

TEACHERS

Hudhud Schools for Living Tradition

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INTRODUCTION

he 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. *palat* or 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


he *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 *alim*, *baltong*, *bonwe* and the *liwliwa* are chanted. The *hudhud* is also not associated with any ritual, unlike the *alim*, 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 mongo beans in swidden farm in Bokiawan and Linge, 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


he 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 dih 'done* - the ancestors. The "Rock of Pumbakhayon" in Kuto in Kiyangan 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, Kiyangan, Lagawe, Hingyon, southern Hungduan, and Amganad 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-es* with each having a version of the same story.

HOW THE HUDHUD IS CHANTED

he *hudhud* is chanted alternately by the *munhaw-e*, the preceptor 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

he 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, *hudhud* 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 recognise 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.

5. Generalization

- a. What is a *hudhud*?
- b. When do we sing the *hudhud*?
- c. Why do we sing the *hudhud*?
- d. How do we appreciate our *hudhud*?

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 dih'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 dih'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 Kiyangan 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 Kiyangan to different places in Ifugao.
- ___ Today, *hudhud* is chanted among Tuwali in Asipulo, Kiyangan, Lagawe, Hingyon, Southern Hungduan and Amganad 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 Bagan and Aliguyon.
2. Discuss relevant parts of the story.
 - a. How Aliguyon courted and married Bagan.
 - b. What ceremonies took place during their wedding (*Uya-uy*).
 - c. Describe the ornaments that they wore.

D. Generalization

What themes are emphasized in *hudhud* stories like “Bagan 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	nangimbukihig
tiyalgodna	Indangngunay
nungawa	Dumangngunay
Impangaiwan	Pangaiwan
Nundayyuyuhan	

2. Phrase reading/ drill

Nunggawan nanoltolwag
Algodna tiyalgodna
An nangimbukihig
Indangngunay Dumangngunay
An Impangaiwan
An nundayyuyuhan
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 Bagan 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 Bagan Nak Pangaiwan"

Reference: pages 33-34

Material: Casette 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 ohladdan nayah umaldattan

- pangab-abbahan nayah Bagan

- umaldattanda litah-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	lagullagud
Inluwat	mangayyuding
Nadullug	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. OBJECTIVE

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

II. SUBJECT MATTER

Imbudu nan Mangayyuding
Hi Bagan Hinan Pantalan

III. PROCEDURE

A. Preparation

1. What did the *mangayyuding* do with Bagan?
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 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 Bagan 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 Bagan Nak Pangaiwan*”.
(Refer to pages 33-34)

III. SUGGESTED LEARNING ACTIVITIES

A.

1. Recall : Chant the 22-24 lines already learned.
2. Motivation : Have you tried being hungry? How did you feel?
3. Unlock difficulties:

injahjem	Habbiyan
duntug	igam-gammal
bulludna	ihigupna

B. Developmental Activities

1. Pronunciation exercises

a. Words:

tinigonay	Kullaw	
igam-gammal	Injahjem	daan
Bugan	Ohem	
Habbiyan	duntugna	

b. Phrases:

ya tinigonay
injahjem Kullaw
nak Pangaiwon
ad Lumikyayuhu
Ot daan ha igam-gammal Bugan
Duntugna ha bulludna

2. Reading each line with correct pronunciation and expression

C. Practice singing phrase by phrase with the teacher then sing by lines.

D. Sing the 25th line to 27th lines of the *hudhud* with the right melody.

E. Memorize the lyrics of the song learned today.

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 Bagan 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

ihigupna	un-unhon
bulludna	Lumikyayo

B. Developmental Activities

1. Pronunciation drills

a. Words:

ihigupnad	Habbiyana
bulludnay-ya	Un-unhon
Lumikyayu	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.
Kaya mo peman hi Indangngunay Dumangngunay ya na-ey ya o an
Impangaiwan ehem

O ya hi Ikin Um-ummikin na nay ngadana O an hi Panganiwahan.
An nundayyuyuhan Indangngunay Dumangngunay ya na-ay ya, o an
Impangaiwan ehem.

Anhan ohan en naowayhway kubbuwan nan bigbigat hi gawwana,
gawwanadna, Hi ad Gonhadahan.

Hi Indangngunay an in-abyuna umunyard day tay-tayda an na-oy-oyda,
oyda-oyda

Hantun bauntahan.

Ot ingguyyudna paluhngan nan huguhug nanbaleda peh gawwana,
gawwanadna.

Hi ad Gonhadahan.

Ot ih-op nad ohladden umaldattanda litah-anganday-ya.

Hidid Gonhadan nemah, ehem.

Paggab-abbahan nayah Bagan an hi nay ngadana, o an nak
Pangaiwahan.

An in-nod-noddah pumbannga nan bannanong agpawwanday-ya.

Hi a Gonhadan nemah, ehem.

Iniblang na moh Bagan an hi Bagan 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 Bagan na na-ay ya. Hi an nak
Pangaiwan, ehem.

Igam-gammal mu Bagan an hi Bagan 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 Bugab an hi Bugan nay ngadana. Hi an nak Pangaiwahan Tinatangad inan hi Indangngunay Dumangngunay ya na-ay ya. O an Impangaiwan, ehem.

Ot imbududah pantalan kadaklan hi agpawwanda, wang-wangday-ya. Ad Lumingalilhi

Ya himmapit nanmangay-ayya mangayyuding adlay-ya. Ad Lagu-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 paman moh Kullaw an hi Kullaw-wa na-ay ya. O an nak Imbaluwog, ehem.

