

# DEVELOPMENT AND VALIDATION OF INSTRUCTIONAL MATERIALS IN MUSIC

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**ABSTRACT**--Songs serve as a unifying factor to a group of people and this could be a great help for them to express their sentiments and emotions. In a certain community songs are part and parcel of every culture. It conveys the people's identity and reflects how richness of such culture. Specifically, it aimed to find out the elements of music and musical notations that are dominantly seen in the Ibanag songs in terms of rhythm, time signature and key signature. It also explored the values and dominant themes as reflected and found in the Ibanag folk songs. It also dwelled on the surfacing identity, personality, and worldviews of the Ibanags as reflected on the songs. The development of instructional materials and proposed for music in the educational institutions would help improve and enrich curriculum particularly in contextualization and indigenization of basic education curriculum. The study employed a qualitative type of research, the elements of music and musical notations were dominantly seen in the Ibanag songs in terms of: rhythm, time signature and key signature was analyzed using Fairclough's model on Critical discourse analysis to include among others values that are reflected in the Ibanag folk songs, dominant themes are found in the Ibanag folk surfacing identity and personality of the Ibanags that be deduced from these songs and its worldviews. In the process of transcription, this was transcribed in English and was also subjected for validation by experts.

**Keywords**-- Development, Validation, Instructional Materials

## I. INTRODUCTION

Songs serve as a unifying factor to a group of people and this could be a great help for them to express their sentiments and emotions. In a certain community songs are part and parcel of every culture. It conveys the people's identity and reflects how richness of such culture.

One of the key factors in globalization is cultural link, which will examine how strong our connection to other nationalities, tribes and the like. A culturally globalized country is a rich in all aspects such as economic, language, technology, military as accounted by Calanoga (2019). In her study, language plays a primordial role in the success of the students such as giving opportunities for them to discover their God-given talents in writing, singing and the like. Ibanag people are one of the oldest people who lived in Cagayan Valley, they are type of people who loved hunting which was evidenced by the tools found in some archeological sites in the said region. As of the present, farming is the primary source of their income and industrialization has now open an opportunity to this group of people. One way of looking into the deep meaning of the life of people is through knowing the way they enjoy their lives. Their traditions, rituals, literary pieces such as native songs, proverbs or sayings would depict what the kind of people they are. Cagayan Valley is a place at present that is fast becoming a research

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laboratory for some anthropologists because of the discovery of the so called *Callao Man* which is believed to be the oldest man in the Philippines. But this discovery does not suffice the identity of the Ibanags, rather this study approaches the culture of the Ibanag through the help of the songs. This depicts how Ibanags value their lives. Their emotions and insights define who they are as they journey through life.

With the advent of technology nowadays, it is believed that the Ibanag culture is dwindling and therefore it is interesting to note that there is a need to preserve that culture.

Languages all over the world seemed disappearing and is very alarming, this might have implications culturally and even the knowledge system might affect the group of people especially the minorities. Language experts must make means and ways to ensure that such language of minorities like Ibanag must not be eradicated.

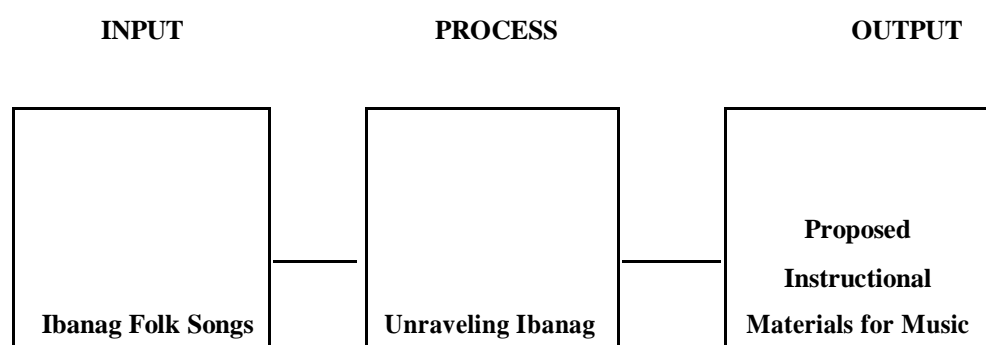
As promulgated in the Philippine Constitution, the state has the sole power to foster the enrichment of the Filipino culture which is free artistic and intellectually expressed. It has been encouraged by the constitution that the state also provides the sectorial needs and conditions that prevails and enhance local planning in the betterment of the programs and policies.

