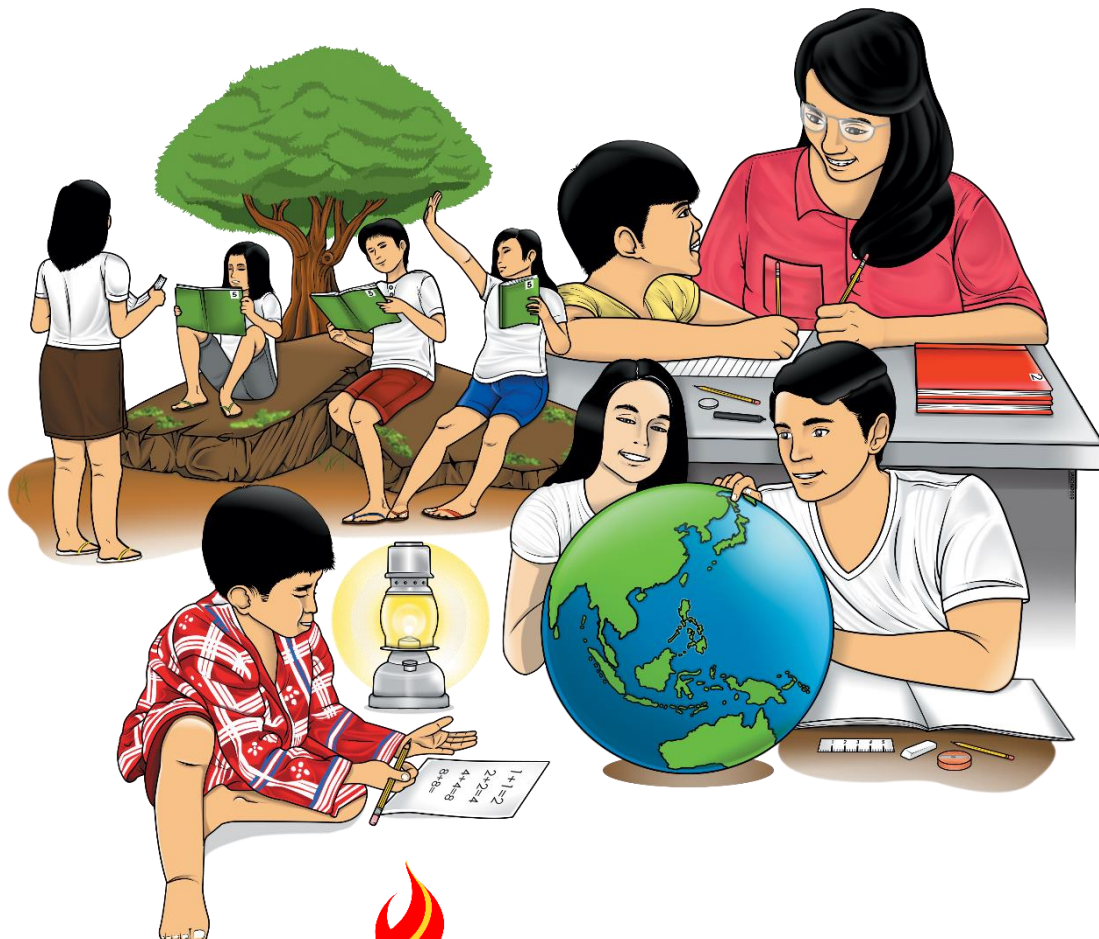


7

# Arts

## Quarter 3 – Module 1: The Unique Identity of the South (Arts and Crafts of Mindanao)



**Arts – Grade 7**

**Alternative Delivery Mode**

**Quarter 3 – Module 1: The Unique Identity of the South (Arts and Crafts of Mindanao)  
First Edition, 2020**

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# Arts

**Quarter 3 – Module 1:  
The Unique Identity of the South  
(Arts and Crafts of Mindanao)**

# **Introductory Message**

This Self-Learning Module (SLM) is prepared so that you, our dear learners, can continue your studies and learn while at home. Activities, questions, directions, exercises, and discussions are carefully stated for you to understand each lesson.

Each SLM is composed of different parts. Each part shall guide you step-by-step as you discover and understand the lesson prepared for you.

Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer the post-test to self-check your learning. Answer keys are provided for each activity and test. We trust that you will be honest in using these.

In addition to the material in the main text, Notes to the Teacher are also provided to our facilitators and parents for strategies and reminders on how they can best help you on your home-based learning.

Please use this module with care. Do not put unnecessary marks on any part of this SLM. Use a separate sheet of paper in answering the exercises and tests. And read the instructions carefully before performing each task.

If you have any questions in using this SLM or any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator.

Thank you.



## ***What I Need to Know***

Mindanao, referred to as the Land of Promise, is known as the second largest and southernmost island in the Philippine archipelago. Mindanao is a Muslim outpost in the predominantly Roman Catholic Philippines. Although Muslims are no longer a majority, Islamic is evident. The island of Mindanao also has the largest concentration of ethnolinguistic groups and diverse islands. There are many mosques, and distinctive brassware, including various crafts made by different ethnic minorities. It is already in the culture of Mindanao to produce crafts which may or can be useful in different activities in the daily life of the people. Their talent in making various crafts has made the island one of the best craft makers in the whole country. The unique artistic talent of the various ethnic groups in Mindanao has also created a great impact on our history and culture. Furthermore, the products showcase distinct designs and features that leave a good impression on the island's visitors. Thus, up to this day, we still use their crafts specifically their attire, textiles, tapestries, accessories and body ornaments.

The artistry of the people in the islands of Mindanao has been an asset in increasing opportunities for livelihood as well as its tourism. Mindanao products reflect how the people put effort in using their artistry and talent to develop authentic crafts that are popular in the Philippines.

The featured provinces of Mindanao have their own unique designs and art forms that are featured in their traditional clothing, accessories and other colorful ornaments.

This module was designed and written with you in mind. Your learning experiences in the previous module have helped you understand the arts and crafts of other regions. You also had exciting and interesting activities that led you to learn about new concepts. In this module, you will know more about the characteristics and designs of various attires, accessories, body ornaments, textiles and tapestries of some provinces in Mindanao.

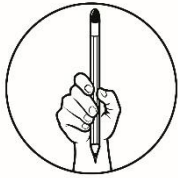
Be ready as you are about to be amazed by the beautiful arts and crafts of Mindanao. Let's begin and have fun!

### **Learning Objectives:**

After working on this module, you should be able to:

- A. describe the attire, fabrics, tapestries, crafts, accessories and body ornamentation of Mindanao.
- B. state the characteristics of attire, fabrics, tapestries, crafts, accessories and body ornamentation of the featured places
- C. appreciate the beauty and uniqueness of the sample arts and crafts by indicating their characteristics.

Before we start discovering what this module is all about, take some time to test yourself on what you already know about the concepts covered by the lesson. Try to activate your prior knowledge as you answer the activity below!



