



First Edition

CONTEMPORARY PHILIPPINE ARTS FROM THE REGIONS

FOR SENIOR HIGH SCHOOL



DR. MINSOWARE S. BACOLOD
DINDO R. ASERON
ELIESER D. NICOLAS
DR. FRANCIA FORMALEJO MURAO
NAJERA R. UMPAR



DepED
DEPARTMENT OF EDUCATION
K-12 COMPLIANT



Contemporary Philippine Arts from the Regions

FOR SENIOR HIGH SCHOOL

DR. MINSOWARE S. BACOLOD

DINDO R. ASERON

ELIESER D. NICOLAS

DR. FRANCIA FORMALEJO MURAO

NAJERA R. UMPAR

Contemporary Philippine Arts from the Regions

Copyright 2024

Dr. Minsoware S. Bacolod
Dindo R. Aseron
Elieser D. Nicolas
Dr. Francia Formalejo Murao
Najera R. Umpar

ISBN: 978-621-06-1781-8

All rights Reserved.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopy, recording, or otherwise, without the prior permission from the author/s and publisher.

Published by:

Phil-cad Academician Publishing
Block 20 Lot 7, Purok Rosal, Brgy. Datu Esmael-H1 Dasmariñas, City, Cavite, Philippines
Contact Number: 0927-7753-471
Website: www.philcadademian.com
Email Address: filcad2023@gmail.com

Cover Design by:

Zaldy L. Tenorio

Preface

The primordial objective of this book is to provide a convenient manner of information which will help learners to acquire a background and better understanding of the fundamental concepts of Contemporary Philippine Arts from the Regions. It aims to provide students with an appreciation of a broad range of styles in the various disciplines with consideration on their elements, principles, and engage them to an integrative approach in studying arts. Through this subject, learners will broaden and acquire the necessary creative tools that open opportunities in pursuing their individual career goals and aspirations.

Teachers and readers, whoever uses this book may compliment it by his/her observations and suggestions which may be incorporated into it in future edition.

-The Authors

Acknowledgment

We would like to express our sincere gratitude to the writers of the books that we have consulted while creating this book intended for use by senior high school teachers and students. Without their valuable references, this book would not have come to fruition. We are immensely grateful for the generous support and help provided by our friends, colleagues, and other individuals who willingly shared their knowledge and expertise, which greatly contributed to the creation of this book.

Above all to our Almighty God for His Guidance.

-The Authors

Table of Contents

Preface	ii
Acknowledgment	iii
YUNIT I	
COMBINATION OF DIFFERENT ART FORMS AS SEEN IN MODERN TIMES	
<i>Integrative Arts</i>	6-29
<i>Composition of Art</i>	
<i>Contemporary Challenges and Themes</i>	
<i>Elements of Art</i>	
<i>Principles of Art</i>	
<i>Assessment</i>	
YUNIT II	
CONTEMPORARY ARTS IN THE PHILIPPINES	30-179
<i>Contemporary Art in the 21st Century</i>	
<i>Contemporary Arts in the Philippines</i>	
<i>Characteristics of Contemporary Art</i>	
<i>Contemporary Art Forms in the Regions</i>	
<i>Prominent Art Movements in the Philippines</i>	
<i>History of Philippine Arts</i>	
<i>Assessment</i>	
<i>National Artists for Visual Arts</i>	
<i>Meaning of Visual Arts</i>	
<i>National Artists for Architecture</i>	
<i>Meaning of Architecture</i>	
<i>National Artists for Literature</i>	
<i>Meaning of Literature</i>	
<i>National Artists for Dance, Music, Film, and Theater</i>	
<i>Meaning of Cinema/Film</i>	
<i>Meaning of Dance</i>	
<i>Meaning of Theater</i>	
<i>Assessment</i>	
<i>Gawad sa Manlilikhang Bayan</i>	
<i>Folk Architecture</i>	
<i>Contemporary Architecture in the Philippines</i>	
<i>Maritime Transport in the Philippines</i>	
<i>Assessment</i>	
<i>Weaving</i>	
<i>Contemporary Weaving in the Philippines</i>	
<i>Assessment</i>	
<i>Carving</i>	
<i>Contemporary Carving in the Philippines</i>	
<i>Assessment</i>	

Performing Arts

Contemporary Performing Arts in the Philippines

Assessment

Literature

Contemporary Literature in the Philippines

Contemporary Artists in Philippine Literature

Assessment

Graphic and Plastics Art

Contemporary Graphic and Plastics Art in the Philippines

Contemporary Artist in Graphics and Plastics arts in the Philippines

Assessment

Ornament

Contemporary Ornament in the Philippines

Filipino Artists and Designers in Contemporary Ornamentation

Assessment

Textile or Fiber art

Contemporary Textile or Fiber art in the Philippines

Contemporary Filipino Textile and Fiber Artists

Pottery

Contemporary Pottery in the Philippines

Assessment

YUNIT III

DIFFERENT CONTEMPORARY ART TECHNIQUES AND PERFORMANCE PRACTICES

180-191

Local Materials Used as Applied to Contemporary Art

Traditional Techniques Used in Philippine Arts

Assessment

YUNIT IV

CONTEMPORARY ARTS PRODUCTION

192-198

On Skills Acquisition

On Skills Enhancement

Integrated Arts Production

Production Planning

Assessment

Bibliography

The Authors

YUNIT I

**COMBINATION OF DIFFERENT ART FORMS AS SEEN IN
MODERN TIMES**

Learning Outcomes

At the end of the lesson, the learners will be able to:

1. Understand the different composition of art;
2. Identify the contemporary challenges and themes; and
3. Classify the various elements of arts and its purpose.

Integrative Arts

Art is everywhere. In a modern world driven by rapid technological advancement, art is usually categorized simply as painting, sculptures, and other similar forms. Little do we know that art comes in various forms which we can integrate. Social media, print advertisement, radio programs, and even noon time television shows are results of integrated art.

The word art is quite difficult to define and its definition has been highly contested throughout history. The word originated from the Latin word *ars* which means skills and with the Greek word *techne* which means technology. A common definition of art is that it is used to express ideas or feelings through creative processes and imagination. This is often done through the various forms of art discussed below.

Composition of Art

Composition refers to how the visual components within a painting or any artwork are organized. It involves arranging the elements of art and design, such as line, shape, color, value, texture, form, and space, according to established principles like balance, contrast, emphasis, movement, pattern, rhythm, unity/variety, as well as other compositional elements. This arrangement provides structure to the painting and conveys the artist's intention.

It's important to note that composition is distinct from the subject matter of a painting. Regardless of whether a painting is abstract or representational, it possesses a composition. A well-executed composition is crucial for the success of a painting. When done effectively, it engages the viewer, guides their gaze across the entire artwork, ensuring that all aspects are appreciated, ultimately leading the viewer to focus on the painting's main subject.

- Subject Matter-subject or topic in an artwork.
- Form-the surface feature of an artwork that has nothing to do with the art.
- Content-it contains the message that the artist is trying to express or communicate.
- Medium-it is the instrument of the artist in translating his feelings and thoughts into form.
- Technique-it is the artist own technique in creating a work of art

Contemporary Challenges and Themes

In recent years, Filipino art has gained increasing recognition on the global stage, with Filipino artists participating in international exhibitions and events. The country's artistic heritage continues to evolve, reflecting its diverse cultural influences and the creativity of its people.

Filipino artists often grapple with issues such as urbanization, globalization, identity, and environmental concerns. They draw on their rich cultural heritage while engaging with the complexities of modern life.

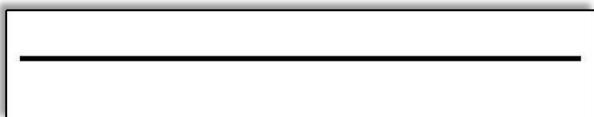
There are certain elements which make an artwork an artistic piece. These elements and principles are socially agreed on and, when followed, usually define what is formally known as aesthetically pleasing. Knowing the elements of art is not only important to artists but also to viewers of art as this can enable a deeper understanding of the artwork.

Elements of Art

The seven fundamental elements of art encompass line, shape, form, space, value, color, and texture.

Line

If a line joins up it forms an outline (also called a contour). An outline creates a shape.



Straight-lines on the other hand are more mechanistic and dynamic and rarely found in nature.



Curved-lines change direction gently with no sharp angles and suggest comfort and ease to the viewer. Curved lines most often relate to the natural world.



Zigzag- lines alter direction fast and create movement.



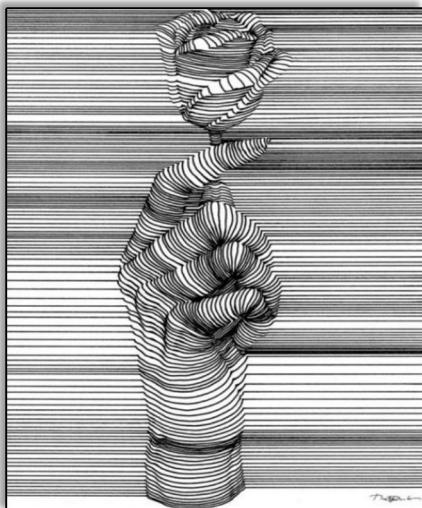
Diagonal-lines give movement and dynamism to a feelings of unrest, turmoil and composition.



Horizontal-lines create the feeling of stability and calm.



Vertical-lines give the impression of height and strength and often have a spiritual connotation.



Three Dimensional-lines alone can also be used to create a three dimensional effect (hatching lines).



Imaginary-lines can be imaginary or implied; for example line of sight can be a very strong albeit invisible line along which the viewer's eye travels.

A lines can:

- Describe 2-dimensional shapes and 3-dimensional forms
- Create feelings of movement and emotion
- Create value and thereby show the direction of light
- Change 2-dimensional shapes into 3-dimensional forms with value
- Depict texture

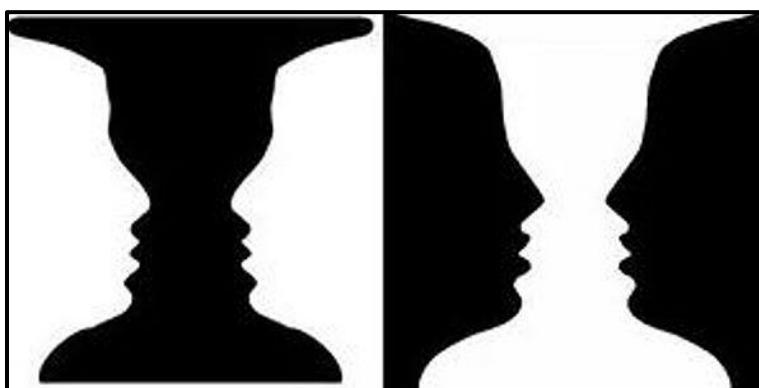
Shape

When a line meets up to enclose a space, a shape is formed.

Shapes can be:



Shapes-are 2-dimensional, i.e. they have height
and width but no depth e.g. a square.

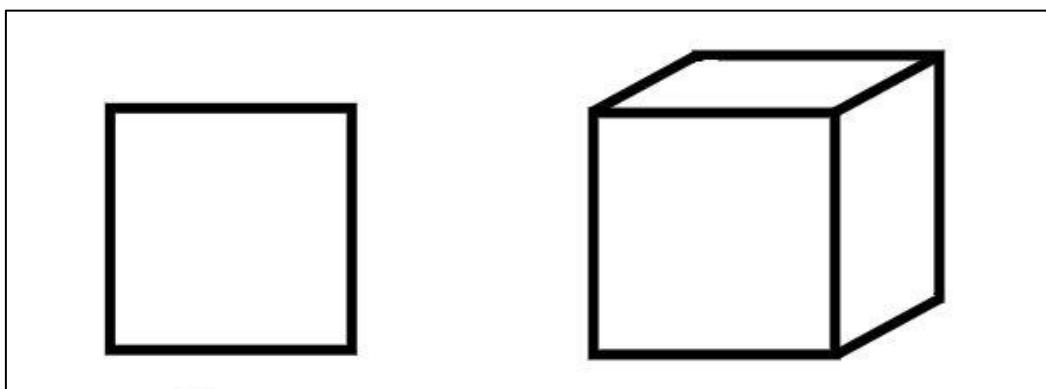


Positive or Negative Shapes

The object you draw on your page is a shape enclosed in a frame. This frame may be a box you drew to designate the edges of your drawing area or the edge of the page if you didn't draw a box.

The object you draw is the positive shape. The rest of the space in your box (or if you didn't draw a box then the rest of the page) is called negative shape.

Form



Shape

Form

Form is the next step up from shape as we now add depth to it to create a three dimensional form. A square (shape) vs a cube, a triangle vs a cone etc. etc. Form encloses volume i.e. height, width as well as depth.

In drawing and painting form can only be implied because they are 2-dimesional (flat) media. Artists must use tricks to fool the viewer's eye so as to create the illusion of the third dimension i.e. depth. This is known as Trompe l'oeil and is achieved using tools like value (shading), colour and contour lines.

Here you can see how shading has been used to create the illusion of 3-dimensional objects on a flat wall:



Like shapes, forms can be geometric or organic.

Organic forms are common in nature while geometric forms are more characteristic of architecture and man-made items. Nature however also uses geometric forms on occasion. Examples are crystals and honeycombs.

Space

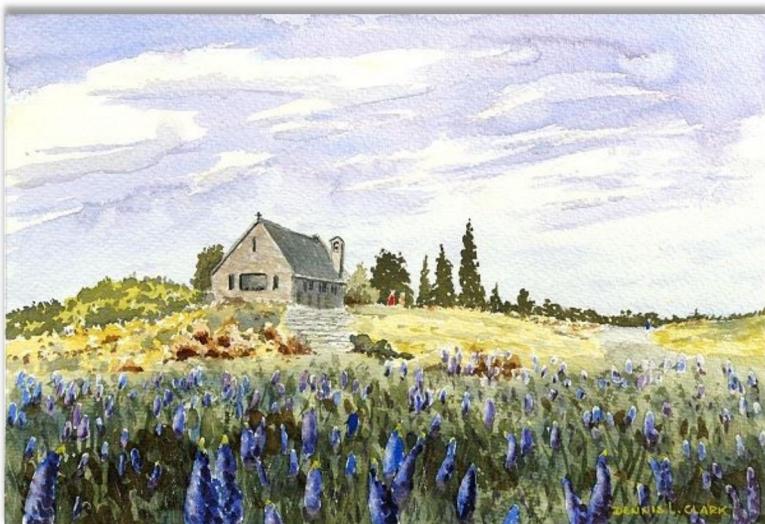
Space is what lies between, around or within an object.

To show space in a 2-dimensional medium the artist must use techniques to create the illusion of space between items that are in reality on a flat surface.



Overlapping

When an object is drawn or painted on top of another object the viewer's eye interprets this as one object being in front of another implying there must be a space between them.

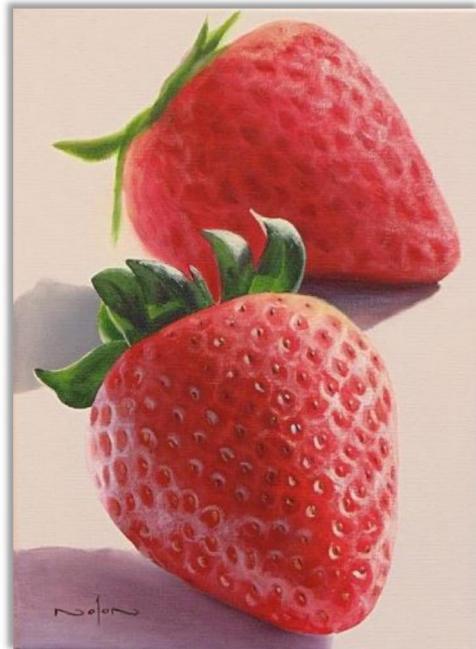


Placement

Objects higher up in the picture plane will seem to the viewer's eye to be further away than objects placed low down in the picture frame.

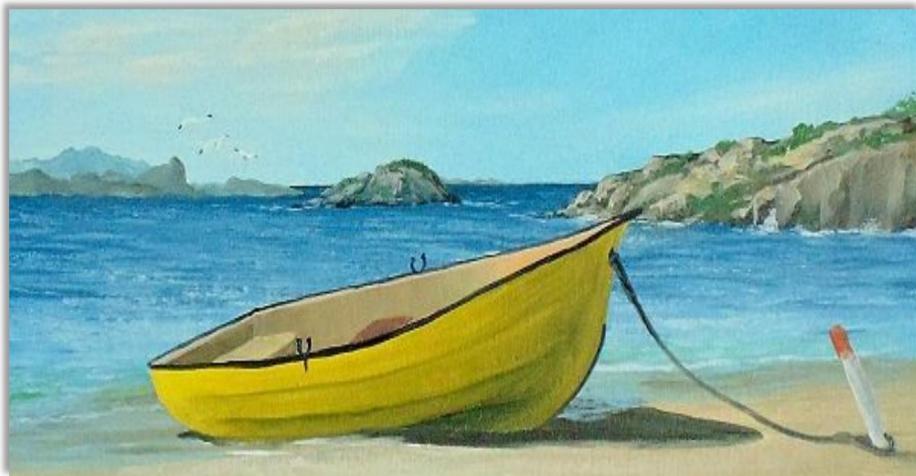
Size

Smaller objects look as if they are further away than larger objects. Notice how much smaller the house is in relation to the flowers.



