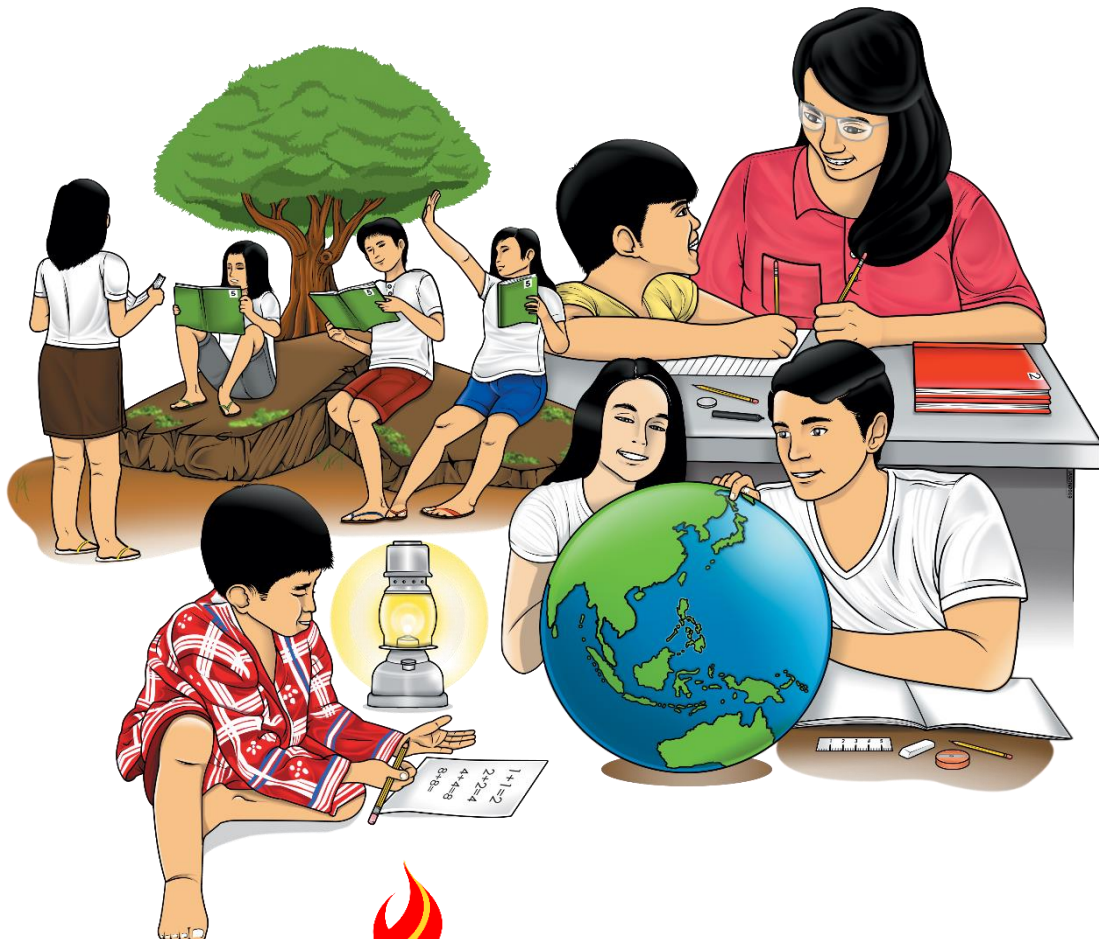


Arts

Quarter 3 – Module 5: “Art Beyond Art’s Sake”

Visual Art Forms of Mindanao



Arts – Grade 7

Alternative Delivery Mode

Quarter 3 – Module 5: Art Beyond Art's Sake (Arts and Crafts of Mindanao)

First Edition, 2020

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Arts

Quarter 3 – Module 5:

“Arts Beyond Art’s Sake”

Visual Art Forms 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

The Philippines is an archipelago that boasts of many riches. It has been gifted not only with an abundance of natural resources, but also with countless talented Filipino artisans who continue to nurture and preserve a wide variety of cultures that exist across the country.

Luzon, Visayas and Mindanao are the three major regions that make up the Philippine group of islands. Though a member of a common group, these three major islands have distinct features in different aspects such as their culture, traditions, attires and customs.

Besides the many pleasing characteristics of its art forms that are distributed throughout its three major regions, what adds a feather to the country's cap are the legends, fables, and myths that contribute to a greater portion of each craft's significance. These stories are regarded as emblems and representations of our rich and unique culture.

Upon being shown a locally-made fabric or attire, would you be able to easily recognize whether it came from Luzon or Visayas? Could you say in a heartbeat if it were from Mindanao? You may or may not be able to do so (yet!), but one thing is for sure: you will be astounded to see them in person. If seeing them right in front of you is an exciting experience in itself, then just imagine what a thrill it would be to personally recreate one of your own!

In this module, you will learn to recreate art forms that can be assembled using the recommended materials and traditional techniques originating from Mindanao. You will be introduced to the region's common motifs and cultural sites that will surely help you to appreciate our local wonders even more.

