

# Original Research Article

## **Pala'wan "Sudsugid" stories and their Viability in developing Story Books for Elementary IPED (Indigenous People Education) Learners**

### **Abstract**

*This study documents "sudsugid" oral literature in a community in Sitio Tagbituka, Brgy. Tarusan, Bataraza. The researchers accomplished it by using a qualitative approach in the form of narrative research. Community elders served as key informants for this study. During the site visits from April 26 to May 20, 2022, ten (10) "sudsugid" stories were told by the key informants but mentioned that not all of them are appropriate to be developed into storybooks for elementary learners as some of them have inappropriate themes. From the ten stories presented by the key informants, they have suggested two stories that could be developed as storybooks. Results also indicate how each individual story reflects the Pala'wan culture, such as their cosmology and value system.*

### **Keywords:**

Oral Literature, Indigenous People Education, Pala'wan, Story Books, Culture-Based Learning Materials

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### **1.0 Introduction**

This study aims to document "sudsugid" Pala'wan oral literature for cultural preservation and develop a storybook that could be used for MTB-MLE instruction. This kind of Oral literature among the Pala'wan is an ideal reference for a storybook because these stories are very brief. Still, it reflects Pala'wan cosmologies, values, and traditions as for thousands of years, the oral literature of different indigenous groups describes how they explain the world's origin, values, norms, and laws. These stories are the basis of indigenous customary justice. Using these stories as culture-based learning materials could be beneficial for improving the teaching and learning process (Ratminingsih & Budasi, 2018; Tandiseru, 2015). Culture-based education is grounded on the assumption that learners would learn best using the materials already part of their consciousness.

Before proceeding, it is necessary to clarify the context of indigenous people. According to an unofficial survey by the National Commission on Indigenous Rights, the Indigenous People Population in the Philippines is estimated to be between 12-15 million. However, it was acknowledged that the actual number might be higher (Carino, 2012). In an article by Perez-Brito (2021) published by World Bank Blog, the estimate of the population of the indigenous people of the Philippines numbers at around 20 percent of the total population. This demonstrates the important fact of the underrepresentation of indigenous people in the demographics of the Philippines.

This sector of the Philippine population is known to be marginalized as they lack economic and social opportunities (Arquiza, 2006; Carino, 2012; Reyes et al., 2017). The marginalization of the indigenous people is not only manifested in their economic situations. It is also manifested in their educational participation. The issues of Indigenous People's participation in education also come on many levels. First, the economic situation of the indigenous people has affected their survival rate in formal education schools. Second, the formal schools force the indigenous people learners to participate in a dominant-culture-centric school curriculum. This is prior to the effort of the government to mainstream indigenous people's education. These issues lead to the

This happens not only in the Philippines. The marginalization of the Indigenous People communities has been a worldwide trend. In 1989, the International Labor Organization, a specialized United Nations Agency, Convened to promote indigenous peoples' rights in independent countries. This convention was enforced in 1991. The social, economic, and cultural rights, customs, traditions, and institutions of indigenous and tribal life have been called to be protected. In 2007 the United Nations published a document declaring the rights of Indigenous people. One hundred forty-six countries adopted this declaration. In the 14<sup>th</sup> article of this document, the indigenous people were given the right to establish and control their educational system, participate in all levels of education without discrimination, and develop an adequate education based on their own culture.

It is interesting to note that in the Philippines, our IPRA Law was passed at an earlier time. The Republic Act no. 8371 or known as the Indigenous Peoples Right Act. This law mandates the recognition and inclusion of Indigenous People and Indigenous Cultural communities in national Unity and development. It has provided many provisions, including the establishment of the National Commission of Indigenous People and the recognition of Ancestral Domain rights; this law has recognized education as among the basic rights that need to be enjoyed by the indigenous communities. The NCIP was mandated to promote an integrated system of education that is relevant to the needs of the Indigenous People through its office of Education, Culture, and Health.

In 2011 the Department of Education released the Department Order 62. S, 2011. This document declares the adoption of the Policy Framework for Indigenous People's Education. The said policy framework is standing on six policy statements that express the commitment of the Department of Education to promote the rights of Indigenous people in education.

