Published by the National Commission for Culture and the Arts
633 General Luna Street, Intramuros 1002 Manila, Philippines
Tel. No.: (632) 527-2192 to 98 / Fax No.: (632) 527-2191
e-mail: info@ncca.gov.ph
website: www.ncca.gov.ph

funded by the
UNESCO/ Japan Funds-In-Trust for the Preservation and
Promotion of the Intangible Cultural Heritage

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The National Library of the Philippines CIP Data

Recommended entry:
Teaching guide for teachers: hudhud schools for
living tradition. - Manila : NCCA, 2005
1 v

1. Ifugao literature - Study and teaching.
Commission for Culture and the Arts.

PL5538.5.F6 899.218'10307 2005 P052000345
ISBN 971-814-052-2

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The Hudhud of the Ifugao

Introduction 5
What is the Hudhud 6
Origin of the Hudhud 7
How the Hudhud is Chanted 7
Cultural Importance/Significance 8

Learning Guides

Learning Guide 1
Oral Literary Heritage 9

Learning Guide 2
Hudhud 12

Learning Guide 3
History/ Origin of the
Hudhud 14

Learning Guide 4
Content 16

Learning Guide 5
18

Learning Guide 6
20

Learning Guide 7
Hudhud Proper 22

Learning Guide 8
24

Learning Guide 9
26

Learning Guide 10
28

Learning Guide 11
Lesson Plan 30

Learning Guide 12 32

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3
THE HUHDUD OF THE IFUGAO

INTRODUCTION

The oral literature is one of the forms of our rich oral and intangible heritage. This oral literary heritage has four distinct types. These are the narrative, the song, the chant and the rhyme. Each of these, except the rhyme, has subtypes, as shown, following:

I. The Narrative
   1. folktale
   2. legend
   3. myth
      a. bukad
      b. huuwa

II. The Song
    1. simple folk song
    2. ballad
    3. palator satire

III. The Chant
     1. ritual chant
        a. alim
        b. baltung
     2. non-ritual chant
        a. hudhud
        b. liwliwa
        c. bonwe or ap-apnga

IV. The Rhyme
**What is the Hudhud**

The *hudhud* is an epical romance of the Ifugao. The term literally means, story, but then again, it is not merely a story but a manner of chanting the story. This peculiar manner is different from the way the *alam*, *baltong*, *bonwe* and the *liliwa* are chanted. The *hudhud* is also not associated with any ritual, unlike the *alam*, which is sung as part of a ritual.

The *hudhud* is chanted only during harvest and weeding time in the rice fields, during wakes and bone-washing (*bogwa*) ceremonies for the dead. In the past, it was also chanted during the harvest of mango beans in swidden farm in Bokianwan and Lingc, where this legume is the main farm crop. Chanting of the *hudhud* is mainly for entertainment, and to ease the tedious work in the field and the monotony of wakes.

Originally, *hudhud* chanting was done only by women. Gradually, men joined in *hudhud* chanting during wakes and rice harvests as members of the mun-abbuy or chorus. This development lent a new texture to the chanting. Today, men have even taken on the role of munhaw-e, or lead chanter.

The predominant themes in *hudhud* stories are love, marriage, wealth and prestige. Manly courage, strength, and feminine beauty and virtue of industry, while idealized in the tales, are actually supporting elements to the primary themes. This explains why the main characters are of the nobility who live in the center of the main village.

**Origin of the Hudhud**

The origin of the *hudhud* is lost in the depths of time. Since Kiyangan, the ancient village at the bank of Ibulao River was the mythical place of origin of the Ifugao, it was assumed that the *hudhud* must have evolved from there, too, by the aamod dhi ‘done - the ancestors. The “Rock of Pumbakhayon” in Kuto in Kiangan was a mythological place of origin of various *hudhud* versions. Pumbakhayon, a spirit being, stood on this rock when he was said to have taught women other versions of *hudhud*, being already tired of hearing one version that speaks only about himself.

Today, the *hudhud* is chanted among the Tuwali of Asipulo, Kiangan, Lagawe, Hingyon, southern Hungduan, and Amganan and Balawis in Banaue. There are actually only few *hudhud* stories, however, enumerable versions of these exist. It is not uncommon that a locality would have two or more munhaw-ew with each having a version of the same story.