## ***What I Know***

**Directions:** Read each question carefully. Write the letter of the correct answer in your activity notebook.

1. Which of the following is described as a special textile woven from abaca fibers used by Bagobo people?
  - A. ikat
  - B. malong
  - C. seputangan
  - D. t'nalak
2. Which of the following is defined as a process of dyeing the fabric where the yarns are wrapped with strings and dyed before weaving?
  - A. badjulapi
  - B. ikat
  - C. malong
  - D. pinalantupan
3. Which of the following occasions involves the exchange of T'nalak?
  - A. giving birth
  - B. attending mass
  - C. offering prayer
  - D. wedding rituals
4. Which of the following characteristics BEST describes the malong of Maranao?
  - A. It is woven from abaca and embellished with embroidery, buttons, and beads.
  - B. It is a woven fabric with complicated beadworks and beautiful brass ornaments.
  - C. It is woven using deep brown abaca treated in the ikat process to achieve an intricate design.
  - D. It is a hand-made or machine made multi colored cotton cloth, bearing a variety of geometric or floral design.
5. How is the Ikat process of the B'laan done?
  - A. The B'laan first cuts the fabric s into different sizes before dyeing it.
  - B. The B'laan ikat process is done by tying the fabric using a string of abaca and dipping it in dye after the actual weaving.
  - C. This ikat process is done by combining different strings and then dipping the tips of the strings in colored paint.
  - D. The B'laan's process is done by dyeing the fabric where the yarns are tightly wrapped with strings before weaving.
6. Which of the following shows the MOST unique characteristics of the Sarimanok?
  - A. It has sharp claws covered with yellow-gold skin.
  - B. It has tiny pieces of artificial feathers in different colors.
  - C. It has a long and sharp beak holding a fish or a golden coin.
  - D. It has colorful wings, a feathered tail, and its head is decorated with scroll, leaf, and spiral motifs.

7. Which of the following is NOT a part of a Yakan wedding attire?
  - A. kandit
  - B. okir
  - C. pis
  - D. saruk
8. Which of the following ornaments is believed to protect one's life from illness caused by evil spirits?
  - A. anting-anting
  - B. maniktegiyas
  - C. maniksembulan
  - D. pegupaan
9. What is the MOST distinct characteristic of the T'boli accessory, Hilot?
  - A. It is furnished with ball-bearings.
  - B. It is hung from a distinctive brass.
  - C. It uses vines and geometric patterns.
  - D. It has triangular amulets with symbols.
10. Which of the following is known to be a symbolic protection from spears and knives during combat?
  - A. gilim
  - B. kandit
  - C. pis
  - D. saruk
11. In what way do Maranao people use *malong*?
  - A. They use malong to cover their crafts.
  - B. They use malong to wrap a newborn baby.
  - C. They use malong to create a bag or a sack.
  - D. They use malong to make a cowl or a raincoat.
12. Where do the Yakan people get their inspiration to weave symmetrical patterns?
  - A. Their ancestors send design inspirations through their dreams.
  - B. Their inspiration for design comes from their loved ones who support them.
  - C. Their design inspiration comes from other groups that use the same geometrical pattern.
  - D. Their inspiration for designs comes from their environment and the influence of Islamic sacred geometry.
13. How is the Bagobo's textile design related to that of T'boli's?
  - A. Both use T'nalak as a fabric in making clothes.
  - B. Both use symmetrical patterns.
  - C. Both textile designs exhibit a cosmological color scheme
  - D. Both use resist-dyeing to produce a good textile design.
14. What okir pattern depicts a leaf?
  - A. dapal
  - B. pako
  - C. poyok
  - D. todi
15. Which of the following is a piece of cloth worn like a turban to protect one's self from the rain?
  - A. kayab
  - B. maniktegiyas
  - C. maniksembulan
  - D. Pegupaan



## What's New

Have you answered all the questions in the pre-test correctly? Excellent work if you have. If you haven't, do not worry because there are many chances for you to learn the concepts in the pre-test using this module.

As discussed earlier, the renowned arts and crafts of Mindanao are made by the different ethnolinguistic groups in the island such as the B'laan, Bagobos, T'boli, Maranao and Yakan. These ethnolinguistic groups have been doing trademark designs that serve as the region's cultural spine. Undoubtedly, some of the most prominent crafts and accessories in the country come from Mindanao.

So now, begin your journey by answering Activity 1 to get a glimpse of awaits you in this module.

### Activity 1: JUNGLE BOX

**Directions:** Look for the 10 words related to the arts and crafts of Mindanao inside the puzzle and write them inside the given box. Then, record your answers to the questions that follow in your activity notebook.

X	T	L	K	K	R	D	I	V	I	D	E	R	S	N	X	M	A	L	O	N	G	A
C	B	A	A	U	E	X	B	A	D	J	U	L	A	P	I	S	A	O	Q	A	E	P
D	O	S	N	J	N	A	A	B	U	L	N	K	D	T	S	A	M	D	L	D	P	B
E	L	I	D	D	X	I	K	A	T	T	X	S	E	P	U	T	A	N	G	A	N	T
F	I	D	I	D	V	F	D	Y	V	D	R	S	T	E	A	I	N	X	F	J	U	H
G	W	R	T	I	S	S	A	R	I	M	A	N	O	K	R	H	X	H	I	L	O	T
H	C	K	X	Y	J	G	G	X	G	A	A	I	V	M	N	O	K	A	R	W	Q	S
S	X	O	K	I	R	P	J	P	I	N	A	L	A	N	T	U	P	A	N	T	D	R

1. _____	6. _____
2. _____	7. _____
3. _____	8. _____
4. _____	9. _____
5. _____	10. _____



Now, check your work. Did you find the words from the jungle box? If yes, that is a signal that you have somehow understood the previous sections.

Let's process your answers further by answering the following questions:

1. Are you that familiar with the words you have found in the previous activity?
2. How did you come to know these concepts?
3. What did you feel after knowing these concepts?
4. Have you seen actual objects or examples of the words you listed? How do you think they are they used in real life?

Now that you have accomplished the previous task, it's time for you to be more engaged in the lesson through the activity below.

### **Activity 2: DRAW THE ITEMS**

**Directions:** Draw your impression of the following attires based on their descriptions. Accomplish this activity in your notebook

<b>T'NALAK</b>	<b>MALONG</b>	<b>BADJULAPI</b>	<b>SAWAL</b>
<ul style="list-style-type: none"> <li>• it is woven from deep brown abaca</li> <li>• only women are allowed to weave this fabric</li> </ul>	<ul style="list-style-type: none"> <li>• it is a tube-skirt fabric</li> <li>• this fabric is a hand-woven or machine made</li> <li>• a fabric with a variety of geometric or floral design</li> </ul>	<ul style="list-style-type: none"> <li>• a tight blouse with long sleeves</li> <li>• it is ornamented with gold, silver and bronze button</li> </ul>	<ul style="list-style-type: none"> <li>• traditional tight-fitting trousers</li> <li>• it is characterized by vertical stripes.</li> </ul>

Great job! What did you learn from the activity? Share your experiences by answering the questions below:

1. Were you able to draw all the attires?
2. Based on your understanding and drawings, what were the differences of the attires?
3. Have you observed any similarity/ies among the attires you have drawn? If yes, what are those?

Arts and crafts can be classified into various types such as wood crafts, metal crafts, beaded works and textiles which are commonly the main products of ethnolinguistic groups in Mindanao.

Let's try categorizing the different crafts this time. Recall the previous discussions and use them as guide for the next activity.

### Activity 3: WHAT-KIND OF CRAFT IS IT?

**Directions:** Using the graphic organizer below, categorize the following objects inside the table whether it is an example of woodcraft, metal craft, bead work, or design motif. Accomplish this activity in your notebook.

Crocodile tooth necklace	Maniksembulan	Pegupaan
Hilot	Matilak	Sarimanok
Kandit	Okir	Saruk
		Snake bone belts

<b>Wood Craft</b>	<b>Metal Craft</b>	<b>Bead Work</b>	<b>Textile/ Design Motif</b>

You just have accomplished the required task. Now, try to respond to the following questions to know how well you have done in the activities presented above.

1. How did you categorize the crafts presented?
2. Do you have any of these crafts at home? If yes, what crafts do you have?

