

ANTHOLOGY OF THE GADDANG LITERATURE IN THE CITY OF CAUAYAN AND ITS IMPLICATION TO EDUCATION

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ABSTRACT

Gaddang literature unfolds their way of life - aspirations, values and ideals, customs and traditions, beliefs, and way of doing things together. The collection of literature is essential part of the precious cultural heritage of the City of Cauayan. The study determined the anthology of the Gaddang literature with respect to folk songs, proverbs, riddles, poems, legends, and prayers. The literature defines who the Gaddang are; their identity, expressed in work, leisure activities, and frustrations as well as successes in life. The study used the descriptive ethnographic and documentary research; Interviews were conducted with the help of tape recorders, video tapes and field notes to gather the collections of the literature of the Gaddang. The research concluded that the Gaddang literature is an ethnic pride of the Gaddang indigenous community where they draw and formulate philosophy in life as expressed in their beliefs, customs and traditions, values and attitudes. The Gaddang literature provides readers especially the DepEd pupils vivid reflection of customs and beliefs as a people. The themes of the Gaddang songs, proverbs, riddles, poems and even epics are a reflection of indigenous people's way of life, their emotions, sentiments, expressions, and love and life experiences. Most of the Gaddang literature speak of plentiful harvest, beauty of nature longings, fears of the heart, pains, prayers, frustrations, love and their way of living. The literature in the Gaddang ethnic communities at Cauayan City is an indigenous pride of the City that would help the Gaddang indigenous communities in their struggle or ethnic pride and cultural identity where the literary pieces contribute to the national Filipino identity.

Keywords: *Anthology, Gaddang Literature, folk songs, proverbs, riddles, poems, legends, and prayers. Implication to education*

BACKGROUND

Philippines consists of a large number of indigenous ethnic groups living in the country who are the descendants of the Philippines. These ethnic group's right and well-being was being protected, recognized and acknowledged.

The aforementioned treatment accorded to the indigenous cultural communities in the country becomes the Legal Bases for the enactment of the IPRA law which are the expressed mandates of the 1987 Philippine Constitution. The United Nations Declaration on the Rights of the Indigenous Peoples Article 12 expresses that the cultural communities exercise the right to practice and revitalize their cultural traditions and customs. This includes the right to maintain, protect, and develop the past, present and future manifestations of their cultures such as archeological and historical, artifacts, designs, ceremonies, technologies, visual, and performing arts and literature.

One of the indigenous communities found in the Philippines that enjoy such rights are the Gaddang, a cultural minority community that came from the mountain province and Nueva Vizcaya. Gaddang tribe is just one of the many tribes that represent a minority Filipino population. Gaddang comes from the word GA meaning "heat of fire" and DANG meaning "burn" or "burned by the heat". The name probably alludes to their skin color which is darker than any of the native peoples of the Old mountain Province. Gaddang also refers to a group of Malay with a language of their own known as Gaddang, meaning "*along the bank.*" The Gaddang are among the indigenous cultural communities blessed with varied beliefs and practices that served as social standards in the community. The Gaddang in the City of Cauayan seems to have experienced a problem along the preservation of this literature among the Gaddang because of the foreign influences for their indigenous community which makes the cultural people lose its cultural heritage.

The Gaddang culture evidently lost and have forgotten their cultural practices. As revealed by the indigenous Gaddang people during an interview with them, the cultural artifacts were not preserved because the indigenous community was easily magnetized by the modernization considering that Cauayan City is fast developing city as it is envisioned to become an Ideal City of the North where it becomes the melting pot of the region that easily attracts

tourists from the different parts of the Philippines where both local and foreign investors establish business at the City for commercial or trading. In effect, out of 65 barangays of Cauayan City, only 17 barangays were identified where Gaddang communities left according to the census made by the National Commission on Indigenous Peoples at Cauayan City Service Area.

It is therefore imperative that since the Gaddang were the original settlers in the City of Cauayan, the people who inhabit the place need to read and study the Gaddang literature as a means of understanding them as a people: their hopes, their dreams, their aspirations and their beliefs. The study therefore determines the anthology of Gaddang literature with respect to folksongs, proverbs, riddles, poems, legends and prayers. The Gaddang today should study their folklore not in terms of its uses in the past but in terms of its functions in the present as the encapsulated wisdom of the ages.