**How the Hudhud is Chanted**

The *hudhud* is chanted alternately by the munhaw-e, the precentor or lead chanter, and the mun-abbuy or chorus. The munhaw-e sings a portion of the first verse consisting often of only a few or even one word. When the munhaw-e reaches a cue word, the mun-abbuy takes up the phrase and joins in. At the end of the phrase cued in by one or two disyllabic sounds (eehm after a person’s name or nema eehm after a place name), the munhaw-e starts the next stanza. The munhaw-e tells the story, while the mun-abbuy’s part consists of commentaries on the story, repetitions of names of persons, places or pleonastic duplication of certain terms with specifications to fit persons, places or term. They do not really add to the development of the story but they put color and substance to it.
Cultural Importance/Significance

The strangeness of many words in the hudhud and the peculiar manner by which these are verbalized and chanted, lend strong support to the belief that the hudhud is an ancient oral literary creation of the Ifugao. This belief gives rise to the consequent assumption that the Ifugao culture is old.

How the Ifugao of old lived can be glimpsed through the hudhud stories. The stories, in fact, vividly describe their behavior, thinking and aspirations. They worked hard to gain and maintain economic well-being; they bravely defend their personal honor; and they sponsored feasts to attain social prestige. While attaining high social status, they respected the person and dignity of even those in the lowest rank of the social ladder. Indeed, the hudhud stories inspired the Ifugao to do as their hudhud stories had done.

Hudhud chanting is a socializing medium. Groups doing chanting in the rice fields or at the wakes subconsciously establish desirable personal relations among the members, thus minimizing or removing inhibition and reservation among themselves. Besides, hud hud chanting is best enjoyed when generally performed. This bespeaks of the communal spirit of the Ifugao.

Another importance of the hudhud is its unique literary value. Its versification with the use of pleonasm and the manner of its performance and delivery have no similarity with any type or form - at least among other ethnic groups in the Philippines. It is a very distinctive piece of oral literary creation that challenges and inspires - hence its elevation by the UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity, and its being declared a National Cultural Treasure by the National Museum under the provisions of Presidential Decree 374.

I. Objective

To know the four distinct types of oral literary heritage.

II. Subject Matter

The Four Distinct Types of Oral Literary Heritage: Narrative, Song, Chant and Rhymes

III. Procedure/Activities

A. Preparation

1. Ask the pupils what they know about heritage.
2. How is heritage classified? (tangible and intangible)

B. Presentation and Development

1. What are considered as our intangible heritage? (oral traditions and expressions like folksongs, folktales, legends, etc.)
2. How do we preserve our intangible heritage? (orally: By relating, reciting or singing them)
3. Enumerate, define and explain the meaning of each type of oral literary heritage. Name and explain the subtypes under each type.
4. Ask the pupils to give examples for each subtype.

C. Generalization

What are the four types of oral literary heritage?
D. Application

Divide the class into groups and let each group select an activity to perform. (sing a folksong, relate a legend - - -)

IV. Evaluation

1. Name the four types of oral literary heritage.
2. What is a satire? What is a ballad?

V. Assignment

Collect rhymes, folksongs, folktales, legends
Value: Know and appreciate the songs and tales of one's locality.

VI. Helpful Definitions

1. Tangible Heritage - UNESCO is most famous for the "World Heritage List," established on the basis of the Convention for the Protection of the World Cultural and Natural Heritage adopted by the UNESCO General Conference in 1972 and managed by the World Heritage Centre. The primary objective of this action was to provide a legal mechanism that could ensure the safeguarding of tangible heritage for future generations. The term "tangible heritage" was here extended to include cultural monuments, cultural and natural sites, and cultural landscapes.

2. Intangible Cultural Heritage - The Convention for the Safeguarding of the Intangible Cultural Heritage defines the intangible cultural heritage as the practices, representations, expressions, as well as the knowledge and skills, that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. It is sometimes called living cultural heritage, and is manifested inter alia in the following domains:

   • oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
   • performing arts;
   • social practices, rituals and festive events;
   • knowledge and practices concerning nature and the universe;
   • traditional craftsmanship.

The intangible cultural heritage is transmitted from generation to generation, and is constantly recreated by communities and groups, in response to their environment, their interaction with nature, and their historical conditions of existence. It provides people with a sense of identity and continuity, and its safeguarding promotes, sustains, and develops cultural diversity and human creativity.

Intangible cultural heritage is in fact manifested either as (a) a regularly occurring form of cultural expression [rituals, diverse festivities, etc.], or (b) a cultural space defined as a place which brings together a concentration of popular and traditional cultural activities and also as a time for a normally regularly occurring event.

sources:

UNESCO official website
Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity,
Guide for the Presentation of Candidature Files
I. Objectives

- To know what a hudhud is.
- To give the occasions when to sing the hudhud
- To explain why the hudhud is sung.