Congratulations for a job well done!



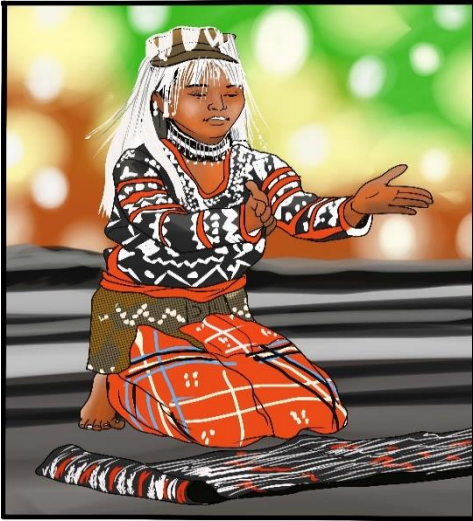
## ***What is It***

As already mentioned, this module focuses on the characteristics of arts and crafts in specific areas in Mindanao, and as promised, you will get fascinated as you discover their unique and peculiar arts and crafts.

So, what are you waiting for? Let's discuss them one by one and learn important concepts about this lesson.

## ATTIRE, TEXTILES, AND TAPESTRIES

### B'laan's Traditional Clothing and its characteristics



B'laan

One of the ethno-linguistic groups that inhabits Mindanao is the B'laan. They usually reside in specific place in Mindanao like South and North Cotabato and Davao del Sur.

The B'laan's name comes from a combination of two words "bila", which means "house", and "an", which means "people". This ethno-linguistic group is known for its embroidery, brass ornaments, and beadwork which are used in their traditional clothing.

The B'laan's clothes are woven from abaca fiber, and embellished with buttons, beads, embroidery, and brass and copper work. One distinct item is the heavy brass belt that B'laan women usually wear around their waistline.

These brass belts have numerous tiny bells that produce pleasing chiming sounds that signal the arrival of the women.

The B'laan also use mother-of-pearl that are cut and shaped into geometric forms to look like sequins called *taknum*.

The B'laan are also known for their *ikat* process which is used in weaving highly-polished abaca textiles. This process is done by dyeing the fabric where the yarns are tightly wrapped with strings before weaving.

The colors of the textiles are usually in shades of black or brown, red or ochre (darker shade of orange), and ecru (the color of the undyed abaca). The B'laans put high value on their textiles that woven blankets are considered as an important part of the bride's dowry.<sup>1</sup>

Furthermore, B'laan's first known process of abaca weaving called *mabal* has also made them popular. Even though they became more well-known in using the *ikat* process in producing their textiles, they still trying to preserve *mabal* as part of their culture and tradition. This process is done by weaving abaca fibers to create their traditional tubular skirt for B'laan women, *Tabih*. The designs of this indigenous textiles, are usually from the natural dyes that come from endemic plant species found in their community.

Moreover, the identity of *Tabih* is slowly disappearing because B'laan usually use t'nalak textile from the T'bolis. It is the frustration of cultural development workers to see B'laans use the T'nalak of T'boli. However, there is still a group of B'laan people in Sarangani who continuously passing their traditional weaving process and their textile to their next generation.

<sup>1</sup> *Music and Arts*. Pasig: DepEd- BLR via FEP Printing Corporation, 2017.

Maniquis Rio. "The B'laan Tribe. 2015. Accessed May 29, 2020. <https://prezi.com/uhkwgymzsqsh/the-blaan-tribe/>

## Bagobos' Traditional Clothing and its characteristics

The Bagobos are one of the ethno-linguistic groups in Mindanao that contributes to the area's culture and tradition. This group's name comes from the word "bago" which means "new". and "obo", which means "growth".

Bagobos are known for their ceremonial cloth called *Inabal*. This is a special textile woven from deep brown abaca fibers. Like the B'laan, ikat process is used by Bagobos to obtain intricate designs for their textiles. Bagobo women are the only ones who are only allowed to weave this fabric. *Inabal* clothing is valued by both men and women.

Additionally, red holds a special meaning in Bagobo textile design for men. The hero or warrior called *bagani* by Bagobos usually wear blood-red clothes, and a head kerchief called *tangkulu*. This style of clothing represents their courage as Bagobos. The weaving tradition of Bagobo is usually tied to the *magandi*, a dominant warrior class that is recognized through a red color of their clothing.



*Bagobos wearing Inabal*

Women on the other hand, are covered with *inabal* skirts and blouses. Their clothes are designed with stripes, plaids, and other organic motifs such as plants, stars, lightning and even human figures. Bagobo women also wear rows of bells around their waist and ankles that produce tinkling sounds every time they move or walk called *Kolungkolung*. The sound made by the *Kolungkolung* is relatively "standard" to the bagobo taste which means that they use *Kolungkolung* to give pleasing sound as they perform their traditional dance.

The distinct ceremonial attire of Bagobo, made of ikat textiles, is likely to be referred to as *kostyom* (costume) or dress. They use *kostyom* (costume) when speaking to a person outside their tribe. However, among themselves they use their language's term for garment or clothing, which is *ompak'n Bagobo*. Wearing these clothes expresses various meanings, describing different modes of being a Bagobo. This original textile helps the Bagobos to be more attached with their culture and tradition but also to connect to the modernity that plays out in the city where they live.<sup>2</sup>

Furthermore, the most meaningful features of abaca cloth among the Bagobo today is not dependent on technique but on the group-specific style. Upon consideration of the specific features of abaca cloth, Bagobo textiles share the most features with that of B'laan and to a lesser extent, the T'boli.<sup>3</sup>

<sup>2</sup> Quizon, Querubim A. "Costume, Kostyom, And Dress: Formulations of Bagobo Ethnic Identity in Southern Mindanao. *Ethnology*. Vol. 46, No. 4 pp. 271-288. 2007. Accessed May 29, 2020. <https://www.jstor.org/stable/20456632?seq=1>

<sup>3</sup> Quizon, C. (1998). Between the field and the museum: the Benedict Collection of Bagobo abaca ikat textiles. pp 293-294. Retrieved from <https://core.ac.uk/download/pdf/188078081.pdf>

## T'boli's Traditional Clothing and its Characteristics



*T'bolis wearing T'nalak*

Another popular ethnolinguistic group is the T'boli. They come from South Cotabato, particularly Lake Sebu. Like any other ethnolinguistic groups, T'bolis are famous for their complicated beadwork, wonderful woven fabrics, and beautiful brass ornaments. T'bolis are also known in using *t'nalak* similar to the Bagobos. However, unlike Bagobos, T'bolis are more well-known in the use of *t'nalak*. They also find this textile sacred and important. Occasions like traditional wedding rituals usually involve the exchange of *t'nalak* textile.

The *t'nalak* of T'bolis are made by women of royal blood, and thousands of patterns with reference folklore and stories are known to the T'boli women by memory. *Fu Dalu*, a spiritual guardian, is said to guide *t'nalak* weaving, a process that follows several rituals and rules.<sup>4</sup>

T'boli weavers believe that they are visited by their ancestors and gods in their dreams to teach them weaving designs and patterns. In 1998, Lang Dulay, the famous T'boli dream weaver, was able to receive the National Living Treasures- Gawad Manlilikha ng Bayan (GAMABA) Award by the National Commission for Culture and the Arts. The GAMABA is an award that aims to give honor and pride to different traditional artist who contributed to preserve the works, skills and crafts of their group. This also promotes the preservation of the Filipino culture through arts. A dream weaver like Lang Dulay, has proven that T'bolis are great keepers of culture and tradition.