MOTIVATION AND OBJECTIVE

The study aimed to document and analyze the following anthology of the Gaddang literature as follows: folk songs, proverbs, riddles, poems, legends, and prayers, and its implication to education

STATEMENT OF CONTRIBUTION

The research would be beneficial to the constituents of the City of Cauayan, Isabela, most specifically the workers of the National Commission on Indigenous peoples, National Commission of culture and the Arts, those in the academe or Social Science and Language teachers who teach literature, culture and the Arts to the Indigenous Peoples students.

METHOD

The study utilized the ethnographic qualitative research with the support of the documentary research. Interviews among the Gaddang elders who served as informants were utilized with the help of tape and video recorders and field notes to gather the collections of the literature of the Gaddang. It served as a means of validating the content of the written documents through the Gaddang elders. These were recorded in the different sources that shed light to the researcher.

RESULTS AND DISCUSSIONS

The Gaddang celebrate life with music. Simple and enduring melodies are among their earliest memories of childhood since the education of the child partly begins with nursery rhymes. Folk songs are found to stimulate children and adults' interest in music. There are valid reasons for this interest. One reason is the cultural value contained in the folk songs. Folk songs permeate life. They offer an interesting series of puzzles in literary origins and influences. It is not surprising that many Gaddang folk songs are hybrids of hybrids, are mixtures - a fact which may account for their appeal. Folk songs bloom hard by the crossroads (Lomax, 1958, p.8).

The old Gaddang folks of Cauayan are moral people with high cultural values. They live with principles taught them by their fore parents. As per validation during oral interviews, the Gaddang indigenous peoples have indeed preserved their proverbial thoughts. They use short sentence, quotes, or proverbs in their everyday ordinary life as expression of thoughts or an advice about life. As revealed by the informants and Gaddang elders, proverbs become the Gaddang principle in life.

A. THE GADDANG FOLK SONGS

Lallao (poetry) which are often transformed into songs, often start out as compositions for special occasions. Most poems have as themes love, goodwill, service, and obedience. Folk songs are found to stimulate the Gaddang children and adults' interest in the Gaddang folk music. There are valid reasons for this interest. One reason is the cultural value contained in the folk songs. Folk songs permeate life. They offer an interesting series of puzzles in literary origins and influences. It is not surprising that many of the Gaddang folk songs are hybrids of hybrids, are mixtures - a fact which may account for their appeal. Folk songs bloom hard by the crossroads (Lomax, 1958, p.8).

1. DIOS TA GAFI (GOOD EVENING)

Dios ta gafi sicuam macambalay (*Good evening to the owner of the house*)
Acuantam no cunna neggangay (*Let us do what is customary*)
Pngarrian si raddam a lallam (*to forget our worry and shyness*)
Tquesimapia ye accayam tam (*So that we shall enjoy for this night*).

The song, *Dios Ta Gafi* means Good Evening. The Gaddang, like other ethnic groups in the country, have peculiar customs of mating. The prospective bride and groom have no say in the choice of a partner. Theirs is but to say "I do." Most often, however, they really mean otherwise.

As soon as the father of the groom has finally set his eyes on a prospective daughter-in-law, a group of elderly relatives call on the girls folk to present their suit. The group which includes the singer, a well-versed speaker and poet, sing this song as they go up the girl's house. They bring with them crystal-white wine and food. "Dios ta Gafi" may also be sung before a party starts during occasions or gatherings. Hence, for its social and cultural values, the song needs to be written and preserved for future generations to use.

2. AGGANI (HARVESTING)

Maanggaangan metam (*Let us all be happy*)

Mappabalabalattetam (*Let us all be grateful*)

Intamun a maggani, (*It's time for us to harvest*)

For the palay has now ripen (*se maraccuen ino dawa*)

Let us all be grateful (*Dian cu na payaw*)

it's time for us to harvest (*No amingan tam so tangnga na payaw*)

For the palay has now ripen (*I ma no naradu, I lcaj no naccawal*)

I long for the fields (*I ina no nammula, bacat no naccaluttu*)

Grandfather harrowed it too (*O awayic ira*) Mother planted the seedlings (*Duffunan tam nad ira a maggani*)

While grandma did the cooking Come one, come all Let help them harvest And finish the work.