II. Subject Matter

The Hudhud
Value: Appreciate the hudhud

III. Procedure/Activities

A. Preparation

1. Brain Storming
   Ask the pupils what they know about the hudhud.
   (When and why the hudhud is sung)

B. Presentation and Development

1. Film viewing. Pupils will view a tape on hudhud.
2. Group discussing on the film presented.
   a. What did you see in the film?
   b. Have you seen these activities in your barangay?
3. Reporting what was discussed.
4. Critiquing the report.

IV. Evaluation

A. Select the best answer.

1. In what occasions is the hudhud being sung?
   a. It is sung during ritual performances.
   b. It is sung during harvest time and wake of the death and bone cleansing rites for the dead.
   c. It is sung during wedding celebrations.
2. What is a hudhud?
   a. It is a story and the manner of chanting stories.
   b. It is a song composed by a singer.
3. Why do the folks sing the hudhud?
   a. To entertain and ease the tedium in weeding and harvesting under the heat of the sun and drive away drowsiness during wakes.
   b. To entertain visitors.
   c. To gain prestige

V. Assignment

Ask your parents how the hudhud originated.
I. Objective

Relate the history and origin of hudhud.

II. Subject Matter

History and Origin of Hudhud

III. Procedures/Activities

A. Preparation

Review on what a hudhud is.

B. Presentation

1. Unlocking of difficulties
   a. Pumbakhayon - a spirit being
   b. Aamod diih’done - ancestors long ago

2. Listening to a tape on the history and origin of hudhud.

3. Discussion
   a. Who started the hudhud?
   b. Where did it begin?
   c. With the passage of time what happened to our hudhud?

4. Generalization. How did the Hudhud originate?

5. Application

Arrange the sentences according to the history and origin of the hudhud. Number them 1 to 6.

___ The hudhud started or evolved by aamod diih’ done, ancestors long ago.
___ It originated in Kiyangan, the ancient village near the bank of the Ibulao River where it all began.
___ The legend known in Ambabag and Pindongan.
___ In Kiangan according to Father Lambrecht, the spirit being Pumbakhayon, taught several hudhud stories which became popular in the area.
___ With the passage of time hudhud chanting gradually diffused from Kiangan to different places in Ifugao.
___ Today, hudhud is chanted among Tuwali in Asipulo, Kiangan, Lagawe, Hingyon, Southern Hungduan and Ainganad and Balawis in Banaue.

IV. Evaluation

Relate the history and origin of hudhud.

V. Assignment

Is it important to learn the hudhud? Why?
I. Objective

Identify the content of *hudhud* stories.

II. Subject Matter

The Content of *Hudhud* Stories

III. Activities

A. Review

1. Who started the *hudhud*? Where did it begin?
2. Do all places in Ifugao have *hudhud*?

B. Presentation

What is the content of *hudhud* stories?

C. Development

1. Relate the *hudhud* story about Bugan and Aliguyon.
2. Discuss relevant parts of the story.
   b. What ceremonies took place during their wedding (*Uya-uwa*).
   c. Describe the ornaments that they wore.

D. Generalization

What themes are emphasized in *hudhud* stories like “Bugan and Aliguyon.” (Love, Marriage, Wealth, Nobility, Beauty, Strength)

E. State a line in the *hudhud* that talks about nobility, strength of Aliguyon

IV. Evaluation

Name the themes that are idealized in *hudhud* stories.

V. Assignment

Ask for a *hudhud* story from an elder in the community and relate it to the class. Be able to tell its content tomorrow.
I. OBJECTIVE

Infer the cultural importance of the Hudhud and describe how hudhud chanting affects behavior.

II. SUBJECT MATTER

The Cultural Importance/Significance of the Hudhud.
Value: Be proud of our cultural heritage.

III. PROCEDURE

A. Preparation

What can you say about the characters in the hudhud?

B. Presentation and Development

1. Group Activity
   Pupils are grouped by the teacher. Each group should have a leader. Give each group a task to do.
   
   Example: Group I
   
   List down what you think are good reasons why a person is respected and liked by others in his barangay or town.

Group II

Suggest ways to make shy children forget their shyness.

2. Reporting by group leaders.
3. Discuss and relate their answers to the importance and significance of the hudhud in the way of life of the Ifugaos.