- (1) *Ensuring universal and equitable access to education to all IPs to quality and relevant basic Education services that are geared towards functional literacy.*
- (2) *Adoption of basic education pedagogy, content, and assessments by means of integrating indigenous Knowledge Systems and practices.*
- (3) *Providing adequate and culturally appropriate learning resources and environment to IP learners.*

These previously mentioned legal grounds call for creating and developing an education system that caters to the needs and aspirations of indigenous people. Such needs and aspirations call for improved access to indigenous learners. We have presented these legal provisions to argue the international and the Philippine government recognition of the issues surrounding the indigenous people's education wherein a culturally relevant education framework is called for.

These directions were mentioned already various education literature (Abadiano, 2010; Cansino, 2018; Mi-ing, 2019; Ocampo et al., 2021; OECD, 2017)

## **1.2. Relevant notes in Philippine Oral Literature Research**

The documentation of oral literature is not a new research direction for anthropologists, linguists, and ethnomusicologists. For example, the earliest works on this were done by one of the members of the Filipino ilustrados in the name of Isabelo Delos Reyes in his works in compiling the Ilocano folk literature in his book "El Folk-lore Filipino," which was published in 1890; another important figure in the study of Philippine Folklore is E. Arsenio Manuel who was hailed as the father of Philippine Folklore because of his efforts to institutionalize Folklore studies in the University of the Philippines and the establishment of the Philippine Folklore Society. Another important name in the study of Folklore is Damiana Eugenio, who was hailed the Master Compiler of Folk Literature. Her compilation of Folk literature was regarded as monumental in the development of this field. Their works have paved the way and inspired the research that followed (Abaya, 2020).

Folk epics have been believed to be documented since the 1600s when Pedro Bucaneg is said to be the source of the Ilokano folk epic "Biag ni Lam Ang." Bucaneg is referred to be the father of Ilokano Literature. However, these things were challenged by E. Arsenio Manuel in his 1962 lecture, where he pointed out that Isabelo Delos Reyes did the first recording of the epic. Nevertheless, Almario (2020) argued that Bucaneg is relevant in today's time because although facts about him are surrounded by obscurity, he has started works in Philippine Oral epics. It is important to note that as early 1916 Mabel Cole compiled and annotated Philippine Folk Tales from Luzon to Mindanao.

In 2020 the NCCA published a compilation of Folk epics from different regions of the Philippines. This was a product of the Philippine Folk Epic project. Included in this volume is the work of Villarosa (2020) on Palaiggen, the Folk epic of the Tagbanua indigenous group. Dr. Nicole Revel has done extensive work in the documentation of oral literature in Southern Palawan. Her works are archived in institutions such as the University of the Philippines and Ateneo de Manila University. She and prof Edgar Maranan published a Tagalog translation of Kudaman, a Pala'wan epic sung by Usuy, a "*Balyan*" (*ritual specialist*).

From this quick review of the works on Oral literature in the Philippines, it could be seen that much of the work focused on documenting the long forms of oral literature. For the case of this research, the researchers have decided to give attention to "*sudsugid*." This is a shorter form of oral literature of the Pala'wan and it has great potential for utilization as instructional material for indigenous learners.

## **1.3. The Pala'wan Indigenous Group**

This study presents selected short oral literature of the Pala'wan Indigenous People group. Thus, a detailed description of this group's cultural features must be introduced first. This will be used later to give an interpretation of the short stories that are as culturally accurate as possible. They are a cultural group that occupies mountainous areas in southern Palawan. Their ancestral land domain claims are associated with the Mt. Mantalingahan mountain range, which spans five municipalities: Sofronio Spañola, Brooke's Point, Bataraza, Rizal, and Quezon. Because they occupy upland areas, they practice swidden farming and various livelihood strategies such as

working as farm laborers, selling forest products, charcoal making, selling vegetables, etc. (Cansino, 2019b).

As for their spirituality, the Pala'wan believes in "*Empu*," which, according to their oral literature, is the God who created everything. The ethnographic work of Revel has mentioned the cosmology of the Pala'wan. According to her study, the Pala'wan believe that the world is like plates that are layered atop of each other. *Empu* is said to occupy the topmost layer known as "*anduwanan*." They see themselves to be located in the center of the world and that their enemies and the foreigners. Also, according to their oral tradition, four pillars support the heavens; sometimes, a fifth one is said to support the universe. It was named after a dragon-like entity that causes floods, earthquakes, and disasters (Revel-Macdonald, 2005).