Learning Competencies

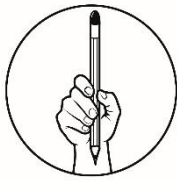
The learner is expected to:

1. create crafts that can be assembled with local materials, guided by traditional techniques (e.g. habi, lilip, etc.) A7PR-IIIc-e-1

Learning Objectives

After going through this module, you will be able to:

- A. determine the different materials and techniques used in the attire, fabrics and tapestries production, accessories and body ornamentation of Mindanao
- B. recreate and design accessories inspired by that which is found in Mindanao while being mindful of the principles and elements of art
- C. appreciate the importance, functionality and cultural relevance of the diverse art forms of Mindanao



What I Know

Directions: Let's take a quick test to see how much you already know about the topics in this module. Read the following statements and choose the correct answer to the questions. Write the letter of your choice on your activity notebook.

1. The *Bilaan* or *B'laan* is an ethnolinguistic group that inhabits some parts of South Cotabato, North Cotabato and Davao del Sur. *B'laan* is a combination of two words: "*bila*" which means house and "*an*" which means _____.
A. cloth B. nation C. people D. weaving
2. The women of an ethnolinguistic group in Mindanao wear brass belts with numerous tiny bells that chime whenever a person wearing it is walking. They also attach cut pearls to the belt and these **sequin-like pieces** form geometric patterns on the design. What is the local term being used to refer to the highlighted words in the preceding sentence?
A. *bila* B. *takmum* C. *ikat* D. *t'nalak*
3. The *B'laans*, *Bagobos* and the *T'bolis* weave highly-polished abaca textiles using the *ikat* process. What is *ikat*?
A. The process of bleaching fabrics until the material will be as refined as possible
B. The process of dyeing the fabric wherein the yarns are tightly wrapped with strings
C. The process of cutting fabrics into a pre-identified shape in order to form the ideal figure
D. The process of selecting the best types of fabrics that would maintain an impression of nobility and elegance
4. Generally, *B'laan* textiles usually contain three colors in the shades of the following colors, **EXCEPT**:
A. black or brown B. red or ochre C. ecru or undyed D. blue or indigo
5. The *B'laans* put high value on their textiles. Which of the following statements prove this to be **TRUE**?
A. Blankets are considered an important part of a bride's dowry.
B. Blankets are used to rebuke evil spirits
C. Blankets are sold at a price that only the noblest people can afford
D. Blankets are required of every person living in their community

- CO Q3 Arts 7 Module 5**

12. If *hilot* is a heavy brass belt worn by T'boli women during festivals, how would you describe a *suwatimimotis* in their pool of accessories?
- It is a wooden comb with colored, glass beads hanging from it
 - It is a necklace, or bracelet of beads made from dried fruit seeds and is worn as a form of protection against evil spirits
 - It is a necklace or bracelets made out of a bamboo stem cut into short pieces
 - It is a triangular amulet with symbols wrapped in black cloth
13. Which of the following is a *Yakan* ornament?
- Maniksembulan*
 - okkil*
 - suwatimimotis*
 - t'nalak*
14. *Yakans* are recognized for their distinct form of visual arts (face paint) that is usually applied on brides and grooms. How do they do this?
- A white foundation is applied first, followed by dots, lines and other details that are likewise painted onto the couple's faces
 - Dots, lines and other details are painted onto the couple's faces first, and then the vacant spaces are filled with white foundation
 - The process of applying the face paint/ make-up depends on the discretion of the leader
 - There are no accounts that verify how the face paint is applied.
15. In order, how is the *t'nalak* weaving done?
- Hand-tied and rolled into balls, abaca fibers are stained using natural vegetable dyes produced by the T' boli weavers.*
 - T'nalak fabrics which commonly are in red, black and brown shades are woven.*
 - Abaca fiber is stripped from the trunk, then cleaned, dried and separated into strands. .*
- I, II, III
 - III, II, I
 - III, I, II
 - II, I, III

Lesson

1

Arts Beyond Art's Sake The Art Forms of Mindanao



What's New

Hello! What did you think of the questions? That test must have made you more curious about what we're about to discover.

Before exploring this new learning chapter, let us see first how well you have studied the previous module. What we have here is an activity on the principles of art that you will surely find easy to recall.

Direction: Match the descriptions in Column A with the principles of art in Column B. Write your answers in your notebook.

Column A

1. It shows an alternating or repetitive sequence of elements of art such as lines, color, shape, etc.
2. It focuses on the way a design or image stands out and is given a special attention
3. It produces the look or feeling of movement in an image because of its repetitive elements
4. It shows the differences of elements to increase the visual interest one would have in an artwork
5. It shows the varied arrangements that elements of art can create when working together as a whole
6. It shows the arrangement of elements (symmetrical, asymmetrical or radial) to show equality or stability in weight of an artwork

Column B

- A. Pattern
- B. Balance
- C. Emphasis
- D. Contrast
- E. Rhythm and movement
- F. Harmony and unity
- G. Variety



As you recall the most important insights you've had in the previous discussions and expect more promising learning experiences in the rest of the following modules, you should remember that the principles and elements of art always go hand-in-hand when one tries to create a masterpiece. The principles of art represent the creativity and intent of the one who made the piece (the artist!), while the elements, on the other hand, stand as the firm foundation and the most significant components in an art.