C. Generalization

What are the importance of our hudhud?

E. Application

IV. EVALUATION

1. Why is the Hudhud proclaimed by the United Nations Educational, Scientific and Cultural Organization (UNESCO) a Masterpiece of the Oral and Intangible Heritage of Humanity?
2. Why do Hudhud Chanters sing seriously the hudhud but enjoy chanting it?

V. ASSIGNMENT

Write on a ½ sheet of paper at least five (5) words often used in the hudhud.
I. OBJECTIVE

Pronounce and commit to memory the lyrics and melody of the first four lines of the *hudhud*.

II. SUBJECT MATTER

*Hudhud: Hi Bugan Nak Pangaiwan* (Pages 33-34)
Value: Respect for names of others

III. PROCEDURE

A. Opening Activity

What are some Ifugao names for girls/boys that you know? Who of you is called by his/her Ifugao name?

B. Development

1. Word Drill
   - nanoltolwag
   - tiyalgodna
   - nungawa
   - Impangaiwan
   - Nundayuyuhan
   - nangimbukihig
   - Indangngunay
   - Dumangngunay
   - Pangaiwan

2. Phrase reading/drink
   - Nunggawan nanoltolwag
   - Algodna tiyalgodna
   - An nangimbukihig
   - Indangngunay Dumangngunay
   - An Impangaiwan
   - An nundayuyuhan
   - Ikin Um-ummikin

3. Unlocking the unfamiliar terms in the word drill (Refer to pages 35-38)
4. Motive Question
   Find out the characters mentioned in the lines of the *hudhud* that we learned.
5. Listening standards
6. Teacher relates the portion of the *hudhud* to be learned for this meeting.
7. Pupils answer the motive and other comprehension questions.
8. Reading the lines according to the correct phrasing.
9. Learning the melody using the rote note.

C. Practice

Singing the whole line including the words erased earlier.

IV. EVALUATION

Pupils are grouped by 5s. Each group chants the lines.

V. ASSIGNMENT

Pupils to memorize and be able to sing correctly next meeting.
I. OBJECTIVES

- Pronounce the lyrics according to the correct rhythm.
- Chant with the correct melody, pitch and appropriate dynamics.

II. SUBJECT MATTER

Fifth to the eighth lines of the Hudhud - "Hi Bugan Nak Pangaiwan"
Reference: pages 33-34
Value: Work/Learn with others

III. PREPARATION

A. Procedure

1. Review - Let the chanters chant the first 4 lines learned earlier with the teacher as lead chanter.
2. Motivation
3. Unlocking of terms thru pictures, explanations and actions
   Nawahway in abyuna taytay
   Kubbuwan umunyad bannutan
   Paluhngan huguhug

B. Presentation/ Development

1. Pronunciation drill
   a. Words unlocked earlier
   b. Phrases from lines to be mastered for the meeting
2. Reading the lines with the correct pronunciation and rhythm.
3. Listening to the taped lines to be mastered.
4. Singing along to the taped lines.
5. Sing with the teachers as lead chanter

C. Practice

Group the children into small groups. Teacher be the lead chanter.

D. Enrichment

Act out the four lines that we learned. Do it by groups of five.

IV. EVALUATION

Each group will come to the front to chant the lines we learned today.

V. ASSIGNMENT

Be able to sing the eight lines we learned. Memorize the lyrics and melody.
I. OBJECTIVE

Chant with the correct pronunciation, melody and phrasing.

II. SUBJECT MATTER

_Hudhud_: "Hi Bugan Nak Pangaiwan"
Reference: pages 33-34
Material: Cassette recorder, taped hudhud

III. PROCEDURE

A. Preparation

1. Review
   Pupils chant the lines learned earlier.

2. Unlocking of terms
   - Ih-ep inodnod
   - Ohladdan Pangab-abbahan

3. Phrase Reading
   - ih-ep nad ohladan nayah umaldattan
   - pangab-abbahan nayah Bugan
   - umaldattanda litaah-angangda

B. Development

   Teacher teaches using rote method.

C. Practice

   Pupils sing along to the tape recorded _Hudhud_ from beginning to the part learned this meeting.

IV. EVALUATION

   Pupils sing/chant by groups.

V. ASSIGNMENT

   Memorize the lines and their correct melody.
I. **Objective**

Pronounce the lyrics correctly and chant the correct melody of the 12th - 18th lines of the *Hudhud*.