The Aggani or Harvest Time, is a song that was sung by the young ladies and gentlemen during the harvest time, and they learned it from their grandparents. Like the fiesta that comes only once a year so does harvest time. Several years ago when fertilizer and irrigation system were unknown. The young and old look forward to this happy season. It is a rare chance for the young men to be with the ladies without chaperon; for men and women to show their skill in harvesting. Fishes abound in the fields and streams too. The "Bayanihan" or helping one another custom is shown in this song, hence, its social value.

The song, Don Don Simon (Mr. Simon), is a humorous song. It is about Simon with a club in his hands who went out to the fields to hunt for crow. He was able to catch one which he brought home for his wife to cook. The children were quarreling over the best parts of the bird. To appease them, each child was promised the head and the thigh. Children can sing this song when promising the best part of a prize, hence, its social value.

3. DOPE YO NTAMBAM (WHERE ARE YOUR PROMISES?)

Dope yo netambam (where re your promises?)

Nassingannu si cuac (you swore and promise to me)

Se ammenac iballat (that will never part dear)2x

Se ammenac icatt'way (but now all your ways are strange)

Campamade sitoya (They reveal that you must have changed)

Caccapallat inque (Yes my dear I have always thought)

Ammin a pinagguyguyuanu (that you will always be faithful)

Congtranque amin sicuac (and that we would never part)

Araon wayi rigcu lamang (But you have entirely changed)

Se ammenac iballot (at first you gave me your love)

Se ammenac icatway (now you left my heart to bleed).

Campamade sitoya

Npitam na na idduc

Nepamariyan nu inque

Wayi sito futuc.

3. MAPPALANDAY (HOSPITALITY)

Babaggin cung que dayawan

- I'm extending my thanks and praise

Na futum wayi a nappalanday

- your goodness for taking us in

Mec na ammu to maddaggun

- I hope you'll never regret

Nu wara na a tuyimanna yo futu

- That you willingly took us in.

Mappalanday (Hospitality). Mappalanday conveys a visitor's gratitude to his host for his kindness and hospitality. The guest hopes his host will never regret being hospitable towards him. All these thoughts are poured out through this song.

8. O LAPPAO A MADAYAO (O PRECIOUS FLOWER)

- O lppao a madyao gauagauayyan na futu
O precious flower of my love joy of
Idducancu si unageu un si intero anggam
- my heart forever more
O rosas a iducan talicurauan na nacam - I love so dearly through and through
A caruhua mapia pinanamanu
- deep down in my heart so true
Ara ara maiducarasawannuyo futuc
- O beloved flow'r of my heart
A caruhua sitatuluc cunsi ammem tammaran
- I sincerely adore you, dear
Si annunsuluc se awan a mappancangua
- the dearest hope of my whole life through
A caruan sicaum se tameta
- I beg of you O my dearest please accept.
- This poor heart of mine So sincere and full of love
- Please don't leave me alone to pine and sigh. For there is no other love so true no one but you.

Serenaders love to sing this song under a lady's window. The lady is compared to a flower with all its beauty, fragrance and daintiness. Like the flower, the young man entreats the girl to share her fragrance to everyone, but keeps her love to only one. This love song is a contribution of Mr. Domingo Pascua of Bayombong, Nueva Vizcaya. It was his song that won the heart of his wife. The folk song possesses a very simple and easy melody characterized by the slow and gliding tempo of waltz. This song may be sung during social gatherings, serenades or programs. Doubtless, this song is of social and educational value.

B. THE GADDANG PROVERBS

The old Gaddang folks of Cauayan are moral people with high cultural values. They live with principles taught them by their fore parents. As per validation during the oral interviews, the Gaddang indigenous peoples have indeed preserved their proverbial thoughts. They use short sentences, quotes, or proverbs in their everyday ordinary life as an expression of thoughts or an advice about life. Below are the popularly known as the Gaddang proverbs commonly told by the native during their ordinary conversation.