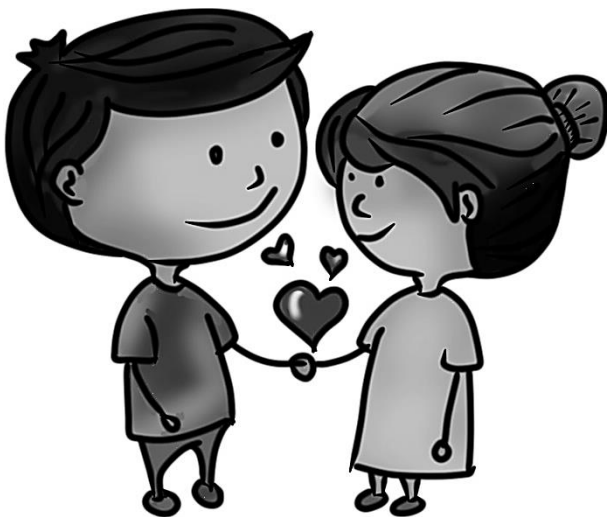
If the elements are the ingredients, then the principles of art are the techniques used to cook and enhance those ingredients! To put it simply: both serve as building blocks that help an artist convey a visual message.

This time, we will try to discover the ways by which the principles and elements of art are present in the art forms of Mindanao. We will also see the notable significance and uses of these crafts in the lives of the people of Mindanao.

But first, let us try another activity that will surely put you to excitement.

Activity 1.2 - I AM A DREAM WEAVER!

Hi there! Below is a situation that deeply needs the power of both your creative mind and hands. Could you help *Nanay* and *Tatay* deal with something that is very important to them? Let's see how we can help!



Nanay and *Tatay* are preparing for the celebration of their nearing 25th wedding anniversary. As it will be a very special day for them, they came to ask **you** for help in designing their wedding anniversary attire while they look after the other important details of their wedding.

On a separate sheet of clean paper, draw your customized *dream wedding attire* for *Nanay* and *Tatay*. In order for them to fully appreciate your work, write a short description below each one of them.

Thank you for the time and effort that you will put into this activity. Once you are done sketching your amazing ideas, please take another moment to answer the following questions on a separate sheet of paper:

- A. How would you generally discuss your designed wedding attire for *Nanay* and *Tatay*? Please discuss the details that you chose to incorporate and put in your design in at least 2 sentences.
- B. What was your major consideration in choosing the design of *Nanay* and *Tatay*'s dream wedding attire? (Example: Was it their color preferences? Was it the culture of one of their provinces?) Please explain in at least 3 sentences.
- C. What would you say is the feature in your design that makes it stand out among other traditional wedding gowns and suits that either *Nanay* or *Tatay* may have already seen?

Well done! I am sure that the design that you have so carefully and thoughtfully crafted for *Nanay* and *Tatay*'s dream wedding anniversary is something that they will deeply appreciate once they receive the final product.

Gowns and complimentary suits in weddings are already such iconic elements of celebration that are of great importance in Filipino culture (whether these take inspiration from Western designs or more local origins). You may have attended wedding ceremonies and you may have likewise noticed that each wedding attire is designed differently from another.

Regardless of where you come from –whether it's Luzon, Visayas or Mindanao –each place has its own signature touch to boast of in their way of designing clothing. You have already learned the distinct characteristics of the art forms and cultures of Luzon and Visayas; this time, you will be just as amazed with how unique Mindanao culture is in their artistic works of art.



What is It

The Art Forms of MINDANAO

How well do you know...?

As it is with Luzon and Visayas, Mindanao is overflowing with a wide range of customary attires that carry meaning within their intricate designs, unique touches and definite manner of creating. Below are such examples to help you appreciate the attires, fabrics and tapestries of Mindanao.

Attire, Fabrics and Tapestries



B'laan traditional clothing

The first customary attire is the traditional clothing of the B'laan. The B'laan or Bilaan came from two words: “**bila**” which means house and “**an**” which means people. This ethnolinguistic group is known for their embroidery, brass ornaments and beadwork that they commonly integrate into their traditional clothing. The main materials of the B'laan clothing are embroidered *abaca*, beads and buttons.

What elevates the visual creativity in B'laan traditional clothing is the manner in which it was designed. Commonly, women will wear heavy brass belts that are tied with small bells, and these are hung around their waistline. In addition, they incorporate a cut up mother-of-pearl in small shapes that serve as sequins blending well and arranged to form geometric patterns. These are called **takum**. Because of this manner by which the traditional clothing of B'laan is designed, chiming sounds are being produced whenever they move.

B'laans also use **ikat** –a process of dyeing the fabric wherein the yarns are tightly wrapped with strings and dyed before weaving. *Ikat* is a fabric quality enhancement technique that they share with Bagobos and the T'bolis. In terms of colors, these are commonly seen in shades of black or brown, red or ochre (a darker shade of orange) and ecru (the color of the undyed abaca). The way B'laans put high value on their textiles are manifested in their customs, in the same way how blankets are considered an important part of a bride's dowry.



Bagobos ceremonial attire made of t'nalak

A group in Davao called the *Bagobos* (which, according to anthropologists, is a name derived from the words “*bago*” meaning new and “*bo*” meaning growth) consider some of their fabrics sacred.