II. **Subject Matter**

The *Hudhud*

III. **Procedure**

A. Preparation/Motivation

1. Did our ancestors have babysitters?
   a. How did they work when they had babies to take care of?
      (They carried them on their back)
   b. What did they put in their granaries? Where did they keep bananas before they get ripe? (accept guesses)
2. Let the pupils pronounce the vocabulary words. Unlock the meaning:
   - Iniblang
   - Inluwat
   - Nadullug
   - lagullagud
   - mangayyuding
   - igammal
3. Let pupils read the lines to be learned for the day.
4. Let them answer questions about the verses.
   a. What did they see in the granary?
   b. What happened to Bugan?

B. **Lesson proper**

1. Review the melody of the verses learned previously.
2. Teach the lines of the new lesson by rote.

IV. **Evaluation**

Let the pupils chant the lines by group.

V. **Assignment**

Memorize the lines of the *Hudhud* which we learned today.
I. Objectives

- To chant the *hudhud* correctly
- To tell the meaning of some *hudhud* terms.

II. Subject Matter

Imbudo nan Mangayyuding
Hi Bugan Hinan Pantalan

III. Procedure

A. Preparation

1. What did the *mangayyuding* do with Bugan?
2. Chanting of the lines learned previously

B. Presentation/Development

1. Unlocking of difficulties
   - Pantalan
   - Agpawwanda
   - Mun-immamatu - gain consciousness
   - Iniblang
   - Himmigib - live in a lone house
2. Listening to the teacher as the lead singer.
3. Chanting the *hudhud* by rote.

C. Generalization

How do we chant the *hudhud*?

D. Application

Let the children chant the *hudhud* by group.

IV. Evaluation

1. Give the meaning of the following: *Iniblang, Pantalan*
2. Let the individual select a line and chant it with the correct melody.

V. Assignment

Ask the help of someone who knows how to chant and chant with her. Try to master the melody.
I. OBJECTIVES

- Explain the difficult words in the 25th - 27th lines of the *hudhud*, "Hi Bugan Nak Pangaiwan".
- Pronounce the lyrics of the three lines correctly.
- Sing with the correct melody of the assigned lines of the *hudhud*.

II. 25 - 27 lines of the *hudhud*, "Hi Bugan Nak Pangaiwan".
(Refer to pages 33-34)

III. SUGGESTED LEARNING ACTIVITIES

A. Recall:
1. Chant the 22-24 lines already learned.
2. Have you tried being hungry? How did you feel?
3. Unlock difficulties:
   - *injahjem*
   - *duntug*
   - *bulludna*
   - *Habbiyan*
   - *igam-gammal*
   - *ihuigupna*

B. Developmental Activities

1. Pronunciation exercises
   a. Words:
      - *tinigonay*
      - *Kullaw*
      - *injahjem*
      - *daan*
      - *Bugan*
      - *Ohem*
      - *Habbiyan*
      - *duntugna*
I. Pronounce the lyrics of the song (hudhud) correctly. Chant with the correct melody, pitch and dynamics.

II. 28 - 30 lines of the hudhud “Hi Bugan Nak Pangaiwan”. (Refer to pages 33-34) Materials: Picture of a girl sipping sugarcane juice, picture of a mountain.

III. Suggested Learning Activities

A. 1. Recall: Chant the 25 - 27 lines sung yesterday.
2. Unlock difficulties
   - ihigupnad
   - bulludnay
   - Lumikyayu
   - un-unhon
   - Un-unhon
   - ngadana

B. Developmental Activities
1. Pronunciation drills
   a. Words:
      - ihigupnad
      - Habbiyana
      - bulludnay-ya
      - Lumikyayu
      - Un-unhon
      - ngadana