Detail

The further away an object, the less detail is visible to the viewer. By purposely reducing the amount of detail in an object it will appear further away than an object with greater detail.



Colour and Value

Objects in the distance usually appear cooler (bluer) and lighter in colour. Close up objects appear warmer and darker in value.

Perspective

Can be used to create the feeling of depth on a 2-dimensional surface. The most commonly used perspective types are linear and 2-point perspective.

Negative Space

Space can be either positive or negative in the same way as shapes can.

Negative space is all around the object, which is the (positive space) subject of the painting.

Negative space is very important and an artist must plan the negative space as carefully as the main subject.

Value



Value is how light or dark something is.

There is a scale of light and dark from pure white through to pitch black. The value of a colour depends on how light or dark it is compared to the value scale.

Getting the values right is more important than getting the colours right in painting. Value is what makes it possible to show 3-dimensional forms in a 2-dimensional surface.

By increasing differences in value, contrast is increased as well. A highlight will look brighter when surrounded by a dark value. Decreasing contrast will make objects visually recede into the picture plane and draw less attention.

The focal point of a painting is where you want to add the most contrast as this high contrast automatically draws the viewer's eye.



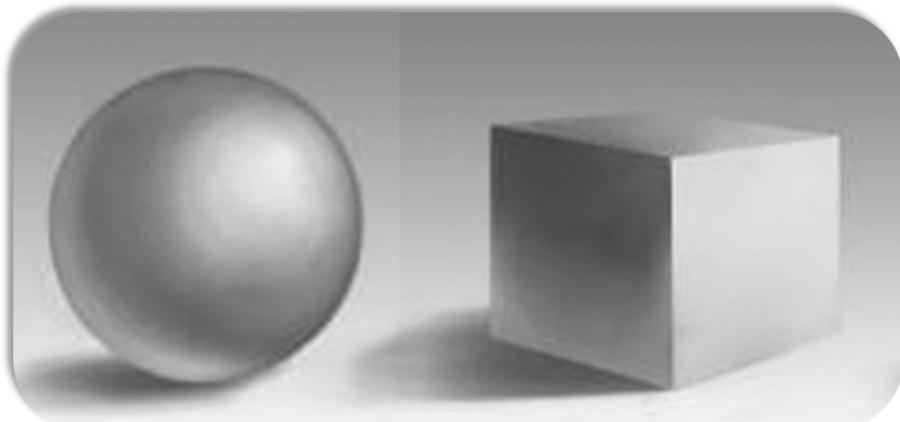
If a painting is done on the lower (darker) edge of the value scale it is called a "low key" painting. Low key paintings give rise to a heavy, mysterious, dramatic, sometimes brooding feeling in the viewer.



By contrast “high key” paintings take their range of values from the upper end of the value scale and create emotions of lightness, quickness, spirituality etc.

Most paintings however use the full range of values from light to dark.

Value is what artists use to portray light and form. The further from the light the darker the value.



Smooth Edge

Hard Edge

How value changes determines the form of an object.

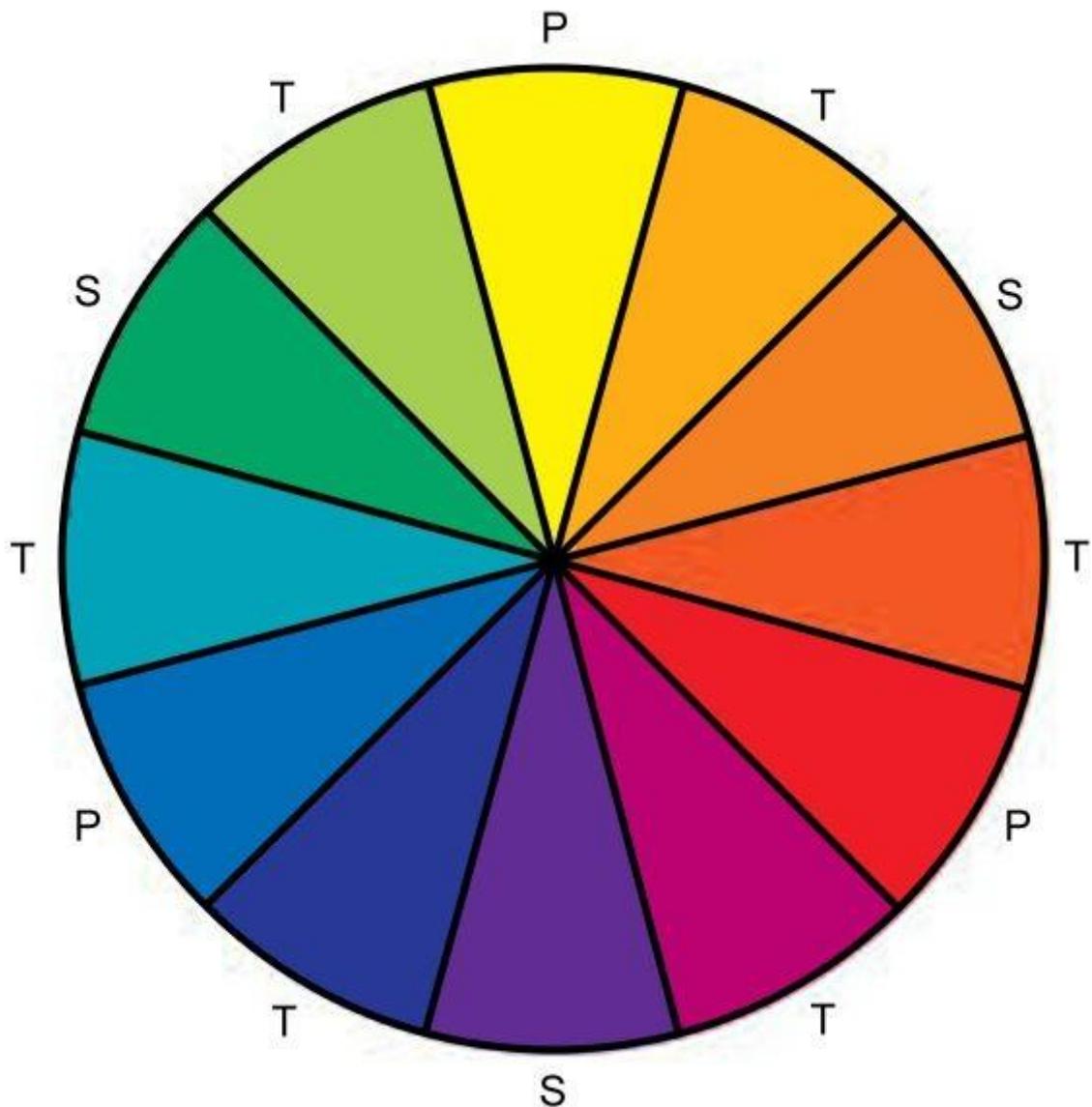
If there's a gradual transition in value it conveys to the viewer that the surface is gently rounded.

This is called a soft edge.

If however there is a rapid transition between values it means there is an edge. This is called a hard edge.

Value is also used to create shadows which show light direction and anchor the object, preventing it from appearing as though it is floating.

Colour



Colour is created when light is reflected into the viewer's eye.

In art, colours are arranged on a colour wheel. The colour wheel was developed by Isaac Newton who took the colour spectrum and bent it into a circle.

The colour wheel shows primary colours, (colours that can't be mixed), secondary colours (made by mixing two primaries) and tertiary colours (made by mixing a primary and secondary colour).

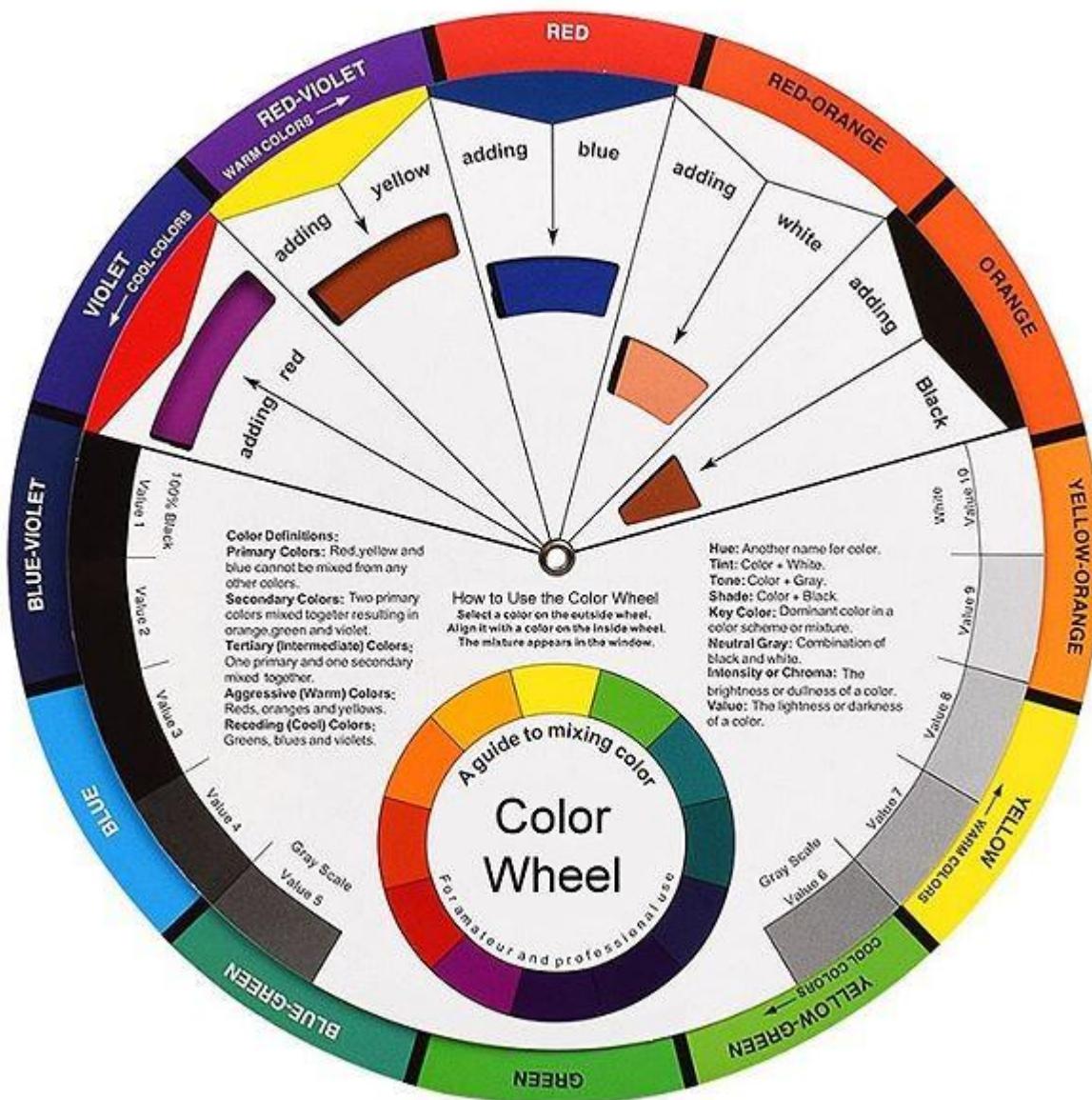
Colour theory helps the artist to mix desired colours from primary colours. It's only a theory and can't be proven but it is nevertheless useful to the artist. Colour theory is based on the colour wheel, colour value and on which colours work well together - also called colour schemes.

There are various colour schemes which define the primaries. The most common is the Red, Yellow, Blue model. Another popular scheme uses Cyan, Magenta and Yellow as the primaries. There are several other and each works well in different situations.

Colour is described by its hue – red, green etc. (Hue the name we give a colour.)

A colour has intensity called chroma, also known as saturation, brightness or purity. The more pure the colour is (less of other colours mixed in), the more intense or saturated it is. In painting only small amounts of saturated colours are usually used as accents. Too much saturated colour can give a garish result. The chroma of a colour is not the same as its value.

Colours also have value. Value is how light or dark the colour is, as discussed in Element 5 above. Each colour falls on the value scale from light to dark. Yellow would be near the top (light end) of the scale while purple would be found near the bottom end. To change the value of a colour you follow the Colour Mixing Rules.



Art supply stores sell interactive colour wheels which are essential to the artist working with colour.

Primary Colors

1. Primary Colors

There are three basic primary colors- red, yellow and blue. Theoretically, you can come up with any other color from this initial set.

For example, when you mix the three colors equally, you are supposed to get a black color. This isn't the case in reality. When you mix the three, you are more likely to get a murky greyish color.

2. Secondary Colors

By mixing any two primary colors, you get a secondary color. Here are a few examples: When you mix blue and red, you get purple. A mixture of yellow and blue produces green. Yellow and red produce orange.

These mixtures leave each primary color with a complimentary color. Some of the complimentary pairs include: red/green, blue/orange, and yellow/purple. Each pair can complement each other to create a neutral color.

This means that when mixing two primary colors with a secondary one, you add a third primary color and the three will reunite to form a murky grey color.

3. Tertiary Colors

Tertiary colors are formed by a mixture of primary and secondary colors. They are also called “territory colors”, but the term is not so common. Here are examples of how tertiary colors are formed. When you mix blue (a primary color) with green (a secondary color), you get turquoise.

A mixture of blue and purple creates blue-violet. Similarly, a mixture of red (a primary color), and orange (a secondary color), produces yellow-orange.

Color Combinations

1. Complementary

This refers to two colors on the opposite sides of the color wheel. A combination of this caliber provides a high impact and a high contrast color combination. When put together, these colors more prominent and brighter.

2. Monochromatic

This refers to the three tones, shades and tints of a single color base. Monochromatic give a conservative and subtle color combination. It is a simple color scheme that works excellently in design projects.

3. Analogous

This refers to three colors that are side by side on a color wheel. It is a color combination that can be versatile and overwhelming. To get an analogous color scheme, pick one dominant color and use others as accents.

4. Triadic

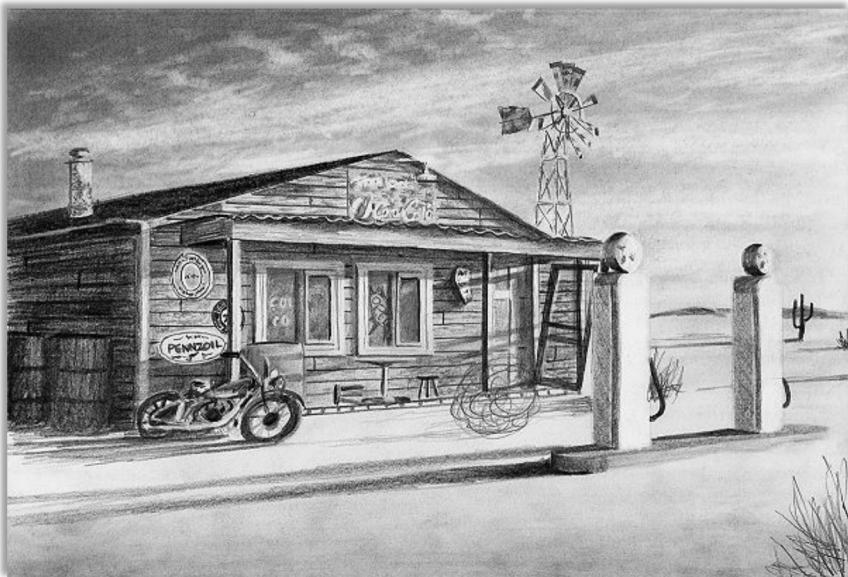
It refers to three colors that are evenly spaced on a color wheel. They have a high contrast color scheme, but less complementary color combination.

5. Tetradic

This refers to four colors that are evenly spaced on the color wheel. These colors are mostly bold and ideal for art and design.

Source: <https://www.wordlayouts.com/color-wheel-chart/>

Texture



Actual texture is the way an object feels to the touch.

Drawing or painting texture on a 2-dimensional, flat surface is a challenge for artists.



It is possible to create actual 3D texture on a flat surface by the addition of texturing compounds which create a raised surface. Impasto paste is one way or you could even add sand etc. to the paint.

Principles of Art

The principles of art, also known as the principles of design, are a set of fundamental concepts and guidelines that artists and designers use to create visually appealing and effective artworks. These principles help artists arrange the elements of art (such as line, shape, color, value, texture, form, and space) in a way that communicates their intended message and creates a harmonious and engaging composition.

1. Balance- refers to the distribution of visual weight in an artwork.

There are two main types of balance:

1.1 Symmetrical Balance-elements are evenly distributed on either side of a central axis, creating a sense of equilibrium.

1.2 Asymmetrical Balance-Visual balance is achieved through the careful arrangement of dissimilar elements, often by adjusting their size, color, or position.

2. Contrast- involves the juxtaposition of different elements, such as light and dark values, colors, or textures, to create visual interest and emphasize differences. It helps elements stand out from each other.

3. Emphasis- is the technique of making certain elements in an artwork more dominant or visually prominent than others. This can be achieved through color, size, position, or other design choices.

4. Movement- creates a sense of motion or direction within an artwork, guiding the viewer's eye through the composition. It can be achieved through various techniques, including diagonal lines, repetition, and visual pathways.