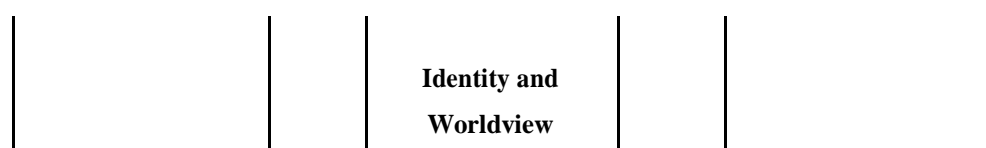
Learners are emulated through the curriculum that implementing such kind of culturally intensified outcomes based would lead them to become more active citizens. Learners practically love their own traditions, value their culture and arts and even deepen themselves to learn more of their literary piece like songs, poems, proverbs and the like. As espoused by Manera (2019), students are inspired to learn more when teachers would give meaningful activities equally and exhaust means and ways to uplift academic freedom among learners.

Similarly and with the advent of K to 12, there is a call to contextualize and indigenize the curriculum where mother tongue is used in basic education as stated by Carag (2020) in his pedagogical approaches study. At present, there are scarce materials in mother tongue and in indigenized and contextualized curriculum. As propounded by Saquing (2019) in her intercultural study, that students' intercultural communicative competence along knowledge has a relationship with their affective variables along willingness to communicate, communication apprehension and motivation. This connotes that students are inspired to communicate when they used their own language.

With the above premise, unravelling Ibanag identity and worldview through songs is imperative as a basis for developing instructional materials for music in educational institutions which might be of help to improve pedagogical approaches to be used in the four walls of the classroom.

## II. RESEARCH PARADIGM





**Figure 1. A paradigm showing the Input-Process-Output model of the Study**

The paradigm shows an IPO model making the Ibanag folk songs as the input and the identification of Ibanag's identity and worldview through these songs as the process of the study. Out of this study, hence the development and validation of an instructional material for music in educational institutions. The Critical Discourse Analysis by Fairlough (1995) was employed in the study.

### **III. STATEMENT OF THE PROBLEM**

Generally, this study aimed to unravel the identity and worldview of the common Ibanag songs of the Provinces of Cagayan and Isabela as reflected in their folk songs which can be the basis for developing instructional materials for music in educational institutions. Specifically, it aimed to answer the following:

1. What elements of music and musical notations are dominantly seen in the Ibanag songs in terms of:
  - 1.1 rhythm,
  - 1.2 time signature and
  - 1.3 key signature
2. What values are reflected in the Ibanag songs?
3. What dominant themes are found in the Ibanag folk songs?
4. What surfacing identity and personality of the Ibanags can be deduced from these songs?
5. What worldviews do Ibanags hold based on these songs?
6. What instructional materials can be developed and proposed for music in educational institutions?

### **IV. RESEARCH METHODOLOGY**

Critical Discourse Analysis (CDA) and thematic analysis were utilized in this research to analyze the songs. The methodology adopted is a qualitative data analysis of the common Ibanag songs aimed at establishing a link between discourses as a social practice where documentary analysis on Ibanag folk songs was done.

To substantiate the data from the analyzed songs, the researcher made use of an interview guide that contains questions on in-depth information on the values, dominant themes, surfacing identity and personality, and worldviews that are reflected in the Ibanag folk songs. Folk songs of the Ibanag served as the corpus of the study. In terms of rhythm, time signature and key signature, these were also subjected to external validation by musical experts in order to establish further its reliability and validity in terms of its application and arrangement to the Ibanag culture.

### **V. FINDINGS, DISCUSSIONS AND INTERPRETATION OF DATA**

Based on the folk songs gathered in the study, a proposed instructional material for music in the secondary level is crafted. It must be noted that this proposed instructional material is a contribution of the researcher

particularly in the enrichment and preservation of Ibanag culture and heritage. Cultural preservation and enrichment is the key to the existence and perpetuity of a culture. The death of indigenous language and culture among Ibanags has been predicted by the National Commission for Culture and the Arts. It asserted that 50 years from now, Ibanag language shall be extinct because of the consistent decrease in the users of the language. This phenomenon is essential to be addressed because the death of a language signals the death of a culture. It is a fact that language is the heart and soul of a culture and without it, there can be no medium for its transmission, preservation and enrichment.

Music is one key element in loving a language and it can be the best medium to preserve and enrich a culture.