C. Sing the three lines with correct melody, pitch and dynamics.

D. Memorize the melody and words of the song.

Nunggawan nanoltolwag boy algodna tiyalgodna, an nangimbukihig. Kayo mo peman hi Indangngunay Dumangngunay ya na-ey ya o an Impangaiwan ehem
0 ya hi Ikin Um-ummikin na nay ngadana O an hi Panganiwahan. An nundayyuyuhan Indangngunay Dumangangngunay ya na-ay ya, o an Impangaiwan ehem.
Anhan ohan en naowayhway kubluwan nan bigbigat hi gawwana, gawwanadna. Hi ad Gonhadahan.
Hi Indangngunay an in-abyuna umunyad day tay-tayda an na-oy-oyda, oyda-oyda
Hantun bauntahan.
Ot ingguyyudna paluhngan nan huguhug nanhaleda peh gawwana, gawwanadna.
Hi ad Gonhadahan.
Ot ih-op nad ohladden umaldattanda litah-anganday-ya.
Hidid Gonhadan nemah, ehem.
Paggab-abbahan mayah Bugan an hi nay ngadana, o an nak Pangaiwahan.
An in-nod-noddah pumbanngea nan bannanong agpawwanday-ya.
Hi a Gonhadan nemah, ehem.
Inilang na moh Bugan an hi Bugan nay ngadana, o an nak Pangaiwahan.
Ya inluwatnay Nadullug an alang hi agpawwanday-ya
Hidid Gonhadan nemah, ehem.
Nal-um an balat an indawat na mon Bugan na na-ay ya. Hi an nak Pangaiwan, ehem.
Igam-gammal mu Bugan an hi Bugan na na-ay ya. O an nak Pangaiwan, ehem.
Inagpawwan yun mangay-ay mangayyuding ad-lay ya ad Lagu-lagud day-ya, ehem.

Italag-o tauh Bugan an hi Bugan nay ngadana. Hi an nak Pangaiwahan.
Tinattangad inan hi Indanggunay Dumangngunay ya na-ay ya.
O an Impangaiwan, ehem.
Ot imbududah pantalan kadaklan hi agpawwanda, wang-wangday-ya.
Ad Luminalilhi
Ya himmapit nannangay-ayya mangayyuding adlay-ya. Ad Laga-lagud day-ya, ehem.
Ya nun-immamatu hi Bugan an hi Bugan na na-ay ya. O an nak Pangaiwan, ehem.
Ya iniblang da eh Bugan an Hi Bugan na na-ay ya, O an nak Pangaiwan, ehem.
Himmigib peman moh Kullaw an hi Kullaw-wa na-ay ya. O an nak Imbaluwog, ehem.
Ya nunlingayan peman Kullaw an hi Kullaw way ngadana. O an nak Imbaluwog, ehem.
Ya inlumnukna moh Kullaw an hi Kullaw-wa na-ay ya. O an nak Imbaluwog, ehem.
Ya tinigonay inajem Kullaw an hi Kullaw-way ngadana. O an nak Imbaluwog, ehem.
Ot daan ha igam-gamazon Bugan an hi Bugan na na-ay ya. O an nak Pangaiwan, ehem.
Ya tinigonay uma dah Habbiyan-nah dukkugna ha bulludna-ya. Ad Lumikyayuhu.
Ya ihigunpad Habbiyan na duntugna ha bulludna-ya. Ad Limukyayu nemah, ehem.
Ya un-unhon mon peman Bugan an hi Bugan -ay ngadana. O an nak Pangaiwa.
Te hiya moh diyed Habbiyan na duntuga, ha bulludna. Ad Limikyayu nemah, ehem.