5. Pattern- is the repetition of elements or motifs in a predictable and organized manner. It can create a sense of unity and rhythm within an artwork.

6. Rhythm- is the repetition of visual elements at regular intervals, creating a sense of flow and continuity in the composition. It can be achieved through various means, such as repeating shapes, colors, or lines.

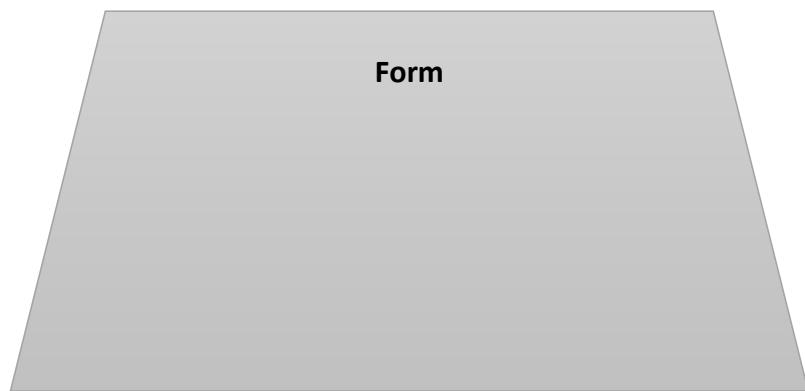
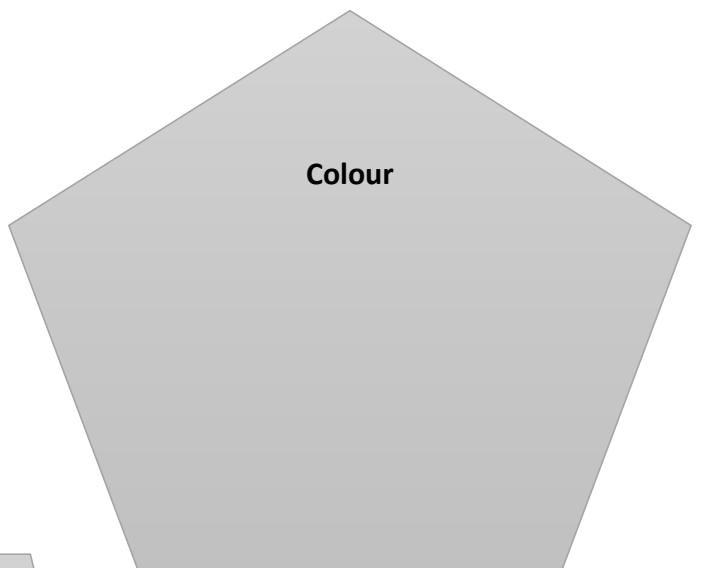
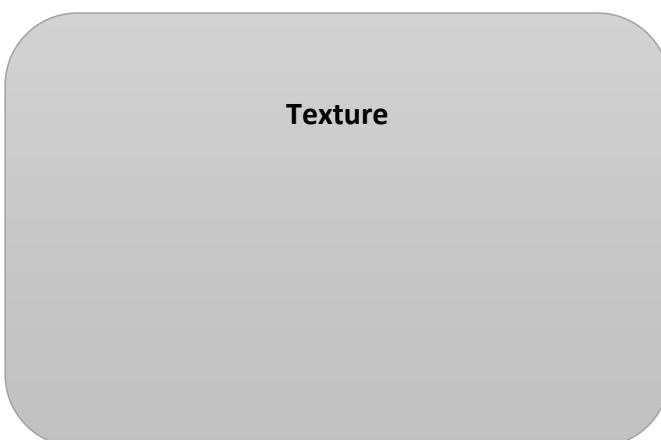
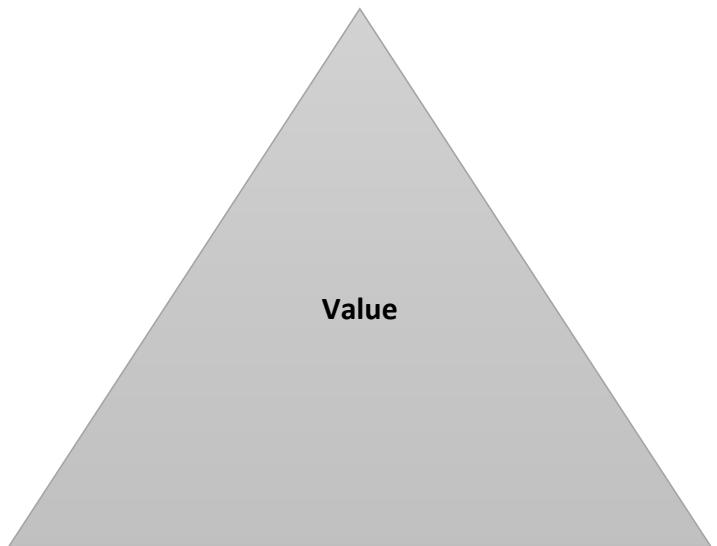
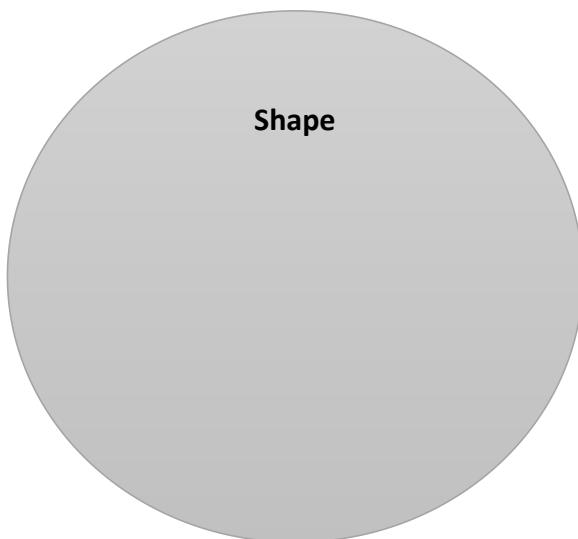
7. Unity/Variety- refers to the cohesive and harmonious arrangement of elements within an artwork, creating a sense of completeness. Variety introduces diversity and interest by incorporating contrasting elements.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Define the following terms. Write your answer inside the figure.



ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Identify the correct answer. Write your answer in the space provided. (2 points each)

- _____ 1. It is created when light is reflected into the viewer's eye.
- _____ 2. It is also used to create shadows which show light direction and anchor the object, preventing it from appearing as though it is floating.
- _____ 3. It is the next step up from shape as we now add depth to it to create a three dimensional form.
- _____ 4. A lines give the impression of height and strength and often have a spiritual connotation.
- _____ 5. It is a form of art that is based on the life and times of the Filipino people. It is a way of depicting everyday scenes, which is the closest to the Filipino spirit.

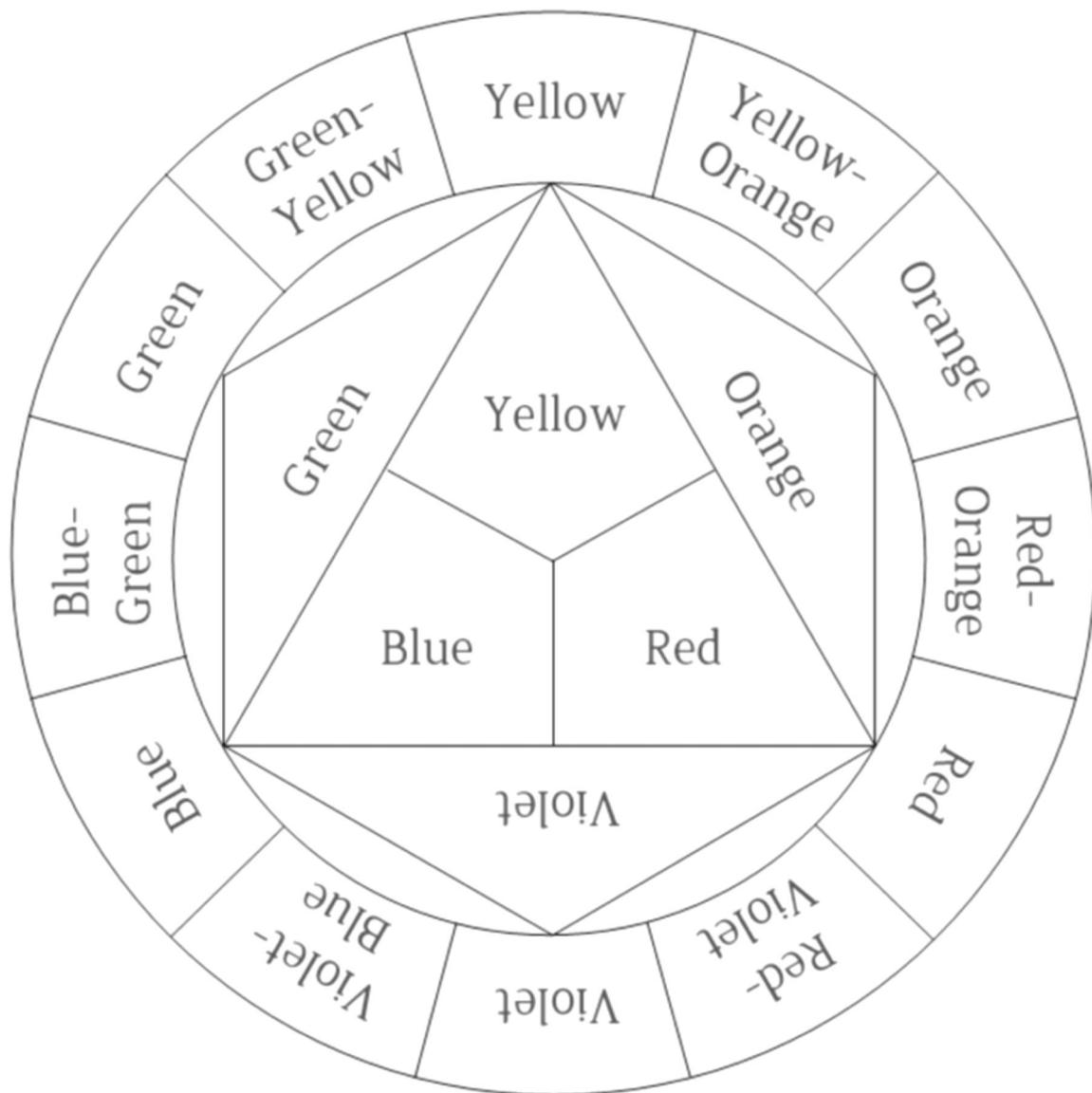
ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Color the shape below based on its indicator.

Materials needed: crayons (any coloring materials) and marker



Source: <https://www.wordlayouts.com/color-wheel-chart/>

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Identify the following statements. Write your answer on the space provided.

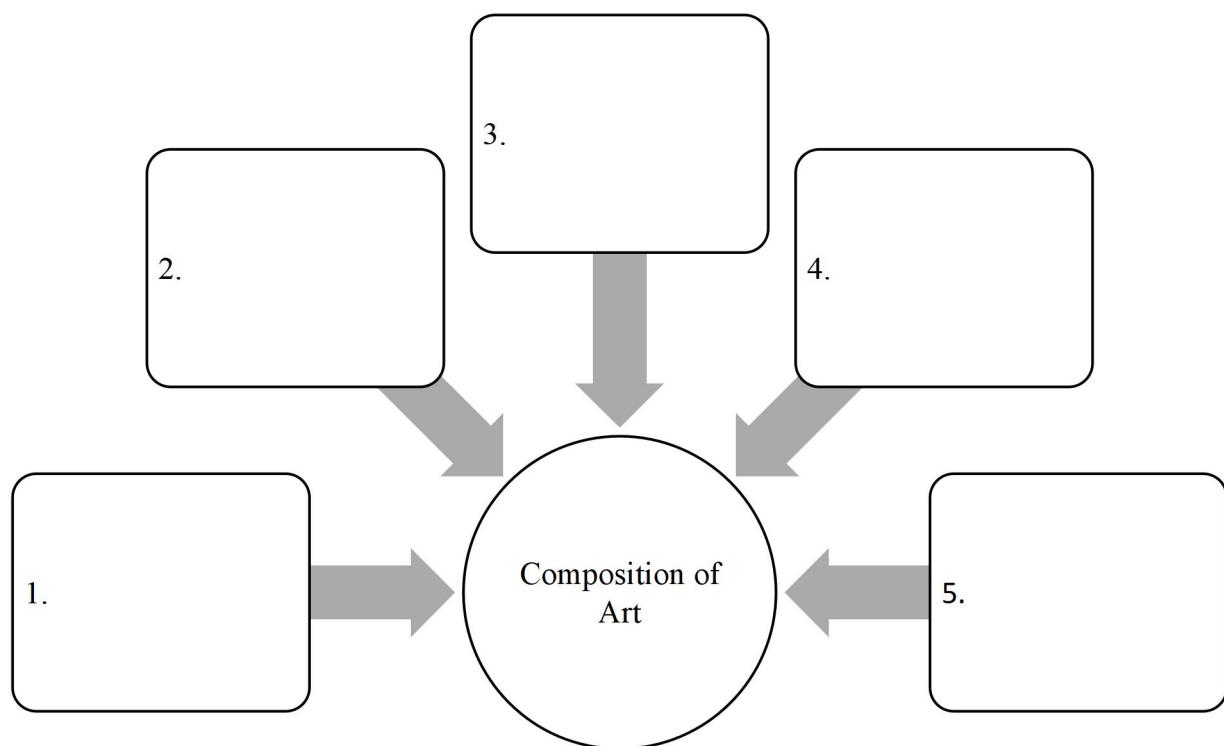
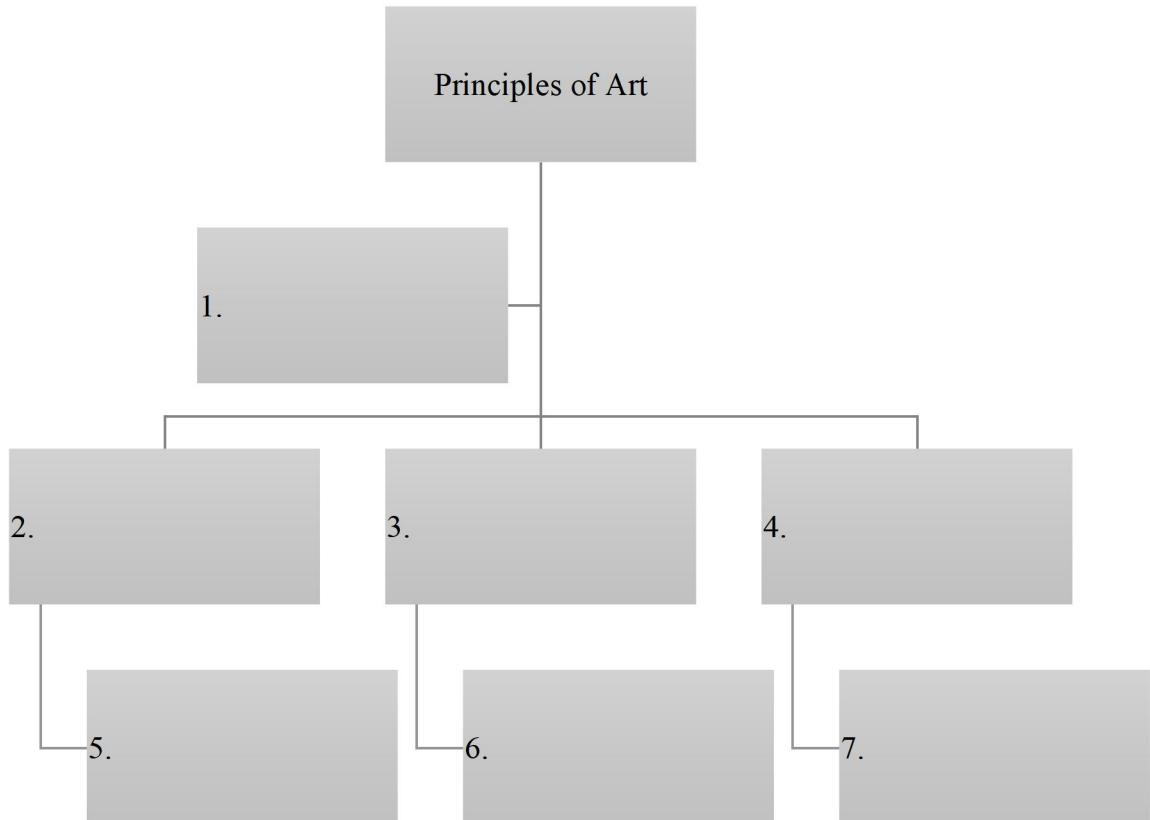
- _____ 1. It refers to the distribution of visual weight in an artwork.
- _____ 2. These are distributed on either side of a central axis, creating a sense of equilibrium.
- _____ 3. It is achieved through the careful arrangement of dissimilar elements, often by adjusting their size, color, or position.
- _____ 4. It involves the juxtaposition of different elements, such as light and dark values, colors, or textures, to create visual interest and emphasize differences.
- _____ 5. It is the technique of making certain elements in an artwork more dominant or visually prominent than others.
- _____ 6. It creates a sense of motion or direction within an artwork, guiding the viewer's eye through the composition.
- _____ 7. It is the repetition of elements or motifs in a predictable and organized manner. It can create a sense of unity and rhythm within an artwork.
- _____ 8. It is the repetition of visual elements at regular intervals, creating a sense of flow and continuity in the composition.
- _____ 9. Refers to the cohesive and harmonious arrangement of elements within an artwork, creating a sense of completeness.
- _____ 10. It can be achieved through various techniques, including diagonal lines, repetition, and visual pathways.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Enumerate the following:



ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Essential Questions:

1. Why is the use of color considered one of the most essential elements of art, and how does it impact the emotional and visual experience of a work of art?