Bagobos own elaborate ceremonial attires that are woven using a special textile made from abaca fibers called **t'nalak**. Through the *ikat* process, *t'nalak* is made from deep brown abaca fibers to obtain intricate and unique designs. Characteristic of their culture is the restriction that the weaving of *t'nalak* is only allowed for the women; in fact, men are not even allowed to touch the materials used in weaving! They strongly believe that the breaking of these rules would distort the design and quality of the fiber. This is also the reason why the weavers are not allowed to have intercourse with their husbands throughout the duration of the weaving process.

Each of the attires for the men and women of *Bagobos* can be distinguished easily for their uniqueness. Both of these classifications carry a deeper symbolical meaning in the tribal culture. For example, articles of clothing for the *Bagobos'* men represent their courage. The men wear *tinalak* shorts coupled with an undershirt and a *t'nalak* coat. In addition, blood- red colored clothes and a headkerchief (*tangkulu*) are worn by heroes/ warriors called **bagani**.

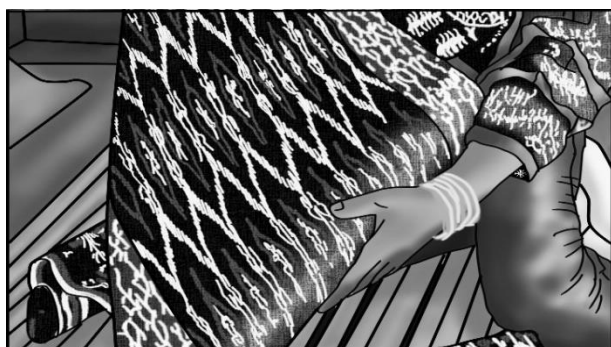


Bagobo women wearing wrap-around t'nalak skirts and blouses

The women, on the other hand, wear wrap-around *t'nalak* skirts and blouses. Floral patterns, checkered or paisley prints are incorporated in their blouses as designs. Blouses also have short sleeves, and the waist area falls above the abdomen. Similar to that of *B'laan* clothing, they also use rows of belts around their waists and ankles that chime when the person who wears it is walking.

While most of the attires and fabrics in Mindanao are elevated by their designs, what makes the traditional clothing of T'boli a true, national treasure is where the designs are said to originate from. Their weavers believe that their gods and ancestors intentionally visit them in their dreams to drop the designs and patterns that they have to weave. Amazingly, *t'nalak* fabrics are woven by dream weavers without the basis of any pre-existing pattern or design.

A notable dream weaver from the Tboli tribe is named Lang Dulay, who received the National Living treasures - Gawad Manlilikha ng Bayan (GAMABA) award from the National Commission for Culture and the Arts (NCAA) in 1998 and is said to be the most famous dream weaver of the tribe.



Another reason why *t'nalak* weaving is so exceptional is the amount of patience and craftsmanship that is put into it throughout the entire process. Without the printed pattern, a weaver has to have a sharp memory and personal connection to the belief by which their weaving culture is anchored on (that designs are retrieved through dreams). Because of the tremendous labor and commitment that needs to be done in the process of weaving, the acquisition of skills are meant to be learned at a very young age.



As the fabric is delicate and fine, so is its process. First, abaca fibers are stripped off the trunk, then cleaned, dried and separated into strands. After being handpicked, hand-tied and rolled into balls, abaca fibers are stained using natural vegetable dyes produced by the *T' boli* weavers. *T'nalak* fabrics are then finally woven. The colors usually applied onto these fabrics would be red, brown and black.

There is a place around Lake Lanao with residents who are famous for their exceptional artworks, wood carving, weaving, metal crafting, and even their epics. These people are collectively known as the *Maranao*. Their name literally means “*People of the Lake*”.

Among the many creations of the Maranao people is the ***malong***. This is actually what they have long been famous for. *Malong* is a traditional Filipino tube skirt that is either hand-woven or machine-made. It is produced from multi-colored cotton cloth with a variety of geometric and floral designs. A *malong* can be used as a skirt, dress, blouse, or gown. It can even be used as more functional things such as a hammock, basket, sleeping bag, bathrobe, baby carriage and many other similar examples. Coincidentally, there is a dance called *Kapa Malong Malong* or *Sambisa Malong*, that demonstrates the various ways of wearing a malong and its uses.



Maranao's Malong

Another stunning and functional example of local weaving is the Kumala mat, which is a masterpiece from Kumalarang, Zamboanga del Sur. The term *kumala* is derived from a place called *Kumala-dang* or *Kumalarang*. Kumala is a counterpart Maguindanaoan word that means diamond. It was called kumala for its diamond design surrounded by lines which serve as its five fences (*bakod*). Colors used for *kumala* mats are usually rose, white, and violet, among others. Significantly, the colors green and blue symbolizes the *domato* or the four pillars (*haligi*) of the Royal House.

The mats are made of locally-sourced raw materials such as pandan leaves that are dyed, then air-dyed. Kumala mat weaving usually takes long weeks –and even months—before a single mat is produced. This is among the reasons why woven kumala mats are described as outcomes of perfection. This tradition has been passed on from one generation to another and so the authenticity of such a weaving culture is preserved. Kumala mats are used as sleeping mats, decorations and even during weddings.

