables, instead of in all three of four tables. In the rest of the tables, it is not unlikely that the other members were gossiping about people in my table, especially with my sudden presence. After all, only a few of those present knew that the researcher only came due to the insistence of one of the people there.

The atmosphere was alive with activity as guests gathered for the fiesta celebration. The host, a celebrity priest and adviser of the Catholic apologetics organization, took on a central role, engaging guests in discussions related to their faith and seeking assistance for an upcoming debate. As Goffman (1955) notes, in team performances, there’s often one member who becomes the center of attention, like the star of a play. This individual may be more spectacularly dressed or seated, drawing focus to themselves. This impression that the priest is the center of attention is made more manifest by the costume he wears, the white shirt which portrays his positionality as priest. Meanwhile, in the background, cooks worked diligently to prepare food, though they remained mostly unnoticed by the visitors.

The physical setting of the event played a crucial role in shaping interactions. Tables were arranged closely outside the house, encouraging interaction among guests, while indoors, guests were directed to the sala to receive plates and take food. The late afternoon timing, coupled with the arrangement of tables as twilight descended, created a festive atmosphere despite the fading light. The host’s animated speeches, reminiscent of preaching, added to the theatrical flair of the gathering, emphasizing the performative nature of the event.

Throughout the celebration, traditional rituals carried significant symbolic weight. Guests had participated in a pontifical mass earlier in the day, underscoring the religious significance of the celebration and fostering a sense of shared faith and solidarity. Modest decorations and traditional dishes further reinforced the cultural heritage and hospitality associated with the event.

Conversations during the fiesta revolved around religious debates, doctrinal discussions, and personal connections, reflecting the interests and affiliations of the guests. Non-verbal cues, such as gestures and embraces, conveyed warmth and solidarity among guests, fostering reconciliation and enduring bonds within the community.

Despite ideological differences, the event served as a platform for reconciliation and solidarity, highlighting the enduring bonds of friendship within the community. The host’s engagement and the warm reception of guests, including prodigal members like the researcher, underscored the communal harmony and cultural identity fostered by the celebration.

5.2.2. *Setting*

The setting was imbued with religious and ideological significance. As the sun set, the atmosphere buzzed with activity, with the host, a celebrity priest and director to the Catholic

apologetics group, engaging guests in discussions related to their faith and upcoming events. His animated speeches added a theatrical flair to the event, reminiscent of preaching. Tables were arranged closely outside the house, facilitating interaction among guests. Inside, the sala served as the initial gathering area, where guests were led upon arrival and served food. Despite the minimal decorations, the event carried symbolic weight, reflecting the religious significance and cultural heritage of the celebration.

The guests, primarily members of the host organization and seminarians, engaged in discussions related to religious topics and ideological differences. Despite these differences, they participated in communal rituals and exchanges, symbolizing shared faith and solidarity. Throughout the event, there was a blend of front stage performance and backstage dynamics. While the host's speeches and discussions resembled a front stage performance, personal connections and ideological differences revealed during conversations provided glimpses of backstage dynamics.

Rituals like the pontifical mass and discussions about religious debates emphasized the religious significance of the celebration, although that happened at a separate place (at the St. Joseph Cathedral). Modest decorations and traditional dishes served reflected the religious and cultural significance of the event. Conversations revolved around religious debates and doctrinal discussions, reflecting the interests of the attendees. However, non-verbal cues such as gestures and embraces conveyed solidarity and warmth among the community members, despite ideological differences. The event fostered a sense of community and belonging, evidenced by the reconciliation and enduring bonds within the community. The religious and ideological tone reinforced cultural identity, highlighting the performative nature of religious affiliation and community bonds.

The interactions within the interactive space were structured around the host's role as a leader and religious figure. The major host, a celebrity priest and director of an apologetics organization, orchestrated the event, engaging guests in discussions related to their faith and upcoming events. Guests, mainly members of the organization, adopted roles as participants in the religious discourse and supporters of the host's initiatives. They interacted with the performance by engaging in conversations, seeking advice, and participating in rituals.

The space was organized with tables arranged closely outside the house, facilitating interaction and engagement with the host. The setting, with twilight descending, added a dramatic flair to the event, enhancing the theatrical nature of the gathering. The host's animated speeches, akin to preaching, contributed to the performance's front stage atmosphere, while traditional rituals like the pontifical mass added symbolic weight to the event.

5.2.3. *Staging*

The host led the discourse and engaged guests in animated discussions. Despite ideological differences, guests participated in communal rituals and exchanges, symbolizing shared faith and solidarity. The event served as a platform for reconciliation and reaffirmation of religious bonds, highlighting the performative nature of religious identity and community affiliation.