T'bolis also believe that the fiber they weave will easily break once the weaver fails to follow the rule of abstinence during the weaving process. This rule also strictly prohibits men to touch the materials used in the weaving process because the *t'nalak* weavers are the only ones allowed to handle the cloth.

The *t'nalak* occupies a special significance in the lives of the T'boli tribe. Basically used for blankets and clothing, the *t'nalak* is also deemed helpful in pregnancy and delivery as a pre-natal covering. T'bolis learned how to weave the *t'nalak* at a very young age. The production of this piece of cloth takes time and uses a painstaking process that requires patience, creativity, good memory, and a range of skills.<sup>5</sup>

Fibers used in weaving are harvested from the abaca tree and prepared in a process known as *kedungon*. Two metal blades are used to quickly remove the pulp from the filaments, which are worked by hand into fine threads. During *tembong* (connecting), an artisan connects individual threads from end to end. Temog, or

<sup>4</sup> Lush Emily. "Making of: T'nalak Weaving, Philippines". Accessed May 29, 2020. <https://www.thetextileatlas.com/craft-stories/tnalak-weaving-philippines>

<sup>5</sup> Mercurio Edwin C. "T'boli T'nalak Weaving". A Centuries-old Tradition of Tie-dye Weaving in the Philippines. 2013. Accessed May 29, 2020. <https://muntingnayan.com/102/102732/>

dyeing, is done in the ikat-style using beeswax and natural pigments. Fibers are first boiled in a black dye for several weeks. Weaving is done on a backstrap loom (*legogong*) and weaving one piece of cloth can take up to a month of uninterrupted work. The final stage in the process, *semaki*, involves burnishing the fabric with a cowrie shell that is heated by friction. Nut oil is used to condition the fabric and add sheen.<sup>5</sup>

Some of the distinctive colors featured in the tri-color scheme of the t'nalak are white for the pattern, red for relief elements, and black (or deep brown) for the background.

Making t'nalak has been passed down from generation to generation for many centuries now. Each design has its own meaning that makes the cloth more distinct and memorable.

## Maranao's Traditional Clothing and its Characteristics



*Maranao woman performing a malong dance*

The Maranao is the the biggest group of Muslims living in Mindanao. They are dwellers who occupy the lands surrounding Lake Lanao. They are known to be the “People of the Lake” because they are the considered as the Lake Lanao’s guardians.

The Maranao people are popularly known for their malong. It is a traditional hand woven tube skirt that is made using a backstrap loom. It can also be a machine-made multi-colored cotton cloth.

The malong measures at least 165x165 cm, and can be used in many ways. Maranao women usually wear it as a skirt, dress, blouse, or gown. It may also be used as a

hammock,  
fruit basket,  
sleeping bag,  
bathrobe,

baby carriage, or even as a simple market bag, depending on how a person folds this special fabric. It can also be used as a cowl or raincoat, sack, and headgear for both men and women.<sup>6</sup>

The famous malong of Maranao is somehow similar to the sarong of Malaysia, Brunei, and Indonesia. However, the *malong* we have in Mindanao is much bigger and longer than sarong, and it is stitched together at both ends so that it has a tubular shape. Meanwhile, the *sarong* is not stitched at both ends and it is usually square in shape with varied patterns like checkers. This traditional garment can vary in length and width, but generally four to



*Maranao woman wearing malong*

<sup>5</sup> Lush Emily. “Making of: T’nalak Weaving, Philippines”. Accessed May 29, 2020. <https://www.thetextileatlas.com/craft-stories/tnalak-weaving-philippines/>

<sup>6</sup> Ayala Museum. “The Maranaos”. Accessed May 29, 2010. <https://artsandculture.google.com/exhibit/the-art-of-the-malong/owKCDBBzFibtlg>

five meters in width and length. It is also usually worn around the waist but can be tied in various methods.

The malong used for ceremonies and rituals is usually made of silk, while the ones for daily use are with a simple pattern of plaids and stripes. On the other hand, the more elaborate silk malong features intricate designs in red, purple, and yellow, which are the colors used in different ceremonial occasions.

The other types of Malong are the following:

- a) **Malong a andon**- it is considered the most expensive and rarest or oldest of the three types. Andon refers to the “*patola*” motif, or a double ikat woven sari, usually made from silk.
- b) **Malong a landap**- it is characterized by “*langkit*”, or decorative strips of profuse geometric designs, which are hand sewn on the malong. This type is considered the most popular.
- c) **Malong a ampik**- it is characterized by a pattern with geometrical shapes colored with black and white, and combination of contrasting primary colors.<sup>7</sup>

The malong’s different uses have become a significant part of the Maranaos’ living from birth to death. One is wrapped in this fabric as a newborn baby, and as the baby grows into adulthood, it becomes a part of daily life as a piece of clothing and as a material used for different purposes. Upon one’s death, the individual is wrapped once again with a malong. These various uses are shown in the traditional dance called *Kapa Malong Malaong* or *Sambisa malong*, which demonstrates the various ways to fold and use a malong.

## Yakan’s Traditional Clothing and its Characteristics



The Yakan is an indigenous tribe native to the island of Basilian. Their weaving skills is recognized for their use of remarkable technicolor geometric patterns. The intricately woven fabrics are used for clothing and other accessories. They also use distinctive face decorations to complement their attire in traditional ceremonies.

Yakan women traditionally made the textiles for their cultural dress known as the *Semmek*. They also crafted accessories and interior decors from abaca, pineapple, and bamboo fibers grown on the island.

<sup>7</sup> Ayala Museum. “The Maranaos”. Accessed May 29, 2010. <https://artsandculture.google.com/exhibit/the-art-of-the-malong/owKCDBBzFibtg>.

<sup>8</sup> Haute Culture. “Textile Tribes of the Philippines:Yakan Weaving, Wedding and Wears”. 2016. Accessed May 29, 2020.<https://hauteculturefashion.com/yakan-tribe-textiles-mindanao-philippines/>

However, the Yakans moved from Basilan to Mindanao Island due to the political unrest and armed conflicts in their original location. Consequently, the original material have been replaced with colored cotton with bolder design.<sup>8</sup>

The malong used for ceremonies and rituals is usually made of silk, while the The hand-loomed fabrics woven by Yakan women are known for their bright colors and geometric patterns. These fabrics are traditionally used as garments, which include:

- **Seputangan** is a square cloth used by the Yakan women as a head or as a belt. It is the most decorative piece of garment because of its with different designs, but it is the most time- consuming to make.
- **Badjulapi**, is a tight blouse with long sleeves worn by Yakan women, which is ornamented with gold, silver and bronze buttons.
- **Yakan sawal**, is a traditional tight-fitting, striped trousers made of bamboo fibers with vertical stripes, zigzag and diamond patterns.
- **Pinalantupan** is a type of skirts layered over the trousers made from a mix of pineapple and bamboo fibers.
- **Pagal Bato** is a bride's button-up jacket made of satin or cotton cloth, and sometimes mixed with lurex threads.

As discussed, Yakan weaving highlights bright, bold and contrasting colors in big symmetrical patterns. The inspiration for their designs come from their environment, and Islamic sacred geometry.

## **CRAFTS, ACCESSORIES, AND BODY ORNAMENTS OF MINDANAO**

Ethnolinguistic groups in Mindanao are also known for their crafts which are made from indigenous materials, usually from their own community. They make crafts not only to display and introduce their culture and tradition but also to maximize their skills and experience in making objects that can be used by the entire community.