With the advent of technology and the proliferation of popular music, traditional folk songs are relegated at the side. In effect, young generations of the Ibanags become alienated from their own cultural roots, language and music. It is in this context that this proposed instructional material has been conceived. It seeks to transmit to the younger Ibanag generations the beauty of their music and the narratives of their past.

This proposed instructional material is a contribution of the researcher along the preservation and enrichment of the Ibanag culture in two (2) fold ways namely:

The songs are translated in English for deeper understanding and for a wider readership

1. The songs are codified in musical scores to maintain its originality and for better appreciation of its elements and musical notations.

Significantly, the translation was made by genuine Ibanag writers and musicians. It must be noted that there were no English translations of these songs although they have been commonly sang through the years. If there are any, these have not been subjected for a thorough and empirical translation. The musical scoring for the songs *Ta Laguerta* and *O Lappao a Makayaya* is existing however, they are arranged into four voices. In this study, the researcher maintained the melody and separated the melody from the arranged four voices.

<u>Ibanag Version</u>	<u>English Version</u>
<b>MELOGO NGA AYA</b>	<b>FOOLED LOVE</b>
<i>Melogo ta aya awna na tu liwa</i>	Love betrayed without fault
<i>Tagapiak cu y pate</i>	I prefer death, fiery death
<i>Tanu y patay capatuan</i>	Rather than despair
<i>Melogo nagattam</i>	Lord help me be relieved
<i>O dios ku uffunam ma</i>	From being deserted
<i>Tapenu melillita</i>	Lord loving God
<i>Anna napaaya nga</i>	You are my refuge
<i>Ta minangilogo, ngapatacabi nu ari</i>	
<i>Mapassa nga makapalilli</i>	To protect me from sorrow/desertion
<i>O dios iddu sikaw afu y mangiolu</i>	And lead me the right way
<i>Nga mangillilli ta dalan ira nga logi</i>	Not to suffer this unbearable

<p><i>Ickawan ma ta marenu nga dalan</i></p> <p><i>Ta ariak ku nga ikaya a magattam ta ziga</i></p> <p><i>Nu melogo nga aya.</i></p>	<p>longing/despair of unrequited love.</p> <p>TITLE</p>
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Me-lo-go nga a - ya, Nga g-wan-fu-li -

wa Ta-ga pi-ak ku y pa-te y ma-tay Ca-pa-

luan, Me-lo-go ma-gat tam O Dyos uf-fu-nam ma :

Ta-pe ma-pal-lilli - ta O ma-pa-ca-ra yua ta mi -

na- ngi - lo — go In ga la-tu ta-kab

bi nu a-riam ma sa nga ma-pal-lil-li —

O Dios Id-du si-kaw A-fu ki-ta-qu- kuq ku

TITLE

Nga ma-ngi lil-li nyo Ta da-lan na lo-go.

I-tu-guk na ta ma-re-hu i-ra nga

da-lan Ta-pe ariak nga magat-tat -tam ta zi

ga-ri-ga me-to-go nga A-ya!

go ta a-ya!

Ibanag Version	English Version
<p><b><i>NU TANGABAK KU Y UTUN</i></b></p> <p><i>Nu tangabakku y utun</i>  <i>Ta nanaddaggak ku a davvun</i>  <i>Kunna mappippig y pangingo ku</i>  <i>Nu keraddammak ku y ngam mu</i></p> <p><i>Aagalak ku nga agalan</i>  <i>Y ngagam mu maski ka awan</i>  <i>TA kunna egga ka la nio</i>  <i>Nga makipaggalo-galo</i></p> <p><i>Makua pare tu danu ma</i>  <i>Tape nu inenuman ma</i>  <i>Tape umaya massinayun</i>  <i>Ta konoggan na futum</i></p>	<p><b>LOOKING UP THE SKY</b></p> <p>When I look up  From th ground I stand on  I feel my breath quivering  Every time I remember your name</p> <p>I call out again and again  For your name even if you are not around  Imagining you are always here  Sharing our joys and and laughters</p> <p>How I wish I were water  So you would drink of me now and then  Be within your being there to love forever  In your heart's deepest chamber</p>

-I-

TU MANOLI Y AYA / Nu tanggabah ku  
TITLE Yutun

Handwritten musical score for a song titled "TU MANOLI Y AYA" (TITLE) and "Nu tanggabah ku Yutun". The score is written on eight staves, featuring a key signature of two flats (Bb and Eb) and a 3/4 time signature. The lyrics are in Indonesian and are written below the musical notation. The score includes various musical notations such as notes, rests, and bar lines, along with handwritten annotations like "Eb", "Bb7", and "AgA".