As the host was already speaking (standing while all the rest were sitting down), one of the seminarians present (who was top of his class in the recent senior high school graduation) asked for a brief word of encouragement from the host as director of the organization for what seems to be a new apologetics youth organization, which the host willingly complied. The recording was done on the spot and the visitors witnessed as the host was speaking on camera. Here we find the phenomenon of blending two roles at a time. On the one hand, he had the role to entertain the visitors. But for a few minutes, he basically left the visitors on their own (although some watched him record the video) and switched into the role of a charismatic apologist who inspires those who try to emulate him.

This experience showcased a front stage performance led by the celebrity priest, with guests playing roles as participants in religious discourse and supporters of the host's initiatives. The setting and staging of the event contributed to its theatrical atmosphere, emphasizing the performative nature of religious identity and community affiliation. Despite ideological differences, the event fostered reconciliation and enduring bonds within the community, highlighting the complex dynamics of social interactions within a religious context.

The third dramaturgical dimension is staging (Ercan & Hendriks, 2022). The interactions within the interactive space were structured around the host's role as a leader and religious figure. The major host, a celebrity priest and director of an apologetics organization,

orchestrated the event, engaging guests in discussions related to their faith and upcoming events. Guests, mainly members of the organization, adopted roles as participants in the religious discourse and supporters of the host's initiatives. They interacted with the performance by engaging in conversations, seeking advice, and participating in rituals.

Interestingly, the phenomenon of discrepant roles described by Goffman (1955) was manifest during the celebration. As noted above, there were at least four seminarians among the audience plus the researcher who has audited philosophy courses in the seminary all of whom have high respect for the former dean of the local seminary. What happened however was the host was openly articulating his discontent with the said dean whom he accused of being gay in virtue of backstabbing his exorcism and apologetics ministry to a bishop and to his students at the seminary. Another accusation was intellectual pride. Interestingly, most of the visitors are devoted members of the said ministries, and thus they as expected sympathized with the host. However, the seminarians and the researcher may be considered at least as latent "go-betweens" (Goffman, 1955). Go-betweens conveys secrets between teams, often with bias towards one side. My bias is towards the former dean and his "team" who share the suspicion that there is a tendency in the groups towards oversupernaturalization of phenomena, such that even events with natural causes tend to be quickly interpreted as needing spiritual remedies; and the worry that the approach of many members in the group in preaching in the public square may strike the audience as too repulsive due to perceived arrogance in the manner of presentation.

5.2.4. *Performance*

The host, a celebrity priest, played a central role akin to a lead in a purposeful performance (Goffman, 1955). The researcher can recall back then the worry among members of the organization that there was a tendency of the past director to dominate decisions and discussions within the group, and it is interesting how the same might still be the case under the new director who happens to be the host. Guests, primarily members of the host organization, participated in discussions related to their faith and upcoming events, fostering both camaraderie and tension. The fiesta served as a platform for reconciliation and reaffirmation of religious bonds, despite ideological differences among guests. It reinforced cultural identity through expressions of pride in traditions and language use, fostering a deeper connection among community members.

The event is imbued with a sense of purposeful sacredness, where the host and guests engage in interactions that transcend mere social gathering. Their conversations and exchanges reflect a deeper spiritual connection, akin to participating in a celestial drama. Furthermore, just as Goffman (1955) describes teams as cooperative units, here, the guests form a sacred team with the host, working together to maintain a shared understanding of their faith and mission. Their close cooperation is reminiscent of heavenly cooperation, where individuals play their parts in the divine plan. Call it "divine teamwork." The setting of the event becomes a sacred space, with the arrangements and atmosphere evoking a sense of being in a heavenly realm. The twilight descending symbolizes the transition from earthly to celestial, where the boundaries between the mundane and the divine blur.

Like actors in a divine drama, the host and guests manage their impressions not only for earthly observers but also for celestial beings. Their exchanges and gestures reflect a deep reverence and commitment to their roles in the divine performance. Just as Goffman (1955) discusses information control, here, the communication among guests takes on a celestial quality. Personal connections and ideological differences are seen through a spiritual lens, with gestures and embraces conveying heavenly warmth and solidarity. The event fosters a sense of celestial harmony and unity, where guests come together in reconciliation and reaffirmation of their faith. The host, as the lead performer, orchestrates this divine symphony, guiding his guests towards a deeper connection with the divine. Goffman's (1955) concept of discrepant roles is reflected in the presence of seminarians and the researcher, who act as celestial "go-betweens," conveying divine truths and insights between earthly and heavenly realms.

