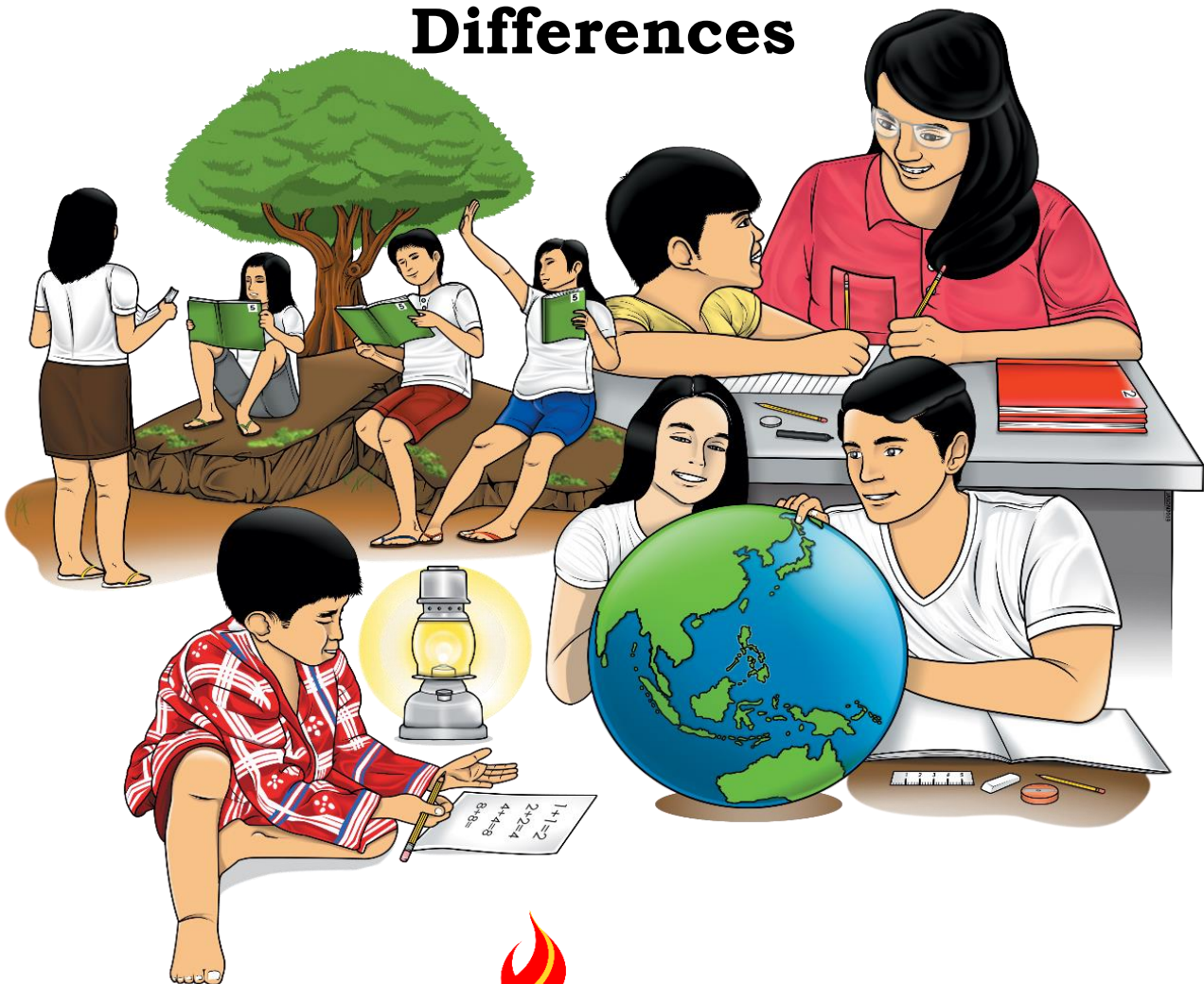


Arts

Quarter 3 – Module 10: South, West, and Central Asian Arts: Commonalities and Differences



Arts – Grade 8
Alternative Delivery Mode
Quarter 3 – Module 10: South, West, and Central Asian Arts: Commonalities and Differences
First Edition, 2020

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Published by the Department of Education
Secretary: Leonor Magtolis Briones
Undersecretary: Diosdado M. San Antonio

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Printed in the Philippines by

Department of Education – Caraga Region
Learning Resource Management Section (LRMS)

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Arts

**Quarter 3 – Module 10:
South, West, and Central Asian
Arts: Commonalities and
Differences**

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.

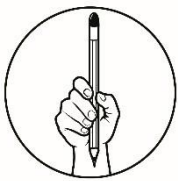
Thank you.



What I Need to Know

This module was created as a guide for you to help you be more proficient in Arts. The scope of this module covers the commonalities and differences of South, West, and Central Asia in many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged based on the standard sequence of the course. However, changing the reading order is permitted to correspond with any textbooks to be used.

After going through this module, you are expected to show the commonalities and differences of the cultures of the South Asian, West Asian, and Central Asian countries in relation to Philippine culture. **(ASPR-IIh-4)**



What I Know

Direction: Choose the letter of the correct answer. Write your answer on a separate sheet of paper.

1. Describe the difference between the carpet weaving of Turkmenistan and the banig of Samar.
 - A. Turkmen rug is a handmade floor-covering textile valued for absorbing heat, dyes, and scents, while banig is a handwoven mat used for sleeping and eating.
 - B. Banig is woven out of wool while Turkmen rug is made of dried leaves.
 - C. Turkmenistan is made of wool from the herds and vegetable dyes, or other natural dyes with dizzying patterns, while banig is made of cotton fabric with different geometrical designs.
 - D. Dried buri (palm) are used to make banig used for floor covering while the wool of Sarajin sheep is dyed and used for sleeping.
2. In Hindu mythology, this god is considered the creator of the universe and all beings.

A. Devi	C. Shiva
B. Brahma	D. Vishnu

3. Identify the unique characteristics of petroglyphs from the Philippines and Kazakhstan.
 - A. Both contain geometrical patterns.
 - B. Both have human figures and animals.
 - C. Kazakhstan has vegetative, the most common images of horses and geometrical patterns, while the Philippines have human and animal figures.
 - D. Kazakhstan engravings has deer, symbolizing power and beauty, and eagles, representing immortality and the sky. In contrast, Philippine engravings are mostly symbolic representations and are associated with healing and sympathetic magic.