*Crafts* denotes a skill. It is employed in branches of the decorative arts and usually associated in an artistic practice that is honed through hands-on experiences following the principles of craftsmanship. Part of Mindanao culture is the artistry of the various craft made by different ethnic groups. There are different varieties of crafts in Mindanao which may be categorized as textiles, wood craft, metal craft, and beadwork.



1. **Textiles** include embroidery , felt making , knitting, lac making, tapestry and weaving. It is the most common form of craft among the different ethnolinguistic groups in Mindanao.



The distinct motifs and patterns characterize the design of each group. For example, one of the decorative motifs used in the textiles of Maranao is the Sarimanok. The sarimanok is the Maranao's legendary bird. It comes from the words “*sarī*”, meaning cloth or garment and “*manok*” , the Filipino term for chicken.

It further is derived from the totem bird of the Maranaos called *Itotoro*, which is believed to be a medium to the spirit world together with its twin spirit bird called *Inikadowa*.<sup>9</sup>

It is also said to be a symbol of good fortune, and. It is depicted as a fowl with colorful wings and feathered tail, holding a fish on its beak or talons. The head is profusely decorated with scroll, leaf and spiral motifs.

People around the world used to regard birds as figures of worship and inspiration for artistic expression. Locally, Filipinos have come to value birds as a symbol for luck. This representation may be attributed to the bird's ability to fly, which the ancient people believed to be a rare power given by the Supreme Being to chosen creatures. Being an important part of our culture, this mythical bird from southern Philippines has been a part of many legendary tales, and is now recognized as one of the country's national symbols.<sup>10</sup>

2. **Woodcraft**- it is a type of handicraft that uses wood as a primary material to carve an object such as a statue or relief, accessory, ornament, masks, and other craftworks like frames. This also includes different processes such as carving, wood turning, and furniture making.

Similar to its value textile design, the *sarimanok* also plays a vital role in wood crafts. It is sometimes carved by Maranaos in order to make souvenirs for their livelihood. The sarimanok motif is also a popular motif in architectural designs.

<sup>9</sup> The manila Times. “Sarimanok”. March 25, 2019. Accessed May 29, 2020.  
<https://www.manilatimes.net/2019/03/25/supplements/sarimanok-a-rooster-in-the-first-of-seven-heavens/530576/>

## Okir

Another popular design motif in Mindanao is the okir. This design is prominent in the traditional wood carvings of the Moro communities.

The word okir originated from an old Malayan word which means carve or “ukit” in Filipino. It is referred to as *okir* in Maranao, while it is called *okkil* in Maguindanaon.

The pattern now known as the okir motif has evolved from the Indian stylized bird and naga themes, and the Islamic tradition of using flowers, vines and geometric patterns. Okir design is often carved or etched on hardwood, brass and silver. It is also used on decorative wall paintings.

The *Okir Motif* is a prolific design motif that can be seen in almost all Maranao artifacts, and architecture, revealing the Maranao’s distinct and original culture.<sup>11</sup> According to Dr. Nagasura, okir has different symbolic patterns which are used by Maranao crafts makers. Some of these patterns are:

1. Matilak (circle),
2. Poyok (bud),
3. Dapal (leaf),
4. Pako (fern or spiral form),
5. Todi (fern leaf with spiral at upper edge),
6. Pako lungat (fern leaf with a cut at one edge).

These patterns used by Maranao reflect the rich culture and excellent artistry in making various handmade crafts.

3. **Metal crafts**- these crafts include the process of making jewelry, ornaments, and accessories using steel and light metal materials. Metal crafts also involve the processes of embossing and engraving. Embossing in metal artworks is the process of forming a design that slightly protrudes or bulges around the surface. Engraving is a technique of making prints and designs from **metal** plates by making incisions on the metal surface with the use of a cutting tool.



*Okir motif*

<sup>10</sup> Villalobos Apolinario. “SARIMANOK: Its Legend and Significance To Filipino Culture”. 2014. Accessed May 29, 2020. <https://penpowersong.wordpress.com/2014/08/07/sarimanok-its-legend-and-significance-to-filipino-culture/>

<sup>11</sup> Jihad Z P and Pangcoga Haron A. “THE OKIR (MOTIF): AN ART OF MARANAO DEPICTING THEIR CULTURE AND SOCIETY”. Accessed March 18, 2014. <https://tugayaartefactsblog.wordpress.com/2014/03/18/the-okir-motif-an-art-of-maranao-depicting-their-culture-and-society/>



*Lutuan / Pegupaan*

An example of metal craft the handmade article called, *lutuan*. It is a small bronze box with engraved patterns that is carried at the waist. It has an outer lid and handles, with several inner compartments used for storing betel nut and leaves. Usually, *lutuan* is accompanied by *pegupaan* which is bamboo container for paraphernalia used in chewing betel nut.

The outer box and interior lids are decorated with silver inlay using motifs that most probably represent the stylized tail feathers of the sarimanok and orchid blooms, while scrolling obid-obid (stylised rope) pattern are used within its borders.<sup>12</sup>

A red textile strap beaded with red and green cut glass called *rocaille* beads is attached to the handles, which functions as a shoulder strap. The *lutuan* represents a fine example of Islamic metalwork from Southeast Asia, which still remains underrepresented in the world's major collections of Islamic art.<sup>13</sup>

1. **Beadworks**- these craft works include the use of beads in making accessories and ornaments such as necklaces, bracelets, earrings and hairclips. Beads are also used to add more designs on on textiles and different clothes such as traditional attires. The processes used in beadwork include loom and off-loom weaving, stringing, bead embroidery and bead knitting.
  - a. *Accessories* are supplementary components which commonly adds features in the traditional outfit of different ethnolinguistic groups. These groups use it as a part of their culture and tradition, usually during important occasions such as a wedding ceremony.

Most of the accessories of the ethnolinguistic groups serve as evidence of their artistry and craftsmanship. Their culture and tradition are reflected in their products and artifacts. In Mindanao, elaborate accessories are specifically made and used for traditional events and rituals, such as weddings. For example, Yakan grooms wear a handwoven head cloth called, *Pis*, which represents men's bravery, and is a symbolic protection from spears or knives. On the other hand, brides wear a short skirt over trousers called *Olos*. This traditional attire is worn with a hat called, *Saruk*. Another significant traditional accessory is the *Kandit*, a 15-meter belt or sash made of *gilim* (red cloth). These pieces of clothing are all decorated with beads.

<sup>12</sup> "Mindanao Lutuan Betel Box, Philippines". Accessed May 29, 2020. [https://www.michaelbackmanltd.com/archived\\_objects/mindanao-lutuan-betel-box-philippines/](https://www.michaelbackmanltd.com/archived_objects/mindanao-lutuan-betel-box-philippines/)

<sup>13</sup> "Mindanao Lutuan Betel Box, Philippines". Accessed May 29, 2020. [https://www.michaelbackmanltd.com/archived\\_objects/mindanao-lutuan-betel-box-philippines/](https://www.michaelbackmanltd.com/archived_objects/mindanao-lutuan-betel-box-philippines/)

Aside from their traditional accessories, the Yakan also practice the custom of *tanyak-tanyak*, or face painting, during weddings. A foundation of white powder is applied on the faces of the bride and groom, followed by putting dots and lines that create various patterns.<sup>14</sup>

Another group that has a fondness for accessories is the **T'boli**. Some of their accessories festivals are the *Hilot* and *Suwat Imimot*. The *hilot* is a heavy brass belt worn by women during festivals. The T'boli nobility wear it with bracelets, anklets, furnished with ball-bearings, which signal their approach. Meanwhile, the *hilot Imimot* is a brass belt with dangling strings of beads.