Macdonald (1992, 1997, 2003, 2004) has comprehensively described Pala'wan's beliefs about spirits and how it affects their consciousness. The beliefs in these spirits are central to their culture and tradition. Every activity done by the indigenous communities, from birth, planting, conflict resolution, healing the sick, up to burying the dead, is associated with the beliefs on these spirits. For example, Cansino (2018b, 2018c, 2019a, 2019b) described how the *kaingin* practice of the Pala'wan revolves around appeasing the spirits. In the clearing of first-growth forests, the spirits must be first consulted. This is to ensure the coexistence of the community with these spirits. The works of Revel-Macdonald and Maranan (2005) used the term to describe these spirits as "*mga di nakikitang tao*" (*invisible individuals*). This is also how the informants of Cansino (2019a) describe such entities.

For the Pala'wan, health and sickness are also spiritual concepts. This is also related to these spirits or the unseen individuals with whom they share the landscape. Sickness is said to be associated with injustices and disrespects committed by any community member towards other members or spirits. This is why the "*balyan*" (shaman) functions as a spiritual leader and healer. This was documented in several studies among the Pala'wan (Cansino, 2019a; Macdonald, 1997, 2004; Novellino, 2001; Villapa, 2017). These things are specifically relevant in the discussion on the second "*sudsugid*" story that will be presented in this paper.

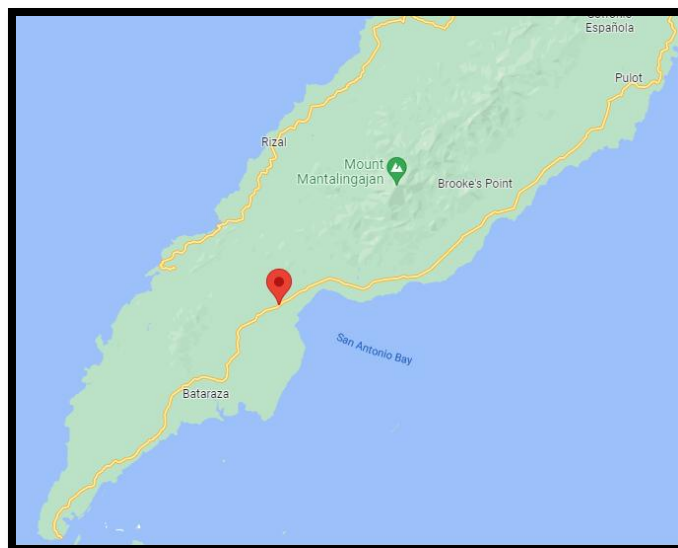
#### **1.4. Research Objectives**

This paper aims to present three "*sudsugid*" stories, argue their viability as learning material, and give suggestions and recommendations for utilizing the material presented here. In particular, this study was conducted to answer the following specific objectives:

1. Describe "*sudsugid*" as part of the Oral Literature of the Pala'wan indigenous group
2. Describe how each "*sudsugid*" story reflects the Pala'wan cosmology and values.
3. Discuss the potential of "*sudsugid*" to be a basis for developing culture-based learning material

#### **2.1 Methods**

This study has presented three Pala'wan "*sudsugid*" gathered from two key informants, namely Hadting Ilahan, a village Chieftain for 18 years, and Alberto Edlip, another community elder who was recognized as a village adviser. The data was gathered in sitio Tagbituka Barangay Tarusan Bataraza Palawan (see Figure 1).



**Figure 1.** Map of Southern Palawan Showing the Municipality of Brooke's Point, Bataraza, and Rizal. Baranggay Tarusan is shown in the red Marker. (Image edited from Google Map)

The researchers conducted a preliminary interview with Alberto Edlip, on March 6, 2022, and went back on May 01, 2022, to validate the results of the first visit. The same participants were interviewed, and the researchers clarified the results of the first interview. Another important note is that one of the researchers, Ms. Analene Lundani is an indigenous community member. This is to establish the critical fact that rapport is already established between the researchers and the key informants.