4. Why is Bathala considered the leader of the gods in Philippine literature?
 - A. Bathala contains the all the power in the universe.
 - B. Bathala is the supreme deity who created the universe.
 - C. Bathala is the leader of all the demigods.
 - D. Bathala reigns even before the other gods came.

5. What is the other name of Shiva in the Vedic Sanskrit?

A. The Creator	C. The Destroyer
B. The Preserver	D. The Great Goddess

6. It is a colorful truck in Pakistan printed with idealized landscapes, flowers, and trees.

A. Hot wheels truck	C. Pakistani Truck
B. Flamboyant truck	D. Jeepney Truck

7. What design do most Tajik carvers prefer?

A. Arabian inscription	C. Petroglyphs
B. Hieroglyphs	D. Vegetation

8. Which textile is used by the Maranao and Maguindanao that women can wear as a dress and men over trousers as formal wear?

A. Ketení	C. Malong
B. Shyrdaks	D. Piña Cloth

9. How do Pakistani trucks differ from the Philippine jeepneys?
 - A. Pakistani trucks are coupled with lines of poetry, religious calligraphy, or common phrase representing the truck driver's identity and regional background.
 - B. Jeepneys in the Philippines have religious icons, lights, mirrors, names, etc., and Pakistani trucks have a natural art based on nature.
 - C. Pakistani trucks are painted with flowers, religious icons, landscapes, etc., and Philippine jeepneys have a personal touch.

- D. Pakistani trucks have motifs based on traditions and nature, while Philippine jeepneys have a personal touch like religious icons, lights, mirrors, names, etc.
10. Which of the following describes the Persian rug?
- A. It is made of yarn fiber with colors made from wild flowers.
 - B. It is a heavy textile made with all-natural wool and vegetable dyes.
 - C. It is made of yarn, dyed in different colors of paint.
 - D. It is made of abaca fibers dipped in colors made from flowers.
11. Why is it hard to find a temple dedicated to Brahma?
- A. Brahma is too holy for the Hindu people.
 - B. Brahma is to be found to exist more in scriptures.
 - C. Brahma is not included in the Trinity.
 - D. Brahma is not popular and not part of the Trinity.
12. Why do T'boli female weavers called dream weavers?
- A. They can't create a design for T'nalak if they haven't dreamed of it.
 - B. They often talk to gods in their dreams.
 - C. They believe that dreams are holy.
 - D. They dream about the tribe and make designs from it.
13. How is the carving of Tajikistan similar to Paete?
- A. Both have flowery and vegetative patterns.
 - B. Both use Narra and Ipil-ipil tree.
 - C. They carved religious influence.
 - D. They base their designs on nature, culture, and traditions.
14. Knowing about the gods and goddesses of Hindu and Philippine mythology, what are their similarities?
- A. Both mythologies speak about the supreme deities that created and ruled the universe.
 - B. It tells about a specific religion.
 - C. Both mythologies talk about the dark side of gods and goddesses.
 - D. It states that all gods and goddesses are the providers of the people.
15. Select the statement that does NOT characterize woodblock printing.
- A. This is a process of printing patterns on textiles using incised wooden blocks.
 - B. Block printing by hand is a slow process.
 - C. It is printed by hand slowly in piña cloth by incised woodblocks.
 - D. Woodblocks for textile printing may be made of boxes, lime, holly, sycamore, plane, or pear wood.

Lesson

1

South, West and Central Asian Arts: Commonalities and Differences

This module will help you understand the similarities and differences between the Arts of South, West and Central Asia, and the Philippines.



What's In

In the previous lesson, you have understood the relationship of the development of crafts in terms of functionality, traditional specialized expertise, and availability of resources in South, West, and Central Asia. What we've learned here, including the one you've learned in Grade 7 about the Philippine Arts, will be essential in deepening our understanding of the commonalities and differences of South, West and Central Asia, and the Philippines. Look at the images below; what have you noticed about these?



Philippine Jeepney

(Source: <https://www.pinterest.ph/pin/133982157644640584/>)



Pakistani Truck

(Source: <https://propakistani.pk/wp-content/uploads/2017/08/8-1.jpg>)



Maranao Malong

(Source: <https://www.pinterest.ph/pin/211317407495008076/>)



Turkmenistan Keten

(Source: <https://silkroadexplore.com/wp-content/uploads/2016/06/460b01e63c8e8879e8667b7091087ad1.jpg>)



Paete, Laguna Wood Carving
 (Source: <https://cupcakerecipestv.com>)



Tajikistan Kandakory
 (Source: <https://eurasianet.org/tajikistans-kandakori-a-millennial-craft-keeps-going-strong>)



Hindu Mythology
 (Source: <http://www.wazzuppilipinas.com/2013/12/deities-of-philippine-mythology.html>)



Hindu Mythology
 (Source: <https://feminisminindia.com/2018/10/09/hindu-mythology-male-women-nature/>)

What can you say about the Philippine Arts and the South, West, and Central Arts? What makes you say that? Write your answer on a separate sheet of paper. (Explain your answer briefly.)



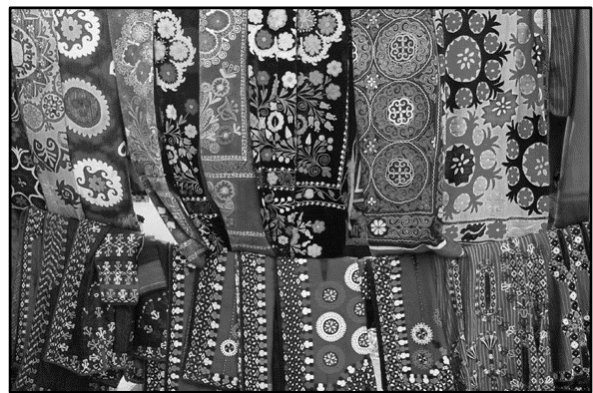
What's New

Activity 1: Compare and Contrast

As presented in the previous part, you'll see the resemblance in some of the arts and crafts of the Philippines and South, West, and Central Asia. Let us try to dig deeper as we go along with our module by focusing our attention on these two images provided below. Using the Venn Diagram, let us try to identify the similarities and differences of these crafts.