*Hilot Imimot*



*Suwat Imimot*

On the other hand, the *Suwat Imimot* is a wooden comb with colored glass beads, that is worn at the back of the head.

Other accessories worn by T'bolis are the *lmimot*, a big necklace that practically covers the whole neck and chest area, *blonso* or brass bracelet worn about 15-20 on each arm, and the *nomong*, an earring made of glass beads and horse hair. Variations of colors like red, yellow, white, and black are arranged in different geometrical patterns.

- b. *Ornaments* on the other hand, are accessories used to beautify and to make the appearance of objects and people more attractive. Such ornaments of Mindanao are used in traditional events and rituals, and has the added value of protection from different elements.

Ornaments have been a part of the daily life of different ethnolinguistic groups. It highlights their own unique culture and tradition. These ornaments are believed to be protective talismans that shield them from harm and misfortune. Below are the most common ornaments used in Mindanao

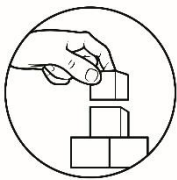
- **Crocodile tooth** necklace for fortune
- **Triangular amulets** with symbols wrapped in black cloth (*anting- anting*) which is a protection against bullets
- **Snake bone belts** to guard from pain

<sup>14</sup> Haute Culture. "Textile Tribes of the Philippines:Yakan Weaving, Wedding and Wears". 2016. Accessed May 29, 2020. <https://hauteculturefashion.com/yakan-tribe- textiles-mindanao-philippines/>

- **Maniktegiyas**, a beaded necklace or bracelet from dried fruit seeds that protects the wearer from illness caused by evil spirits
- **Maniksembulan**, a necklace or bracelet made of a short bamboo stems that serve as added protection
- **Kayab**, a piece of cloth worn like a turban, which is a protection from rain.

You have just finished the topic on crafts. Think about how you can show your understanding of the ideas and concepts presented in the previous section. How did you find the lesson? What was the most interesting part for you? Use the guide questions below to further reflect on the previous discussions.

1. Based on the previous sections, reflect on the unique characteristics of the traditional clothing used by each ethnolinguistic group presented in the lesson. How are these attires and fabrics different from each other? Share at least three distinct differences and explain them briefly.
2. Did you find any similarities about the arts and crafts of the featured ethnolinguistic groups in Mindanao? What are these similarities? Explain.
3. What do you think are the important and relevant concepts that you need to remember about the arts and crafts of Mindanao? Explain their significance and relevance in our present context.
4. How would you contribute to raising awareness and developing appreciation for the traditional arts and crafts of Mindanao?



## What's More

Great! You have just finished reading important information and answering processing questions about the arts and crafts of the featured ethnolinguistic groups in Mindanao.

You may now continue to explore and understand more about the lesson as you answer the following activities.

### Activity 1: WRITE it RIGHT!

**Directions:** Below are statements with faulty concepts about the arts and crafts of Mindanao. Your task is to identify and encircle the words that make the statement incorrect. Then, write the accurate words inside the text box to make the statements correct. Copy the entire statements and accomplish this task on your activity notebook.

Example: Maranao T'boli women usually use malong as as skirt, a dress, a blouse or a gown.

1. The Okir motif is an artistic pattern that is profusely used by the Mangyan people.

2. The gangsa is derived from the totem bird of the

- Maranaos called Itotoro
3. The B'laan people also cut mother-of-pearl into small shapes that look like sequins called
  4. T'boli women traditionally make the textiles for their cultural dress known as the *Semmek*.
  5. The Malay ethnic group is known for applying face painting on brides and grooms as part of their traditional wedding ceremony.
  6. T'nalak is a garment usually used by the Maranao and Maguindanao from southern Philippines.
  7. One of the patterns of okir is the "*dapa*" which means circle.
  8. Kayab is a necklace made of bamboo stems that serve as a form of protection.
  9. The clothes worn by the Tausug are woven from abaca fiber embellished with buttons, beads and embroidery.
  10. One of the best examples of using okir motif on textiles is the malong a-Ampik.

Have you answered all the items correctly? Good job!

If you got all the correct answers, that's very good! That means you learned the initial concepts well. However, if you made mistakes, don't be bothered because you can still review the parts of this module that you did not quite understand.

Now, let's do another activity on traditional attire.

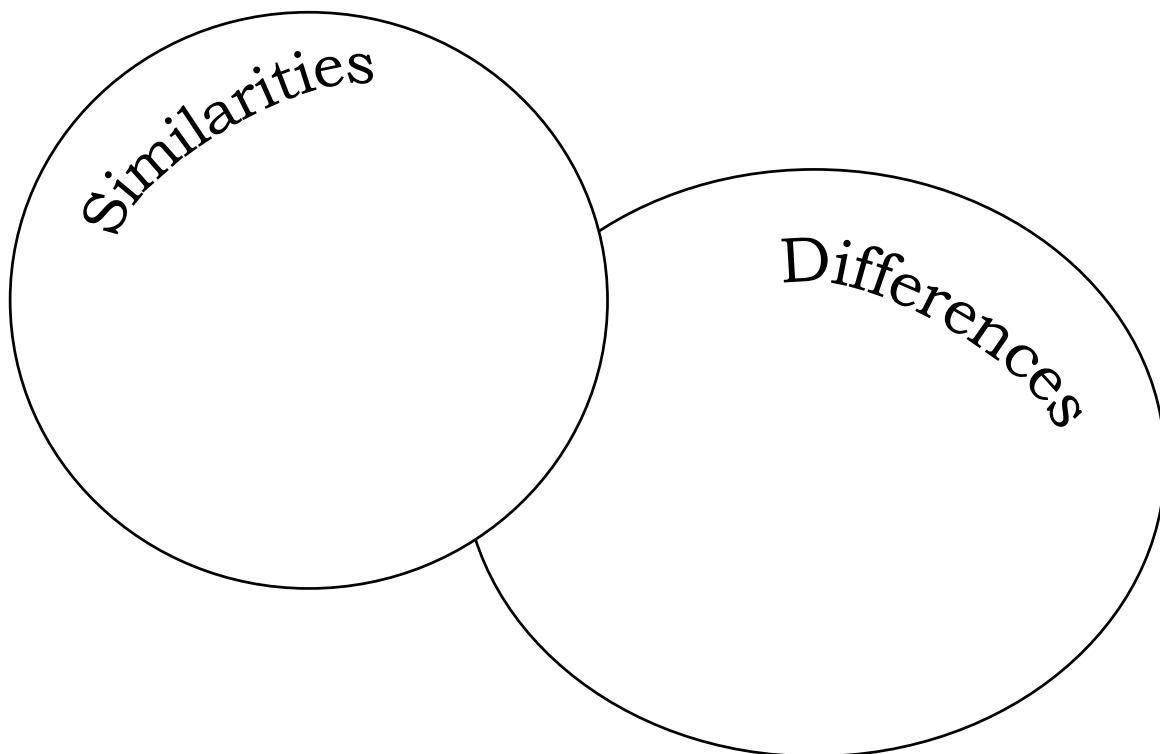
### Activity 2.1: WHAT DO I POSSESS?

**Directions:** Go back to your answers in the guide questions after the module about the unique characteristics and differences of the traditional clothing of the ethnolinguistic groups and write them on the table below. Then, examine the words or phrases that show their differences and similarities and transfer them in the given diagram on similarities and differences below in activity 2.2. Afterwards, answer the succeeding processing questions. Accomplish this activity in ~~on~~ your activity sheets.