Crafts, Accessories and Body Ornamentation

Just as the seasons are dynamic, so are some of our artistic patterns. For **okir**, there is a new pattern called *okir motif*. It is said to have evolved from the Indian stylized bird-like and naga themes and the Islamic traditions using flowers, vines, and geometric patterns and artisan styles.



Yakan Face Painting

Yakans own a distinct form of visual arts (face painting) which is commonly seen on brides and grooms on their wedding day. A white foundation is applied first and afterwards, dots, lines and other details are painted onto the couple's faces. This complements their ornate costumes well as it creates a formal and elaborate effect.

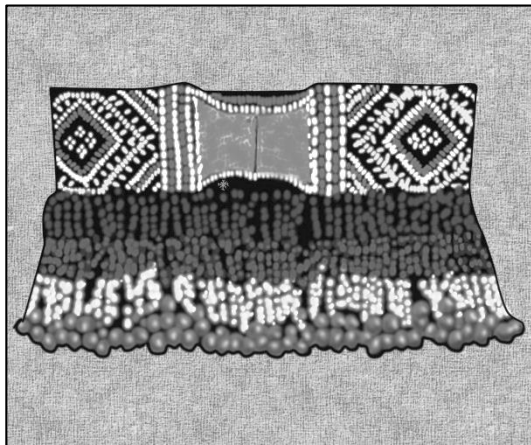
As mentioned, these face paints are just one of the different accessories worn by the bride and the groom. The men would wear a hand-woven head cloth called **pis** to symbolize protection from spears or knives. They wear it along with a **kandit** which is a sash made of **gilim** (red cloth that is about 1-5 meters long). A shirt that is believed to be bulletproof and designed with Arabic scripts (prepared by *imams* and *hadjis*) is also worn by the male or groom. Meanwhile, for the female, a short skirt over trousers are set to be worn. Both of them wear a **saruk**, which is a hat worn to add elegance to their wedding attires.

Yakans also use ceremonial ornaments and functional articles as follows:



Male and female Yakans wearing ceremonial ornaments

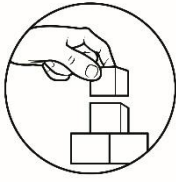
Ornaments/ Functional Articles	Description
1. Crocodile tooth	- This is believed to attract good fortune
2. Triangular amulets	- These are symbols wrapped in black cloth - Also referred to as <i>anting- anting</i> , or amulets against bullets
3. <i>Maniktegiyas</i>	- This is a necklace or bracelet of beads made of dried fruit seeds that are intended to protect one from illnesses caused by evil spirits
4. Snake bone belts	- These are worn to guard one from pain
5. <i>Maniksembulan</i>	- These are necklaces or bracelets made of bamboo stems cut into short pieces; also serves as added protection
6. <i>Pagupaan</i>	- This is a bamboo container for chewing betel nut
7. <i>Lutuan</i>	- This is a small bronze box with engravings that is carried at the waist



Hilot

T' bolis also use accessories as ornamentation to accompany their traditional attires. One such example of which is the *hilot* or a heavy brass belt worn by women during fiestas. Noble figures partner it with bracelets and anklets and ball- bearings that chime when a person walks. Contextually, the sound of the beaded belts serves as the signal that a woman is approaching. They also have a wooden comb with colored glass beads hanging from it called ***suwatimimotis***. This is usually worn against the back of the head.

Without a doubt, Mindanaoan art is exceptional in its own right. From the ways by which their art forms are made, to the efforts they exert to preserve their culture, all factors are taken earnestly. Despite having faced numerous natural and societal threats throughout the years, the people of Mindanao have safeguarded themselves very well in terms of their territory, equity, culture and traditions, and religion. It is important, however, to continue to be vigilant and also support the preservation of these art forms in all the ways that we can –from the local to national levels.



What's More

Now that you are familiar with some of the most well-known fabrics, textiles, and accessories made in Mindanao, it is time to try more activities that will help you apply the important details of our lesson into more practical applications.

Take a photo of your artworks and submit these to your facilitator through Messenger, e-mail, or other recommended online platforms.

CHECK THIS OUT!

- ✧ *Nanay and Tatay have just received your customized design for their dream wedding anniversary. As a way of saying thank you, here is a return letter that they have sent out specially for you:*

To our talented designer,

Thank you for your creativity and thoughtfulness. We surely appreciate it! Once more, in preparation of our wedding anniversary celebration, we would like to ask you for another favor. Could you please suggest an appropriate facial make up/paint that would go best with the clothing design that you made? We would really love to hear your suggestion, and we're so grateful to be in good hands.

Much love,

Nanay and Tatay



What a timely assignment! With your newfound knowledge, I'm sure you're up for the challenge. You have just been immersed in the rich culture that Mindanao has to offer, and this is exactly where you can draw your inspiration from.

Make sure to apply the different elements and principles of art and design in the details that you will recreate for the facial paints of *Nanay* and *Tatay*. On a separate sheet of bond paper, please draw your own ideas for this task.