### 3.1. Definition of “Sudsugid”

Before proceeding, we must understand the "*sudsugid*" literature of the Pala'wan. Elder Idting Ilahan defined it in the following statement:

*("The Sudsugid is one of our traditions or customs. We have a house called "Kelang Banua" or the "big house." The "kelang banua" has many purposes. In Kelang Banua, they talk about problems like theft, marriage, and separation. It seems like a Barangay Hall in which, there everyone is tried. Also, Kelang Banua functions as a place where the shaman performs their healing rituals and other rituals. For example, when they stop playing because they are tired, then they said that, "this is what we should do next! Let's just do sudsugid stories to keep going." This means they will tell the story; for example, one person is rich, and the other is poor, or what the two did. When the listeners understand the story, they shout because they understand. That's why it's like a drama that when they understand, the viewers laugh because they understand the story of the protagonist and the antagonist. That's what is called "sudsugid.") (Chieftain Hadting Ilahan, a Village elder)*

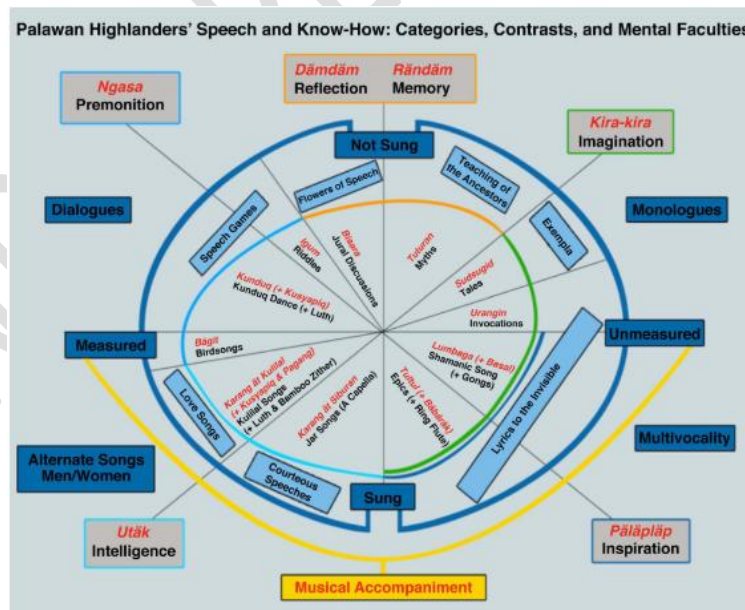
The same themes are also emerging in the statement given by Alberto Idlip, another village elder.

"Sudsugid is like a drama. It has protagonists and antagonists like the ones we watch in the movies, which also have similarities to the commercials. There are many kinds of sudsugid stories." (Alberto Edlip, a tribal adviser).

In the statement of the first village elder, he has comprehensively explained the nature of the "sudsugid." The village elder introduces various concepts in this statement. First, the elder made mention of the "Kelang Banua" (*Kelang Banua*). He used it to introduce the concept of the Pala'wan healing ritual called "basal." The elder mentioned that "sudsugid" stories are told after the participants of "basal" finished dancing, particularly in between dances. It is a kind of entertainment wherein the elder tells the story between dances.

Cansino (2019a) made a description of the conduct of the said ritual wherein the "balyan" leads the members of the community in dancing their ritual dances in the case of the Pala'wan indigenous community in sitio Kadulan Panalingaan Rizal Palawan, it is "taruk" and "sapa-sapa." The same themes were observed by Macdonald (1997) in his documentation of the "panggaris" ceremony in sitio *Kulbi* Kanipaan in the highlands of Rizal Palawan basal is essentially the basic ceremony in different Pala'wan rituals. For example, the "panggaris" ceremony that Macdonald documented is eight to days and seven nights ritual wherein in this duration, "basal" (*the playing of gongs and the dancing of taruk and sapa-sapa*) is performed every night.