Lyrics (from top to bottom):

- tanggabah ku yu tun ta na
- nad dag-gak ku a dav-run kun-na mappip-
- pa pa-gi na-ngo ku
- nu ke nad-dam-mak ku ngg-gam mu
- a-ga lak ku ngg aga-lan. y ngg-gam mu
- mas-ku ka aw an ta kum-na egger ka la nio
- nga ma-ki-pag ga-lo ga-llo

-2-

Tu Maanli...

TITLE

The musical score is written on five staves. The first staff has a treble clef and a key signature of one flat (Bb). The melody is written with quarter and eighth notes. The lyrics 'pa ray na - kuen tu da - nu ma ta-pe-nu' are written below the first staff. The second staff continues the melody with lyrics 'i - ne maanli ya ta-pe ny u ma-'. The third staff has lyrics 'na a Yun ta ken-no gan na fu tu-u'. The fourth staff is empty. The fifth staff is also empty. There are various musical notations including accidentals (flats, naturals), ties, and dynamic markings like 'Rit.' and 'f'.

3/4 Time signature	Chromatic Signs & Symbols
Bb key signature	Lineal Mark
Tempo - Adagio	Quarter, Rest
Genre - Folk	Eighth, Quarter, Half notes
	Flats

A short musical phrase on a single staff, consisting of a quarter note followed by two eighth notes, with the lyrics 'ta pe nu' written below it.

Ibanag Version	English Version
<b>TA LAGUERTA</b>	<b>IN THE GARDEN</b>
<p><i>Ta laguerta, Neneng nasingat ta ka</i>  <i>Nga namusi ta lappaw mageddu nitta</i>  <i>Sinkilalak ku y kinagim tu iyawa mu</i>  <i>Ta iyawa mu y lappaw na pinusi mu</i></p> <p><i>Iyawa mu nio y lappaw nga kiniddo</i>  <i>Ariam mu pavulunan ta luam o nu</i>  <i>Daddam</i></p> <p><i>Ta y karagatan ku y renu na nono mu</i>  <i>Y nono mu, nu ipamavulun mu.</i></p> <p><i>Ta kappawan etta nassimmuan</i>  <i>Ta kastam Neneng inna-innan</i>  <i>Ta nu ziga onu daddam</i>  <i>Ziga aya ta kunne niakan</i>  <i>Ngem kiddawak ku la nikaw y inimiak ku</i>  <i>Nga lappaw, nga alejandria</i>  <i>Initabbam gabba</i></p>	<p>In the garden I saw you  Plucking a flower  I remember the promise you made  That you will give the flower that you  Plucked  Give me the flower I asked for  Not accompanied with sorrow nor tears  Just your willingness to give if you please</p> <p>In the flower garden we met  How beautiful you were to behold  Sorrow, love, or pain I would willingly  Suffer</p> <p>All I ask of you dear  Is the flower, the rose you promised.</p>

- 1 -  
**TA LAGUERTA**  
~~TA LAGUERTA Y KIDDAWAK KU ALAPPAW~~  
TITLE

Ta La-guer-ta Ne - nang na-si - ngat ta- ka.

A naf-fu - si tu - lap - po magid-du ni -

kaw si-na-ki - la - la ku y ki-na-

gim tu i-ya - wa mu I - ya-wa

mu Y-lap po nga fi - nu - si mu mu

Ta ka-lap-pa - wan ek-ka na-si muan ta-kas-tam

Ne-nang i-na-in - nan Ta nu-zi - aa O nu-dad -

TITLE

dam zi-ga-a - ya ta-kun ne-nia kan Ngem kid-da-

wak Ku-la-ni - kaw y-ki-nem-ya ku O-lap-

par Nga A-le-jan dri-a

net-tab-ban gab-ba net-tab-ban gab-ba.