1. B'laan's Traditional Clothing	
2. Maranao's Traditional Clothing	
3. Bagobos' Traditional Clothing	

4. T' bolis' Traditional Clothing	
5. Yakans' Traditional Clothing	

**Activity 2.2: DIAGRAM OF SIMILARITIES AND DIFFERENCES**



1. In your own opinion, what makes the arts and crafts of Mindanao unique from others?
2. Based on the table you have answered in activity 2.1 and the diagram in Activity 2.2, how similar are the clothing of the five featured ethnolinguistic groups?
3. If you were to wear a traditional clothing from the five featured ethnolinguistic groups, which would you wear? Why? Explain your answer.

Congratulations for making it this far! You have almost reached the final part of the module. All you need to do is finish the remaining activities. Do your best and let's see if you can remember all that you learned from this module.



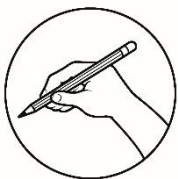
## ***What I Have Learned***

Now, the time has come for you to reflect and focus on the essential points of the lesson.

Express the significant concepts you learned and insights gained in the learning box. Write your reflection in your activity notebook.

**Learning Box**

Since you are done with the activity, it's time for you to answer a brief assessment on the key concepts of the lesson. Break a leg!



## ***Assessment***

**Directions:** Read each of the questions carefully. Write the letter that corresponds to correct answer in your activity notebook.

1. Which of the following occasions involves the exchange of T'nalak?
  - A. giving birth
  - B. attending mass
  - C. offering prayer
  - D. wedding rituals
  
2. How is the Ikat process of the B'laan done?
  - A. The B'laan first cuts the fabric into different sizes before dyeing it.
  - B. The B'laan ikat process is done by tying the fabric using a string of abaca and dipping it in dye after the actual weaving.



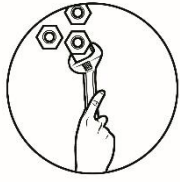
- C. This ikat process is done by combining different strings and then dipping the tips of the strings in colored paint.
- D. The B'laan's process is done by dyeing the fabric where the yarns are tightly wrapped with strings before weaving.
3. Which of the following is defined as a process of dyeing the fabric where the yarns are wrapped with strings and dyed before weaving?
- |              |                 |
|--------------|-----------------|
| A. badjulapi | C. malong       |
| B. ikat      | D. pinalantupan |
4. Which of the following is described as a special textile woven from abaca fibers used by Bagobo people?
- |           |               |
|-----------|---------------|
| A. ikat   | C. seputangan |
| B. malong | D. t'nalak    |
5. Which of the following characteristics BEST describes the malong of Maranao?
- A. It is woven from abaca and embellished with embroidery, buttons, and beads.
- B. It is a woven fabric with complicated beadworks and beautiful brass ornaments.
- C. It is woven using deep brown abaca treated in the ikat process to achieve an intricate design.
- D. It is a hand-made or machine made multi colored cotton cloth, bearing a variety of geometric or floral design.
6. What is the MOST distinct characteristic of the T'boli accessory, Hilot?
- A. It is furnished with ball-bearings.
- B. It is hung from a distinctive brass.
- C. It uses vines and geometric patterns.
- D. It has triangular amulets with symbols.
7. In what way do Maranao people use *malong*?
- A. They use malong to cover their crafts.
- B. They use malong to wrap a newborn baby.
- C. They use malong to create a bag or a sack.
- D. They use malong to make a cowl or a raincoat.
8. Which of the following is known to be a symbolic protection from spears and knives during combat?
- |           |          |
|-----------|----------|
| A. gilim  | C. pis   |
| B. kandit | D. saruk |
9. Which of the following ornaments is believed to protect one's life from illness caused by evil spirits?
- |                  |                  |
|------------------|------------------|
| A. anting-anting | C. maniksembulan |
| B. maniktegiyas  | D. pegupaan      |

10. What okir pattern depicts a leaf?
- |          |          |
|----------|----------|
| A. Dapal | C. Poyok |
| B. Pako  | D. Todi  |
11. Which of the following is NOT a part of a Yakan wedding attire?
- |           |          |
|-----------|----------|
| A. kandit | C. pis   |
| B. okir   | D. saruk |
12. Which of the following is a piece of cloth worn like a turban to protect one's self from the rain?
- |                 |                  |
|-----------------|------------------|
| A. Kayab        | C. maniksembulan |
| B. maniktegiyas | D. Pegupaan      |
13. Where do the Yakan people get their inspiration to weave symmetrical patterns?
- Their ancestors send design inspirations through their dreams.
  - Their inspiration for design comes from their loved ones who support them.
  - Their design inspiration comes from other groups that use the same geometrical pattern.
  - Their inspiration for designs comes from their environment and the influence of Islamic sacred geometry.
14. How is the Bagobos textile design related to that of T'bolis?
- Both use T'nalak as a fabric in making clothes.
  - Both use symmetrical patterns.
  - Both textile designs exhibit a cosmological color scheme
  - Both use resist-dyeing to produce a good textile design.
15. Which of the following shows the MOST unique characteristics of the Sarimanok?
- It has sharp claws covered with yellow-gold skin.
  - It has tiny pieces of artificial feathers in different colors.
  - It has a long and sharp beak holding a fish or a golden coin.
  - It has colorful wings, a feathered tail, and its head is decorated with scroll, leaf, and spiral motifs.

Did you enjoy answering the test? Check your answers by referring to the Answer Key at the last page of this module.

You may now proceed to the next module once you have answered the assessment and reviewed your mistake/s, if any was/ were made.

Remember that you can always go back to the parts of the module which you did not understand very well.



## ***What I Can Do***

Congratulations for finishing this module!

Here is another opportunity to enrich your learning about the lessons in this module.

### **Activity: Go Negosyo!**

**Directions:** Read the situation, examine what is needed, and do the given task.

#### ***Situation:***

Imagine that you own and manage a business that is more on organizing events. You plan and implement gatherings for different occasions like birthday parties, anniversaries, reunions and most especially, weddings.

Your client, Mr. Jay Santos and his fiancée, Ms. Jen Enriquez, visited your office to inquire about invitations designs that they might use in their upcoming wedding. Miss Enriquez who is from Mindanao wants to have a customized wedding invitation inspired by Mindanao's arts and crafts. She wants this invitation to be simple yet unique.

#### ***Task:***

Now, help the couple by designing their wedding invitation.

- Your goal is to design an invitation that is inspired by the arts and crafts of Mindanao.
- The invitation that you are going to make must incorporate patterns, colors, and motifs of well-known arts and crafts from Mindanao like Sarimanok, Okir, and their famous textiles.
- Use basic principles of lay-outing as your guide. You may learn more about it by watching the video tutorial titled *Beginning Graphic Design: Layout and Composition* at <https://www.youtube.com/watch?v=a5KYIHNKQB8>. You may also search it from GCFLearnFree.org youtube channel.

As the owner of the business, it is up to you to choose the medium for the invitation to make it unique and creative.

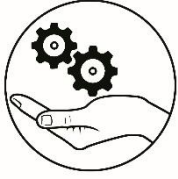
You may use any of the following media according to your preference:

- Paint
- Oil Pastels
- Crayons
- Water Colors
- Water Colors
- Or you may use digital arts
- Color Pencils
- boxes and cardboards

**Note:** Take a photo of your artwork and submit it to your facilitator through messenger, e-mail, or other media platforms.