2. In the context of visual art, how does the effective use of line and shape contribute to the overall composition and message conveyed by a piece?

3. What role does texture play in art, and how does it influence the viewer's perception of a work's surface and the objects or subjects within it?

4. How does the element of space affect the way we perceive depth and perspective in a two-dimensional artwork, and why is it crucial for creating a sense of realism or abstraction?

5. Why is the element of form significant in sculpture and three-dimensional art, and how does it differ from shape in terms of creating a tangible and dimensional presence in art?

YUNIT II
CONTEMPORARY ARTS IN THE PHILIPPINES

Learning Competencies

At the end of the lesson, the learners will be able to:

1. Identify the various contemporary arts in the 21st century;
2. Explain the different contemporary art forms in the regions; and
3. Understand the different prominent art movements in the Philippines.

Contemporary Art in the 21st Century

It is often blends aspects of performance, painting, sculpture, dance, and a variety of other mediums. It is influenced by modern art movements like minimalism and assemblage, resulting in engaging artworks designed to provoke thought and challenge the observer. Numerous contemporary artists utilize their creations as a platform to address significant cultural and political topics, such as issues related to race, human rights, economic disparities, and global conflicts. As our world undergoes continual transformation, art remains at the forefront of innovative approaches to connect with its audience.

- *art produced at the present period in time.*
- *includes and develops from postmodern art.*
- *successor to modern art.*
- *art are made and produced by artists living today.*
- *an artist makes about life, thoughts, ideas, and beliefs.*
- *reflects the realities and values of our society.*
- *portrays the mosaic of our cultural diversity is culture.*
- *contemporary art is the art of today, produced by artists who are living in the 21st century.*
- *contemporary art is the art that springs out of the present-day events and passions of the society.*
- *it is the newest form of art, amusing people from the middle to the late 20th century up to this very minute (Benavidez-Perez, Ignacio, & Fajardo, 2016)*

Contemporary Arts in the Philippines

Contemporary art of the Philippines is a form of art that is based on the life and times of the Filipino people and shows vibrant mix of traditional Filipino aesthetics and modern artistic expressions and reflections of diversity culture and traditions. It is a way of depicting everyday scenes, which is the closest to the Filipino spirit. This art form is a reflection of the country's cultural identity, and it is a great way to promote Philippine culture. Contemporary art emerged in the Philippines in reaction to social and cultural realities during the 1970's which is an era of repression and censorship of artistic expressions. Philippine art became a means to oppose the regime, and the political art of social realism flourished at this time. Socio-realism is an art movement which sought to expose the real condition of Philippine society and used art to transform it. Progressive art developed a culture that would convey the authentic aspirations of the Filipino people.

Contemporary art generally refers to art being created now. Contemporary is derived from the Latin prefix *con*, which means “together” or “with”, plus *tempus*, which means “time”. The chronological view defines contemporary art as related to this current period in art history, and refers to art that is new, recent, modern, or pertains to the present moment. The historical usage, meanwhile, regards contemporary art as a specific stage in the story of the evolution of art, referring to a specific location in space and time

According to Perez (2016), the arts are classified in distinct forms: music, dance, theater, visual arts, literature, film and broadcast arts, and architecture, design, and allied arts. However, the arts in the regions have evolved and taken a new form. The arts have combined to create an integrative art. There is now an interconnection among the arts, resulting in the combination of arts.

According to Leo Benesa (2015), modern or contemporary art, although a by-word for decades in the Western world, is a phenomenon of the post-war period in the Philippines. This is not meant to detract from the yeoman efforts of Victorio Edades, Carlos Francisco and Galo Ocampo, who were known as the ‘Triumvirate’ in progressive art circles of the pre-war period. The art of these three men was indeed contemporary in intention and direction, but their role was more needed historical and transitional rather than iconoclastic. A new group was needed negotiate the actual aesthetic breakaway from the established canon to the abstract, expressionist, symbolist and other modes of creative expression characteristic of the art of the modern world.

Characteristics of Contemporary Art

- 1. Diversity**-contemporary artists may use an infinity of materials, sources and styles to create art.
- 2. Reflect on Society**-contemporary art provides an opportunity to reflect on current social issues relevant to humanity, and the world that surrounds us.
- 3. Innovation in Art**-contemporary art is often abstract, experimental, and process-based. It also tends to make use of new media such as photography, video, and computer-generated imagery. Contemporary artists often seek to challenge traditional values and conventions, and their work can be provocative and controversial.
- 4. Redefining Art**-contemporary art relates to practices and aesthetic designs that convey ideas or concepts, such as conceptual art.

Contemporary Art Forms in the Regions

A. Choreography. It is an arrangement or design for dance movements usually accompanied by music. It is the art of dancing that is composed of a series of dance steps and movements to create a story. It has become an integrated art because it incorporates both dance and music.

B. Musical Instruments. A musical instrument is any tool or device that produces sound. It consists of an array of shapes and styles from simple to the complex. Integration of arts is seen through the intricate designs of musical instruments, representing visual arts; and their function, which is primarily to create music.

C. Literary and Musical Compositions. Literary works are written works meant to be read, sung, or delivered in a play. Musical compositions, on the other hand, are not written but notated represented by musical symbols. These two types of compositions are some of the easiest art forms to integrate with another form. Literary pieces, such as novels, short stories, and epics are the most common bases of other forms like theater and cinema. A theater without a playwright is nothing; so is a cinema without a scriptwriter.

D. Visual Design. It is a composition or layout of lines, shapes, and color to form patterns on paper, textile, or any piece for that matter. It can be found in either two-dimensional works like painting and drawing or three-dimensional works like installation and sculpture.

E. Theatrical Performance. It refers to the staging and execution of a production like drama, opera, and festivals. It pertains to a public presentation of a dramatic or musical entertainment. It is interdisciplinary because it goes beyond theater and other art forms like puppetry, cinema, and sculpture. It also goes out to the other disciplines like history and other social sciences.

F. Cinema. It is the most popular of the art forms. It is similar to the theater, except that it is not a live performance and the action is seen on a flat screen. Although it appeared only in the early 1900s in Manila and later spread in the regions, it has gained public acceptance.

Prominent Art Movements in the Philippines

1. Modernism

This art movement emerged in the Philippines in the mid-20th century. It broke away from the traditional art forms and introduced abstraction, expressionism, and cubism.

2. Neo-Realism

This movement, which emerged in the late 20th century, sees artists portraying reality with a new perspective. They use everyday scenes and common people as subjects, creating a powerful connection between art and the daily Philippine life.

3. Post-Modernism

This movement is about challenging the norms and conventions of art. Post-modern artists in the Philippines embrace diversity, contradiction, and the blurring of boundaries between high and low forms of art.

4. Conceptual Art

This art movement emerged in the late 20th century, with artists prioritizing ideas over the visual components of art. Conceptual artists in the Philippines use their work to critique social, political, and cultural issues.

History of Philippine Arts

The history of Philippine arts is a rich and diverse tapestry that reflects the country's complex cultural heritage, which includes indigenous, Malay, Chinese, Spanish, American, and other influences. The artistic traditions of the Philippines have evolved over thousands of years, and they continue to flourish worldwide.

Here are the time-line of the History of Philippine Arts:

Pre-colonial Period (1521)

The Pre-Colonial period refers to the art before the Philippines had their first colonizers. The Philippines back then already had art that was considered one of a kind and rich. Traditions were orally passed than written, and their earliest form of theater was Rituals. Before the arrival of the Spanish in 1521, the Philippines was home to a variety of indigenous cultures with their own distinct artistic traditions. The most famous of these is the Ifugao's intricate rice terraces, which are considered a UNESCO World Heritage Site. Other indigenous groups had their own forms of art, including pottery, weaving, and wood carving.



Spanish Colonial Period (1521-1898)

The Spanish colonization of the Philippines had a profound impact on its art and culture. Spanish influence is most evident in religious art, as the Spanish introduced Christianity to the islands. Churches, such as the San Agustin Church in Intramuros, Manila, were constructed, featuring Baroque and Neoclassical architecture. Religious icons, santos (saints' statues), and retablos (altar screens) became prominent forms of artistic expression.



American Colonial Period (1898-1946)

The American colonization, the Philippines saw the introduction of new art forms and influences. American-style education and institutions led to the development of modern Filipino painting, with artists like Juan Luna and Fernando Amorsolo gaining international recognition. American architecture also influenced the design of public buildings and urban planning.



Japanese Occupation (1942-1945)

During World War II, the Philippines was occupied by Japan. This period saw limited artistic production due to the war, but some artists continued to create works of resistance and resilience.



Post-World War II and Contemporary Period

After World War II, Filipino artists began to explore more diverse and experimental forms of art. The post-war era saw the emergence of abstract expressionism, social realism, and other contemporary art movements. Notable contemporary Filipino artists include Fernando Zobel, Benedicto Cabrera (Bencab), and National Artists like Jose Joya and Vicente Manansala.



Film and Literature

The Philippines has a vibrant tradition of filmmaking and literature. Filipino filmmakers have gained recognition at international film festivals, and the country produces a wide range of literary works in various languages, including Tagalog, Cebuano, and Ilocano.



Indigenous and Folk Art

Indigenous and folk art traditions have persisted alongside the more urban and contemporary forms of Philippine art. These traditions include various forms of textile weaving, pottery, sculpture, and dance. Groups like the T'boli and Bagobo in Mindanao are known for their intricate beadwork and weaving.



ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Essential Questions:

1. How has the history of Philippine arts been influenced by the country's rich cultural and historical heritage, including indigenous, Spanish, and American colonial periods?

2. What are the key artistic achievements and contributions of pre-colonial Philippine civilizations, and how have these traditions influenced contemporary Philippine arts?

3. How did the Philippine arts evolve during the Spanish colonial era, and what were the major art forms and themes that emerged during this period?

4. In what ways did the American colonial period impact Philippine arts, particularly in terms of education, artistic styles, and cultural expression?

5. What role did Filipino artists and cultural figures play in the struggle for Philippine independence and nationhood, and how did this period influence the themes and content of Philippine arts in the 21st century?

Learning Competencies

At the end of the lesson, the learners will be able to:

1. Explain the significant roles of Filipino artists from the regions; and
2. Identify various national artists contribution to contemporary arts.

NATIONAL ARTISTS FOR VISUAL ARTS

Fernando Amorsolo (May 30, 1892 – April 24, 1972)

Amorsolo is the first National Artist in the country and it was known for using backlighting technique in painting making his creations bright and cheerful.

Carlos “Botong” Francisco (November 4, 1912 – March 31, 1969)

Francisco revived the art of mural and was considered to be the most distinguished mural painter for about three decades and was known for using historical events as subject matter for his murals.

Guillermo E. Tolentino (July 24, 1890 – July 12, 1976)

Honored as National Artist for Sculpture in 1973 and was known for designing the seal of the Republic of the Philippines, and the gold and bronze medals for the Ramon Magsaysay Award. Tolentino’s works include the “UP Oblation”.

Napoleon V. Abueva (January 26, 1930)

Abueva was considered to be the Father of Modern Philippine Sculpture. He is skillful in creating both representational and modern abstract sculptures using a wide variety of materials. He was also known for creating “buoyant sculpture,” a type of sculpture to be viewed from the surface of a pool.

Victorio C. Edades (December 23, 1895 – March 7, 1985)

Recognized as the Father of Modern Philippine Painting and was known for using dark somber colors in his paintings. His works focused on factory workers, laborers or other simple towns people.

Vicente Manansala (January 22, 1910 – August 22, 1981)

He was known for his paintings depicting realistic themes using an abstract or a cubist style. He believed that “the beauty of art is in the process, in the moment of doing a particular painting, closely associating it with the act of making love.

Hernando R. Ocampo (April 28, 1911 – December 28, 1978)

Ocampo was largely known for his abstract paintings. His works featured shapes bounded with curved lines painted in intense colors. His masterpiece “Genesis” was used as the basis of the design of the curtain of the Cultural Center of the Philippines (CCP) Main Theater.

Cesar Legaspi (April 2, 1917 – April 7, 1994)

Legaspi was known for utilizing and refining cubism, a style involving breaking parts into geometric shapes, in his paintings.

Elizalde Navarro (May 22, 1924 – June 10, 1999)

He was known for his hardwood masks reflecting the human and the animal, abstract paintings in oil and watercolor, and assemblages. He was also known for his fiction works for This Week of the Manila Chronicle, and for his figurative drawings for Lydia Arguilla’s Juan tamad.

Ang Kiukok (March 1, 1931 – May 9, 2005)

He was known for his paintings expressing nationalism and sociological agenda during the 60's through vivid cubistic figures. His works include "Geometric landscape," "Pieta," and the "Seated Figure."

Benedicto Cabrera (April 10, 1942)

Known as "Bencab," Cabrera was noted as the bestselling painter of his generation of Filipino artists and also known for his sketches of a scavenger named "Sabela, symbol of dislocation, despair and isolation-the personification of human dignity threatened by life's circumstance."

Abdulmari Asia Imao (January 14, 1936 – December 16, 2014)

Imao was instrumental in popularizing the ukil, sarimanok and naga motifs in the country as original Filipino creations. He helped in developing trust and confidence among cultural groups, which is needed in building a more humane community and society.

Federico Aguilar Alcuaz (June 6, 1932 – February 2, 2011)

Alcuaz was mainly known for his oil and acrylic paintings, and sketches in ink, pencil, and watercolor.

Francisco Coching (January 29, 1919 – September 1, 1998)

Tagged as the "Dean of Filipino Illustrators," Coching is best known for his work on comics and illustrations which lead to its recognition as popular art. He has influenced cartoonists such as Larry Alcala, Ben Infante and Nestor Redondo.

Jose T. Joya (June 3, 1931 – 1995)

Joya is known for pioneering abstract expressionism in the Philippines. His most notable work is the Granadean Arabesque (1958). He also represented the Philippines in the 1964 Venice Biennale.

Meaning of Visual Arts

Visual arts refer to a broad category of artistic disciplines and aesthetic purposes that primarily rely on the visual perception of the audience. These art forms encompass various mediums and techniques, including painting, drawing, sculpture, photography, printmaking, ceramics, textiles, film, video, and digital art, among others. Visual arts are a means of creative expression, communication, and aesthetic exploration, often aimed at conveying ideas, and emotions through visual elements.

NATIONAL ARTISTS FOR ARCHITECTURE

Pablo S. Antonio (January 25, 1902 – June 14, 1975)

He was considered a pioneer in modern Philippine architecture. A prominent feature of his designs is the use of natural light and cross ventilation. According to Antonio, buildings should be planned with austerity in mind and its stability forever as the aim of true architecture; that buildings must be progressive, simple in design but dignified, true to a purpose without resorting to an applied set of aesthetics and should eternally recreate truth.

Leandro V. Locsin (August 15, 1928 – November 15, 1994)

His designs usually features themes of floating volume and a mix of both eastern and western aesthetics.

Ildefonso P. Santos (September 5, 1929 – January 29, 2014)

Santos pioneered landscape architecture in the Philippines. His work in the Makati Commercial Center incorporated fountains, sculptures and landscapes to a shopping area.

Meaning of Architecture

Architecture is the creative and technical process of planning and constructing structures, distinct from the practical skills involved in construction. The field of architecture is used to meet both functional and artistic needs, making it a discipline that serves both practical and aesthetic purposes.

NATIONAL ARTISTS FOR LITERATURE

Historical Literature

Carlos Quirino (November 4, 1910 – May 20, 1999)

He is the first and so far the only National Artist for Historical Literature and was also known for writing “The Great Malayan,” which considered to be one of the earliest biographies of Jose Rizal.

Literature

Francisco Arcellana (September 6, 1916 – August 1, 2002)

Arcellana is a writer, poet, essayist, critic, journalist and teacher, who is recognized as one of the pioneers in writing modern Filipino short stories in English. He also originated the lyrical prose-poetic form in writing short stories.

N.V.M Gonzales (September 8, 1915 – November 28, 1999)

Nestor Vicente Madali Gonzales is a fictionist, essayist, poet and teacher. He earned numerous recognitions including the First Commonwealth Literary Contest in 1940, the Republic Cultural Heritage Award in 1960 and the Gawad CCP Para sa Sining in 1990.

Nick Joaquin (May 4, 1917 – April 29, 2004)

He is considered as the most distinguished Filipino writer in English writing. His body of work extends from short stories to poems to essays which includes journalism and reportage. He used the name Guerre Quijano de Manila as journalist.

F. Sionil Jose (December 3, 1924)

F.Sionil Jose is one of the most widely read Filipino writers founded the Philippine chapter of the international organization PEN.

Alejandro Roces (July 13, 1924 – May 23, 2011)

Roces is known for his comic short stories which includes “My Brother’s Peculiar Chicken.” He also led the campaign to change the country’s Independence Day from July 4 to June 12.