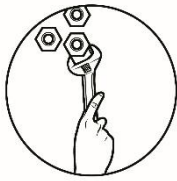
Thanks for your diligent help! I hope that everything you've learned and tried out today will help you appreciate and remember the beauty and richness of Mindanaoan culture even more. Keep yourself on track through reading, watching and discovering more about these two regions. You can help preserve this beautiful culture of ours by sharing your newly found knowledge to your friends on social media or simply through your conversations.



What I Have Learned

Before you proceed to the succeeding parts of this module, kindly answer the following questions:

1. Which specific group/ subculture of Mindanao did you derive your inspiration from as you made your face paint? What are the principles and elements of art that you can identify in your facial paint/ design? Mention at least 2 (Either principles or elements).
2. In the previous modules, you have identified the elements and principles of art present in the works and masterpieces in Mindanao. In general, how do you think these contribute to the appearance of the art forms that make Mindanao so distinct? Explain in at least two sentences.
3. Most traditional attires in Mindanao are made of diligently woven textiles and fabrics just as they are also done in select parts of Luzon and Visayas. How would you compare the traditonal weaving techniques of Mindanao to the other two major regions of the Philippines? Compare and contrast by giving specific examples.
4. Choose one attire, fabric, craft, accessory or orament from Mindanao that you find most interesting. Cite **3** of its characteristics and notable social relevance or functionality to the locality it represents.



What I Can Do

You might have noticed at this point that the common material often used in both clothing and accessories are beads. Beaded belts that chime when in motion seem to be the common denominator among the traditional attires of indigenous groups and peoples of Mindanao. The careful placement of these beads are given much attention and precision, and such industry maintains the intricacy of their design.

To further understand and appreciate the attention to detail and diligence of these local artisans, here is an activity which can be done using some common, available materials.

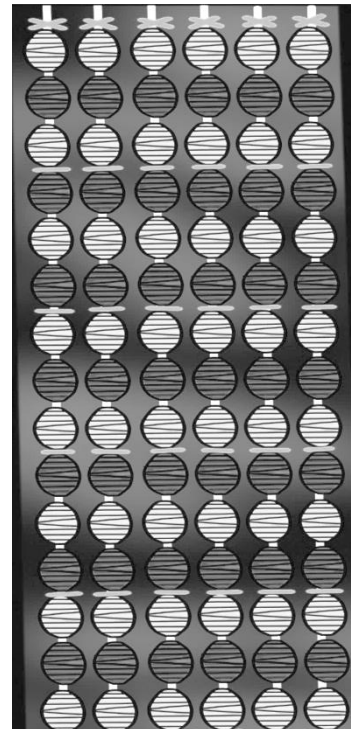
Activity: MY BEADED BELT!

Directions: Create your own beaded belt using the materials given below. Apply the elements of art and principles of design that you may have observed from the attires, fabrics and tapestries from Mindanao.

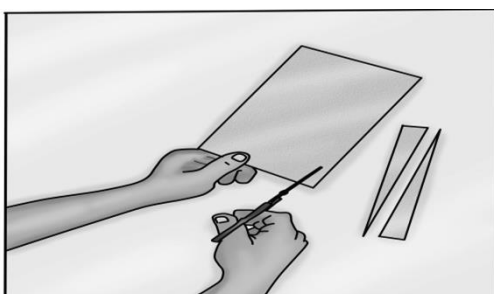
Good luck, and do your best!

Materials:

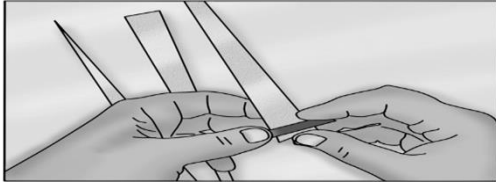
1. Strips of paper/ colored paper/ old magazine/ newspaper (width and length may vary according to your design/ bead size)
2. Glue
3. Pair of scissors
4. Thin strings/ nylon
5. Wooden or metal stick (to be used as a roller)
6. Band/ used cloth (size of your waist to serve as your belt base)
7. Needle and thread



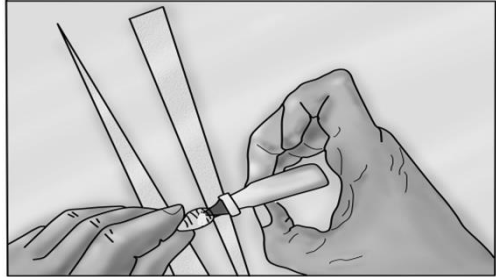
Here's What to Do:



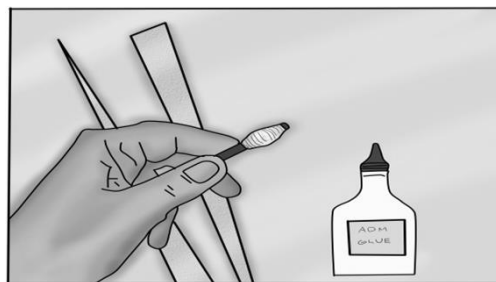
1. Cut strips of paper with a diminishing point. The number and size of your strips will depend on the number and size of the beads you will be needing to compose your beaded belt.