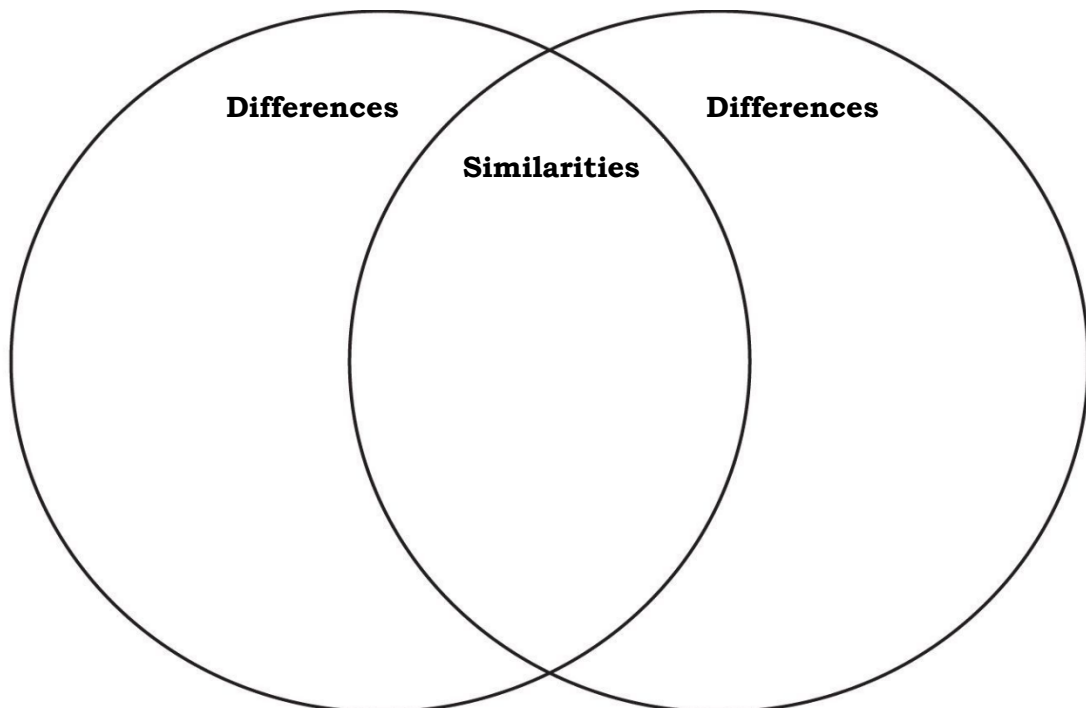


Maranao Malong



Turkmenistan Keteni

Venn Diagram





What is It

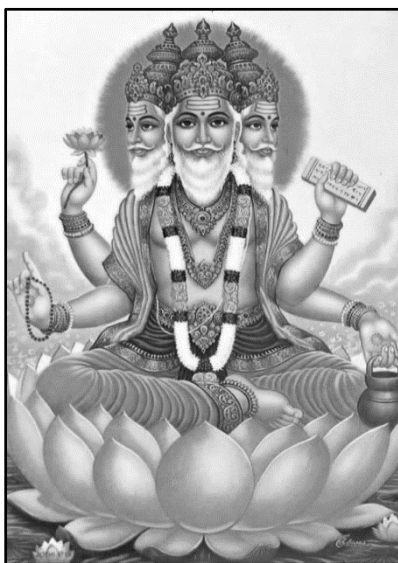
Arts and crafts reflect on the values, culture, and traditions of a place. It is important to know the similarities and differences between the arts and crafts of the Philippines and South, West, and Central Asia to appreciate its value and uniqueness. Some of their cultures are opposing in ours in terms of materials used and religious belief. Nevertheless, some are comparable in terms of geometric and weaving, depicting nature and our everyday life.

South Asian Arts

India

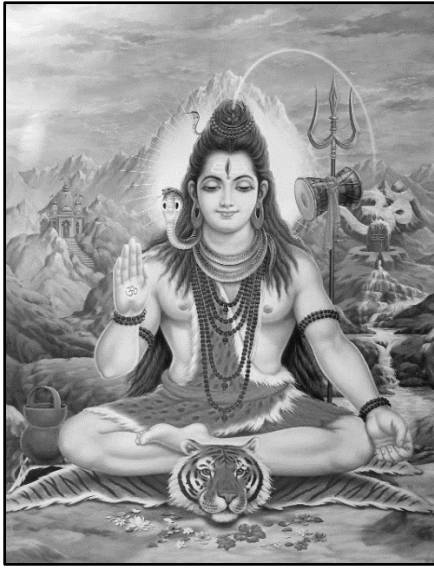
Hindu and Philippine Mythology

The concept of Trinitarian gods or “one god in three divine persona” is common around the world, most especially in Catholicism. When it comes to ancient religions and mythology, the Trinitarian concept placed the three gods in separate bodies and gave them different functions. Such classic examples include the **Hindu** gods **Vishnu**, **Shiva**, and **Brahma**, who serve as their three primary gods. According to ancient myths of the Philippines, the Earth Mother Gaea gave birth to the three primary **Diwatas**: **Bathala**, **Aman Sinaya**, and **Amihan**.



Brahma

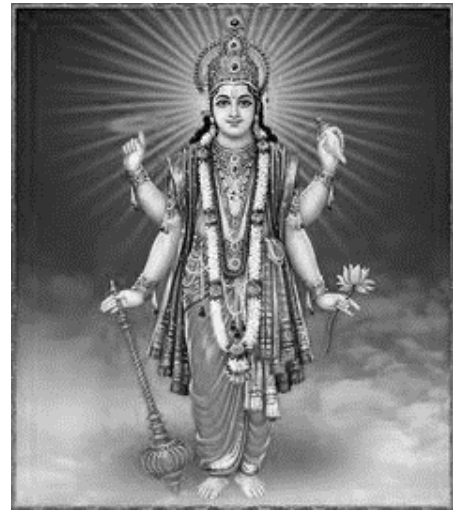
Brahma is “*the creator*” of the universe and all beings, as depicted in Hindu mythology. He is the first god in the Hindu Trimurti. The triumvirate consists of three gods responsible for the creation, upkeep, and destruction of the world. Brahma's job was the creation of the world and all creatures. His name should not be confused with Brahman, who is the supreme God force present within all things. Although Brahma is one of the Trinity, his popularity is no match to Vishnu and Shiva. Brahma is to be found to exist more in scriptures than in homes and temples. In fact, it is hard to find a temple dedicated to Brahma.