5.3. *Observation 3: Staying vs Going Home Early in a Fiesta*

5.3.1. *Scripting*

The home of a respected faculty member from the Teacher Education Institution (TEI) emerged as a focal point for rich social interactions. The host, embodying the role of a gracious entertainer, orchestrated the event with precision, ensuring hospitality and providing culinary delights. Meanwhile, the presence of quiet cooks working diligently in the

background un-derscored the collaborative effort behind the scenes. As was true in the case in the two pre-ceding observations, the entire household was a team (Goffman, 1955) where roles were clearly delegated so as to produce the intended message that the event was a traditional Boholano fiesta.

As guests, primarily colleagues and acquaintances, arrived, they assumed the role of eager participants. When they came in, they said “Happy Fiesta maam _____.” Their excitement and anticipation, including humorous anecdotes about the dean and how fascinating she is when drunk, reflected their engagement in the event. The spacious layout of the indoor and outdoor areas facilitated gatherings and mingling, promoting inclusivity and socialization. The well-lit environment, both indoors and outdoors, created a festive ambiance, enhancing the overall mood of the celebration.

While there were no planned performances, the informal yet celebratory atmosphere was heightened by the presence of liquor and the prayer before the meal. Abundant food offerings and diverse desserts symbolized hospitality and cultural pride, while the presence of expensive plants added to the grandeur of the setting. Even if it was already evening, the entire front of the house (the dining room and the sala) was well-lit. This need not be the case in the backstage, however, such as for instance for instance the storage room and other places out of reach by visitors.

Conversations during the event were characterized by loudness, laughter, and storytelling, reminiscent of lively lunch break sessions at the faculty room. During lunch break, the faculty room is typically closed for students to enter. That is because at around that time, the faculty room shifts from being a front to becoming a backstage at least for an hour. Then it shifts back into the front by around 1:30. That the fiesta celebration in the professor’s home mirrors those lunch breaks that the faculty visitors feel her house to be an extension of such backstage, feeling no need to project their roles in school as persons of authority. Non-verbal cues such as gestures and facial expressions reinforced social bonds and contributed to the relaxed and convivial atmosphere.

Various social roles and dynamics shape the event’s atmosphere. The host, a faculty member, assumes the role of a gracious entertainer, ensuring hospitality and providing delicious food. Guests, mainly colleagues from the university, engage in conversations and partake in the festivities. There’s also a guest priest, less known to the observer, attending the event. However, because only a few of the visitors recognized him, he did not become the focus of attention as the host in observation 2 did. Perhaps it is just part of the script of a fiesta in Tagbilaran that the host, which happened to be the priest in observation 2, is the center of attention.

5.3.2. *Setting*

The space is spacious, with tables set both inside and outside the house, adorned with expensive plants that add to the grandeur of the setting. Yellowish lights, brighter inside, create a warm and inviting atmosphere. While there’s no live band, there’s an abundance of liquor. Before eating, the prayer “Bless Us Oh Lord” is recited, emphasizing community and gratitude. Despite no explicit mention of St. Joseph, spontaneous conversations and laughter contribute to the festive ambiance. Pre-meal prayers and informal interactions among colleagues symbolize communal harmony and solidarity. Abundant food, including lechon and various viands and desserts, symbolizes hospitality and cultural pride. Goffman’s (1955) concept of regions, particularly front and back regions, is evident. The front of the house, including the dining room and sala, represents the front stage where the main performance occurs, while areas like the storage room remain backstage. The quiet cooks working in the background represent a cooperative unit, akin to Goffman’s idea of teams. They contribute to the event’s success without being the focus of attention, similar to Goffman’s (1955) notion of backstage roles.

Guests sit, eat, and stand up for more food or liquor, reflecting a relaxed and convivial atmosphere. Faculty members bring their children, fostering a sense of community and familial connection. The relaxed setting encourages bonding among colleagues outside the formal academic environment. There was this case of the dean and senior faculty who acted in a vulgar manner, and these cases are recognized by Goffman (1955). After all, the house of the host is not part of the “front” where they have to be very formal, for that front is within the university. The setting instead is in what Goffman calls the “outside” for there are no students here except the children of these faculty members who have already seen much of the backstage in their own family experiences. Hence there was no need in this case to exercise pomp as strictly as it could be exercised. Conversations are lively, filled with laughter

and storytelling, reminiscent of the atmosphere during lunch breaks at the faculty room. Guests engage in expressions of gratitude, reinforcing camaraderie.