1. Akakbawon - used to do
2. Ambayug - woven bag as container for betel-nut
3. Ammuli - pig
4. Ampago - neck
5. Anamutan - to go near
6. Aniyon - to harvest
7. Aninga - say
8. Balangbang - gong
9. Banbanidal/Banbanilag - supernatural being
10. Bananu - rice paddies
11. Bannawat - fire
12. Binnahi - rice wine
13. Binulyu - strips of bamboo thinly and evenly stripped used to bundle palay
14. Biyen - betel-nut
15. Bukakel/Bukkakel/Haguyayop - eyes
16. Bullaki - Handsome Gentleman
17. Dakdaken - center of the Hudhud world
18. Dimnulo - ripen, become yellow
19. Dolol-dolle - beautiful place
20. Dulu - special bolo of a bullaki
21. Dumongwe - hurting
22. Galaygay - fingers
23. Gamgam - attire
24. Gammalan - to eat
25. Gawwana - center
<table>
<thead>
<tr>
<th>26.</th>
<th>Ginyang</th>
<th>spear</th>
</tr>
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<tbody>
<tr>
<td>27.</td>
<td>Cotad</td>
<td>a feast of a long ritual of the <em>kadangyan</em> where there is much drinking of rice wine and dancing. It is in the <em>gotad</em> where young men and women meet their partners</td>
</tr>
<tr>
<td>28.</td>
<td>Hulladon</td>
<td>eating nicely/properly</td>
</tr>
<tr>
<td>29.</td>
<td>Himmihiding</td>
<td>pregnant</td>
</tr>
<tr>
<td>30.</td>
<td>Hinaldotan</td>
<td>engagement</td>
</tr>
<tr>
<td>31.</td>
<td>Hiningdaan</td>
<td>dowry</td>
</tr>
<tr>
<td>32.</td>
<td>Hinungdu</td>
<td>to see</td>
</tr>
<tr>
<td>33.</td>
<td>Ibilibi</td>
<td>to bury</td>
</tr>
<tr>
<td>34.</td>
<td>Ikulung</td>
<td>bring up/go up</td>
</tr>
<tr>
<td>35.</td>
<td>Iladang</td>
<td>neighbor</td>
</tr>
<tr>
<td>36.</td>
<td>Imbum</td>
<td>entangled</td>
</tr>
<tr>
<td>37.</td>
<td>Immatipadel</td>
<td>migrate</td>
</tr>
<tr>
<td>38.</td>
<td>Immildug</td>
<td>sympathy</td>
</tr>
<tr>
<td>39.</td>
<td>Impun-akuy</td>
<td>embrace</td>
</tr>
<tr>
<td>40.</td>
<td>Inalikbu</td>
<td>necklace</td>
</tr>
<tr>
<td>41.</td>
<td>Inipol</td>
<td>look back</td>
</tr>
<tr>
<td>42.</td>
<td>Intugigi</td>
<td>to distribute</td>
</tr>
<tr>
<td>43.</td>
<td>Iyopohpong</td>
<td>rich</td>
</tr>
<tr>
<td>44.</td>
<td>Kadangyan</td>
<td>bale/wooden couch bench for the rich to rest</td>
</tr>
<tr>
<td>45.</td>
<td>Kamalig</td>
<td>sky</td>
</tr>
<tr>
<td>46.</td>
<td>Lagud</td>
<td>a place where you are going</td>
</tr>
<tr>
<td>47.</td>
<td>Lawwan</td>
<td>forget</td>
</tr>
<tr>
<td>48.</td>
<td>Libbayan</td>
<td>to stay</td>
</tr>
<tr>
<td>49.</td>
<td>Liliwon</td>
<td>beautiful lady</td>
</tr>
<tr>
<td>50.</td>
<td>Maddikit</td>
<td>go</td>
</tr>
<tr>
<td>51.</td>
<td>Malya</td>
<td>dance</td>
</tr>
<tr>
<td>52.</td>
<td>Managtagam</td>
<td>to die</td>
</tr>
<tr>
<td>53.</td>
<td>Mangayaydi</td>
<td>winged person</td>
</tr>
<tr>
<td>54.</td>
<td>Mangay-yuding</td>
<td>to prepare food</td>
</tr>
<tr>
<td>55.</td>
<td>Mangi-mangdad</td>
<td>helper</td>
</tr>
<tr>
<td>56.</td>
<td>Mangodohdon</td>
<td>to chew betel-nut</td>
</tr>
<tr>
<td>57.</td>
<td>Mumbiyan</td>
<td>to wrap/covered himself</td>
</tr>
<tr>
<td>58.</td>
<td>Munbutbut</td>
<td>to cross the river</td>
</tr>
<tr>
<td>59.</td>
<td>Mundakadak</td>
<td>adjacent places</td>
</tr>
<tr>
<td>60.</td>
<td>Munhinal-o</td>
<td>to exchange</td>
</tr>
<tr>
<td>61.</td>
<td>Munhindadawat</td>
<td>valued relationship/friendship</td>
</tr>
<tr>
<td>62.</td>
<td>Munihilinadol</td>
<td>beautiful</td>
</tr>
<tr>
<td>63.</td>
<td>Munkabla</td>
<td>hot rice/steaming rice</td>
</tr>
<tr>
<td>64.</td>
<td>Munlingas-oh</td>
<td>antique</td>
</tr>
<tr>
<td>65.</td>
<td>Nadomadoman</td>
<td>complete</td>
</tr>
<tr>
<td>66.</td>
<td>Nagutugtud</td>
<td>everyday</td>
</tr>
<tr>
<td>67.</td>
<td>Nakabhuhan</td>
<td>withered</td>
</tr>
<tr>
<td>68.</td>
<td>Nalyo</td>
<td>sharing of <em>pang moma</em> (betel-nut)</td>
</tr>
<tr>
<td>69.</td>
<td>Nangabablig</td>
<td>bright/fair weather</td>
</tr>
<tr>
<td>70.</td>
<td>Nangimohkahig</td>
<td>lost</td>
</tr>
<tr>
<td>71.</td>
<td>Napohda</td>
<td>money</td>
</tr>
<tr>
<td>72.</td>
<td>Napolgat</td>
<td>laughter</td>
</tr>
<tr>
<td>73.</td>
<td>Ngih-ngi</td>
<td>mouth</td>
</tr>
<tr>
<td>74.</td>
<td>Ngippayan</td>
<td>match</td>
</tr>
<tr>
<td>75.</td>
<td>Nyayayana</td>
<td>front yard</td>
</tr>
<tr>
<td>76.</td>
<td>Olhada</td>
<td>follow with the eyes</td>
</tr>
<tr>
<td>77.</td>
<td>Pahihipawon</td>
<td>to kill</td>
</tr>
<tr>
<td>78.</td>
<td>Pangayaydhon</td>
<td>noise/voice</td>
</tr>
<tr>
<td>79.</td>
<td>Panpaningal</td>
<td>corner</td>
</tr>
<tr>
<td>80.</td>
<td>Panuguwan</td>
<td>off/built the fire</td>
</tr>
<tr>
<td>81.</td>
<td>Patholen</td>
<td>lap</td>
</tr>
<tr>
<td>82.</td>
<td>Pambhahan</td>
<td>kind of fruit</td>
</tr>
<tr>
<td>83.</td>
<td>Tabuwaway</td>
<td>timely</td>
</tr>
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<td></td>
<td></td>
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<td>---</td>
<td>---</td>
<td>------------------------------------------------------------------</td>
</tr>
<tr>
<td>85.</td>
<td>Tupil</td>
<td>woven box made of rattan or a container for valuable things</td>
</tr>
<tr>
<td>86.</td>
<td>Udday ngadan mo</td>
<td>What is your name?</td>
</tr>
<tr>
<td>87.</td>
<td>Ukahon</td>
<td>bring out</td>
</tr>
<tr>
<td>88.</td>
<td>Umalge/Pumito</td>
<td>go down the</td>
</tr>
<tr>
<td>89.</td>
<td>Yagyag</td>
<td>a woven box for cooked rice</td>
</tr>
<tr>
<td>90.</td>
<td>Hukup</td>
<td>a platter</td>
</tr>
</tbody>
</table>