The extensive fieldwork of Revel and Macdonald during in 1970 have already mapped the "sudsugid" as part of the Pala'wan oral literature (Revel, 2013). Eleven categories were documented (see Figure 2). In this categorization, "sudsugid" was described to be an "exempla" or an illustrative and moralizing story. It is part of the "imagination" in contrast with "intelligence" when narrated; it is not accompanied by music and is performed in a monologue. This categorization of Revel is consistent with the descriptions made by the key informants.



**Figure 2:** This figure shows the Palawan Highlander's Speech and Know-How: Categories, Contrasts, and Mental Faculties. Adopted from the work of Nicole Revel (2013).

Essentially the key informant is explaining that telling of the "*sudsugid*" stories is done as part of the "*basal*" ritual. The village elder also mentions the attitude of the community when *sudsugid* are told. That the listeners of those would shout as affirmation that they understand the story. Upon clarification, what is meant by the key informants when they mention that the listeners would shout after they understand the story's message is that the listeners would explode in laughter or shout for affirmation. This is because these stories are made to be humorous and carry subtle messages where indigenous wisdom is embedded.

The key informant also mentions a shift in cultural pattern involving how these stories are being told in the past and how it is being told in the present. It was mentioned that from being a filler during "*basal*" rituals done on the "*kelang banua*" during rituals as fillers to recent changes when the stories are being told for entertainment purposes, not necessarily during rituals but also in domestic places and done for entertainment. The statement of the second key informant concurs with the statement of the first key informant.

To sum up, the characteristics of "*sudsugid*" stories are the following:

1. The stories are relatively short, unlike other oral literature such as the "*tutul*" and the folk epics.
2. Stories that manifest the cosmologies of the Pala'wan indigenous group;
3. Values and Pala'wan norms are embedded in these stories
4. These stories are being told for entertainment purposes, and it is often expressed with humor

### **3.2. The Small Sample Documented Stories**

From the fieldwork we conducted, two *sudsugid* stories are presented in this paper to demonstrate the feasibility of indigenous stories as learning materials. The stories are then explained in relation to the existing literature on Pala'wan cosmology to present a culturally appropriate understanding of the relevance of the stories. This is done to avoid misrepresentation and trivialization of the stories presented here. This has special relevance should these stories be utilized in formal education, especially if the IPED teacher is not part of the Pala'wan indigenous community.

#### **3.2.1. The Rich Man and The Poor Man**

Presented below is the summary of the "*sudsugid*" about the rich man and the poor man. This story is interesting because it shows how the Pala'wan indigenous group views wealth and poverty. Presented below is the summary of the story.

*One day a rich man and a poor man crossed paths. The Rich is a person full of pride, wearing colorful clothes like a datu. To attest to his wealth, he has many servants. Meanwhile, the poor man is wearing his "bahag" (G-Sting) and has no slippers. He always carried an "alop" (a small container made of bamboo placed on his right waist). The rich challenged the poor; he told them they would meet after seven days. At the same time, they will bring all their food. He also told the poor that whoever was the first to salivate on them was the loser. The rich man said, "If I lose in this challenge, I will give all my wealth, but if you lose, I will kill you." The poor spoke after hearing what the rich said. He said that "what am I against you, rich? I am nothing compared to you. But, because you started it, go*

*ahead; I accept the challenge. The day of their confrontation came. The rich man ordered his servants to bring out all the delicious foods. While the poor were walking on the road, he saw the fruit of the "paratungon," and he took its fruits. Next, he took the fruit of the "lipso." He put them in his "alop." The rich and the poor had already appeared, the rich had already invited the poor to sit down, and he had already started eating the food he had prepared. Don't you enjoy the food? Rich asked poor. But the poor only looked at her. Now, look at me. Poor took the fruit of the "paratungon." When he ate it, the rich man immediately salivated (it is because all the foods the poor man brought were sour-tasting). "You lose rich. All your wealth is mine", the poor said. With a heavy heart, the rich went down from the house. The poor man became rich, but after a few years, the poor became poor again because they did not know how to use their wealth correctly. And the rich man regained his wealth because he knew how to get his wealth back.*

In this story, it is interesting to look at how the Pala'wan indigenous group views wealth. It is by means of wearing colorful garments and the number of servants. On the other hand, the poor man was described to be wearing his g-string and walking barefooted. Another description of the poor man is that he always brings his "alop." It is unclear whether this story manifests the idea that the Pala'wan view themselves as inferior to other cultures, particularly the lowland cultures, and that the character portrayed in the story is a Pala'wan character. This is characteristic of indigenous people to view themselves as inferior. It is worth mentioning that in 1964 Professor Charles Warren documented a "tultul" that has the same theme among the Batak indigenous group in the northern Palawan. This kind of oral literature (*tultul*) narrates the origins or things of both the Batak and the Pala'wan indigenous groups.