5.3.3. *Staging*

The household members assumed distinct roles within the event. The host, a faculty member renowned for her culinary skills, played the central role of the gracious entertainer, ensuring guests felt welcome and comfortable. She greeted guests warmly, directing them to the plentiful spread of food. She even toured some faculty around the house to see her expensive plants. Noticeably, the front in this house is bigger, apparently proportional to bigger overall size of the house. Meanwhile, the cooks worked diligently behind the scenes, quietly preparing and serving the dishes, contributing to the seamless flow of the event.

Among the guests, mainly colleagues from the university, various roles emerged. They assumed the role of visitors, enjoying the hospitality extended by the host. Conversations flowed freely, with anecdotes and laughter filling the air. Notably, a guest priest added a religious dimension to the gathering, symbolizing the spiritual aspect of the fiesta. However, the priest did not exercise his persona as priest that much. He seemed to have come primarily as a fiesta visitor. In contrast to a funeral where it is believed in the place that you must not ask for permission from the host when you are to leave, the opposite is true in a fiesta. In fact, it is inappropriate to just eat and run especially without notifying the host. The researcher, upon hearing that a colleague will leave the house for a moment to fetch her child from a school, and knowing that the research lives close to the concerned school, grabbed the chance to get a ride in the colleague's car in order to get home. In order not to be too rude to the host, the researcher approached the host, and stated the script "*Adto sa ko ma'am ha. Daghan kaajog salamat. Maajong fiesta.*" This is roughly the same content the researcher stated in the house in observations 1 and 2.

The utilization of space within the household played a crucial role in facilitating interactions. With ample indoor and outdoor areas, guests could choose their preferred seating arrangements. The evening setting, illuminated by warm yellowish lights, created a welcoming ambiance, accentuated by the presence of lush plants that added to the overall grandeur. The setting is meticulously arranged, with both indoor and outdoor spaces utilized to accommodate the guests comfortably. Inside, the warm yellowish lights create an inviting ambiance, encouraging guests to gather and socialize. Both inside and outside, the presence of expensive plants adds to the grandeur of the setting, enhancing the overall atmosphere.

While there were no planned performances, symbolic rituals such as the saying of the blessing before the meal added to the festive atmosphere. However, the absence of specific religious references indicated a departure from traditional practices, suggesting a more secular celebration focused on community solidarity. Throughout the event, verbal and non-verbal cues contributed to the overall dynamic. Conversations were lively, filled with laughter and storytelling reminiscent of informal gatherings at the college faculty room. Guests primarily sat and ate, but stood up for more food or liquor, reflecting the relaxed nature of the gathering outside the "front" they are used to be interacting in within the university where students are the audience.

The fiesta served as a catalyst for community cohesion and cultural identity. The presence of faculty members and their children fostered a sense of belonging, while shared experiences and laughter reinforced bonds among guests. The abundance of food and variety of desserts showcased cultural pride and generosity, emphasizing the significance of hospitality in Filipino culture.

5.3.4. *Performance*

Staying at the fiesta aligns with the cultural norm of socializing and enjoying the hospitality of the host. It signifies respect for the host and appreciation for the event. By staying, individuals uphold the tradition of communal harmony and solidarity, contributing to the overall atmosphere of the celebration. Staying also reflects a sense of obligation to participate fully in the fiesta, honoring the cultural significance of the event and fostering community cohesion. Staying at the fiesta can be seen as performing a role, in this case, role of a fiesta visitor, expected by society, emphasizing the importance of maintaining favorable impressions and upholding social norms. This resonates with Goffman's (1955) idea of individuals as actors on a social stage, performing roles to manage the impressions they make on others.

Going home early may stem from individual priorities or obligations, such as fetching a child from school, indicating a clash between personal responsibilities and social expectations.

It may also reflect a desire for privacy or a need to adhere to personal routines, conflicting with the communal nature of the fiesta. In this case, it is the latter. Going home early may be seen as a breach of etiquette or a lack of appreciation for the host's hospitality, potentially causing embarrassment or discomfort. This discomfort was experienced by the researcher in full, but he took the courage to still do it since his need to recharge away from the crowd overpowered his fear of embarrassment. He would have done it backstage if such be possible, but the host was in the front along with the visitors. Hence, he had to somehow still communicate it not so loudly, to at least not be in a spotlight when doing something that may be understood as rudeness.