CHARACTERS

1. Aguinaya
2. Aliguyon
3. Amtalao
4. Bugan
5. Dallagingay
6. Daulayan
7. Dinnamling
8. Dinugana
9. Dulnuan
10. Gayyungnan
11. Guminnigin
12. Ginnamy nak Alladangen
13. Imbaluwog
14. Indagammi
15. Guinniling nak Pinulduhen
16. Indanggunay
17. Indudduli
18. Indummulaw
19. Inggulun
20. In-uyay
21. Kahhimnang
22. Kullaw
23. Ligan
24. Malinnayo
25. Mandinnu
26. Pangaiwan
27. Pandinglayon
Please help us improve the Hudhud Schools for Living Tradition program by evaluating the course based on your insights, experiences, and observations.

Kindly answer all the questions at the end of the course and submit it along with the evaluation report prepared by your students using the form found in the “Teaching Guide for Students,” pages 71-72. Use additional sheets if necessary.

Name ________________________________

Address ______________________________

Name of School _________________________

Year Course was Taught ___________ No. of Sessions ___________

Date Started ________________ Date Finished ________________

No. of Female Students __________ No. of Male Students __________

(Please attach Attendance Sheet per session)

Name of Munhaw-e/Mun-abbuy ________________________

(who acted as Resource Person)

About the Course:

1. What are the strengths and weaknesses of the course? (include problems encountered)

2. Were the information provided by the Teaching Guide for Teachers sufficient for the course? If not, why?
3. Recommendations/ suggestions on how the course could be improved.

About the Students:

1. What was the impression/ reaction you got from your students when the course was first introduced to them?

2. Were the students eager to learn the *hudhud*? Did they actively participate in class exercises or not? If not, what could be the reason(s) for this?

3. Did the students had difficulty in understanding the lessons? Did the had difficulty in memorizing the *hudhud*? If yes, how did you motivate the students to understand the lessons and memorize the *hudhud*?

Personal Insights:

1. Do you think it is important to teach the *hudhud*? Why or why not?

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funded by the

UNESCO/ Japan Funds-In-Trust for the Preservation and Promotion of the Intangible Cultural Heritage

implemented by the

NCCA - Intangible Heritage Committee and the Ifugao Intangible Heritage Sub-Committee

in cooperation with the

Department of Education - Division of Ifugao

Provincial Government of Ifugao