Edith L. Tiempo (April 22, 1919 – August 21, 2011)

Tiempo is a poet, fictionist, teacher and literary critic who founded the Siliman National Writers Workshop in Dumaguete City with her late husband Edilberto K. Tiempo

Virgilio S. Almario (March 9, 1944)

Also known as Rio Alma, who is among the notable modernist poets. He reinvented the traditional Filipino poetry forms.

Amado V. Hernandez (September 13, 1903 – May 24, 1970)

Hernandez is known for his contribution in the development of the Tagalog prose through the use of colloquial style.

Carlos P. Romulo (January 14, 1899 – December 15, 1985)

Romulo is noted as a diplomat and an awarded journalist. He is the first Asian President of the United Nations General Assembly, and the only Asian to win the Pulitzer Prize in Journalism for his articles on the World War II.

Bienvenido Lumbera (April 11, 1932)

Lumbera is a multi-awarded poet, critic and librettist. His works includes Likhang Dila, Likhang Diwa (poems in Filipino and English), 1993; Balaybay, Mga Tulang Lunot at Manibalang, 2002; Sa Sariling Bayan, Apat na Dulang May Musila, 2004; Tales of the Manuvu and Rama Hari.

Cirilo F. Bautista (July 9, 1941)

Bautista is a poet, fictionist and essayist. He founded Philippine Literary Arts Council in 1981, the Iligan National Writers Workshop in 1993, and the Baguio Writers Group.

Lazaro Francisco (February 22, 1898 – June 17, 1980)

Francisco is among the prominent writers in the Tagalog language. He established the Kapatiran Ng Mga Alagad Ng Wikang Pilipino (KAWIKA) in 1958 to support Tagalog as national language.

Jose Garcia Villa (August 5, 1908 – July 7, 1997)

Villa is recognized as one of the best contemporary poets. He is best known for introducing the reversed consonance rhyme scheme and his use of punctuation, especially commas.

Meaning of Literature

Literature, a body of written works. The name has traditionally been applied to those imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution. Literature may be classified according to a variety of systems, including language, national origin, historical period, genre, and subject matter.

NATIONAL ARTISTS FOR DANCE, MUSIC, FILM, AND THEATER

Cinema/Film

Lamberto V. Avellana (February 12, 1915 – April 25, 1991)

Avellana was tagged as the “The Boy Wonder of Philippine Movies” as early as 1939. Kalderong Pilak was the first film by a Filipino filmmaker shown in Cannes International Film Festival.

Manuel Conde (October 9, 1915 – August 11, 1985)

Conde is known for producing and directing films based on old Filipino tales such as Siete Infantes de Lara. (1950), Si Juan Tamad (1974), Ang Ibong Adarna (1941). He also brought to the silver screen stories from the other parts of the worlds like Genghis Khan (1950).

Eddie S. Romero (July 7, 1924 – May 28, 2013)

He is a screenwriter, film director and producer who is behind the Filipino classics such as “Ganito Kami Noon...Paano Kayo Ngayon?”, “Banta ng Kahapon” and “Aguila” as well as the 13-part series “Noli Me Tangere”.

Lino Brocka (April 3, 1939 – May 22, 1991)

Catalino “Lino” Ortiz Brocka is recognized for his films which explores the lives of people in the marginalized sectors. Brocka also directed for theater organizations such as the Philippine Educational Theater Association (PETA) and the Concerned Artists of the Philippines (CAP).

Gerardo de Leon (September 12, 1913 – July 25, 1981)

De Leon is a prominent film maker in the 50’s and 60’s producing classics such as “Daigdig ng Mga Api,” “Noli Me Tangere,” “El Filibusterismo,” “dyesebel” and “Sisa.”

Ishmael Bernal (September 30, 1938 – June 2, 1996)

Bernal, who was hailed by the critics as “The Genius of the Philippine Cinema,” is known for directing films that projects the realities of the Filipinos. He was hailed as Director of the Decade of the 1970s by the Catholic Mass Media Awards; four-time Best Director by the Urian Awards (1989, 1985, 1983 and 1977); and given the ASEAN Cultural Award in Communication Arts in 1993

Ronald Alan K. Poe (August 20, 1939 – December 14, 2004)

More known as Fernando Poe, Jr. He is an icon in film industry as an actor, director, writer and producer. He starred in films like “Mga Alabok sa Lupa” (1967), “Partida”. (1985), “Ang Probinsyano” (1996), and among others.

Meaning of Cinema/Film

Film, is a motion picture or movie, series of still photographs on film, projected in rapid succession onto a screen by means of light. Because of the optical phenomenon known as persistence of vision, this gives the illusion of actual, smooth, and continuous movement.

Dance

Francisca Reyes Aquino (March 9, 1899 – November 21, 1983)

She was known for her research on Philippine folk dances, which later resulted to a thesis entitled “Philippine Folk Dances and Games.” It was distributed to public and private schools.

Leonor Orosa Goquingco (July 24, 1917 – July 15, 2005)

She was known as the “Mother of Philippine Theater Dance,” Goquingco blended folkloric and Asian styles in ballet choreography. She was a founding member of the Philippine Ballet Theater and the Honorary Chair of the Association of Ballet Academies of the Philippines.

Ramon Obusan (June 16, 1938 – December 21, 2006)

A dancer, choreographer, artistic director, researcher, and documentary filmmaker. He was able to promote Filipino culture in other countries using the art of dance through the Ramon Obusan Folkloric Group.

Lucrecia Reyes – Urtula (June 29, 1929 – August 24, 1999)

Reyes-Urtula was the dance director of the Bayanihan Philippine Dance Company, for which she choreographed different Philippine folk, ethnic dances, pageants and festivals.

Alice Reyes (October 14, 1942)

Reyes is known in blending styles and movements from Philippine indigenous dance, classical ballet, and modern dance in expressing Filipino subject matters. This is said to be the “contemporary dance language that is uniquely Filipino.”

Meaning of Dance

Dance is the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself.

Dance is a powerful impulse, but the art of dance is that impulse channeled by skillful performers into something that becomes intensely expressive and that may delight spectators who feel no wish to dance themselves.

Music

Antonino Buenaventura (May 4, 1904 – January 25, 1996)

He was known for his marches including the “Triumphal March,” “History Fantasy,” “Echoes from the Philippines,” and “Ode to Freedom.” He was a conductor of the Philippine Army Band. He wrote compositions for solo instruments, symphonic and orchestral works, which are based on Philippine folksongs.

Ernani Cuenco (May 10, 1936 – June 11, 1988)

He was known for the following songs: “Bato sa Buhangin,” “Gaano Kita Kamahal,” “Inang Bayan,” “Isang Dalangin,” “Kalesa,” and “Pilipinas.” These works brought contemporary Filipino music to a higher level. The song, “Gaano Kita Kamahal”, he added elements of Kundiman. He played with the Filipino Youth Symphony Orchestra and the Manila Symphony Orchestra from 1960 to 1968.

Francisco Feliciano (February 19, 1941 – September 19, 2014)

His major works include “Ashen Wings,” “Sikhay sa Kabilia ng Paalam,” and “Pamugun.” He was known for the use of modal scales in his operas and orchestral works. He used indigenous music in his compositions.

Jovita Fuentes (February 15, 1895 – August 7, 1978)

She was best known for her portrayal of Cio-cio San in Giacomo Puccini’s Madame Butterfly in Italy in April 1925. When she returned to the Philippines, she established the Artists’ Guild of the Philippines in an effort to instill love for opera in her countrymen.

Jose Maceda (January 31, 1917 – May 5, 2004)

He conducted researches and fieldwork to explore. Filipino traditional music further and to understand the nature of Philippine ethnic and traditional music. His. Efforts gave birth to a huge number of recorded Philippine ethnic and traditional music.

Lucio San Pedro (February 11, 1913 – March 31, 2002)

Best known for his compositions “Sa Ugoy ng Duyan,” “Sa Mahal Kong Bayan,” “Dance of the Fairies,” “Triumphal March,” and “Lahing Kayumanggi,” Lucio San Pedro was the conductor of the Peng Kong Grand Mason Concert Band, the SanPedro Band of Angono, and the Benda Angono Numero Uno. Working with these bands and other town bands helped in the development of a civic culture among Filipino communities.

Levi Celerio (April 30, 1910 – April 2, 2002)

Celerio is most known for his recognition as the only man who could play music with a leaf in the Guinness Book of World Records. He also earned Lifetime Achievement Award of the Film Academy of the Philippines for writing songs for local movies. He was also known as the dean of Filipino lyricists.

Felipe Padilla de Leon (May 1, 1912 – December 5, 1992)

He was known for Filipinizing western music forms. His works, which include “Mariang Maikling Overture,” “Maynila Overture,” “Payapang Daigdig,” and “Ako’y Pilipino,” expressed sentiments and aspirations of the Filipino in times of strife and peace.

Lucrecia R. Kasilag (August 31, 1918 – August 16, 2008)

She was known for fusing Filipino ethnic music with Western musical influences. She was also known for incorporating Filipino indigenous musical instruments in orchestral works.

Antonio J. Molina (December 16, 1894 – January 29, 1980)

Molina was known for introducing the pentatonic scale, whole tone scale, linear counterpoints and the use of dominant ninths and eleventh chords in Philippine music.

Ramon P. Santos (February 25, 1941)

Santos is a Filipino composer, musicologist and ethnomusicologist who was made a Chevalier de l'Orde des Arts et Lettres in 1987. He helped in advocating modern Philippine music that is still based on early Asian practices and way of life.

Andrea Veneracion (July 11, 1928 – July 9, 2013)

She was the founder of the world-renowned University of the Philippines Madrigal Singers, or simply the Philippine Madrigal Singers, which is the first choir in the world to win the European Grand Prix for Choral Singing twice. Veneracion is also recognized as an important authority in the development of Philippine choral music.

Theater**Daisy Avellana (January 26, 1917 – May 12, 2013)**

She co-founded the Barangay Theatre Guild together with her husband, National Artist Lamberto Avellana, in 1939. This move made theatre and dramatic arts popular in the country. She was known as director of films "Diego Silang" (1968) and "Walang Sugat" (1971).

Honorata "Atang" dela Rama (January 11, 1902 – July 11, 1991)

She was named National Artist for Theater and Music in 1987. She was known as the Queen of Kundiman, and the first actress to portray a 15-year-old in the very first Tagalog film, which was the film version of the Sarsuela "Dalagang Bukid."

Salvador F. Bernal (January 7, 1945 – October 26, 2011)

Honored as National Artist for Theater Design in 2003, Bernal used local materials including bamboo, abaca, hemp twine, and rattan in theater design for local productions.

Wilfrido Ma. Guerrero (January 22, 1910 – May 1, 1995)

He served as the director of UP Dramatic Club for 16 years since 1947. He founded the UP Mobile Theater, which started the concept of theater campus tour.

Severino Montano (January 3, 1915 – December 12, 1980)

He organized the Arena Theater Play writing Contest which became the initial ground for playwrights to showcase their talents in writing while serving as Dean of Instruction of the Philippine Normal College.

Meaning of Theater

Theater is an interactive type of performing art that involves live actors and actresses working together to portray a genuine or fictional event to a live audience, typically on a designated stage. These performers convey the experience through a combination of physical movements, dialogue, singing, music, and dance. It stands as the most ancient form of drama, although contemporary recorded formats have since supplemented live theatrical performances.

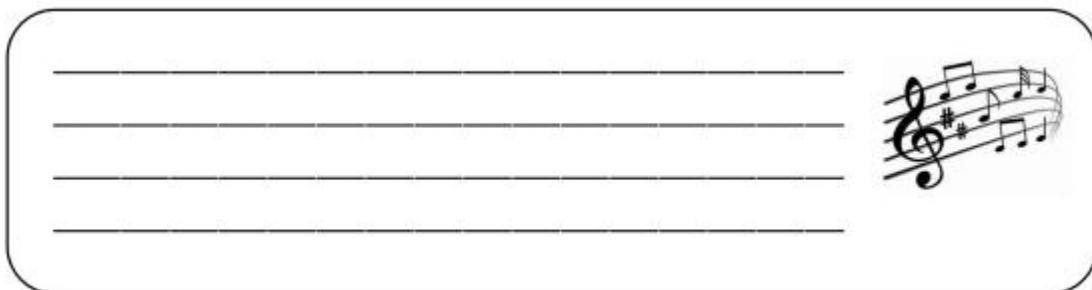
ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

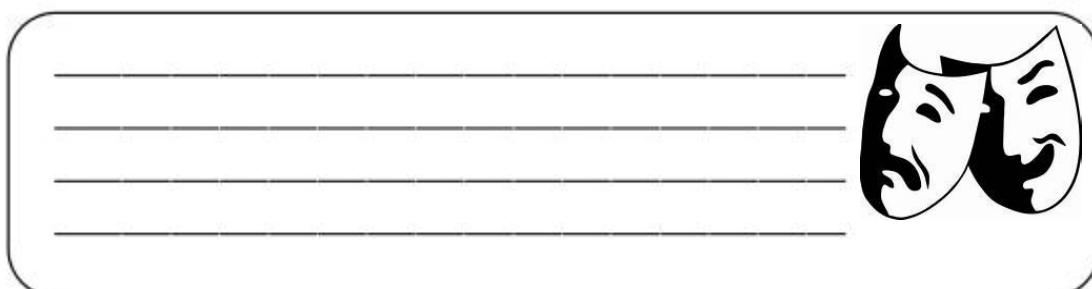
Direction: Define the following terms. Write your answer inside the box.

1. Music



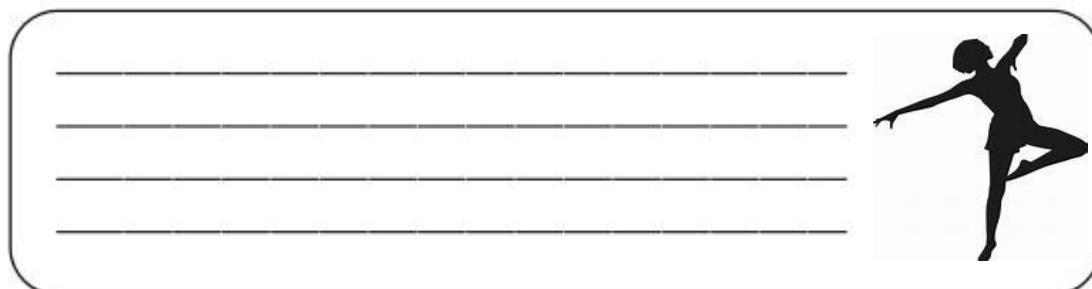
A rectangular box containing four horizontal lines for writing. In the top right corner of the box is a musical note icon consisting of a treble clef and several eighth notes.

2. Theater



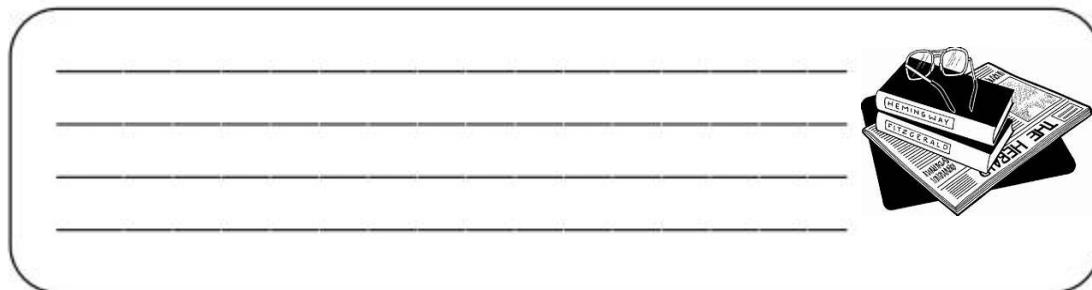
A rectangular box containing four horizontal lines for writing. In the top right corner of the box is a theater mask icon, showing two masks, one sad and one happy.

3. Dance



A rectangular box containing four horizontal lines for writing. In the top right corner of the box is a silhouette of a dancer in a dynamic pose.

4. Literature



A rectangular box containing four horizontal lines for writing. In the top right corner of the box is an icon of a stack of books, including titles like "Hemingway", "Fitzgerald", and "Tolstoy".

5. Architecture

6. Cinema

A decorative film strip icon with the word "Cinema" written across it.

Essential Questions:

1. Why is it important for a country to honor and celebrate its National Artists for their contributions to the arts?

2. In what ways do National Artists serve as cultural ambassadors, and how does their work contribute to the preservation and promotion of a nation's cultural heritage and identity?

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Identify the following. Write your answer on the space provided.