The clash between staying and going home early highlights differing values placed on social interaction, obligation, and individual autonomy. Staying represents a commitment to community and tradition, prioritizing social bonds and shared experiences. Going home early, on the other hand, prioritizes personal needs and responsibilities, emphasizing autonomy and individual choice. This clash of values can lead to internal conflict for individuals, as they navigate between fulfilling social expectations and honoring their own priorities. It is hoped by the researcher that the faculty already understand his personality as being high in trait introversion. Does this imply exhaustion from wearing a mask? Perhaps, although that inference may also not follow. After all, it is within Goffman's (1955) framework that going home early may reflect a transition from front stage to backstage behavior, prioritizing personal responsibilities over social obligations. By acknowledging the tension between individual autonomy and social norms, individuals can navigate the fiesta in a way that maintains social harmony while also attending to personal needs.

5.5. Fiesta Teaching Model (FTM)

In the fiesta scenario, the host's tasks include planning the date, guest list, menu, and entertainment, as well as preparing the house, setting up seating, arranging decorations, and ensuring there's enough food and drink. During the execution phase, hosts welcome guests warmly, manage social interactions, serve food and drinks, provide entertainment, and facilitate conversations. In the post-fiesta phase, hosts thank guests, clean up, and reflect on the event's success. On the other hand, visitors plan transportation, dress appropriately, and bring any requested items. During the event, they greet the host, engage in social interactions, enjoy food and drinks, participate in entertainment, and converse respectfully. After the fiesta, visitors thank the host, contribute to clean-up, and reflect on their experience. Presented in Table 1 are tasks involved in hosting a fiesta, which shall serve as a basis for the role of a teacher who intends to carry out FTM.

Table 1. Tasks of hosts and visitors of Tagbilaran's fiesta

	Tasks of Host	Tasks of Visitors
Preparation phase	<p><i>Planning:</i></p> <ol style="list-style-type: none"> Determine the date and guest list. Decide on the type of fiesta (e.g., religious, cultural, personal celebration). Plan the menu, considering traditional dishes and any dietary restrictions of guests. Arrange for the main attraction, such as a lechon baboy (roast pig) or a particular dish. Plan entertainment options, such as music or games. Prepare invitations and send them out. <p><i>Logistics:</i></p> <ol style="list-style-type: none"> Clean and prepare the house for guests. Set up seating areas and dining spaces. Arrange decorations to create a festive atmosphere. Prepare cooking and serving utensils, plates, glasses, and cutlery. Ensure there is enough food and drink for all guests. 	<p><i>Planning:</i></p> <ol style="list-style-type: none"> Determine the date and guest list. Decide on the type of fiesta attending (e.g., religious, cultural). Plan transportation to and from the event. <p><i>Logistics:</i></p> <ol style="list-style-type: none"> Dress appropriately for the occasion. Bring any items requested by the host (e.g., potluck dish, beverages), if any.
Execution phase	<p><i>Welcoming of Guests:</i></p> <ol style="list-style-type: none"> Greet guests warmly as they arrive. Offer refreshments upon arrival, such as drinks and snacks. 	<p><i>Welcoming of Guests:</i></p> <ol style="list-style-type: none"> Greet the host warmly upon arrival. Accept any offered refreshments graciously. <p><i>Engaging in Social Interaction:</i></p>