Remember this activity will be assessed using the following rubrics:

<b>Criteria</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Use of patterns/ designs</b>	The student's artwork contained patterns and designs that are inspired by Mindanao's arts and crafts.	The student's artwork contained patterns and designs and somehow inspired by Mindanao's arts and crafts.	The student's artwork contained minimal patterns and designs and were quite inspired by Mindanao's arts and crafts.	The student's artwork was lack of patterns and design of Mindanao's arts and crafts.	The student's artwork did not contain any patterns and designs of Mindanao's arts and crafts.
<b>Visual Appeal/ Creativity</b>	The student's artwork was appealing, and creatively done and with visual appeal.	The student's artwork was creatively done but not visually appealing.	The student's artwork was made but requires a little bit more of creativity and visual appeal.	The student's artwork was made but lack of creativity and visual appeal.	The student's artwork had no creativity and visual appeal.
<b>Craftsmanship/ Skill</b>	The student's artwork was done with exceptional care and attention to detail and neatness.	The student's artwork was done with care and attention to detail and neatness.	The student's artwork was done with basic care and attention to detail and neatness.	The student's artwork was done with minimal care and attention to detail and neatness.	The student's artwork was done without care and attention to detail and neatness.
<b>Completeness/ Punctuality</b>	The artwork is complete, and was passed on time.  The effort to produce quality work is evident in the output.	The artwork was complete and was passed on time but needed a little bit of punctuality.  The effort to produce quality work is adequate and evident in the output.	The artwork was finished and was passed on time but needed an improvement.  The effort to produce quality work is good and somehow evident in the output.	The artwork was incomplete but was passed on time.  The effort to produce quality work is unclear and not that evident in the output.	The artwork was incomplete and was not passed on time.  There is no effort in producing quality work.



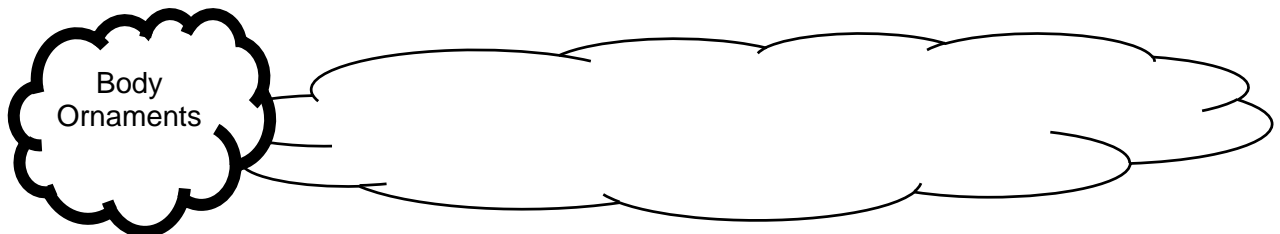
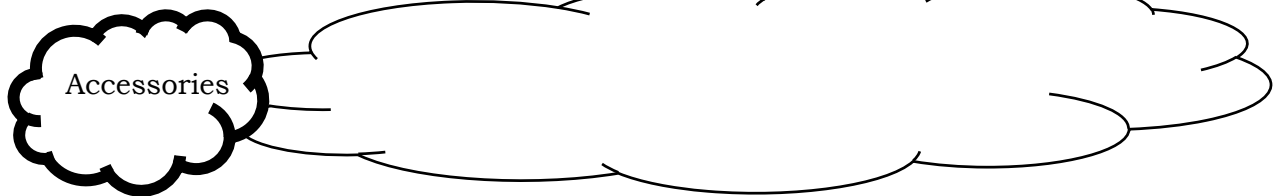
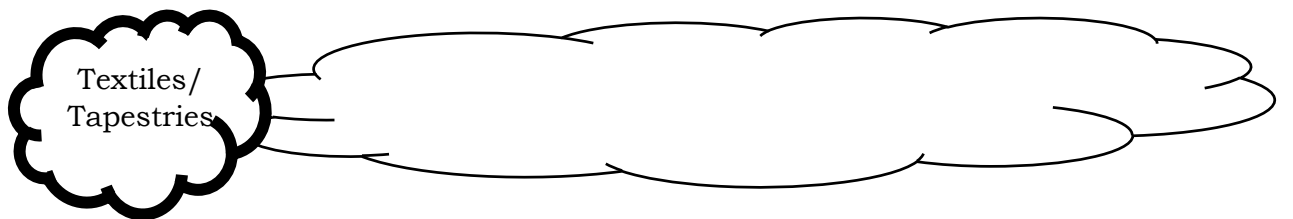
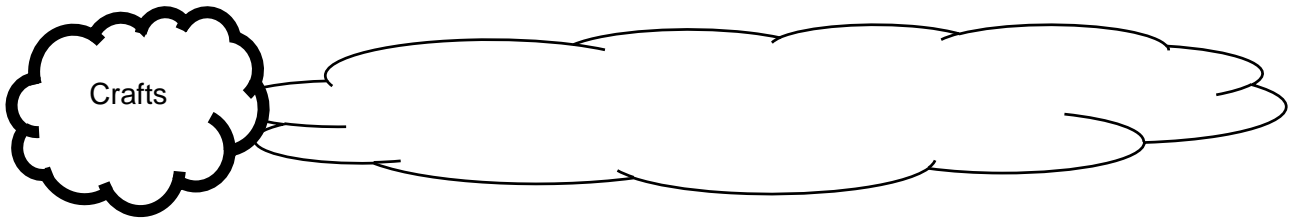
## ***Additional Activities***

Congratulations! You have reached the end of the lesson. You are now ready for the next module!

At this point, take this activity as you ready yourself for your next journey.

### **Activity 1: Clouds of Thought**

**Directions:** Express your understanding by writing a significant insight on the given concepts about the arts and crafts of Mindanao. Accomplish this activity in your activity notebook.



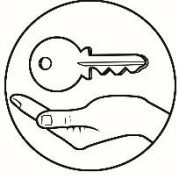
Guide Questions:

1. How do these arts and crafts from Mindanao help the country's culture and tradition?
2. What makes the arts and crafts from Mindanao unique from other arts and crafts in some parts of the Philippines?

3. What particular arts and crafts would you want to have from the featured places in Mindanao? What particular characteristic/s do you like the most? Why do you say so?
4. In your own opinion, why is it important to know these ideas and concepts in today's time? How beneficial these are to people?

Congratulations! You made it. You have performed very well. Hope that this module has given you significant information and insights that would help you-in understanding various concepts about Mindanao!

Good luck on your next learning endeavor!



# Answer Key

<b>What I Know</b> 1. A 2. B 3. D 4. D 5. D 6. D 7. B 8. C 9. A 10. C 11. A 12. D 13. A 14. A 15. A	<b>What's New</b> Activity 1 1. T'boli 2. Kandit 3. Malong 4. Badjilapi 5. Ikat 6. Seputangan 7. Sarimanok 8. Hilot 9. Okir 10. Pinalantupan	<b>What's New</b> Activity 2 Answers may vary
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<b>What's New (Activity 3)</b>			
<b>Woodcraft</b>	Sarimanok	Pegupaan	Sarimanok
<b>Metal craft</b>	Crocodile Tooth	Necklace	Kandit
<b>Textile/ design motif</b>	Sarimanok	Saruk	Matilak
	Maniksembulan	Snakebonebelts	Hilot

<b>Assessment</b> 1. D 2. D 3. B 4. A 5. D 6. A 7. A 8. C 9. C 10. A 11. B 12. A 13. D 14. A 15. D	<b>What I Can Do</b> Answers may vary <b>Additional Activities</b> Answers may vary	<b>What's More</b> Activity 2.1 Answers may vary Activity 2.2 Answers may vary	<b>What's More</b> Activity 1 1. Maranao 2. Sarimanok 3. Taknum 4. Yakan 5. Yakan 6. Malong 7. Matilak 8. Maniksembulan 9. B'laan 10. Malong
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