- _____ 1. He is known as the “Father of Modern Philippine Painting”.
- _____ 2. He was known for his paintings depicting realistic themes using an abstract or a cubist style.
- _____ 3. She co-founded the “Barangay Theatre Guild” together with her husband, National Artist Lamberto Avellana, in 1939.
- _____ 4. He is most known for his recognition as the only man who could play music with a leaf in the “Guinness Book of World Records.”
- _____ 5. He is earned a “Lifetime Achievement Award of the Film Academy of the Philippines” for writing songs for local movies.
- _____ 6. He was also known as the dean of Filipino lyricists.
- _____ 7. He is known for his contribution in the development of the Tagalog prose through the use of colloquial style.
- _____ 7. She was named National Artist for Theater and Music in 1987.
- _____ 8. She was known as the “Queen of Kundiman”.
- _____ 9. He was known for his paintings expressing nationalism and sociological agenda during the 60’s through vivid cubistic figures.
- _____ 10. He was known as “Bencab,”.
- _____ 11. Best known for his compositions “Sa Ugoy ng Duyan,” “Sa Mahal Kong Bayan,”
- _____ 12. He was known for the use of modal scales in his operas and orchestral works. He used indigenous music in his compositions.
- _____ 13. She was best known for her portrayal of Cio-cio San in Giacomo Puccini’s Madame Butterfly in Italy in April 1925.
- _____ 14. He conducted researches and fieldwork to explore.
- _____ 15. He is a screenwriter, film director and producer who is behind the Filipino classics such as “Ganito Kami Noon...Paano Kayo Ngayon?”, “Banta ng Kahapon” and “Aguila”.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Matching Type. Match the column A with each appropriate tag in Column B. Write only the letter of your answer on the space provided.

COLUMN A	COLUMN B
_____ 1. Carlos Quirino	A. The Great Malayan
_____ 2. Nick Joaquin	B. Guerre Quijano de Manila
_____ 3. Francisco Coching	C. Dean of Filipino Illustrators
_____ 4. Alejandro Roces	D. My Brother's Peculiar Chicken.
_____ 5. Virgilio S. Almario	E. Known as Rio Alma
_____ 6. Amado V. Hernandez	F. Tagalog Prose
_____ 7. Carlos P. Romulo	G. Asian President of the United Nations General Assembly
_____ 8. Lamberto V. Avellana	H. The Boy Wonder of Philippine Movies
_____ 9. Lino Brocka	I. Philippine Educational Theater Association (PETA) and Artists of the Philippines (CAP).
_____ 10. Gerardo de Leon	J. Daigdig ng Mga Api and Noli Me Tangere

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Identify the following statements. Choose the correct answer inside the box.

Visual Arts	Dance	Theater	Performing Arts
Literature	Film	Music	Drama

- _____ 1. Refer to a broad category of artistic disciplines and aesthetic purposes that primarily rely on the visual perception of the audience.
- _____ 2. These art forms encompass various mediums and techniques, including painting, drawing, sculpture, photography, printmaking, ceramics, textiles, film, video, and digital art, among others.
- _____ 3. It is a creative expression, communication, and aesthetic exploration, often aimed at conveying ideas, and emotions through visual elements.
- _____ 4. It is a body of written works.
- _____ 5. The name has traditionally been applied to those imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution.
- _____ 6. It is classified to a variety of systems, including language, national origin, historical period, genre, and subject matter.
- _____ 7. It is a motion picture or movie, series of still photographs on film, projected in rapid succession onto a screen by means of light.
- _____ 8. It is a movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself.
- _____ 9. It is an interactive type of performing art that involves live actors and actresses working together to portray a genuine or fictional event to a live audience, typically on a designated stage.
- _____ 10. It convey the experience through a combination of physical movements, dialogue, singing, music, and dance.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Let's be creative!

Materials needed:

Pencils: Graphite pencils in various grades for sketching and shading.

Charcoal: For expressive and bold drawings.

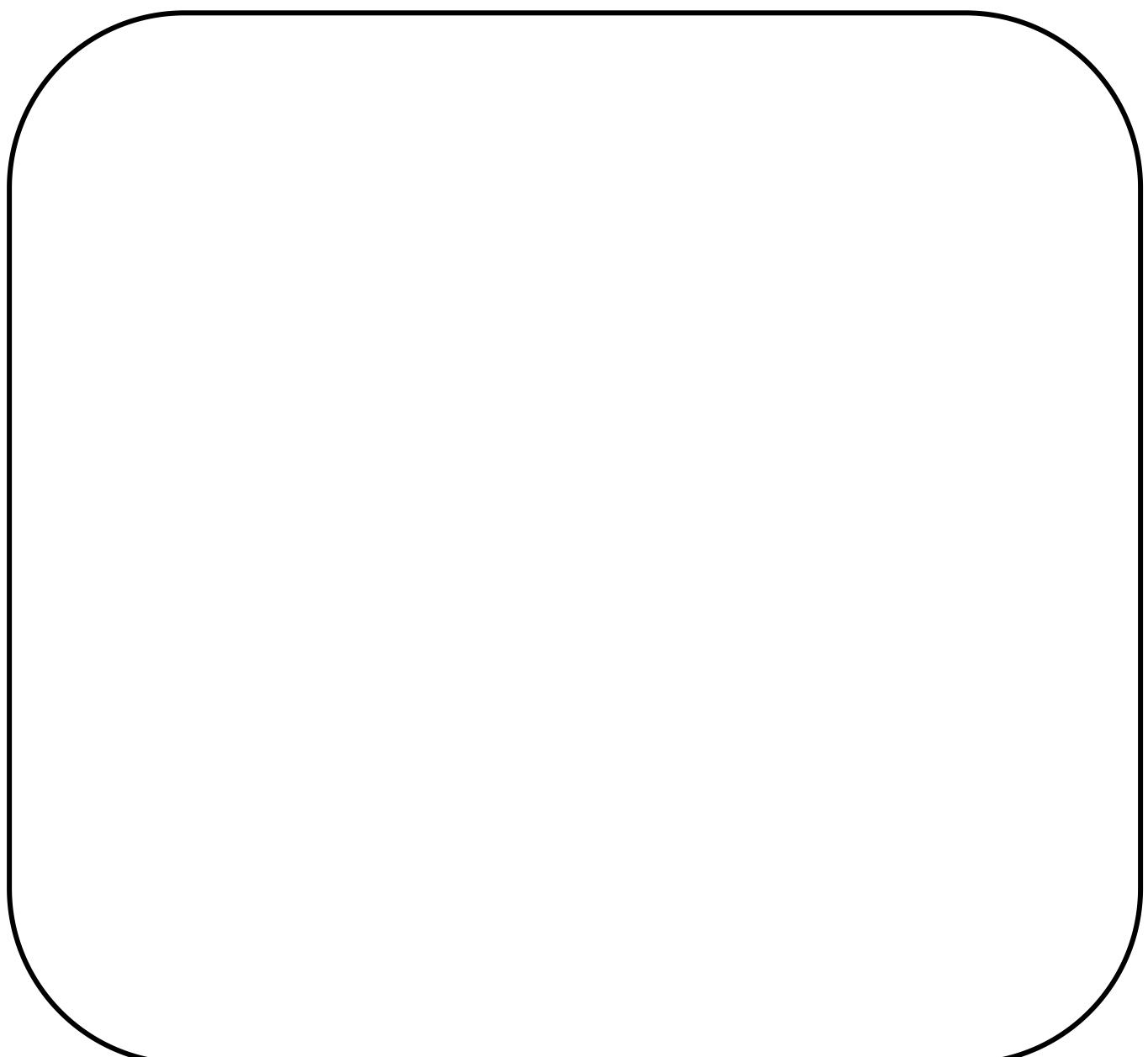
Colored Pencils: Used for adding color to drawings.

Pastels: Soft or oil pastels for colorful and textured drawings.

Markers: Including alcohol-based markers like copics for vibrant colors.

Ink: Used for line drawings, calligraphy, and pen and ink illustrations.

Chalk: For chalk drawings on various surfaces.



RUBRIC

Points	Creativity Originality (x 8 points)	Effort Perseverance (x 7 points)	Craftsmanship Skill (x 5 points)	Cooperation Attitude (x 5 points)
4	The student explored several choices before selecting one, generated many ideas, tried unusual combinations or changes, used problem-solving skills.	The project was continued until it was complete as the student could make it; gave it effort far beyond that required.	The artwork was beautiful and patiently done; it was as good as hard work could make it.	The student willingly participated in necessary preparation or work for classroom, was sensitive to the feelings and knowledge of others, exhibited a positive attitude toward assignment.
3	The student tried a few ideas before selecting one or based his/her work on someone else's idea, made decision after referring to one source.	The student worked hard and completed the project, but with a bit more effort it might have been outstanding.	With a little more effort, the work could have been outstanding; lacks the finishing touches.	The student participated enthusiastically, performed more than adequately, assisted in preparation and cleanup.
2	The student tried an idea but it lacked originality, might have copied work, substituted "symbols" for personal expression.	The student finished the project, but it could have been improved with more effort, chose an easy project and did it indifferently.	The student showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.	The student was apathetic toward the assignment, complained, assisted in preparation and cleanup when asked.
1	The student fulfilled the requirements of the assignment, but gave no evidence of trying anything unusual	The project was completed with minimum effort	The student showed average craftsmanship, lack of pride in finished work	The student allowed others to do most of his/her work, participated minimally, exhibited no interest in the project
0	The student showed no evidence of original thought	The student did not finish the work adequately	The student showed poor craftsmanship; evidence of laziness or lack of understanding	The student did almost nothing toward completing the assignment, did minimum or no amount of preparation or cleanup, distracted others.

Source: <https://www.rcboe.org/cms/lib010/GA01903614/Centricity/Domain/6485/TCM%20Craft%20Doll%20Rubric.pdf>

Total possible points: 100 points

Comments:

Learning Competencies

At the end of the lesson, the learners will be able to:

1. Evaluates contemporary art forms based on the elements and principles;
2. Compares forms of arts from the different regions;
3. Interprets and relates the significance of arts forms from the regions; and
4. Promotes various arts from the regions.

Gawad sa Manlilikhang Bayan



The "**Gawad sa Manlilikha ng Bayan**" is a prestigious recognition in the Philippines given to outstanding traditional artists and cultural bearers. It is also known as the "National Living Treasures Award." Established in 1992, the award is administered by the National Commission for Culture and the Arts (NCCA) in the Philippines.

Individuals or groups honored with the *Gawad sa Manlilikha ng Bayan* are those who exemplify excellence and dedication in preserving and promoting traditional arts and culture of the Philippines. Awardees are recognized for their exceptional contributions to cultural practices that have been established and passed down through generations.

The award is typically bestowed upon experts in fields such as weaving, blacksmithing, crafting of instruments, performing traditional dances and music, and other unique art forms. The recognition not only pays tribute to skilled artisans but also aims to preserve and propagate their knowledge and artistry to prevent them from fading away over time.

Through the *Gawad sa Manlilikha ng Bayan*, individuals who contribute to enriching and spreading the culture and arts of the Philippines are celebrated and respected.

NATIONAL ARTISTS	REGION	CONTRIBUTIONS
1. Ginaw Bilog	Oriental Mindoro	Ambahan poetry
2. Masino Intaray	Brooke's Point, Palawan	Poetry (Kulilal and Bagit) Music (Basal/Gong)
3. Samaon Sulaiman	Maguindanao	Musician Music (Kutyapi)
4. Lang Dulay	South Cotabato	Weaving (T'nalak)
5. Salinta Monon	Bansalan, Davao del Sur	Weaving (Abaca – ikat /Inabal)
6. Alonzo Saclag	Lubuagan, Kalinga	Music and Dance (Kalinga)

7. Federico Caballero	Sulod- Bukidnon, Iloilo	Poetry and Epic Chant (Sugidanon)
8. Uwang Ahadas	Lamitan, Basilan	Music (Yakan specifically Kulintang)
9. Darhata Sawabi	Parang, Sulu	Weaving (Pis Syabit)
10. Eduardo Mutuc	Apalit, Pampanga	Metalwork (Bronze and Silver)
11. Haja Amina Appi	Tandubas, Tawi-Tawi	Weaving (Mat)
12. Teofilo Garcia	San Quintin, Abra	Casque Making (Tabungaw)
13. Magdalena Gamayo	Pinili, Ilocos Norte	Weaving (Inabel)
14. Ambalang Ausalin	Lamitan, Basilan,	Weaving (Yakan tennun)
15. Estelita T. Bantilan	Malapatan, Sarangani	Weaving (B'laan igem)
16. Yabing Masalon Dulo	Polomolok, South Cotabato	Weaving (Ikat)

Folk Architecture

Folk architecture in the Philippines refers to the traditional architectural styles, techniques, and practices that have developed over generations within various cultural and regional contexts. It reflects the indigenous materials, environmental conditions, social structures, and way of life of different communities throughout the country. Here are some examples of folk architecture in the Philippines:



Bahay Kubo: The "bahay kubo" is an iconic example of Filipino folk architecture. It is a traditional nipa hut made from bamboo and thatched roof materials. The design varies by region but generally consists of a raised floor, bamboo framework, and a steeply pitched roof. The bahay kubo showcases adaptability to the tropical climate and local construction methods.

Nipa Houses: In rural areas, you can find nipa houses, which are often simple one-room structures constructed with bamboo, nipa palm leaves, and other natural materials. These houses are designed to be well-ventilated and provide protection from rain and sun.

Bontoc and Ifugao Huts: Indigenous communities in the mountainous regions of the Philippines, such as the Bontoc and Ifugao, have distinct architectural styles. They build houses with thatched roofs, wooden frames, and elevated floors to protect against flooding and pests. These designs are adapted to the rugged terrain and environmental conditions.



Igorot Cordillera Huts: The Igorot people of the Cordillera region have unique house designs that incorporate wood and thatch. The structures are elevated on wooden posts, creating a storage area beneath the living quarters.

Bahay na Bato: During the Spanish colonial period, the "bahay na bato" emerged as a hybrid of traditional and colonial architecture. It features stone or brick lower levels and wooden upper floors. This type of house became associated with the wealthier class during the Spanish era.

Southern Philippine Houses: In the southern Philippines, traditional houses often have steep, gabled roofs and intricate wooden carvings. The houses may also be stilted to provide ventilation and protection from flooding.

Heritage Towns and Baroque Churches: The Philippines has several towns with Spanish colonial heritage, characterized by Baroque-style churches, ancestral houses, and other architectural remnants of the colonial period.

Folk architecture in the Philippines reflects the diverse cultural and geographical landscape of the country. Each region has its own unique architectural traditions, influenced by history, environment, and local customs.

Contemporary Architecture in the Philippines

Contemporary architecture in the Philippines reflects a dynamic blend of cultural influences, technological advancements, sustainability considerations, and a response to the country's unique geographical and social context.



Trends and characteristics of contemporary architecture in the Philippines:

Cultural Context: Contemporary Filipino architects often draw inspiration from the rich cultural heritage of the Philippines, incorporating traditional design elements and materials into modern structures. This fusion of the old and the new results in buildings that celebrate the country's identity.

Tropical Design: Given the country's tropical climate, contemporary architecture in the Philippines often emphasizes natural ventilation, shading, and open spaces. Buildings are designed to integrate indoor and outdoor areas seamlessly, promoting comfort in hot and humid conditions.

Sustainable Design: Sustainability is a growing focus in Philippine contemporary architecture. Architects are incorporating energy-efficient strategies, such as passive cooling techniques, solar panels, rainwater harvesting systems, and the use of local and renewable materials.

Innovative Materials: Architects are exploring innovative materials and construction techniques to create visually striking and sustainable structures. Bamboo, for instance, is being reconsidered as a versatile and eco-friendly building material.

Mixed-Use Developments: Urbanization and population growth have led to the rise of mixed-use developments that combine residential, commercial, and recreational spaces.



These developments aim to create self-sustaining communities that offer convenience and a higher quality of life.

Resort and Hospitality Design: The Philippines' popularity as a tourist destination has spurred the growth of contemporary resort and hospitality architecture. Architects are designing luxurious and immersive resorts that integrate with natural landscapes and offer unique guest experiences.

Cultural Centers and Museums:

There's an increasing interest in building cultural centers, museums, and art spaces that showcase the diverse cultural heritage and contemporary art scene of the Philippines. These buildings often become architectural landmarks that contribute to the urban fabric.



High-Rise Structures: In urban centers, high-rise buildings are becoming more prevalent due to limited space and the demand for vertical living. These structures combine innovative design, technology, and sustainable features.

Digital Technology: Architects are utilizing digital tools for design, visualization, and construction documentation. Digital technology allows for precise detailing and experimentation with complex forms.

Collaboration and International Exposure: Many contemporary Filipino architects are gaining recognition on the international stage. Collaborations with global architects and participation in international design competitions contribute to the exchange of ideas and the elevation of Philippine architecture.

It's important to note that architecture is a dynamic field that evolves over time, and new trends and developments may have emerged since my last update.

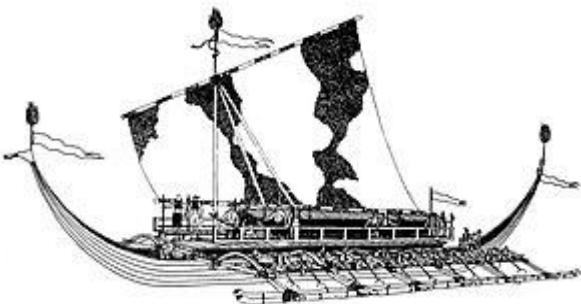
Maritime Transport in the Philippines

Maritime transport includes boat houses, boat-making, and maritime traditions. These structures, traditionally made of wood chosen by elders and crafters, connected the islands. Although boats are believed to have been used in the archipelago for thousands of years, the earliest evidence of boat-making has been carbon-dated to 320 AD: the Butuan boats identified as large balangays.