In the said Batak story, the theme is about how the older siblings were cursed by their parents because of the disrespect they committed while their parents were sleeping (*both the eldest and the second child laughed at the nakedness of their mother*). Among the three siblings, the eldest got the worst punishment, and the youngest got the blessing because, unlike the older siblings, the youngest child had not committed disrespect to the parents, and instead of a punishment, the third child received a blessing.

This Batak oral literature associated their culture with the eldest child, which became their explanation of their economic and political situation. The Tagbanua was associated with the second child. They are punished, but the punishment is lighter than the Batak as they are given a tool. In this story, the third child, the one who refused to disrespect the parents, was blessed. According to Warren, the Batak associated the third child with the Spanish. This probably is the narrative that developed in the attempt of the Batak cultural community to explain their marginality. This could also be true for the Pala'wan indigenous group. Such stories could also indicate the indigenous groups' understanding of their marginalization. The story of the rich man and the poor man could be a reflection of the economic realities that the community experiences. When the rich man challenges the poor man, the terms are simple, losing for the poor man would mean death, and loose for the rich man would mean becoming poor by means of giving his wealth to the poor man. This theme reflects an important reality for the Pala'wan because, for the most part, survival has been a struggle to provide for their basic needs. This situation is documented in different in the literature.

The rich man and the poor man's story tells of how the poor man managed to win by utilizing sour fruits. This part of the plot demonstrates the Pala'wan humor wherein the poor man outwitted the rich man. Such fruits caused the rich man to drool, eventually defeating him. In this part of the story, another layer of meaning-making could be revealed. It could show that even the poor man could outwit a rich man; it could also show that the rich man's arrogance has led to his downfall because he has not fully understood the poor man's knowledge well. The story could have ended in this part, but the interesting part of the story is how the elder continued to tell the fate of the characters after the competition.

The poor man failed to manage his resources well and went back to poverty, and the rich man, because of his knowledge, regained his wealth. The elder gave his interpretations here when he pointed out the value of education or wisdom in utilizing resources. This makes this story very relevant. It reflects many layers of the Pala'wan consciousness. It reflects their realities about their economic conditions. Using this, the teacher could impart values such as humility, craftiness, and wisdom. This story could be used to tell important values and lessons consistent with the indigenous norms and value system.

### 3.2.2 "Bungaw"

"*Bungaw*" is the Pala'wan term that describes spirits. We have discussed in the introductory part of this paper the basic concepts of the Pala'wan cosmology, wherein the spirits play an important role in the daily lives of the members of the community. These spirits could cause fortunes and misfortunes for the community depending if these spirits were appeased or not. Failing to appease the spirits and any act of disrespect committed by any community members receive punishments. This concept is demonstrated in the story of "*Bungaw*."

*Once upon a time in a village, there was a virgin forest with a clean stream surrounded by huge trees and lush leaves. This stream is so beautiful that everyone, especially the village's young people, can't stop bathing in it. One day the elders of their village warned them not to play and make noise near the trees because they would disturb the sleep of the spirit that lives in the forest. Elders believed that the virgin forest is the home of spirits that every time they want to catch people, it is easy for them to do it, such as disturbing them in their sleep; people who disturb them will get sick or possessed by this evil spirit. But in the stubbornness of the youth, they did not listen to what the elders were saying; they went to the forest and bathed in the stream. The water was so cold, and the trees were charming. Young people are no longer seemed to forget the cautions of the beautiful. They failed to acknowledge the threats and dangers they put themselves into. They played in the trees, and they bathed in the river. At the same time, doing these things, they made a lot of noise which caused the spirits to be disturbed and become mad at the children. When the young people returned to their homes, they fell sick, and the others experienced spirit possessions; the elders ordered that all the youth be taken to the "kelang banua" and treated there. "Kelang Banua." This is a sacred house where the ritual of healing is performed. With the help and cooperation of the "babaylan," or the village healer of their community, a ritual was held, and the young people were healed. Since then, they have learned that they should follow the teachings of the elders, and whenever they go to the forest, whether they bath in the streams or play, they make sure that*