- 1. A girl must be home by twilight.**
This is all about the prescriptions for the family on sex. The Gaddang are still conservative in their view of women.
- 2. Blood is thicker than water.**
This refers to blood relations. No matter how mad a Gaddang with a relative, he would still be closer to his kin than to his friend, to a kin where the blood runs faster than a friend at the end of the day.
- 3. Priority of the parents over the wife or the husband.**
Gratitude to the parents is a lifetime concern of the child. So strong is this conviction that a husband or wife can give up his spouse for the sake of his parents. Thus, one can throw his wife or husband out, but never his own parents.
- 4. Concept of Truth**
One basic philosophy of the Gaddang is embodied in their concept of truth. For them, the truth will always prevail, it will always triumph for there is no truth that won't come out no matter how hard one tries to conceal it. A proverb which reflects this concept is: "Nothing hidden will forever be concealed."
- 5. Gaddang concept on Unity and cooperation**
The Gaddang believe in and practice the bayanihan spirit. This attitude is expressed in the following proverb: "The uncooperative may leave, the helpful may stay."
- 6. Gaddang Concept of Responsibility**
The Gaddang believe that events do not happen by chance. Any life experience, be it joy or sorrow, comes as a result of man's own making. This is the concept revealed in: "If you do well, it's yours; if you do badly, it's yours."
- 7. Industry as Preparation for the Future**
Preparation and provision for future needs through hard work is a practice among the Gaddang. They oath indolence, but respect hard work. They hardly have idle moments: every single moment is spent in preparation for the future.
- 8. Gaddang are investment-oriented people.** Because they are very conscious of their future, they prepare for it. Thus, "Plant that you may reap something."
- 9. Patience and Perseverance**
Along with the Gaddang positive view of poverty is the practice of value of patience and perseverance. They look at the virtue of patience as a source of joy and the virtue of perseverance and hard work as source of rewards.

10. Gaddang View of Poverty

Majority of the Gaddang are poor. While some are professionals and have professional children who are employed, most of them still derive their income from the fruits of the field. They still live in poverty, but poverty to them is never a stumbling block to success.

C. THE GADDANG RIDDLES

The Gaddang riddles can be found in their proverbial statements. It could be expressed in their practice of cultural values rooted in the Bible or in Filipino values. The following are the Gaddang values which they derived from the Gaddang riddles. The Gaddang are very clannish. This was reflected not only during the interview sessions. This family solidarity is also recurrent in their literary types such as:

1. 1. A woman scatters her children. (Squash)
One creature never leaves
2. Unless he brings his home. (Turtle)
3. Faith in things unseen as in:
4. 3. None, but it's around. (Wind from the fan)
4. Secrecy as in: Sea by night; Tube by day. (Mat)
5. 5. Belief in unavoidable circumstances as in:
6. There! There! Here!
7. 6. Reliance on salt as a spice of life, as in: My riddle before (salt)
8. 7. Belief in spirits, as in: My mate day and night always tagging behind (shadow)
8. Recognition of man's deeds as in: Adam's son keeps on tagging behind (shadow)
9. Propriety and efficiency as in: Come now, it is dark; Go now it's dawn. (Window)
10. Success as fruit of hard work: Unless you hammer it, it does not eat. (Nail)

D. GADDANG POEMS

Poems have been used by the Gaddang to express their sentiments and feelings. But since most of them are musically inclined, most of their poems have been transformed into songs that can be played during social gatherings and programs. The following poems or songs speak of love, goodwill, service and obedience.

1. NEVER BE HARD-HEADED

Never be hard-headed
If you have made any mistakes,
For it will only compound your troubles.
Show your goodness and kindness,
So, in the end, you will reap rewards.
When you rise early in the morning,
Be humble, courteous and kind
So you'll reap the fruits of goodness
Never think of the hardships encountered,
For tomorrow they shall be fed away.