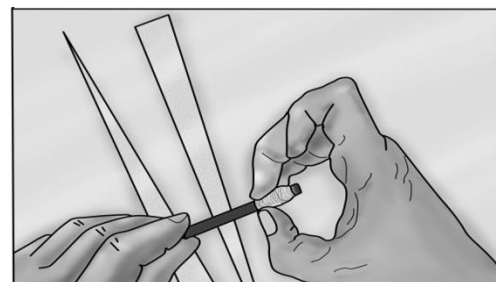
2. Use your wooden or metal stick to roll your strips of paper and to create a common hole size at the center of each of your paper beads once the stick is removed.



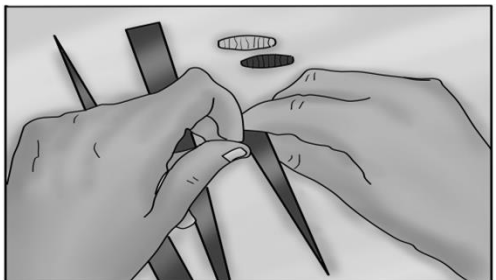
3. When you get to the end of the first strip, add some glue to the tip and press it down. You can smear any excess glue down the bead to use for the next strip.



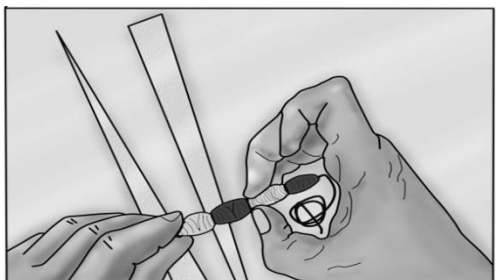
4. Let it dry for a second so it doesn't reopen as you work on the succeeding strips. If you are already confident with the thickness of your bead, let it set for a few minutes.



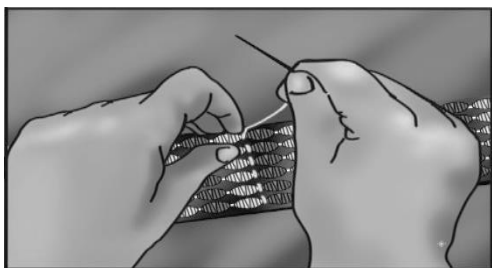
5. Now, tug it down as you become careful to line it up. Lock it down nicely using a sufficient amount of glue.



6. Repeat these procedures until you achieve your desired number of beads for your beaded belt. . Be creative and make beads in different sizes to add visual variation!



7. Insert your beads into a nylon/ thin string of your desired length to create one strand.



8. Once you have created enough strands to fill your cloth/strap, start sewing.

To the learner: Please ask for help and guidance from a more knowledgeable adult/guardian as you do the sewing.

After you've decided that your beaded belt is ready, take a photo of it and submit the picture to your teacher via Messenger, email or any other recommended social media platform.

The activities will be assessed using the following rubrics:

Criteria	5	4	3	2	1
Elements of Arts and Principles of Design	The student planned the artwork carefully. The piece shows effective use of at least 4 elements of arts and 5 principles of design to produce an end product that illustrates the characteristics of the arts of a given place.	The student made use of 3 elements of arts and 4 principles of design in creating a product or artwork that illustrates the characteristics of the arts of a given place.	The student made use of 2 elements of arts and 3 principles of design in creating a product or artwork that illustrates the characteristics of the arts of a given place..	The student made use of 1 element of arts and 2 principles of design in creating a product or artwork that illustrates the characteristics of the arts of a given place..	The student did not make use of any elements of arts and principles of design, nor did they consider the art forms of a given place in mind.
Creativity/ Originality	The student Illustrated/ showed original ideas and interpretations of the given activity and innovated on materials used.	The student showed original ideas and interpretations but did not innovate on the materials used.	The student tried to implement an idea but it lacked in presentation; they did not innovate on the materials used.	The student did not try new ideas nor innovate with the materials used.	The student showed no evidence of original thought.

Criteria	5	4	3	2	1
Timelines/ Presentation	The artwork was beautifully and neatly finished, and submitted on time.	The artwork was finished and submitted on time but shows minor details for improvement (e.g. beads did not completely dry up).	The artwork was finished and submitted on time but appears rushed.	The artwork was submitted on time but is unfinished .	The artwork was unfinished and was not submitted on time.



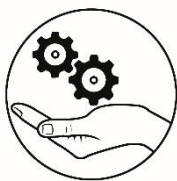
Assessment

Directions: Let's see how much you know. Read the following statements and choose the correct answer to the questions. Write the letter of your choice on your activity notebook.