Ya nunlingayan paman Kullaw an hi Kullaw way ngadana. O an nak Imbaluwohog.

Ya inlunnukna moh Kullaw an hi Kullaw-wa na-ay ya. O an nak Imbaluwog, ehem.

Ya tinigonay injajem Kullaw an hi Kullaw-way ngadana. O an nak Imbaluwohog.

Ot daan ha igam-gammal Bugan an hi Bugan na na-ay ya. O an nak Pangaiwan, ehem.

Ya tinigonay una dah Habbian-nah dukkugna ha bulludna-ya. Ad Lumikyayuhu.

Ya ihigupnad Habbian na duntugna ha bulludna-ya. Ad Limukyayuh nemah, ehem.

Ya un-unhon mon paman Bugan an hi Bugan -ay ngadana. O an nak Pangaiwa.

Te hiya moh diyed Habbian na duntugna, ha bulludna. Ad Limikyayuh nemah, ehem.

SOME TERMS USED IN THE HUDHUD

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 <i>palay</i>
14. Biyen	-	betel-nut
15. Bukakel/Bukkakel/ Haguyayop	-	eyes
16. Bullaki	-	Handsome Gentleman
17. Dakdaken	-	center of the <i>hudhud</i> world
18. Dimmulo	-	ripen, become yellow
19. Dolle-dolle	-	beautiful place
20. Dulu	-	special <i>bolo</i> of a <i>bullaki</i>
21. Dumongwe	-	hurting
22. Galaygay	-	fingers
23. Gamgam	-	attire
24. Gammalan	-	to eat
25. Gawwana	-	center

26. Ginyang	-	spear	53. Mangayaydi	-	to die
27. Gotad	-	a feast of a long ritual of the <i>kadangyan</i> where there is much drinking of rice wine and dancing. It is in the <i>gotad</i> where young men and women meet their partners	54. Mangay-yuding	-	winged person
28. Hullalidon	-	eating nicely/properly	55. Mangi-mangdad	-	to prepare food
29. Himmihiding	-	pregnant	56. Mangodohdon	-	helper
30. Hinaldotan	-	engagement	57. Mumbiyen	-	to chew betel-nut
31. Hiningdaan	-	dowry	58. Munbutibut	-	to wrap/covered himself
32. Hinungdu	-	reached	59. Mundakadak	-	to cross the river
33. Ibiblibli	-	to see	60. Munhinal-o	-	adjacent places
34. Ikulung	-	to bury	61. Munhindadawat	-	to exchange
35. Iladang	-	bring up/go up	62. Munhinhinadol	-	valued relationship/friendship
36. Imbum	-	neighbor	63. Munkabla	-	beautiful
37. Immatipadol	-	entangled	64. Munlinga-oh	-	hot rice/steaming rice
38. Immildug	-	migrate	65. Nadomadoman	-	antique
39. Impun-akuy	-	sympathy	66. Nagutugtud	-	complete
40. Inalikbu	-	embrace	67. Nakabbuhan	-	everyday
41. Inipol	-	necklace	68. Nalyo	-	withered
42. Intugigi	-	look back	69. Nangabablig	-	sharing of <i>pangmoma</i> (betel-nut)
43. Iyopohpong	-	to distribute	70. Nangimbukihig	-	bright/fair weather
44. Kadangyan	-	rich	71. Napohda	-	lost
45. Kamalig	-	bale/wooden couch bench for the rich to rest	72. Napolgat	-	money
46. Lagud	-	sky	73. Ngih-ngi	-	laughter
47. Lawwan	-	a place where you are going	74. Ngippayan	-	mouth
48. Libbayan	-	forget	75. Niyayyana	-	match
49. Liliw-won	-	to stay	76. Olhadan	-	front yard
50. Maddikit	-	beautiful lady	77. Pahihipawon	-	follow with the eyes
51. Malya	-	go	78. Pangayaydihon	-	to kill
52. Managtagam	-	dance	79. Panpaningal	-	noise/voice
			80. Panuguwan	-	corner
			81. Patbolen	-	off/built the fire
			82. Pambuhahan	-	lap
			83. Tabuaway	-	kind of fruit
			84. Talimnuna	-	timely

85. Tupil - woven box made of rattan or a container for valuable things
86. Udday ngadan mo - What is your name?
87. Ukahon - bring out
88. Umalge/Pumito - go down the
89. Yagyag - a woven box for cooked rice
90. Hukup - a platter

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. Kahhimngan
22. Kullaw
23. Ligan
24. Malinnayo
25. Mandinnu
26. Pangaiwan
27. Pandinglayon

PLACES

1. Amdaullan
2. Amduluy
3. Balanggiyon
4. Bunwitan
5. Buyyubuyon
6. Dakdaken
7. Dayyagen
8. Gulittigit
9. Gonhadan
10. Gumangngi
11. Hanangnga
12. Hengbawen
13. Hildungen
14. Inildungen
15. Inliwo
16. Kabullawan
17. Kallangigen
18. Kawwayan
19. Kiyangan
20. Lagimbuway
21. Nalawdan
22. Naumgung
23. Payduhen
24. Talluyubay

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 they 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?

Other Comments/ Suggestions:

Central School of Asipulo
Municipality of Asipulo
Ifugao



Central School of Hingyon
Municipality of Hingyon
Ifugao



Central School of Hungduan
Municipality of Hungduan
Ifugao



Central School of Kiangnan
Municipality of Kiangnan,
Ifugao



Central School of Lagawe
Municipality of Lagawe
Ifugao



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