*they are quiet and respectful of everything that is seen in the forest and unseen in the forest.*

The story presented above demonstrates the cosmology of the Pala'wan indigenous groups. The following are the important themes: (1) The story presented the teachings of the elders about the spirits. The central theme in these teachings is "*respect*" for the things that are seen and the unseen. It is important to note that the Pala'wan cosmology believes that they are sharing the world with the spirits that dwell with them in the forests. Any disrespect committed against any community members or any unseen individuals (*spirits*) could cause disaster not only for the individual or the community. Novellino (2001) took note of this when he attempted to examine how the Pala'wan viewed the sickness. In his work, the correlation of these spirits in health and sickness was also described.

The story held a ritual in the "*Kelang Banua*" to heal the children. Cansino (2019a) and Macdonald (1997) observed a similar kind of ritual. Most likely, the *sudsugid* refers to the conduct of "*basal*." This is a ceremony wherein the "*Taruk*" dance is performed with the leadership of the "*balyan*" or the ritual specialist of the community. This dance is a way of communicating with the spirits and is done in a state of trance. Here we can see how the concept of health and spirituality is entwined. Health issues and unfortunate incidents are associated with the failure to appease the spirits; by performing the ritual, the community will have the opportunity to connect with the spirit realm and ask for forgiveness.

This story reflects the Cosmology of the Pala'wan Indigenous group, which is manifested in their norms, values, and folkways. This will be good material for the indigenous learners as it is based on their culture. It is something that the students can relate to and thus would be a good teaching material. This belief is not only observable among the Pala'wan as this is also observed in other cultures, the Philippines, and other countries. For example, the study conducted by Perez and Dela Rosa (2015) mentions that the Palawan dances that they have documented in their study have mentioned the healing function of such dances. Parallel themes were also observed among the indigenous people around the world (Luna, 2011; Menoro & Tablizo, 2017; Moncada, 2016; Morejón, 2018; Nyman, 2012; Sarahlawrence et al., 2019).

This story encapsulates the Pala'wan indigenous worldview. From birth, these beliefs were already heard by the indigenous learners by their parents and elders. What we mean from this is that these kinds of stories are something relatable to the learners. In theory, this will make learning more relevant and meaningful. However, an important limitation of the effectiveness of this story is the fact that there is a possibility that the teachers (*especially those who are not members of the Pala'wan community*) would not appreciate this as part of the Pala'wan culture. The teacher might misrepresent the story, especially if teachers have subscribed to a religion such as the Judeo-Christian faith or Islam. The spirits central to the story might be misrepresented and vilified as bad spirits. This is not unlikely since even the earliest ethnographic records of the Philippines done by the Spanish hold the same view. One example is the letter sent by fr. Pedro Gilbert de Santa Eulalia to the Bishop of Cebu in 1805, wherein the Cuyunon rituals and ceremonies that he witnessed were demonic. This same religious bias could defeat the purpose of using this story.

#### **4.0. Results and Discussion**

In this paper, we have attempted to demonstrate the potential of "*sudsugid*" stories to be utilized as teaching and learning materials. This kind of oral literature is concise and ideal for teaching. Unlike the long forms of oral literature such as epics, the "*sudsugid*" is simpler but still reflects indigenous culture, particularly the basis for their spiritualities, value systems, and norms. Documenting these kinds of literature can aid in preserving intangible cultural heritage. There is a high probability that other cultures have the same kind of literature that researchers often overlook; with the attempt to mainstream the indigenous people's education, the motivation for undergoing such research is to develop instructional materials.