- The *Bilaan* or *B'laan* is an ethnolinguistic group that inhabits some parts of South Cotabato, North Cotabato and Davao del Sur. *B'laan* is a combination of two words: "*bila*" which means house and "*an*" which means _____.
A. cloth B. nation C. people D. weaving
- The women of an ethnolinguistic group in Mindanao wear brass belts with numerous tiny belts that chime whenever a person wearing it is walking. They also attach cut pearls to the belt and these **sequin-like pieces** form geometric patterns on the design. What is the local term being used to refer to the highlighted words in the preceding sentence?
A. *bila* B. *takmum* C. *ikat* D. *t'nalak*
- The *B'laans*, *Bagobos* and the *T'bolis* weave highly-polished abaca textiles using the *ikat* process. What is *ikat*?
A. The process of bleaching fabrics until the material will be as refined as possible
B. The process of dyeing the fabric wherein the yarns are tightly wrapped with strings
C. The process of cutting fabrics into a pre-identified shape in order to form the ideal figure

2. Generally, *B'laan* textiles usually contain three colors in the shades of the following colors, **EXCEPT**:
- A. black or brown B. red or ochre C. ecru or undyed D. blue or indigo
3. The B'laans put high value on their textiles. Which of the following statements prove this to be **TRUE**?
- A. Blankets are considered an important part of a bride's dowry.
B. Blankets are used to rebuke evil spirits
C. Blankets are sold at a price that only the noblest people can afford
4. The *Bagobos* are a group of people that reside in Davao. Anthropologists claim that the name of this ethnolinguistic group comes from the words *bago* meaning new and _____ meaning growth.
- A. *obo* B. *ibaw* C. *ikat* D. *dulay*
5. Which of the following is **NOT** a characteristic of *T'nalak*?
- A. It is woven from deep brown abaca that is treated in the *ikat* process
B. It is used in making the ceremonial attires of the Bagobos
C. It is only the women who are allowed to weave this fabric
D. It is only the men are allowed to weave this fabric
6. Which is not true about the T'bolis and their weaving culture?
- A. They are famous for *takmun* sequins.
B. They are famous for their complicated beadwork.
C. They are famous for their wonderful woven fabrics.
D. They are famous for their beautiful brass ornaments.
7. Where do the T'boli weavers get inspiration from when weaving their designs and patterns?
- A. From the ancestral patterns passed on from one generation to another
B. From the ancestors visiting them in their dreams to teach them the designs
C. From nature and the environments that reflect prominence in their locality
D. From customized designs that are dependent on the nobility and social class of a person

8. The Maranaos are known for their *malong*. The *malong* is a traditional Filipino tube skirt made of multi-colored cloth with various designs. It can be used for the following functions **except**:
- A. As a skirt
 - B. As a dress
 - C. As baby carriage
 - D. As roofing material
9. Which of the following characteristics **DOES NOT** pertain to *Sarimanok*?
- A. It is a symbol of Yakan art
 - B. It is a legendary bird that came from an ancient Sultan daughter legend
 - C. It is a fowl with colorful wings and a feathered tail, holding a fish on its beak
 - D. It is said to be a symbol of fortune
10. If *hilot* is a heavy brass belt worn by T'boli women during festivals, how would you describe a *suwatimimotis* in their pool of accessories?
- A. It is a wooden comb with colored, glass beads hanging from it
 - B. It is a necklace, or bracelet of beads made from dried fruit seeds and is worn as a form of protection against evil spirits
 - C. It is a necklace or bracelets made out of a bamboo stem cut into short pieces
 - D. It is a triangular amulet with symbols wrapped in black cloth
11. Which of the following is a *Yakan* ornament?
- A. *Maniksembulan*
 - B. *okkil*
 - C. *suwatimimotis*
 - D. *t'nalak*
12. *Yakans* are recognized for their distinct form of visual arts (face paint) that is usually applied on brides and grooms. How do they do this?
- A. A white foundation is applied first, followed by dots, lines and other details that are likewise painted onto the couple's faces
 - B. Dots, lines and other details are painted onto the couple's faces first, and then the vacant spaces are filled with white foundation
 - C. The process of applying the face paint/ make-up depends on the discretion of the leader
 - D. There are no accounts that verify how the face paint is applied.
13. In order, how is the *t'nalak* weaving done?
- I. *Hand-tied and rolled into balls, abaca fibers are stained using natural vegetable dyes produced by the T' boli weavers.*
 - II. *T'nalak fabrics which commonly are in red, black and brown shades are woven.*
 - III. *Abaca fiber is stripped from the trunk, then cleaned, dried and separated into strands. .*
- A. I, II, III
 - B. III, II, I
 - C. III, I, II
 - D. II, I, III



Additional Activities

Activity : DO THE DOODLE!

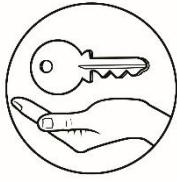
Since weaving textiles is likely to consume much time, and the availability of materials might not always be favorable, let us instead try to merge the interpretation of designs of both woven mats and accessories in Mindanao through doodling.

. Below is a beaded bracelet template that is ready for you to design. The catch is, you will have to incorporate Mindanaoan textile patterns onto each bead as doodles. Please draw this on a separate sheet of paper.

Try it out and do the doodle!

Once you're finished and satisfied with your work, take a photo of your output and submit it to your facilitator through Messenger, e-mail or any other recommended social media platform.





Answer Key

What I Know (Pre-Test)	
1.	c
2.	b
3.	b
4.	d
5.	a
6.	a
7.	d
8.	a
9.	b
10.	d
11.	a
12.	a
13.	a
14.	a
15.	c

Assessment (Post Test)	
1.	c
2.	b
3.	b
4.	d
5.	a
6.	a
7.	d
8.	a
9.	b
10.	d
11.	a
12.	a
13.	a
14.	a
15.	c

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