Shiva

Shiva is known as "*The Destroyer*" within the Trimurti, the Hindu trinity that includes Brahma and Vishnu. In the Shaivite tradition, Shiva is the Supreme Lord who creates, protects, and transforms the universe. Hindus believe his powers of destruction and recreation are used even now to destroy the illusions and imperfections of this world, paving the way for beneficial change. According to Hindu belief, this destruction is not arbitrary but constructive. Shiva is seen as the source of both good and evil. Shiva is known to have untamed passion, which leads him to extremes in behavior. Sometimes he is an ascetic, abstaining from all worldly pleasures. At others, he is a hedonist, consuming all earthly delights.

Vishnu is known as "*The Preserver*" within the Trimurti. Vishnu is the preserver and protector of the universe. His role is to return to the earth in troubled times and restore the balance of good and evil. So far, he has been incarnated nine times, but Hindus believe that he will be reincarnated one last time close to the end of this world.



Vishnu



Bathala

The first one is the most powerful, **Bathala** or **Bathalang Maykapal**. Bathala reigns supreme in the heavens, and he is the leader of the gods in the Tagalog myths. Bathala (sometimes spelled Batala) is the supreme deity who created the universe. Some refer to him as the Bathalang Maylikha (*Bathala the Creator; Actor of Creation*) and as the Bathalang Maykapal (*Bathala the Almighty; Actor of Power*).

Aman Sinaya is known as the ruler of the sea. The goddess was described as a maiden by the fishermen, whom she guided and blessed with fishes' plentiful bounty. But when angered, she can turn the calm blue ocean into a rage of death waves claiming the lives of countless fools who dare sail her sea without consent. She is



Aman Sinaya



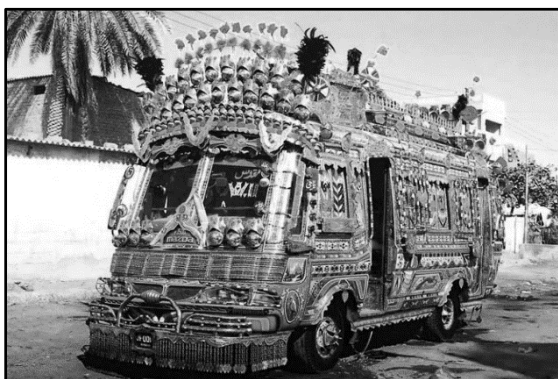
Amihan

one of the three founding gods who watched over the lands along with Bathala, the sky god who was Aman Sinaya's fierce rival. The cataclysmic battle resulted in the creation of the Philippine Archipelago.

Amihan is a genderless deity that is depicted as a bird in Philippine Mythology. According to the folklore, Amihan is the first to inhabit the universe, along with Bathala and Aman Sinaya. In the legend, Amihan is described as a bird who saves the first human beings, Malakas and Maganda, from a bamboo plant.

Pakistan

Pakistani Truck and Philippine Jeepneys



Pakistani Truck

Truck art is a popular form of regional decoration in Pakistani. It features floral patterns and calligraphy. Pakistani decorated trucks came to be known as jingle trucks by American troops and contractors. It is more than just cultural expression; it's also a deeply rooted tradition that can cause a business boom for drivers. The paintings, often coupled with lines of poetry, religious calligraphy, or common phrases, represent the truck driver's identity and regional

background. The images on the trucks embody a wide range of themes, including landscapes, celebrities, beautiful women, mythical creatures, religious imagery, and national heroes. Some decorated their trucks to remind them of home. The decorations bring forth an assortment of experiences, expressions, feelings, perceptions, ideologies, and faiths through a harmonized amalgamation of images, writings, and three-dimensional embellishments and greatly impact the community.

In the late 1940s, when trucks began long-haul journeys to deliver goods, each company designed a logo so that illiterate people would understand who owned the truck. Over time, these logos became increasingly ornate.

Philippine Jeepneys (*Dyipni*), sometimes or jeeps, are vehicles and the most popular means of public transportation common in the Philippines. They are known for their crowded seating and colorful decorations, which have become a widespread symbol of Philippine culture and art.



Philippine Jeepney

Body designs of jeepneys vary by region. Some jeepneys designs can be decorated with stickers or spray paint. These designs consist of caricatures, illustrations, or pictures inspired by popular cultures, such as actors and actresses, cartoons, anime, comic, game, or movie characters, abstract designs and lines, religious icons, and others. This public transport is unique to the Philippines. It is a proudly Pinoy creation. Considering its history, it has also become a reflection of the Filipino spirit — resilient, innovative, and optimistic.

Central Asian Arts

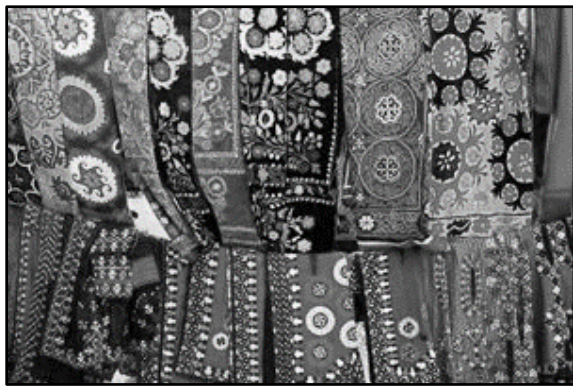
Like Central Asian textile arts, the Philippines textile arts are rich in color, pattern, and texture. They reflect many things on cultural differences within tribes, lifestyles, religious beliefs, history, and geography.

Woodblock Printed Cloth of Uzbekistan

Woodblock printing on textiles in Uzbekistan is printing patterns on fabrics, usually linen, cotton, or silk, through incised wooden blocks. It is the earliest, simplest, and slowest of all methods of textile printing. Block printing by hand is a slow process. It is, however, capable of yielding highly artistic results, some of which are unobtainable by any other method. Woodblocks for textile printing may be made of boxes, lime, holly, sycamore, plane, or pear wood.