The poem projects a message of humility, of maintaining a low profile. The writer advises man to humbly acknowledge his mistakes because his stubbornness would only hinder him from serving his fellowmen. The writer values silence too. When one is silent, he reaps the rewards of his good deeds. In the second stanza, the virtues of humility, courtesy, and kindness are further encouraged as prerequisite for reaping good rewards. Difficulties in life are transitory. It is best not to dwell on them.

2. VERSES OF FRUSTRATED LOVE

I compare thee to a flower,
A ray of light that gives inspiration
More so if you give me your attention.
Love comes in many forms from the young,
Which I am expecting every morning and afternoon
In my native town.
Songs that convey what I feel
A love that caused such a burden and pain;
The four seeds I have sown
Which are my only hope.
Dried seed, dried hope, dried sees that I may plant,
That per chance your charm may let grow.
It grew, it climbed, it branched, and it bloomed –

But never did it bear fruit.

The poem is addressed to the beloved whom the writer likens to a ray of hope, a ray of light. She is the writer's inspiration and source of consolation. He craves for her attention day and night. But the lover suffers because his love is unrequited. He therefore likens his love to a dried seed, dried hope which he planted. Yet, although it remains unrequited, his love increased. It became more intense but never bore fruit simply because the beloved gave him the cold-shoulder treatment.

3. TOO MUCH LOVE

How painful it is to nurture
The thought of being loved too much by you
How painful it is to know That now I'm leaving you.
Farewell, farewell, farewell, beloved Godspeed
and take care of yourself for a long, long life!

While some songs center on the theme of unreciprocated love, in this poem the writer complains of feeling too much love.

As he parts ways with the beloved, he wishes her a long life and advises her to take care of herself.

4. GOOD SERVICE

It is good to have good service,
To give the best we could
For the sake of leadership
And industry and willingness to abide
When the time comes
And by the end of the term,
Continuously you are named
Positively for the good turn,
All because of your good service.

This poem expresses the writer's desire to render good service. Here, the elders speak to their young employees. They advise them to give their best to the cause of leadership and industry. Love for work, willingness to serve, dedication and obedience - all contribute to good performance which motivates the employer to retain the services of the same people.

The Gaddang reveal in the universal theme of love. When a Gaddang falls in love, he surrenders himself to her. He is willing to sacrifice what is most precious to him for her loved one. He welcomes pain and frustration, considering them as spices of love. Gaddang symbolism is rich in nuances of meaning. Thus, the dried seed stands for hopeless love. It may only bloom if, by a stroke of good luck, it is sown in very fertile soil. Love is a two-way process, and can burst into bloom only when it is required or reciprocated.

E. THE GADDANG LEGENDS

Most of the legends culled by Lumicao-Lora from Gaddang elders appear to have gained currency during the Spanish period, like the legend of Battalan, an old diviner from Bayombong, and the legend of the huge snake, which alludes to the Immaculate Conception, which has sole power over this snake. However, there are legends that may date back to pre-Spanish times like the tale of the origin of the Magat River.

1. THE LEGEND OF BATTALAN, THE DIVINER

This legend pictures some Gaddang practices that date back to 1754, when Father Juan Molano, a Catholic missionary, was assigned in Bayombong. The legend relates some episodes in the missionary's association with an old man, Battalan, a native of the town. Battalan was believed to have extraordinary powers. Hunters consulted him; he could predict rain. He could give warnings about unpleasant events that would happen. Some natives believed in him, others did not.

2. THE LEGEND OF BAYUN, THE MENGAL BRAVE AND STRONG

The legend has two parts: the fight of Bayun with the Ifugaos and Bayun kills the giant of Isabela. In the olden times, the people of Lumabang, now Solano, were often raided by the Ifugaos. For quite some time, the people of Lumabang were helpless victims. The Ifugaos robbed them of their possessions.

Under the leadership of Bayun, a native who had supernatural power and strength, however, the people of Lumabang fought off the Ifugaos who retreated to the mountains. The Lumabang village soon became progressive and prosperous. When the chief of Isabela heard of the mighty powers of Bayun, he sought his help. Bayun killed their enemy, a giant, by cutting off his leg and beheading him. The people of Isabela gave Bayun many presents in appreciation of his help.