Coda fine

Ibanag Version	English Version
<p><b><i>TU AGIDDAM MU A MAKIMEMMI</i></b></p> <p><i>Ta aggid-dam mu</i> <i>Nga makimem-mi</i></p> <p><i>Ika-turug mu sik-karam mu kari</i> <i>Magi-mono ka nga umay magitubang</i> <i>Ta ginnam ma ta gin-nam ma ta pina-sikkal</i></p> <p><i>Nu angarigan tu italo naka tu-rug mu</i> <i>Nga inemi sinikkad ta mga limarad</i> <i>Magubbaw ka kari ta manga-na-nuan</i> <i>Ta emmi nikaw paningan</i> <i>Futu mi ay maban-nayan</i></p> <p><i>Nu angarigan tu italo naka tu-rug mu</i> <i>Nga inemi sinikkad ta mga limarad</i> <i>Magubbaw ka kari ta manga-na-nuan</i> <i>Ta emmi nikaw paningan</i></p> <p><i>Futu mi ay maban-nayan</i></p>	<p><b>IN YOUR BED WHILE LYING</b></p> <p>In your humble precious bed where you find peace Wake up and sit quietly to hear my plea</p> <p>If we disturb you in my comfort For a while, look on us over your window To take a glance of your lovely face To inspire our aching heart ( Repeat second stanza)</p> <p>To see your face Relive our aching hearts.</p>

TA AGIDDAM MU A MAKIMEMMU  
TITLE

Handwritten musical score for the song "TA AGIDDAM MU A MAKIMEMMU". The score is written in G major (one sharp) and 2/4 time. It consists of nine staves of music. The lyrics are in Malayalam and are written below the notes. The lyrics are: "Ta ag-gid-dam mu Nga ma-kim mem-mi, I-ka-tu-rug mu Sik-ka ram mu ka-ri Ma-gi-ma-nr ka nga u-mayma-gi-tu-ba-ng Tagin-nam ma ta gin-nam ma ta pi-na-sik Kal Nu a-nga-ris gan tu i-ta-lo na ka-tu-rug mu Nga i-nem-mi si-nik-Kad ta mga li ra-mad, Ma-qub-baw ka ka-ri ta ma-nga-na-nuar".

TA AGIDDAM . . . . .  
TITLE

The image shows a handwritten musical score on two staves. The title 'TA AGIDDAM' is written at the top, followed by 'TITLE'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody with a repeat sign, a triplet of eighth notes, and a measure with a circled '3' above it. The lyrics 'Ta em-mi ni-kaw pa-ni -ngan Fu-tu mi' are written below the first staff. The second staff continues the melody with the lyrics 'ay ma-ban-na-yan ay ma-ban-na-yan!'. There are five empty staves below the second staff. The word 'Coda' is written at the end of the first staff.

Coda

Ta em-mi ni-kaw pa-ni -ngan Fu-tu mi

ay ma-ban-na-yan ay ma-ban-na-yan!

**Ibanag Version**

**LAPPAO A MACAYAYA**

*O lappao a macayaya  
Nga inem-mi-i-mian na mata  
Pare nakuan tu ari ka matay  
Tape manayuk-ka gugam-may*

*Ay-sinni(sin-yari) yari mangimmi  
Ta lappao maski nu sinni  
Makapabbaw nga mas-sinolay  
Ta davvun aw-awat ti kakun-nay*

**Refrain**

*Nu Y futu kawa wan tu keyarigan  
Nga pagayaya na nikaw maninga-singan*

*Ta ya la nakuan wagi iddanamak ku Tu ipa vulu mo nio y pagalal-lo mu*

*Ma-kua pare la nakuan  
Ta gako emmu-pamerigan  
Tape melamma lamma tu futuk  
Y aya ne nikaw mangiddu*

*Ay! Makua pare la nakuan  
Ta lima emmu patayan  
Ta nu mari inango mu  
Ay tu ballo ketaragam mu*

*Nu y futu kaw awan tu keyarigan  
Nu pagayaya na nikaw maninga-singan  
Ta aya la nakuan wagi iddanamak ku  
Ta ipa vulu nio y pagalal-lo mu (2x)*

## **English Version**

### **O Lovely Flower**

O, flower you, you are so lovely

In my eyes so admirable to behold

I hope that you will never die

To be an everlasting toy.