The balangay, indigenous boats includes:

- two-masted double-outrigger fishing armadahan
- avang trading ship
- awang dugout canoes
- balación sailing outrigger boat
- bangka
- bangka anak-anak canoe
- salambáw-lifting basnigan
- bigiw double-outrigger sailboat
- birau dugout canoe,
- buggoh dugout canoe
- casco barge
- single mast and pointed chinarem
- rough-sea open-deck chinedkeran,
- djenging double-outrigger plank boat
- garay pirate ship
- guilalo sailing outrigger ship
- falua open-deck boat
- junkun canoe
- motorized junkung,
- outrigger karakoa and lanong warships
- lepa houseboat
- ontang raft
- owonglake canoe,
- open-deck fishing boat panineman,
- double-outrigger paraw sailboat
- salisipan war cano
- tataya fishing boat,
- motorized tempel
- dinghy tiririt, and
- outrigger vinta.

Karakoa were large outrigger warships from the Philippines. They were used by native Filipinos, notably the Kapampangans and the Visayans, during seasonal sea raids. *Karakoa* were distinct from other traditional Philippine sailing vessels in that they were equipped with platforms for transporting warriors and for fighting at sea. During peacetime, they were also used as trading ships. Large *karakoa*, which could carry hundreds of rowers and warriors, were known as *joangas* (also spelled *juangas*) by the Spanish.



Reconstruction of classic Philippine Caracoa
by Raoul Castro

Etymology

Karakoa was usually spelled as "caracoa" during the Spanish period. The name and variants thereof (including *caracora*, *caracore*, *caracole*, *corcoa*, *cara-cora*, and *caracolle*) were used interchangeably with various other similar warships from maritime Southeast Asia, like the *kora* of the Maluku Islands.

The origin of the names are unknown. Some authors propose that it may have been derived from Arabic *qurqur* (pl. *qaraqir*) meaning "large merchant ship" via Portuguese *caracca* (carrack). However, this is unlikely as the oldest Portuguese and Spanish sources never refer to it as "*caracca*", but rather "*coracora*", "*caracora*" or "*carcoa*".

The Spanish historian Antonio de Morga explicitly says that the name *karakoa* is ancient and indigenous to the Tagalog people in *Sucesos de las Islas Filipinas* (1609). There are also multiple cognates in the names of other vessels of Austronesian vessels (some with no contact with Arab traders) like the Ivatan *karakuhan*, Malay *kolek*, Acehnese *kolay*, Maluku *kora kora*, Banda *kolekole*, Motu *kora*, and the Marshallese *korkor*. Thus it is more likely that it is a true Malayo-Polynesian word and not a loanword.

Panday Piray (Pampanga Philippines) was also known for forging heavy bronze lantaka to be mounted on Lakan's (Naval Chief/Commander) ships called 'caracoas' doing battle against the Spanish invaders and cannons were also commissioned by Rajah Sulayman for the fortification of Maynila. By the end of the 16th century, the Spanish denounced *karakoa* ship-building and its usage. It later led to a total ban of the ship and the traditions assigned to it. In recent years, the revitalization of *karakoa* ship-building and its usage are being pushed by some scholars from Pampanga.

A **balangay**, or **barangay**, is a type of lashed-lug boat built by joining planks edge-to-edge using pins, dowels, and fiber lashings. They are found throughout the Philippines and were used largely as trading ships up until the colonial era. The oldest known balangay are the **Butuan boats**, which have been carbon-dated to 320 AD and were recovered from several sites in Butuan, Agusan del Norte.



The *Balatik* of the Tao Expedition of Palawan



The balangay *Sultan sin Sulu* in Maimbung, Sulu.

Balangay was one of the first native words the Europeans learned in the Philippines. The Venetian chronicler Antonio Pigafetta, who was with Ferdinand Magellan when setting foot in the Philippines in 1521 called the native boats *balangai* or *balanghai*. This word appears as either *balangay* or *barangay*, with the same meaning, in all the major languages of the Philippines. Early colonial Spanish dictionaries make it clear that *balangay* and *barangay* were originally pronounced "ba-la-ngay" and "ba-ra-ngay", but due to centuries of Spanish influence, the modern *barangay* is pronounced "ba-rang-gay" in modern Filipino (/ba:ra:n'gai/, instead of precolonial /ba:ra:n'ai/). Pigafetta's alternate spelling with an H, *balanghai*, later gave rise to the historically incorrect neologism *balanghay* in the 1970s (with a new, slightly different pronunciation which Pigafetta did not intend).

The term was also used by the Tagalog people to refer to the smallest discrete political units, which came to be the term used for native villages under the Spanish colonial period. The name of the boat was usually Hispanicized in Spanish and American records as *barangayan* (plural: *barangayanes*) to distinguish them from the political unit.

Among the Ibanag people of Northern Luzon, balangay were known as *barangay*, a term sometimes extended to the crew. Large vessels were called **biray** or **biwong**. In the Visayas and Mindanao, there are multiple names for balangay-type boats, including **baloto** (not to be confused with the *balutu*), **baroto**, **biray**, **lapid**, **tilimba** (or **tinimbao**). Cargo-carrying versions of balangay with high sides and no outriggers (which necessitated the use of long oars instead of paddles) were also

known as **bidok**, **birok**, or **biroko** (also spelled *biroco*) in the Visayas. The **karakoa**, a large Visayan warship, was also a type of balangay.

History



Ibanag *balangay* (*barangayanes*) from the Cagayan River in Northern Luzon

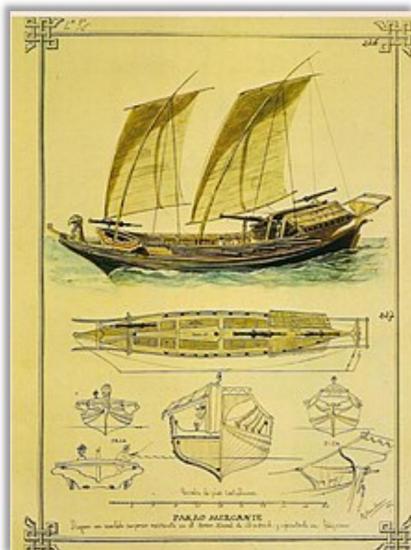


Illustration of an armed merchant *biroko* with tanja sails by Rafael Monleón (1890)

Balangay is a general term and thus applies to several different types of traditional boats in various ethnic groups in the Philippines. In common usage, it refers primarily to the balangay of the Visayas and Mindanao islands, which were primarily inter-island trading ships, cargo transports, and warships. Large balangay (especially warships), including the Butuan boats, are commonly equipped with large double-outrigger which support paddling and fighting platforms, in which case, they can be generically referred to as *paraw* or *tilimba* (also *tinimba*, from *timba*, "outrigger"). Balangay warships, along with the larger **karakoa**, were regularly used for raiding (*mangayaw*) by Visayan warriors.

It is believed that they may have been the "*Pi-sho-ye*" raiders described as regularly attacking Chinese settlements in the coast of Fujian in the 12th century AD. In Tagalog regions, the balangay or barangay has the same functions as in the southern islands but differ in that it is constructed through the sewn-plank technique, rather than through dowels.

In the province of Cagayan in Northern Luzon, the balangay of the Ibanag people were predominantly used within the Cagayan River system, but were also sometimes used as coastal trade ships, reaching as far as the Ilocos Region. They were mainly used as cargo and fishing ships and differed from other balangay in being much smaller with a shallower draft.

Marina Sutil



Balangay boats viewed from the air. During the 18th to 19th centuries, balangay were also often used as warships for defending coastal villages from Moro and Dutch raiders during the Moro Wars, in conjunction with watchtowers (*castillo*, *baluarte*, or *bantáy*) and other fortifications. The raiders were regularly attacking coastal settlements in Spanish-controlled areas and carrying off inhabitants to be sold as slaves in markets as far as Batavia and the Sultanate of Gowa. Defense fleets of balangay and *vinta* (known as the *Marina Sutil*, "Light Navy" or "Defense Navy") were first organized under Governor-General José Basco y Vargas in 1778. They were lightly armed but fast, which made them ideal for responding quickly to raider sightings and attacks.

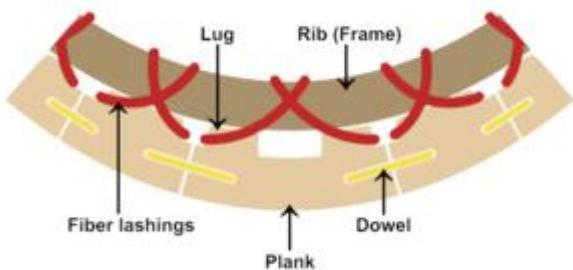
Notable leaders of these defense squadrons include *Don* Pedro Estevan, a *principalía* of Tabaco, Albay; and Julián Bermejo, an Augustinian friar who commanded ten balangay and established an alarm system using a line of small relay forts in southern Cebu. They were responsible for several major naval victories against Moro raiders from the late 18th to the early 19th centuries. The most significant was the Battle of Tabogon Bay (modern Tabgon, Caramoan) in 1818, where the combined fleets of Estevan and *Don* José Blanco defeated around forty Moro warships led by Prince Nune, the son of a sultan from Mindanao. Nune escaped, but hundreds of Moro raiders died in the skirmish and around a thousand more were stranded and hunted down in the mountains of Caramoan.

The 1818 victory led to increased usage of defense fleets and the reduction of Moro raids to only sporadic attacks on isolated fishermen or smaller villages until their eventual suppression in 1896.

Construction

Balangay were basically lashed-lug plank boats put together by joining the carved out planks edge-to-edge. The prow and stern posts were also composed of V-shaped ("winged") single carved pieces of wood.

The strakes were made from heartwood taken from the section in between the softer sapwood and the pith of trees. Tree species favored include *doongon* (*Heritiera littoralis*), *lawaan* (*Shorea* spp.), *tugas* (*Vitex parviflora*), and *barayong* (*Afzelia rhomboidea*), among others. The trees were traditionally cut on a moonlit night in accordance with local folk beliefs. A single tree usually produces two lengths of curving planks. Traditionally, the planks and other ship parts were shaped with straight (*dalag*) or curved (*bintong*) adzes hammered with a mallet called a *pakang*. The master shipwright is called a *pandáy* (similar to other craftsmen in Philippine cultures).



Generalized diagram (cross-section) of lashed-lug planking in Butuan Boat Two (Clark *et al.*, 1993)

The balangay's keel is built first. Like most Austronesian ships (and in contrast to western ships), the keel is basically a dugout canoe (a *bangka*) made from a single log. The keel is also known as a *baroto* which is the origin of one of the alternative names for balangay in the Visayas. The Butuan balangay boats differ from later balangay designs in that they do not have a true keel. Instead, they have a central plank fitted with three parallel lines of thin lugs which serve as additional attachment points for lashings.

The outer shell of the hull is built first by fitting strakes on each side of the keel edge-to-edge (to a total of six or more). The shaping of these strakes into the appropriate curvature (*lubag*) requires a skilled *pandáy*. They are locked in place with wooden dowels or pins (treenails) around 19 cm (7.5 in) long slotted into holes drilled into the edges of the strakes. Some sections may necessitate the use of two or more planks for each strake. These are attached end-to-end using hooked scarf joints. Once the hull is assembled, it is left to season for a month or two.

After the wood is seasoned, the hull is taken apart once again and checked. It is then reassembled in a stage known as *sugi* ("matching"). This involves fitting the strakes back together. Once fitted, the space between the strakes is run through with a spoon-like implement called a *lokob*. This creates a space with an even thickness in between the two strakes. The space is then filled with fine palm fibers called *baruk* or *barok* and caulked with resin-based pastes.

The second stage is known as *os-os* or *us-us*, which involves lashing the planks very tightly to wooden ribs (*agar*) with fiber or rattan ropes. The ropes are tied to holes bored diagonally into lugs (*tambuko*), which are rectangular or rounded protrusions on the inner surface of the planks. The *tambuko* occur at even distances corresponding to six dowel hole groupings. Wedges are then driven in the space between the ribs and the planks, drawing the lashings even tighter as the distance between them is increased. Thwarts are then placed across the hull which are also lashed to

corresponding *tambuko* on each side and covered with removable decking. Once completed, the hull usually measures around 15 m (49 ft) long and 4 m (13 ft) wide.

The masts and outriggers (*katig* or *kate*) of the balangay boats were not preserved, which is why modern reconstructions tend to omit the latter. However, as with later balangay designs described by Spanish explorers, they are believed to possess large outriggers which would be necessary for them to carry sails without capsizing. Outriggers dramatically increased stability and sail power without significant increase in weight. Outriggers in large war balangay designs also supported paddling and fighting platforms known as the *daramba* and the *burulan*, respectively.

Butuan boats



Planks from one of the Butuan boats in the Butuan National Museum showing the holes on the edges where dowels were inserted

The Butuan balangay boats were the first wooden watercraft excavated in Southeast Asia. They were discovered in the late 1970s in Butuan, Agusan del Norte. A total of nine wooden boats were accidentally found by locals searching for alluvial gold on land near the Masao River. The site was in Sitio Ambangan, Barrio Libertad within an older dried-up river channel, perhaps a former tributary of the Masao River.

Three of the nine *balangays* discovered have been excavated by the National Museum and are currently preserved. The first *balangay* or Butuan Boat One, was discovered in 1976 and is now displayed in Balangay Shrine Museum in Libertad, Butuan. It was radiocarbon tested and was dated to 320 CE. Butuan Boat Two was dated to 1250 CE, and is now located at the Maritime Hall of the National Museum in Manila. Butuan Boat Five, excavated at Bancasi, Libertad in 1986, has been dated to 1215 CE and was transferred to the Butuan Regional Museum and is undergoing preservation. The six other boats, which are yet to be excavated, remain in their original waterlogged condition which is proven to be the best way to preserve the said artifacts.

In 2012, National Museum archaeologists discovered what seems to be a massive *balangay* "mother boat", estimated to be 25 m (82 ft) long, versus the average 15 m (49 ft) length of the other *balangays* at the excavation site. The leader of the research team, Dr. Mary Jane Louise A.

Declarations



Balangays are among the many vessels present in Philippine mythology. The most famous vessels in mythology include Matan-ayon's sturdy Hulinday, Silungan Baltapa's expeditious ship, Agyu's flying Sarimbar, and Cacao's marketing psychopomp ship.

National Cultural Treasures

The balangays of Butuan was declared by President Corazon Aquino as National Cultural Treasures with Presidential Proclamation No. 86 on March 9, 1987, and the vicinity of excavation as archaeological reserves.

National Boat

In November 2015, the Balangay was declared as the National Boat of the Philippines by the House Committee on Revisions of Laws. The Balangay was chosen so that the "future generations of Filipinos will recognize the invaluable contribution of their forefathers in shaping the country's maritime tradition and in passing on the values of solidarity, harmony, determination, courage and bravery. House Bill 6366 proposes that the Balangay should be the National Boat of the Philippines.

Sama-Bajau

The **Sama-Bajau** include several Austronesian ethnic groups of Maritime Southeast Asia. The name collectively refers to related people who usually call themselves the **Sama** or **Samah** (formally **A'a Sama**, "Sama people"); or are known by the exonym **Bajau**. Also spelled **Badjao, Bajaw, Badjau, Badjaw, Bajo or Bayao**.

They usually live a seaborne lifestyle and use small wooden sailing vessels such as the *perahu* (*layag* in Maranao), *djenging* (*balutu*), *lepa*, and *vinta* (*pilang*). Some Sama-Bajau groups native to Sabah are also known for their traditional horse culture.

The Sama-Bajau are the dominant ethnic group of the islands of Tawi-Tawi in the Philippines. They are also found in other islands of the Sulu Archipelago, coastal areas of Mindanao and other islands in the northern Philippines; as well as northern and eastern Borneo, Sulawesi, and throughout the eastern Indonesian islands. In the Philippines, they are grouped with the religiously similar Moro people. Within the last fifty years, many of the Filipino Sama-Bajau have migrated to neighboring Sabah and the northern islands of the Philippines, due to the conflict in Mindanao.

Sama-Bajau have sometimes been called the "Sea Gypsies" or "Sea Nomads", terms that have also been used for non-related ethnic groups with similar traditional lifestyles, such as the Moken of the Burmese-Thai Mergui Archipelago and the Orang Laut of southeastern Sumatra and the Riau Islands of Indonesia. The modern outward spread of the Sama-Bajau from older inhabited areas seems to have been associated with the development of sea trade in sea cucumber (trepang).

Sama-Bajau is a collective term, referring to several closely related indigenous people who consider themselves a single distinct *bangsa* ("ethnic group" or "nation"). It is generally accepted that these groups of people can be termed *Sama* or *Bajau*, though they never call themselves *Bajau* in the Philippines. Instead, they call themselves with the names of their tribes, usually the place they live or place of origin. For example, the sea-going Sama-Bajau prefer to call themselves the *Sama Dilaut* or *Sama Mandilaut* (literally 'sea Sama' or 'ocean Sama') in the Philippines; in Malaysia, they identify as Bajau Laut.



A Sama-Bajau flotilla in Lahad Datu, Sabah, Malaysia

Historically in the Philippines, the term *Sama* referred to the more land-oriented and settled Sama-Bajau groups, while *Bajau* referred only to more sea-oriented, boat-dwelling, nomadic groups. Even these distinctions are fading as the majority of Sama-Bajau have long since abandoned boat living, most for Sama-style piling houses in the coastal shallows.