3. THE LEGEND OF THE MAGAT RIVER

The legend is about the love life of Magat, a handsome young man, who was an obstinate, strong-willed but gentler fellow. He saved a lovely young maiden from a python as she was taking a bath in the stream. The two fell in love. The maiden agreed to marry Magat if he promised never to see her during mid-day.

At first, the arrangement worked, but curiosity got the better of Magat. He peeped into the room of his wife one day and discovered that she turned into a crocodile. Upon the discovery of her real self, the wife died. Magat buried her in his front yard and drowned himself in the same stream where he had saved his wife from the python. The stream gradually became a mighty river. Today, it is known as Magat River. As the river swells every year, people interpret this as the rage and lament of Magat who would like to get the bones of his wife. Hence, the Magat River keeps moving towards the town of Bayombong.

4. THE BEAUTIFUL SIRENA OF MABALIT IN THE MAGAT

Sirena is the local term for the mermaid, a beautiful maiden who lives underwater. She is allegedly responsible for the frequent untimely disappearance of human beings – babies, children, and adults, alike. It is said that in the olden days, the sirenas would join religious processions during which they would cause the sudden disappearances of people. Some people would disappear after a few days but they were insane. People never knew where those who disappeared went but on one occasion a fisherman reappeared and told of the kingdom of mermaids underwater. The fishermen however, died in the midst of this narration.

F. THE GADDANG PRAYERS

Gaddang as a cultural dialect is a medium in communicating to God in prayer. Using the Gaddang Mother Tongue can be a powerful means in engaging a dialogue with God through Mary makes the Gaddang feel at home when they pray the Gaddang Holy Rosary prayer.

1. CONFESION (Confession)

Iccanac a sinaliuat, macconfislla-ac si Dios a macapangnungua si ammi-nan sicuara Santa mariaVirgen,ndas San Miguel Arcangel, anda SanJuan Bautista, anda sasanto apostol San pedro, San Pablo , anni Santo Domingo anna ammin a sasanto, patamu pe siccuam se nellot tacun que a naliuat se nonot sapit anna pangnungua, gafu si agagguriat cua naliuat, gafu si accap arutu, na aggaguriat cu analiuat antue man paguiggumallac-cu sicura Santa maria Virgen, anda SanMiguel Arcangel, anda San Juan Bautista, anda Sasanto, Apostol San Pedro, San Pablo anni santo Domingo patam-mu pa sicuam anna se pacquiggumallac dacami si Afu tana Dios. Amen Jesus.

2. ACTO DE CONTRICION (Act of Contrition)

Afu Jesucristo a caruha Dios anna curug paya Tolay a nanolay anna nanubbut pe secuac malahaw inque yo nacam cu si aquelalut cu a naliuat si cuam a caruha melaua, anna mecanggam si amminan guinagguriat cun que Afu na accaliuat cu se antu lamang inalang cu na guihan na metulliat si urem, udde ayauaccun a manalle cud se quihan na meliua si urem icca lamang nga alangan cu se curuha canggam man tacanque si amminan. Pacoman nac Afu se itambac secuam se quihad cum a maliuat secuam anna pasinallancu pay amin si nacam cu na pacalliuat cu anna angngi confesalcu si quihan na naliuat-tan cu sicuan. Duffun-nac Afu se santa graciam ta que se mapadutung cu na quihan na netambac seccuam. Amen.

3. (AMAMI) OUR FATHER

Ama-mi a magguian-ca si languit
Our father in heaven
Mecacua na ngahan –nu
Holy be your name
Mapada nga sicua-mi
Your kingdom come
Na pappatulam-mu
Your will be done
Macua na urem si lubag
On earth as it is in heaven
Maningque si languit.
Na accanam-mi si ca ahao ia dam sicuami
Give us today
Na gatut mi sicuam manin-que
Our daily bread
Ammacoma mi si naggatut ira sicuami e
And forgive us, our sins

ammera-cami pappasiquil
si angangacacap sicua-mi
As we forgive those who sin against us
Se salacan dacami si quihan-na marall. Amen Jesus. Do not bring us to the test
But deliver us from evil. Amen.