Woodblock Printed Cloth



Keteni

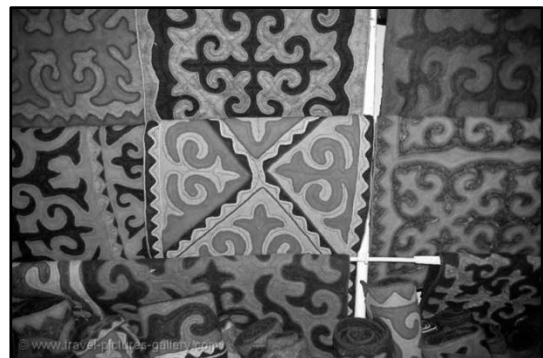
Keteni of Turkmenistan

The arid desert climate of Turkmenistan is favorable to the growth of white mulberry trees, which is the only source of food for silkworms. When harvested, a single silkworm cocoon can produce a strand over 1000 meters long. The thread is then colored with natural dyes created with local plants and minerals. This thread is processed to a homespun silk fabric called "**keteni**."

The determining feature of "keteni" is color, which depends on the quality of dyes. Following ancient technologies, the fabrics were dyed only by vegetable colors distinguished by the brightness of shades, durability, and ecological purity. Turkmenistan carpets' prominent color was red, which, according to national beliefs, possesses magical properties and protects from malicious forces; besides, people have always identified red color with beautiful and cheerful red color. The red color was especially popular with girls and children.

Shyrdak of Kyrgyzstan

A **shirdak** is a stitched and often colorful felt floor-covering, usually handmade made especially in Kyrgyzstan. The tradition is still alive, and many of the products are sold to tourists.



Shyrdak

It takes the wool from approximately five sheep to make one shirdak rug. The process is slow and labor-intensive.

Traditionally shirdak mats have been made by women. Once collected, the wool is picked clean, washed, dried then dyed. The Shyrdak is usually designed in an inlaid patchwork with highly contrasting colors such as red and green, yellow and black, brown and white. Once the wool is dried, a brightly colored pattern is laid onto a plain background; this is then soaked with soap and water rolled up and pressed. This process is repeated. Once the design starts to hold, the rug is reversed, soaked, and rolled again. After some hours, the shirdak mat is left to dry. Two contrasting layers of felt are laid on top of one another, and a pattern is then marked on the top layer in chalk. This is painstakingly and laboriously cut out with the felt maker frequently sharpening the knife, which will blunt quickly.

The process creates a stunning positive/negative style visual image usually full of symbolic motif images representing things around them, i.e., the water, goat

horns, a yurt, etc. The cut from the top layer is not wasted and is used to create another mirror image of the shirdak with the reverse colors of the original shirdak.

Weaving is also one of the relevant cultures in our country. Just like other Central Asian countries, we also have fine linen used as materials for weaving.



Inabel

Inabel of Ilocos

Inabel fabric is made of cotton and may be plain or patterned. The abel cloth is well known and much loved for its softness, beautiful designs, and strength. Ilocos weavers use hardwood pedal looms, employing different design techniques. The *binakul* pattern, a dizzying pattern, is meant to ward off and distract evil spirits, protecting the wearer. Other patterns include the multi-heddle design technique, the *pinilian* or brocade weave, the *suk-suk* or discontinuous supplementary weft technique, and the *ikat* tie-dye technique. Each province has its own

distinct design style. As with other forms of handweaving in the country, the process of creating inabel is intricate and labor-intensive. Popular patterns include cat's paws, fans, stars, and windows.

Piña Cloth of Cebu

Piña cloth is prized locally and internationally for its luxurious sheerness and durability. A luxury fabric softer than hemp and glossy like silk, the use of piña in garment-making provides many benefits: it is lightweight, low-maintenance, and blends well with other fibers.

It comes in different varieties such as piña seda (woven with silk) and piña jusi (woven with abaca). Fibers used to make piña cloth are derived from the mature leaves of the red Bisaya pineapple plant. Individual fibers are knotted seamlessly together by hand (*pagpanug-ot*), and then spun into spools (*pagtalinuad*). The piña threads are woven into a cloth on an upright two-treadle loom (*paghaboe*). Finally, piña cloth can be decorated with a traditional style of hand-embroidery, a technique called **calado**.



Piña cloth



Maranao's Malong

Maranao's Malong

The malong is a large, wrap-around tubular garment, measuring at least 165 x 165 cm. They are used by the Maranao and Maguindanao from southern Philippines. It can be worn by women as a dress and by men over trousers as a formal wear. Traditionally, the malong is handwoven by women using a backstrap loom. The malong of the Maranao and the Maguindanao can either be made of silk for ceremonial occasions, or cotton for everyday wear.

The pattern or style of the malong may indicate the weaver's tribal origin, such as the Maranao *malong landap*. Malong has three types: Andon is considered the most expensive, the rarest, and the oldest among the three types. "Andon" refers to the "patola" motif. Landap is characterized by "langkit", or decorative strips of profuse geometric designs, hand-sewn on the Malong. This is the most popular type of Malong. Ampik is characterized by a square pattern with lines and cross lines of contrasting primary colors along black and white geometrical shapes.

T'nalak of T'boli

T'nalak cloth are handwoven from abacá fibers which traditionally has three primary colors, red, black and the original color of the Abaca leaves. The colorant of the materials is naturally dyed boiled in with bark, roots and leaves of plants. The traditional female weavers are known as **dream weavers**, because the pattern of the *t'nalak* cloth is inspired by their dreams. They can't create a design of the T'nalak if they haven't dreamed of it. T'nalak is ever present in significant turning points in a T'boli life, such as birth, marriage, and death. It is the medium which sanctifies these rites, enveloping them in the length of its fabric like a benediction. The T'bolis expressed everything they are in the T'nalak: their dreams, beliefs, myths and even their religion.



T'nalak

Tajikistan



Kandakori carving

For more than a millennium, artisans in Central Asia have been carving wood. Everyone who has been in Tajikistan knows how important the art of decorative carving for residents is. In Tajikistan, these artisans are known as kandakori. In carving, they have several types of techniques: relief cutting (clear-cut), flat cutting, deep cutting, double-sided cutting, facing (cladding) cutting with large geometric shapes, circles, and other motifs with streamlined shapes, which are trimmed with a roller. Semi-square lines in cross-sections are for border ornamentation. Craftsmen use pine, walnut, apricot, plane, and apple trees to create tombstones, bookstands, latticework, pencil cases, molding for traditional short-legged tables, etc. Other carvings depict gods, luminaries, and overlapping various buildings.

Woodcarving of Laguna

The name of **Paete** is derived from the Tagalog word *paet*, which means chisel. Paete, Laguna is known for its generations of skilled artisans and their woodcarvings – from life-size statues of saints to miniature sculptures and wall hangings.