	<p>3. Direct guests to the designated socializing areas.</p> <p><i>Managing the Interactive Space:</i></p> <ol style="list-style-type: none"> 1. Engage guests in conversations and encourage social interaction. 2. Introduce guests to each other to foster camaraderie. 3. Manage the flow of guests between different areas of the house. 4. Ensure everyone feels included and valued. <p><i>Serving Food and Drinks:</i></p> <ol style="list-style-type: none"> 1. Serve traditional dishes and delicacies to guests. 2. Offer drinks and refreshments, including alcoholic beverages if appropriate. 3. Monitor food and drink levels and replenish as needed. <p><i>Entertainment:</i></p> <ol style="list-style-type: none"> 1. Provide entertainment options, such as music, dancing, or karaoke. 2. Facilitate games or activities to keep guests engaged and entertained. 3. Encourage guests to participate in performances or activities. <p><i>Facilitating Conversations:</i></p> <ol style="list-style-type: none"> 1. Initiate and participate in conversations with guests. 2. Ensure topics are inclusive and enjoyable for all guests. 3. Manage any disagreements or conflicts that may arise. 	<ol style="list-style-type: none"> 1. Engage in conversations with other guests. 2. Introduce oneself to new acquaintances. 3. Participate in activities or games offered. <p><i>Enjoying Food and Drinks:</i></p> <ol style="list-style-type: none"> 1. Sample traditional dishes and delicacies. 2. Enjoy drinks and refreshments offered. <p><i>Entertainment:</i></p> <ol style="list-style-type: none"> 1. Participate in any entertainment options provided (e.g., music, dancing). 2. Join in games or activities to keep en-gaged. <p><i>Conversing with Others:</i></p> <ol style="list-style-type: none"> 1. Initiate or participate in conversations with other guests. 2. Be respectful of diverse viewpoints and backgrounds. 3. Avoid controversial topics if they may cause discomfort.
Post-Fiesta phase	<p><i>Thanking Guests:</i></p> <ol style="list-style-type: none"> 1. Express gratitude to guests for attending. 2. Thank guests for their contributions to the event. <p><i>Clean-Up:</i></p> <ol style="list-style-type: none"> 1. Clear tables and clean up any messes. 2. Store leftover food properly. 3. Clean dishes, glasses, and utensils. 4. Dispose of trash and recycling. <p><i>Reflection:</i></p> <ol style="list-style-type: none"> 1. Reflect on the event's success and areas for improvement. 2. Consider feedback from guests for future events. 3. Evaluate the effectiveness of the menu, entertainment, and overall atmosphere. 	<p><i>Thanking Host:</i></p> <ol style="list-style-type: none"> 1. Express gratitude to the host before leaving. 2. Thank them for their hospitality and for inviting. <p><i>Contributing to Clean-Up:</i></p> <ol style="list-style-type: none"> 1. Help clear tables or clean up any messes if necessary. 2. Offer assistance with storing leftover food or cleaning dishes. <p><i>Reflection:</i></p> <ol style="list-style-type: none"> 1. Reflect on the event's enjoyment and any memorable moments. 2. Consider providing feedback to the host, if appropriate. 3. Evaluate the overall success of the event and the host's efforts.

Then these tasks are extracted into a Fiesta Teaching Model, as shown in Table 2. In the Fiesta Teaching Model, the teacher collaborates with students to plan and execute a classroom fiesta. In the Preparation Phase, students brainstorm ideas for the fiesta theme, contribute to planning engaging activities, and assist in logistics such as setting up the classroom space and gathering materials. During the Execution Phase, students actively participate in welcoming classmates, facilitating interactions, providing metaphorical “food” and “drinks” through engaging learning materials, and organizing entertainment activities. They also engage in conversations related to the fiesta theme and assist in managing conflicts constructively. In the Concluding Phase, students express gratitude, assist in clean-up, reflect on their experiences, provide feedback, and suggest ideas for future lessons, promoting a collaborative and interactive learning environment.

Table 2. Fiesta Teaching Model

	Teacher's Activity	Student's Activity
Preparation phase	<p><i>Planning:</i></p> <ol style="list-style-type: none"> Determine the date and agenda for the fiesta. Decide on the theme of the fiesta (e.g., cultural celebration, historical event). Plan engaging activities and discussions related to the chosen theme. Prepare materials needed for the activities (e.g., handouts, visual aids). Arrange for any guest speakers or performers, if applicable. Send out invitations or announcements to students and faculty. <p><i>Logistics:</i></p> <ol style="list-style-type: none"> Set up the classroom space to create a festive atmosphere. Arrange seating to encourage interaction and group discussions. Decorate the classroom with relevant decorations related to the fiesta theme. Prepare any necessary supplies for activities, such as art materials or game props. Ensure there are enough materials for all students to participate. 	<p><i>Planning:</i></p> <ol style="list-style-type: none"> Collaborate with the teacher to brainstorm ideas for the fiesta theme. Provide input on the date and agenda for the fiesta. Contribute ideas for engaging activities and discussions related to the chosen theme. Assist in gathering materials needed for the activities, such as researching information or creating visual aids. Help coordinate any guest speakers or performers, if applicable. Participate in spreading the word about the fiesta to other students and faculty. <p><i>Logistics:</i></p> <ol style="list-style-type: none"> Assist in setting up the classroom space to create a festive atmosphere. Help arrange seating to encourage interaction and group discussions. Contribute ideas and assist in decorating the classroom with relevant decorations. Help prepare necessary supplies for activities, such as organizing art materials or game props. Ensure that there are enough materials for all students to participate.
Execution phase	<p><i>Welcoming "Guests" (Students):</i></p> <ol style="list-style-type: none"> Greet students warmly as they enter the classroom. Provide a welcoming atmosphere by smiling and engaging in small talk. Offer refreshments to students, such as water or small snacks, if appropriate. Direct students to their seats and encourage them to socialize with their classmates. <p><i>Managing the Interactive Space:</i></p> <ol style="list-style-type: none"> Facilitate discussions and activities to encourage social interaction. Introduce students to each other if they are not already familiar. Guide students in moving between different activity stations or discussion groups. Ensure all students feel included and valued by encouraging participation from everyone. <p><i>Providing "Food" and "Drinks" (Metaphorically):</i></p> <ol style="list-style-type: none"> Provide engaging learning materials and resources related to the fiesta theme. Offer opportunities for students to explore and experience different aspects of the theme. Monitor students' engagement levels and provide additional support or guidance as needed. Replenish supplies or adjust activities based on student needs and interests. <p><i>Entertainment:</i></p> <ol style="list-style-type: none"> Incorporate interactive activities, such as role-playing or group games, into the lesson. Integrate multimedia elements like videos or music related to the fiesta theme. Allow students to showcase their talents through presentations or performances. 	<p><i>Welcoming "Guests" (Students):</i></p> <ol style="list-style-type: none"> Greet classmates warmly as they enter the classroom. Participate in creating a welcoming atmosphere by engaging in small talk and being friendly. Offer assistance to classmates and help distribute refreshments, if assigned. Help direct classmates to their seats and encourage socialization. <p><i>Managing the Interactive Space:</i></p> <ol style="list-style-type: none"> Participate actively in discussions and activities to encourage social interaction. Introduce yourself to classmates who you are not already familiar with. Be proactive in moving between different activity stations or discussion groups. Contribute to making all classmates feel included and valued by encouraging participation. <p><i>Providing "Food" and "Drinks" (Metaphorically):</i></p> <ol style="list-style-type: none"> Engage with learning materials and resources related to the fiesta theme. Participate in exploring and experiencing different aspects of the theme. Stay engaged and ask questions if you need additional support or guidance. Provide feedback to the teacher about the activities and suggest adjustments if necessary. <p><i>Entertainment:</i></p> <ol style="list-style-type: none"> Participate actively in interactive activities, such as role-playing or group games. Enjoy multimedia elements like videos or music related to the fiesta theme. Volunteer to showcase your talents through presentations or performances.