Who would not be attracted

To you whoever he is

You are such a wonderful creature

Unequaled here on earth

### **Refrain**

Would that it were possible

That on my chest you could lean

So as to imprint into my heart

My desire to endear you my love

Would that it were possible

For you to die in my arms

So that after your last breath

You would rest on my chest

- 1 -

# O Lappaw A Macayaya

TITLE

1 O Lap - paw a ma ka yay - ya, Nga - lne

2 nem - mem - miah na ma - ta, Pa - ray na - kuan tu a - ri ka ma -

3 tay Ta - pe - ma - na - yuk ka gu - gam - may, Ay, sin -

4 ni a - ri ma - gim - mi Ta - lap - paw mas - ki nu sin

5 ni, ma - ka - pabaw ta mas - si no - lay ta dav - run

6 a - wat tu ka - kun - nay Nu y fu

7 tu aw a - wat tu ke - ya - ri - gan,

# O Lappaw A Macayaya

TITLE

Na pa-ga-ya-ya na ni-kaw ma-ni-  
nga-si-ngan, Ta ya la na-kuan wa-gi id-da-na-  
mak-ku, Tu i-pa-vu-lun mu ni-o-y  
pa-gal-a-to mu mw

Time Signature - 2/4

Key Signature - C

Tempo -

Genre - habanera

Chromatic Signs & Symbols

## VI. SUMMARY

After careful interpretation and analysis of the data, the study reveals the following:

1. The five commonly identified Ibanag songs in Isabela and Cagayan are categorized as love songs. In terms of rhythm, four of the five songs reflect a slow danza rhythm. The most common time signature in the five songs is 2/4 with tempo of an adagio which means moderately slow. With respect to key signature, *Ta Laguerta* and *Ta Agiddammu a Makimemmi* possess a key of G signature. *The Melogo nga Aya* has a key signature of C $\sharp$  while the key signature of the song *Nu Tangabak ku y Utun* is A $\flat$ . Finally, the song *O Lappao a Makayaya* has key of C signature indicating that there are no accidentals in the musical score.
2. A thematic analysis of the songs reveal the Ibanag folk songs are replete with values which may be shared virtues with other ethnic groups in the country. These values include, among others, love for self, faith in God, humility, appreciation, faithfulness, courage, and admiration.
3. The dominant theme of the Ibanag folk songs is love. Such emotion is expressed using some symbols and metaphors. Moreover, the Ibanags perceive love as a basic but most noble human experience. Love is the ultimate source of human happiness and the need for it lies at the very core of human life.
4. A discourse analysis of the folk songs reveals a wide range of possible identity and personality of the Ibanags. A dominant identity and personality of the Ibanags as echoed in their songs is their being a passionate and romantic lover. The narrating persona in the folk songs consciously portrays a loving Ibanag with thrills of passion and love. Moreover, the Ibanags are not only romantic lovers but they personify deep Faith in God. However, these folksongs are male-produced or a man-centered view about love.
5. Finally, Ibanags possess a worldview that connotes about love that could be obtained through happiness and self-fulfilment.

## VII. CONCLUSION

On the basis of the findings of the study, it is concluded that Folksongs are rich repository of identity constructions and worldview. They characterize the essence and core of the Ibanags as a passionate and genuine lover. They package love as a fundamental human experience and they echo the relationship between love as a psychological phenomenon and lover's narrative in song.

A revealing conclusion of the study points to the fact that Ibanag identity and worldview are highly crafted expressions of the psychological mechanisms involved with falling in love, attaining love's fulfilment and (possibly) falling out of love. Their songs are adorned with various decorative styles such as symbolisms, similes and metaphors - all giving an axiom that love is necessarily a story to be expressed and shared to someone.

Finally, the study concludes that to know an Ibanag is to know his folksongs. It is in knowing his music that one can discover his innermost being. Thus, the call and challenge to preserve and enrich their music is essential as this is the gateway to know his heart and soul.

## VIII. RECOMMENDATIONS

In the light of the results and conclusions of the study, it is recommended that

1. The proposed instructional material may developed to contribute in the preservation and enrichment of Ibanag culture and music shall be adopted by DepEd schools. This could be part of the curriculum especially in their effort to indigenize and contextualize their topics in music.
2. The result of the study can be submitted to the National Commission for Culture and the Arts as well as National Commission of Indigenous People for proper dissemination and documentation of Ibanag music and identity
3. Indigenous musical forum may be arranged for educators and music enthusiasts in region 2 for them to appreciate and determine the richness of Ibanag identity and worldview through their folk songs.
4. Parallel studies must be conducted not only on folk songs but also on contemporary Ibanag songs in order to ascertain emerging discourses and narrative about Ibanags.
5. There is a need to package materials that showcase the Ibanag music for educational purposes
6. There is a need to link with agencies and institutions to establish school of living traditions to exhibit and transmit Ibanag music for the next generation

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