The **wood carving** process begins with drying wood for at least a week to prevent any damage such as cracks during the carving process. For finishing, the wooden sculpture is then coated with a primer to protect its interior and serve as a surface. Aside from religious wood carvings, the town became distinguished for wooden shoes (*bakya*) beautifully handcrafted and chiseled in various remarkable designs. It also believed that the modern yo-yo, which originated in the Philippines, was invented in Paete. They carved during any season to identify any particular season. For example, the workers making Christmas key figures of Santa Claus, Rudolph the Reindeer, and Frosty the Snowman during the sunny days of April in preparation for the Christmas season.



Carved Christmas figure

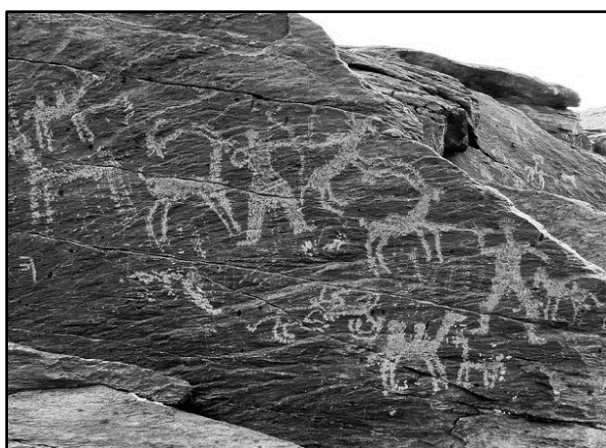
Kazakhstan

Petroglyphs

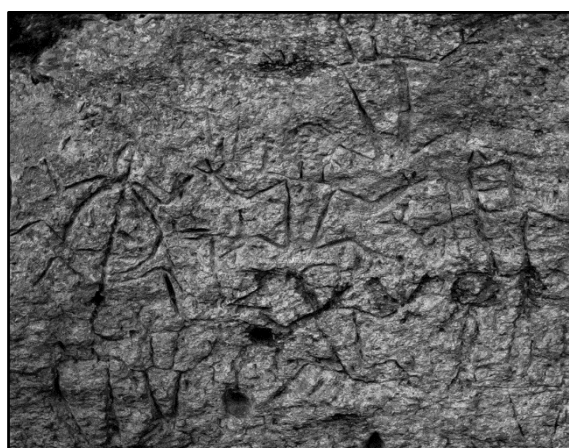
Rock engravings or petroglyphs is an image created by removing part of a rock surface by incising, picking, carving, or abrading, as a form of rock art. They embossed in the rock with stone or metal tools, are particularly common, and the geology and landforms of the country's mountain ranges.

The art of Kazakhstan covers all forms of art created throughout history by the peoples living on the territory, and one of their art is sculptures. During Prehistoric times, rock engravings and paintings occupy a prominent place among Kazakhstan's monuments. The themes of the Kazakh's petroglyphs are diverse. They include human figures, animals, horsemen, and predatory animals hunting, scenes of daily life, ritual dances, sun-headed deities, and multi-figure compositions depicting scenes of people and animals, of hunting animals, and bull sacrifice. The most common images are horses; deer, which symbolize power and beauty in Kazakh art; and eagles, representing immortality and the sky.

In the Philippines, petroglyphs were also evident in Angono, Rizal. It consists of 127 human and animal figures engraved on the Rockwall, probably carved during the late Neolithic period. It is the oldest known work of art in the Philippines. These inscriptions clearly show stylized human figures, frogs, and lizards, along with other designs that may have depicted other interesting figures, but erosion may have caused it to become indistinguishable. The engravings are primarily symbolic representations and are associated with healing and sympathetic magic. The site is sacred for indigenous Tagalog folk tribes and is believed to be a home for anitos. Researchers have argued that the figures were medicinal and religious in function as ancestors made them transfer the sickness of a child onto the limestone wall, thus, curing the child of ailments.



Petroglyphs in Kazakhstan



Petroglyphs in Angono

West Asia

Irans' Persian rug

Persian rug is also known as Iranian carpet, is a heavy textile made for a wide variety of utilitarian and symbolic purposes. Persian carpets and rugs of various types were woven in parallel by nomadic tribes. These are made with all-natural wools, silk and vegetable dyes, rather than synthetic materials. The most common Persian patterns and motifs are: Floral, Allover, Geometrical, Tribal. Rugs were initially



Persian Rug

woven as articles of necessity to cover the floors of nomadic tribesmen, giving them protection from the cold and damp. Because of their painstaking craftsmanship, Persian rugs are also highly regarded for their quality and durability.

Turkmenistan's Carpet



Turkmenistan carpet

A **Turkmen rug** is a type of handmade floor-covering textile. These were produced by nomadic tribes almost entirely with locally obtained materials, wool from the herds and vegetable dyes, or other natural dyes from the land. The yarn used in Turkmen rugs is taken from the wool of Sarajin sheep, which is valued for its ability to absorb heat, dyes and scents. The origin of ornamental carpet designs is rooted on the realities of Turkmen everyday life and the area where they have lived such as local vegetation and animals, irrigated fields. It is sometimes augmented with feelings, dreams, joys, griefs, hopes and wishes of the weavers and their tribes. It also expresses heroism, courage and devotion to the Motherland.

They have traditionally been brilliant red and decorated with indigo, black and white designs. The red has been traditionally made with madder and *rubia tinctorum*, an herb that produces extraordinarily brilliant and long-lasting reds. Other colors come from beetle dyes. The best ones are made with the soft, curled grey, black or brown wool from the pelts of Karakul or Sarajin sheep.

We also have our craft which can be compared to West Asian rugs but technically this is not a textile. This craft is called banig which is mostly produced in Basey, Samar. It is a handwoven mat usually used for sleeping and sitting. It is made of *buri* (palm), pandanus or sea grass leaves. The leaves are dried, usually dyed, then cut into strips and woven into mats, which may be plain or intricate.

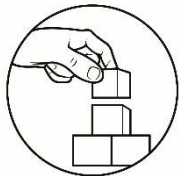


Banig

These mats are usually used for sleeping and eating but are now being made into another new and creative materials that could also be useful to people. Their banig features the colors green, maroon, yellow and blue and is characterized by irregular patterns of geometric shapes in different colors. The most interesting feature perhaps of their banig is its round-shaped variation, which is the only mat of such shape produced in the country.

Whether it is from the Philippines or other countries, arts and crafts are a practice that was developed and passed from generation to generation for centuries. As discussed in this module, some similarities can be seen from their crafts to ours, like their function and purpose, process, materials used, and even designs.