	<p>4. Encourage participation in activities that promote creativity and collaboration. <i>Facilitating Conversations:</i></p> <ol style="list-style-type: none"> 1. Initiate discussions on topics related to the fiesta theme. 2. Ensure that conversation topics are inclusive and relevant to all students. 3. Manage any conflicts or disagreements that arise during discussions. 4. Encourage respectful communication and active listening among students. 	<p>4. Collaborate with classmates in activities that promote creativity and collaboration. <i>Facilitating Conversations:</i></p> <ol style="list-style-type: none"> 1. Contribute to discussions on topics related to the fiesta theme. 2. Share your thoughts and ideas, ensuring they are inclusive and relevant to all students. 3. Help resolve conflicts or disagreements constructively during discussions. Listen actively and respectfully to your classmates.
<p>Concluding phase</p>	<p><i>Thanking “Guests” (Students):</i></p> <ol style="list-style-type: none"> 1. Express gratitude to students for their participation and engagement. 2. Thank students for their contributions to the classroom fiesta. 3. Acknowledge individual efforts and achievements. <p><i>Clean-Up:</i></p> <ol style="list-style-type: none"> 1. Organize and tidy up the classroom space after the fiesta activities. 2. Collect and store any materials or supplies used during the lesson. 3. Dispose of any waste or recycling properly. <p><i>Reflection:</i></p> <ol style="list-style-type: none"> 1. Reflect on the success of the classroom fiesta and areas for improvement. 2. Gather feedback from students about their experiences and what they learned. 3. Evaluate the effectiveness of the activities and discussions in meeting learning objectives. 4. Use student feedback to inform future lesson planning and teaching strategies. 	<p>Thanking “Guests” (Students):</p> <ol style="list-style-type: none"> 1. Express gratitude to classmates for their participation and engagement. 2. Thank your classmates for their contributions to the classroom fiesta. 3. Acknowledge individual efforts and achievements. <p><i>Clean-Up:</i></p> <ol style="list-style-type: none"> 1. Assist in organizing and tidying up the classroom space after the fiesta activities. 2. Help collect and store any materials or supplies used during the lesson. 3. Dispose of any waste or recycling properly. <p><i>Reflection:</i></p> <ol style="list-style-type: none"> 1. Reflect on your experience during the classroom fiesta and areas for improvement. 2. Provide feedback to the teacher about your experiences and what you learned. 3. Evaluate the effectiveness of the activities and discussions in meeting learning objectives. 4. Suggest ideas for future lessons based on your reflections and feedback.