4. (MAANGGAM CA MARIA) HAIL MARY

Maanggamca Maria a napannu si gracia. Ana na Afu Dios sicuam madayo canque amin si quihan na bafabbay.
Anna madayo pe nabunga na cuyung Nga a y Jesus.
Hail Mary, full of grace, The Lord is with you.
Blessed are you among women
And blessed is the fruit of your womb, Jesus.

5. SANTA MARIA (HOLY MARY)

Santa Maria a Ina na Dios; Paguig-gumallac da cami a maliualiuat Se e nanu attat na pate mi Amen Jesus.

Holy Mary, Mother of God
Pray For us sinners,
Now and at the hour of our death. Amen.

6. Misterion Ira Na Santo Rosario (The Mysteries of the Holy Rosary)

1. Misterio Maggloria si ahao na Mercuris,

The Glorious Mystery to be prayed on Sabado, anna Linggo (Wednesday, Saturday and Sunday)

The Gaddang of Cauayan belong to the Catholic religious denomination. It was the Late Fr. Ingeno Rapadas who was assigned as Parish Priest of the Our lady of the Pillar, who introduced the Gaddang Holy Rosary Prayer to the Gaddang speaking community in Cauayan to pray and worship God. Since then, the Gaddang people attended the Mass and prayed the Holy Rosary in Gaddang

A PROPOSED GADDANG MOTHER TONGUE-BASED CURRICULUM PROGRAM FOR DepEd CAUAYAN CITY DIVISION

(KRAs)	OBJECTIVE	STRATEGIES	PERSONS RESPONSIBLE	PROPOSED BUDGET	EXPECTED OUTPUT
A. PROVISION OF THE GADDANG READING MATERIALS	To serve as reference reading material for the Gaddang children from Kinder to Grade 3 levels in support to the MTB-MLE Program of DepEd	Utilize Gaddang Reading Materials in all subjects including the literature of the research as reference materials in preserving the Gaddang culture	Division Supervisor for Learning Materials School Head IP Teachers Implementers Parents	100,000	Developed Gaddang vocabulary of the Gaddang speaking pupils from Kinder to Grade 3 levels
B. CONTEXTUALIZATION USING THE GADDANG LITERATURE	To contextualize lesson or learning using the Gaddang literature or culture	Implement the use of Gaddang as Mother Tongue in teaching the subjects among the Primary Grade pupils	Division Supervisor for Learning Materials School Head IP Teachers Implementers	100,000	Contextualized lessons using the Gaddang literature
C. PRESERVATION OF THE GADDANG	To preserve the Gaddang culture in the	- Equip and mandate pupils and teachers in	Division Supervisor for Learning Materials	200,000	Preserved the Gaddang culture in the

CULTURE CAUAYAN	City of Cauayan	learning the Gaddang Ortography - Integrate the literature among teachers and learners - Impose the utilization of Gaddang as Mother Tongue	School Head IP Implementers		City of Cauayan
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CONCLUSION

The Gaddang have rich anthology of literature such as folk songs, proverbs, riddles, poems, legends, prayers and Gaddang superstitious beliefs and practices. Its literature is an ethnic pride of the Gaddang indigenous community. It is their literature where they draw and formulate their philosophy in life, beliefs, customs and traditions, values and attitudes;

It provides readers, especially children from the DepEd, a vivid reflection of the customs and beliefs of the Gaddang as a people. The themes of their songs, proverbs, riddles, poems and even epics are a reflection of the indigenous people’s way of life, their emotions, sentiments, expressions, love and life experiences. The Gaddang literature is an ethnic pride that would help the Gaddang indigenous people in their struggle or ethnic pride and cultural identity and the literary pieces that can contribute to the national Filipino identity.

The Gaddang have rich anthology of literature such as folk songs, proverbs, riddles, poems, legends, prayers and Gaddang superstitious beliefs and practices. The anthology of the Gaddang literature should be preserved and disseminated to the new generation for them to cherish the rich cultural heritage of the Gaddang.

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