Whether one is raised on an Island or the middle of the desert, our arts and crafts are living proof that our Ancestors think alike.



What's More

Activity 1: Fill in the Box

Directions: Write a brief description of the similarities and differences of the pair of arts and crafts listed below. Write your answers on a separate sheet of paper.

ARTS AND CRAFTS (South, West, and Central Asia, and the Philippines)	SIMILARITIES	DIFFERENCES
Pakistani Truck Art and Philippine Jeepneys		

Carpet of Turkmenistan and Banig of Basey, Samar		
Woodcarving of Tajiks and Woodcarving of Paete, Laguna		
Keteni of Turkmenistan and T'nalak of T'boli		

Activity 2: True or False

Directions: Write **TRUE** if the statement is correct and **FALSE** if it is incorrect. Write your answers on a separate sheet of paper.

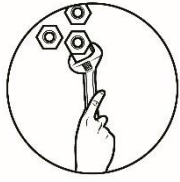
1. The dried buri (palm) leaves were cut into strips and woven into mats.
2. The thread harvested from a single silkworm *cocoon* can produce a strand over 1000 meters long.
3. Rubia tinctorum, an herb that produces extraordinarily brilliant and long-lasting reds for Turkmenistan's carpet.
4. Shirdaks and Inabel are both done in a labor-intensive process.
5. Woodblock printing is also evident in the malong of Maranaos.
6. The malong of the Maranao and the Maguindanao can either be made of silk for ceremonial occasions, or cotton for everyday wear.
7. Petroglyphs are both rock engravings during the Pre-historic time.
8. The engraved figures found in Angono were believed medicinal and religious.
9. Petroglyphs is evident in Kazakhstan and the Philippines.
10. Vishnu has two opposing sides: Uma, the benevolent, and Durga, the terrible.



What I Have Learned

Directions: Fill in the blanks with correct word/s. Write your answers on a separate sheet of paper.

1. Bathala reigns supreme in the heavens, he is the _____ in the Tagalog myths.
2. _____ is the Supreme Lord who creates, protects and transforms the universe.
3. _____ sometimes called simply jeeps, are buses and the most popular means of public transportation common in the Philippines.
4. Pakistani decorated trucks came to be known as _____ by American troops and contractors.
5. The determining feature of _____ is color, which depends on the quality of dyes.
6. The _____ is well known and much loved for its softness, beautiful designs, and strength.
7. Fibers used to make piña cloth are derived from the mature leaves of the red Bisaya _____ plant.
8. _____ is known for its generations of skilled artisans and their woodcarvings—from life-size statues of saints to miniature sculptures and wall hangings.
9. Persian rug is also known as _____, is a heavy textile made for a wide variety of utilitarian and symbolic purposes.
10. The best wool came from the pelts of Karakul or _____.



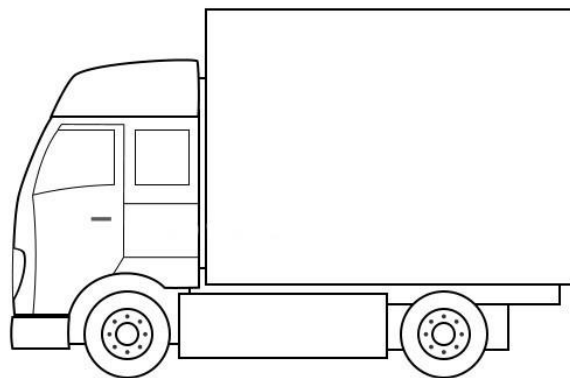
What I Can Do

Activity 3: Truck Art ala Pilipinas

Imagine that you will make a Pakistani Truck Art inspired by the Philippines; design your Truck using any Filipino-inspired figures, sceneries, symbolisms, text, etc., just like our very own Jeepneys. Do this on a separate sheet of paper.

Materials:

- Pencil and Eraser
- Any coloring materials
- 8.5 x 11 Paper
- Any black outlining material (marker/gel pen)



Directions:

1. In your paper, sketch the truck image provided above.
2. Using a pencil, draw your design over your truck drawing. Make sure to fill the entire truck with your Philippine-inspired designs.
3. Color your work using any preferred medium/material.
4. After coloring, outline your work using any of your black outlining pens.

Rubrics

Indicators	3	2	1	0
1. Design – Are the designs created inspired by the Philippines?	The truck is excellently designed using Filipino-Inspired Figures and Symbols.	The truck is satisfactorily designed using Filipino-Inspired Figures and Symbols.	The truck is somewhat designed using Filipino-Inspired Figures and Symbols.	The truck did not use any Filipino-Inspired Figures and Symbols.
2. Application of Preferred Coloring Materials – Is the truck art colored aesthetically? Did the colors help seen the designs clearly?	Your application of the preferred coloring material is excellent.	Your application of the preferred coloring material is satisfactory.	Your application of the preferred coloring material needs improvement.	You did not color your work.

3. Outlining – Is the outline’s weight (thickness) consistent and not sketchy? Is the outline continuous and not broken?	Your outline is excellent.	Your outline is satisfactory.	Your outline is needs improvement.	You did not outline your work.
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Numerical	Descriptive	Grade Equivalent
7-9	Excellent	95%
4-6	Good	85%
1-3	Needs Improvement	75%



Assessment

Direction: Choose the letter of the correct answer. Write your answer on a separate sheet of paper.

- Describe the difference between the carpet weaving of Turkmenistan and the banig of Samar.
 - Turkmen rug is a handmade floor-covering textile valued for absorbing heat, dyes, and scents, while banig is a handwoven mat used for sleeping and eating.
 - Banig is woven out of wool while Turkmen rug is made of dried leaves.
 - Turkmenistan is made of wool from the herds and vegetable dyes, or other natural dyes with dizzying patterns, while banig is made of cotton fabric with different geometrical designs.
 - Dried buri (palm) are used to make banig used for floor covering while the wool of Sarajin sheep is dyed and used for sleeping.
- In Hindu mythology, this god is considered the creator of the universe and all beings.

A. Devi	C. Shiva
B. Brahma	D. Vishnu
- Identify the unique characteristics of petroglyphs from the Philippines and Kazakhstan.
 - Both contain geometrical patterns.
 - Both have human figures and animals.
 - Kazakhstan has vegetative, the most common images of horses and geometrical patterns, while the Philippines have human and animal figures.