Future studies are recommended to do the following: Conduct interviews with fiesta organizers and participants to understand the intended messages behind fiesta elements. Conduct comparative studies across different fiestas to explore variations in scripting. Analyze how physical elements influence behavior through observational studies. Gather qualitative data on participant perceptions of the setting. Use ethnographic studies to examine interaction organization and facilitation. Analyze communication patterns during fiesta celebrations. Conduct historical and sociopolitical analyses on fiestas’ broader implications. Interview stakeholders to understand fiestas’ roles in shaping power relations. Develop a teaching model integrating fiesta traditions into various subjects. Implement service-learning projects involving students in fiesta organization. Foster interdisciplinary collaboration for cross-curricular units on fiesta culture.

5. Conclusions

This study’s dramaturgical analysis of Tagbilaran’s Fiesta 2024 provides detailed insights into the social interactions and performances during household celebrations. Using Ercan and Hendriks’ (2022) dramaturgical framework and Goffman’s (1955) impression management concepts, we examined the fiesta through scripting, setting, staging, and performance. Our observations revealed three distinct performances: the “sage on the table,” the “cosmic festive liturgy,” and the “staying vs leaving early dilemma.” These findings demonstrate how fiesta celebrations are carefully orchestrated, how physical environments shape behavior, and how social interactions are structured.

The Fiesta Teaching Model transforms these insights into an actionable educational framework. This model involves students in planning, executing, and reflecting on a classroom fiesta. In the Preparation Phase, students brainstorm themes, plan activities, and handle logistics. During the Execution Phase, they welcome classmates, facilitate interactions, and manage activities. In the Concluding Phase, they express gratitude, assist in cleanup, and

reflect on the experience.

Future research should include interviews with fiesta organizers and participants for deeper insights and conduct comparative studies across different fiestas to identify cultural variations. Interdisciplinary projects that integrate fiesta traditions into educational contexts could also offer new teaching approaches.

In sum, this study highlights the intricate design and social significance of fiesta celebrations. By applying dramaturgical analysis, we gain a clearer understanding of these events and their potential applications in education to foster collaborative and experiential learning.

References

- Benford, R. D., & Hare, A. P. (2015). Dramaturgical Analysis. In J. D. Wright (Ed.), *International Encyclopedia of the Social & Behavioral Sciences* (2nd ed., Vol. 6, pp. 646–650). Oxford: Elsevier.
- Brissett, D., & Edgley, C. (Eds.). (1990). *Life as Theater: A Dramaturgical Sourcebook* (2nd ed.). Aldine de Gruyter.
- Brissett, D., & Edgley, C. (Eds.). (2006). *Life as Theater: A Dramaturgical Sourcebook*. Transaction Publishers.
- Edgley, C. (2013). Introduction. In C. Edgley (Ed.), *The Drama of Social Life: A Dramaturgical Handbook* (pp. 1–12). Ashgate.
- Ercan, S. A., & Hendriks, C. M. (2022). Dramaturgical Analysis. In S. A. Ercan, H. Asenbaum, N. Curato, & R. F. Mendonça (Eds.), *Research Methods in Deliberative Democracy*. Oxford University Press. <https://doi.org/10.1093/oso/9780192848925.003.0022>
- Goffman, E. (1959). *The Presentation of Self in Everyday Life*. New York: Doubleday Anchor.
- Goffman, E. (1955). On Face-Work: An Analysis of Ritual Elements in Social Interaction. *Psychiatry*, 18, 213-231. <https://doi.org/10.1080/00332747.1955.11023008>
- Hahn, S. (1999). *The Lamb's Supper: The Mass as Heaven on Earth*. Image.
- Inocian, R. B., Dapat, L. C., Pacaña, G. B., & Lasala, G. M. (2019). Indigenizing and contextualizing the use of cooperative learning strategies. *Journal of Research, Policy & Practice of Teachers and Teacher Education*, 9(2), 1–18. <https://doi.org/10.37134/jrpptte.vol9.no2.1.2019>
- Manning, P. (2004). Dramaturgy. In G. Ritzer (Ed.), *Encyclopedia of Social Theory* (pp. 210–213). Sage.
- Tirol, J. (2018, May 1). May 1 is the feastday of Tagbilaran while March 19 is the fiesta: How did it happen? BOHOL-CHRONICLE.COM.PH. <https://www.boholchronicle.com.ph/2018/05/01/may-1-is-the-feastday-of-tagbilaran-while-march-19-is-the-fiesta-how-did-it-happen/>
- Udtohan, L. (2023, May 2). In Bohol, May fiestas return after 3-year absence. Inquirer News. INQUIRER.net. <https://newsinfo.inquirer.net/1763536/in-bohol-may-fiestas-return-after-3-year-absence>