This study is consistent with the effort of documentation of IKSPs (Indigenous Knowledge Systems and Practices). Recently, a concerted effort has been made to fulfill this research agenda. It came next to the appreciation of the value of indigenous knowledge not only for heritage but for the different sciences such as environmental conservation, agriculture, and education (Assefa, 2022; Banes & Cruz, 2021; Biangalen-Magata et al., 2020; Donato-Kinomis, 2016; Dressler, 2005; The World Bank, 1998). This trend started back in the 90s; however, the realization and appreciation other than heritage have gained traction only in recent years as the paradigm shifted toward post-modernism and post-colonialism.

Revel et al. (2017) have written very relevant literature that can be used to frame this study. They have outlined how cognitive activities of the Pala'wan children. Special attention was given to the daytime physical activities and the physical activities in their houses and surroundings during nighttime by examining the memories of their key informants and the experiences of 3-12 years old individuals. The Pala'wan children learn from interacting with the environment around them. Their play during the daytime includes learning life skills such as hunting, fishing, foraging, learning about medicinal plants, and participating in swidden planting.

They learn music by combining the musicality of their mother tongue and by being sensitive to the beauty of sounds and songs that are heard in their landscape by mimicking the song of the birds, the sounds of the insects, and all the sounds of nature. Being sensitive to sound in the environment does not only have an artistic function but also functions as a utility skill because this sensitivity is a useful hunting skill and charming animals. The night activities, on the other hand, involve listening to the stories of the elders and participating in dancing rituals in the "*Kelang Banua*."

At this point, we can safely say that the Pala'wan culture has developed its own way of knowing. They are not ignorant. They already understand the landscape where they live and are sensitive to sounds and music; a case could be made to prove that the indigenous way teaches listening comprehension as listening to stories are already part of their culture, particularly in their nighttime activities. Should the formal education aspire to improve the participation and educational outcomes of the Pala'wan learners, these things should be considered as these are the things already part of the consciousness of the learners, and building upon it will increase the chances of success for educating indigenous learners and will help in the preservation of the indigenous people culture.

## **5.1. Conclusion**

In this paper, we have attempted to Describe "*sudsugid*" as part of the Oral Literature of the Pala'wan indigenous group and to describe how it reflects the Pala'wan cosmology and values. The responses of the key informants and the classification of Revel (2013) reveal the

significance and function of "*sudsugid*" as short stories embedded with wisdom that serve as models of the Pala'wan values. Two "*sudsugid*" stories are presented and given ethnographic notes to give to demonstrate the extent how which these short narratives reflect the consciousness and the worldview of the Pala'wan community. This was also done to make a case that proves the strong potential of "*sudsugid*" to be a basis for developing culture-based learning material.

The first story reflected the valuing and perspective of the Pala'wan indigenous people on the importance of knowledge and education. It also reflects their view on their economic and political situations of marginalization. The story also demonstrates lessons against arrogance and the understanding of the indigenous people of the resources available in their landscape. The fruits mentioned in the story are relatable for the indigenous learners because they know them.

On the other hand, the second story is about the Indigenous Pala'wan worldview. It shows the interconnectedness of spirituality and health. It shows how the Pala'wan view the landscape and the concept of coexistence with the individuals that they do not see and also the indigenous way of healing and resolving conflicts. In this case, the conflict is against the spirits.

### **6.1. Recommendations**

The two presented papers are just a very small fraction of the rich Pala'wan *sudsugid* literature. In this paper, by presenting two sample *sudsugid* stories, we attempted to start conversations and appreciation of the "*sudsugid*" as an indigenous art form by proposing its potential for being used as educational material. The following are the recommendations:

- More documentation on "*sudsugid*" stories is needed. The researchers have documented in this project only a very small fraction of the stories.
- Story books should be developed in collaboration with the indigenous communities. However, various protocols should be established to ensure that the community benefits from such actions.
- Another promising course of action is the development of multimedia teaching materials such as videos and peer-reviewed presentations that can be utilized for teaching indigenous learners. One issue, however, remains to be resolved. First, the teachers of indigenous learners need a more profound appreciation of the indigenous people's culture to successfully utilize such stories for instruction.
- Using "*sudsugid*" as a teaching and learning material should require teacher training on the Pala'wan culture. A teacher must have an in-depth understanding and appreciation of indigenous worldview and culture. A teacher must also make sure that while using these stories, a conscious effort should be made to ensure the absence of cultural and religious bias of the teachers.

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