- D. Kazakhstan engravings has deer, symbolizing power and beauty, and eagles, representing immortality and the sky. In contrast, Philippine engravings are mostly symbolic representations and are associated with healing and sympathetic magic.
4. Why is Bathala considered the leader of the gods in Philippine literature?
 - A. Bathala contains the all the power in the universe.
 - B. Bathala is the supreme deity who created the universe.
 - C. Bathala is the leader of all the demigods.
 - D. Bathala reigns even before the other gods came.

 5. What is the other name of Shiva in the Vedic Sanskrit?

A. The Creator	C. The Destroyer
B. The Preserver	D. The Great Goddess

 6. It is a colorful truck in Pakistan printed with idealized landscapes, flowers, and trees.

A. Hot wheels truck	C. Pakistani Truck
B. Flamboyant truck	D. Jeepney Truck

 7. What design do most Tajik carvers prefer?

A. Arabian inscription	C. Petroglyphs
B. Hieroglyphs	D. Vegetation

 8. Which textile is used by the Maranao and Maguindanao that women can wear as a dress and men over trousers as formal wear?

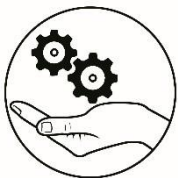
A. Keteni	C. Malong
B. Shyrdaks	D. Piña Cloth

 9. How do Pakistani trucks differ from the Philippine jeepneys?
 - A. Pakistani trucks are coupled with lines of poetry, religious calligraphy, or common phrase representing the truck driver's identity and regional background.
 - B. Jeepneys in the Philippines have religious icons, lights, mirrors, names, etc., and Pakistani trucks have a natural art based on nature.
 - C. Pakistani trucks are painted with flowers, religious icons, landscapes, etc., and Philippine jeepneys have a personal touch.
 - D. Pakistani trucks have motifs based on traditions and nature, while Philippine jeepneys have a personal touch like religious icons, lights, mirrors, names, etc.

 10. Which of the following describes the Persian rug?
 - A. It is made of yarn fiber with colors made from wild flowers.
 - B. It is a heavy textile made with all-natural wool and vegetable dyes.
 - C. It is made of yarn, dyed in different colors of paint.
 - D. It is made of abaca fibers dipped in colors made from flowers.

E.

11. Why is it hard to find a temple dedicated to Brahma?
- A. Brahma is too holy for the Hindu people.
 - B. Brahma is to be found to exist more in scriptures.
 - C. Brahma is not included in the Trinity.
 - D. Brahma is not popular and not part of the Trinity.
12. Why do T'boli female weavers called dream weavers?
- A. They can't create a design for T'nalak if they haven't dreamed of it.
 - B. They often talk to gods in their dreams.
 - C. They believe that dreams are holy.
 - D. They dream about the tribe and make designs from it.
13. How is the carving of Tajikistan similar to Paete?
- A. Both have flowery and vegetative patterns.
 - B. Both use Narra and Ipil-ipil tree.
 - C. They carved religious influence.
 - D. They base their designs on nature, culture, and traditions.
14. Knowing about the gods and goddesses of Hindu and Philippine mythology, what are their similarities?
- A. Both mythologies speak about the supreme deities that created and ruled the universe.
 - B. It tells about a specific religion.
 - C. Both mythologies talk about the dark side of gods and goddesses.
 - D. It states that all gods and goddesses are the providers of the people.
15. Select the statement that does NOT characterize woodblock printing.
- A. This is a process of printing patterns on textiles using incised wooden blocks.
 - B. Block printing by hand is a slow process.
 - C. It is printed by hand slowly in piña cloth by incised woodblocks.
 - D. Woodblocks for textile printing may be made of boxes, lime, holly, sycamore, plane, or pear wood.



Additional Activities

Activity 4: CANDLE SCULPTURE

Imagine that you are a woodcarver from Paete, Laguna, or Tajikistan; carve the candle or soap using any Filipino-inspired design.

Materials:

- Old newspaper
- Pencil
- Candle or Soap (the thicker, the better)
- Improvised Carving Tool (nail pusher, cutter, plastic butter knife)
- Any color of permanent marker



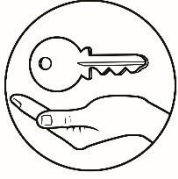
Procedures:

1. Prepare your working area by spreading out an old newspaper to gather soap scrapings.
2. Use any Filipino-inspired design like Alibata or Kalinga Tattoo designs.
3. Use your improvised carving tools and carefully carve out (subtractive technique) the outline on the soap.
4. Highlight the design with the use of a any permanent marker.
5. **Additional Tip:** To make your design more interesting, brush glue onto your carvings and sprinkle few glitters to it.

Rubrics

Indicators	3	2	1	0
1. Design – Is chosen design a Filipino-inspired design?	The candle/soap is excellently designed using Filipino-Inspired Figures and Symbols	The candle/soap is satisfactorily designed using Filipino-Inspired Figures and Symbols	The candle/soap is somewhat designed using Filipino-Inspired Figures and Symbols	The candle/soap did not use Filipino-Inspired Figures and Symbols
2. Carving Technique – Is the design seen clean and clear? Is the carving done carefully?	Your carving technique is excellent	Your carving technique is satisfactory	Your carving technique is good	You did not carve the candle / soap.

Numerical	Descriptive	Grade Equivalent
5-6	Excellent	95%
3-4	Good	85%
1-2	Needs Improvement	75%



Answer Key

ASSESSMENT

1. A
2. D
3. D
4. A
5. B
6. B
7. A
8. A
9. B
10. C
11. C
12. C
13. D
14. D
15. A

WHAT I HAVE LEARNED

1. leader of the gods
2. Shiva
3. Philippine jeepneys
4. jingle trucks
5. keteni
6. abel cloth
7. pineapple
8. Paete, Laguna
9. Iranian carpet
10. Sarajin sheep

WHAT'S MORE

Activity 1
Answers vary

Activity 2

1. TRUE
2. TRUE
3. TRUE
4. FALSE
5. FALSE
6. TRUE
7. TRUE
8. TRUE
9. TRUE
10. FALSE

WHAT'S NEW

Answers vary.

WHAT'S IN

Answers vary.

WHAT I KNOW

1. A
2. B
3. D
4. B
5. C
6. C
7. D
8. C
9. A
10. B
11. B
12. A
13. D
14. A
15. C

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