Sama is believed to have originated from the Austronesian root word *sama* meaning "together", "same", or "kin". The exact origin of the exonym *Bajau* is unclear. Some authors have proposed that it is derived from a corruption of the Malay word *berjauh* ('getting further apart' or 'the state of being away'). Other possible origins include the Brunei Malay word *bajaul*, which means "to fish". The term *Bajau* has pejorative connotations in the Philippines, indicating poverty in comparison to the term *Sama*, especially since it is used most commonly to refer to poverty-stricken Sama-Bajau who make a living through begging.

British administrators in Sabah classified the Sama-Bajau as "Bajau" and labelled them as such in their birth certificates. Thus, the Sama-Bajau in Malaysia may sometimes self-identify as "Bajau" or even "Malay" (though the preferred term is "Sama"), for political reasons. This is due to the government recognition of the Sama-Bajau as legally Bumiputera (indigenous native) under the name "Bajau". This ensures easy access to the special privileges granted to ethnic Malays. This is especially true for recent Moro Filipino migrants. The indigenous Sama-Bajau in Malaysia have also started labelling themselves as their ancestors called themselves, such as Simunul.

In the 17th-century, the Spanish priest Francisco Combés calls the Sama-Bajau as the *Lutao* ("he who floats in the water") in his *Historia de las Islas de Mindanao, Iolo, y sus adyacentes* (1667), and describes them as building houses on the sea because they "hate land". They were described as being the subjects of the Sultanates of Sulu and Maguindanao, and they were esteemed for their shipbuilding skills and were commonly hired as crews of warships

Oral traditions

Most of the various oral traditions and *tarsila* (royal genealogies) among the Sama-Bajau have a common theme which claims that they were originally a land-dwelling people who were the subjects of a king who had a daughter. After she is lost by either being swept away to the sea (by a storm or a flood) or being taken captive by a neighbouring kingdom, they were then supposedly ordered to find her. After failing to do so they decided to remain nomadic for fear of facing the wrath of the king.

One such version widely told among the Sama-Bajau of Borneo claims that they descended from Johorean royal guards who were escorting a princess named Dayang Ayesha for marriage to a ruler in Sulu. However, the Sultan of Brunei (allegedly Muhammad Shah of Brunei) also fell in love with the princess. On the way to Sulu, they were attacked by Bruneians in the high seas. The princess was taken captive and married to the Sultan of Brunei instead. The escorts, having lost the princess, elected to settle in Borneo and Sulu rather than return to Johor. This legend is popular among Sabah Sama-Bajau as it legitimises their claim to "Malay-ness" and strengthens their ties to Islam, which puts them in a favourable position in the *Bumiputera* laws of Malaysia (similar to the usage of the name "Bajau" instead of "Sama").

Among the Indonesian Sama-Bajau, on the other hand, their oral histories place more importance on the relationship of the Sama-Bajau with the Sultanate of Gowa rather than Johor. The various versions of their origin myth tell about a royal princess who was washed away by a flood. She was found and eventually married a king or a prince of Gowa. Their offspring then allegedly became the ancestors of the Indonesian Sama-Bajau.

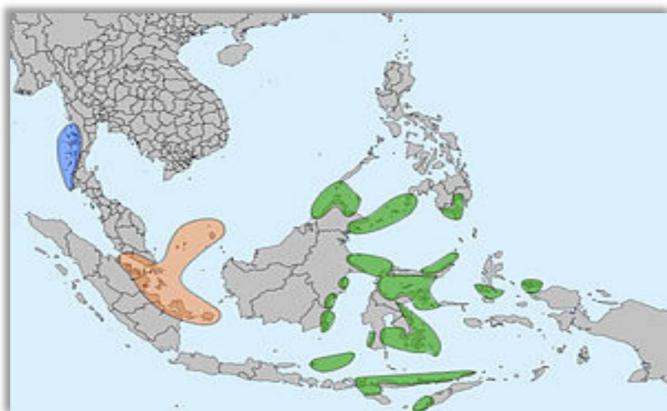
However, there are other versions that are more mythological and do not mention a princess. Among the Philippine Sama-Bajau, for example, there is a myth that claims that the Sama-Bajau were accidentally towed into what is now Zamboanga by a giant stingray. Incidentally, the native pre-Hispanic name of Zamboanga City is "Samboangan" (literally "mooring place"), which was derived from the Sinama word for a mooring pole, *sambuang* or *samboang*.



A Sama *lepa* houseboat from the Philippines (c. 1905)



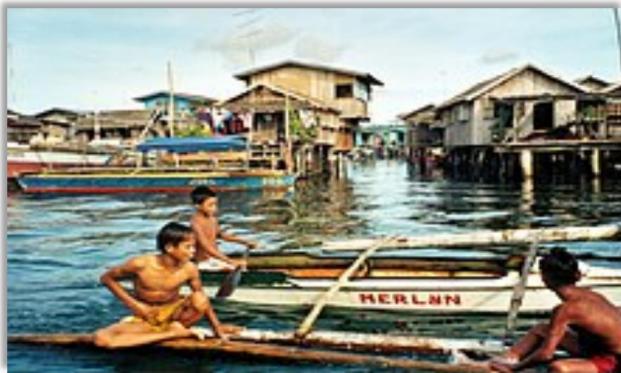
A Sama-Bajau flotilla in Lahad Datu, Sabah, Malaysia



Regions inhabited by peoples usually known as "Sea Nomads"

Legend:

Sama-Bajau | Orang Laut | Moken

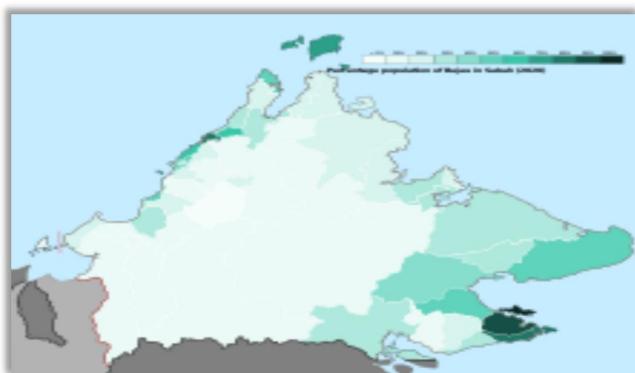


Sama-Bajau children in Basilan, Philippines



A Sama woman making a traditional mat in Semporna, Sabah, Malaysia

Modern Sama-Bajau



Percentage population of Bajau by state constituencies in Sabah, Malaysia, according to 2020 census

Modern Sama-Bajau are generally regarded as peaceful, hospitable, and cheerful people, despite their humble circumstances. However, a significant number are also illiterate, uneducated, and impoverished, due to their nomadic lifestyle.

The number of modern Sama-Bajau who are born and live primarily at sea is diminishing. Cultural assimilation and modernisation are regarded as the main causes. Particularly blamed is the

dissolution of the Sultanate of Sulu, the traditional patron of the Sama-Bajau for bartering fish for farm goods. The money-based fish markets which replaced the seasonal trade around mooring points necessitates a more land-based lifestyle for greater market penetration. In Malaysia, some hotly debated government programs have also resettled Bajau to the mainland.

The Sama-Bajau in the Sulu Archipelago were historically discriminated against by the dominant Tausūg people, who viewed boat-dwelling Sama-Bajau as 'inferior' and as outsiders (the traditional Tausūg term for them is the highly offensive *Luwaan*, meaning "spat out" or "outcast"). They were also marginalised by other Moro peoples because they still practised animist folk religions either exclusively or alongside Islam, and thus were viewed as "uncivilised pagans". Boat-dwelling and shoreline Sama-Bajau had a very low status in the caste-based Tausūg Sultanate of Sulu.

This survived into the modern Philippines where the Sama-Bajau are still subjected to strong cultural prejudice from the Tausūg. The Sama-Bajau have also been frequent victims of theft, extortion, kidnapping, and violence from the predominantly Tausūg Abu Sayyaf insurgents as well as pirates.

Subgroups

The Sama-Bajau are fragmented into highly diverse subgroups. They have never been politically united and are usually subject to the land-based political groups of the areas they settle, such as the Sultanate of Brunei and the former Sultanate of Sulu.



Sama-Bajau woman and children from
Omadal Island, Sabah, Malaysia

Sama Bihing or Sama Lipid – The "shoreline Sama" or "littoral Sama". These are the Sama-Bajau which traditionally lived in stilt houses in shallows and coastal areas. An example is the Sama Simunul. They are originally from the larger islands of Tawi-Tawi. They have a more flexible lifestyle than the Sama-Gimba (Dilaut Origin) and will farm when there is available land. They usually act as middlemen in trade between the Sama Dilaut and other land-based peoples.

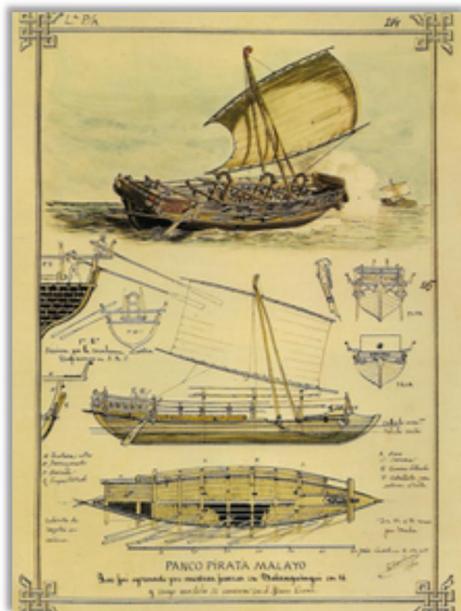
Sama Dea, Sama Deya, or Sama Darat – The "land Sama". These are the Sama-Bajau which traditionally lived in island interiors. Some examples are the Sama Sibutu and the Sama Sanga-Sanga. They are usually farmers who cultivate rice, sweet potato, cassava, and coconuts for copra through traditional slash-and-burn agriculture (in contrast to the plow agriculture technology brought by the Tausūg). They are originally from the larger islands of Tawi-Tawi and Pangutaran. In the Philippines, the Sama Dea will often completely differentiate themselves from the Sama Dilaut.

Sama Dilaut, Sama Mandilaut, Sama Pala'u, or Bajau Laut – The "sea Sama" or "ocean Sama". In the Philippines, the preferred ethnonym is Sama Dilaut; while in Malaysia, they usually identify as Bajau Laut. This subgroup originally lived exclusively on elaborately crafted houseboats called *lepa*, but almost all have taken to living on land in the Philippines.

Their home islands include Sitangkai and Bongao. They are the Sama-Bajau subgroup most commonly called "Bajau", though Filipino Sama Dilaut considers it offensive. They sometimes call themselves the "Sama To'ongan" (literally "true Sama" or "real Sama"), to distinguish themselves from the land-dwelling Sama-Bajau subgroups. A recent study shows that the Sama-Dilaut people of the Philippines have Indian or South Asian ancestry.

Other minor Sama-Bajau groups named after islands of origin include the Sama Bannaran, Sama Davao, Sama Zamboanga Sikubung, Sama Tuaran, Sama Semporna, Sama Sulawesi, Sama Simunul, Sama Tabawan, Sama Tandubas (or Sama Tando' Bas), and Sama Ungus Matata. Mixed-heritage Sama-Bajau and Tausūg communities are sometimes known as "Bajau Suluk" in Malaysia. People of multiple ethnic parentage may further identify with a three-part self-description, such as "Bajau Suluk Dusun". The following are the major subgroups usually recognised as distinct:

Bajo (Indonesia) – Also known as "Same'" (or simply "Sama") by the Bugis; and "Turijene" or "Taurije'n" (literally "people of the water"), "Bayo", or "Bayao" by the Makassar. They are Sama-Bajau groups who settled in Sulawesi and Kalimantan, Indonesia through the Makassar Strait from as early as the 16th century. They have spread further into nearby islands, including the Lesser Sunda Islands, Maluku Islands, and Raja Ampat Islands.



Garay warship of the Banguingui pirates

Banguingui (Philippines, Malaysia) – Also known as "Sama Balangingi", "Sama Balanguingui", or "Sama Bangingi". Native to the Philippines. Some have recently migrated to Sabah. They are sometimes considered distinct from other Sama-Bajau. They have a more martial-oriented society and were once part of regular sea raids and piracy against coastal communities and passing ships.



The Regatta Lepa festival in Semporna, Sabah, Malaysia.

Lepa refers to the houseboat in the dialect of east coast Bajau. In this festival, Bajau people decorate their boats with colourful flags.

East Coast Bajau (Philippines, Malaysia) – are Sama Dilaut who settled in the eastern coast of Sabah, particularly around Semporna. They still identify themselves as Bajau Laut or Sama Laut. Though they are called East Coast Bajau to distinguish them from the Sama Kota Belud of western Sabah. They are also known by the exonym "Pala'u" ("boat-dwelling" in Sinama), but it is sometimes considered derogatory. Some have retained their original boat-dwelling lifestyle, but many others have built homes on land. They are known for the colourful annual Regatta Lepa festival, which occurs from 24 to 26 April.

Samal (Philippines, Malaysia) – "Samal" (also spelled "Siamal" or "Siyamal") is a Tausūg and Cebuano term and is sometimes considered offensive. Their preferred endonym is simply "Sama", and they are more accurately a general subgroup of Sama Dea ("land Sama") native to the Philippines. A large number are now residing around the coasts of northern Sabah, though many have also migrated north to the Visayas and southern Luzon. They are predominantly land-dwelling. They are the largest single group of Sama-Bajau. In Davao del Norte, the Island Garden City of Samal was possibly named after them.

Ubian (Philippines, Malaysia) – Originated from the island of South Ubian in Tawi-Tawi, Philippines, and make up the largest Sama-Bajau subgroup in Sabah. They reside in sizeable minorities living around the towns of Kudat and Semporna in Sabah, Malaysia.



The traditional house of the west coast Bajau in Kota Belud, Sabah, Malaysia

West Coast Bajau (Malaysia) – Also known as "Sama Kota Belud". Native to the western coast of Sabah, particularly around Kota Belud. They prefer to call themselves by the general ethnonym "Sama", not "Bajau"; and their neighbours, the Dusuns also call them "Sama". British administrators originally defined them as "Bajau". They are referred to as West Coast Bajau in Malaysia to distinguish them from the Sama Dilaut of eastern Sabah and the Sulu Archipelago. They are known for having a traditional horse culture.

The following are subgroups that do not self-identify as Sama, although they are culturally related to the Sama people and speak a Sama-Bajau language:

Abaknon (Philippines) – a subgroup from Capul, Northern Samar in the Visayas Islands that speak the Abaknon language. They were colonised and converted to Christianity early by the Spanish and today are culturally Visayan.

Jama Mapun (Philippines) – sometimes known by the exonyms 'Sama Mapun", "Sama Kagayan", or "Bajau Kagayan". They are from the island of Mapun, Tawi-Tawi (formerly known as Cagayan de Sulu). Their culture is heavily influenced by the Sulu Sultanate. They are relatively isolated and do not usually consider themselves as Sama.

Yakan (Philippines) – Found in the mountainous interior of the island of Basilan. Though they may have been the ancestors of the Sama-Bajau, they have become linguistically and culturally distinct and are usually regarded as a separate ethnic group. They are exclusively land-based and are usually farmers. Yakan are also a horse-riding culture, similar to the West Coast Bajau. They are renowned for their weaving traditions. They resisted Tausug rule during the early formation of the Sulu Sultanate, eventually gaining recognition as a separate political entity. They are only partially Islamized, with a significant minority retaining indigenous anito beliefs or practising Folk Islam.

Falua, also spelled **faluwa**, is a traditional open-deck boat of the Ivatan people from the islands of Sabtang and Batan in the Philippines. It is about 8 to 12 m (26 to 39 ft) long and has one mast. It can also be propelled by six to ten pairs of rowers. It can carry thirty passengers and is used to ferry goods between the islands. Modern falua are generally motorized. Falua is similar in shape to the chinarem but differs in that it is usually larger and has a flat transom.



Modern motorized falua in Basco, Batanes

Lanong were large outrigger warships used by the Iranun and the Banguingui people of the Philippines. They could reach up to 30 m (98 ft) in length and had two biped shear masts which doubled as boarding ladders. They also had one to three banks of oars rowed by galley slaves. They were specialized for naval battles. They were prominently used for piracy and slave raids from the mid-18th century to the early 19th century in most of Southeast Asia. The name *lanong* is derived from *Lanun*, an exonym of the Iranun people.

Lanong can reach up to 30 m (98 ft) long and 6 m (20 ft) wide amidships. They were crewed by up to 150 to 200 men, led by a *panglima* (commander). Unlike the similar *karakoa*, the *lanong* were heavily armed specifically for naval battles. The prow jutted past the keel into a beakhead that also mounted a long gun (*lela*) and several swivel guns (*lantaka*).

Lanong had two biped shear masts which were composed of two spars lashed together at the top, in contrast to the more common tripod masts used in other maritime Southeast Asian native ships. They were rigged with *tanja* sails. Their bases can partially revolve, which allowed them to be raised or lowered as needed. They are frequently used as ladders for boarding enemy vessels or for disembarking the crew on shores.

A triangular banner with the standard of the *panglima* was flown from the stern. Like in *karakoa*, *lanong* had decks above the rowers and on both sides of the outriggers for accommodating warriors and for fighting. These platforms were defended by rows of fixed shields. Rowers (who were all galley slaves) were all housed inside the main hull, with none stationed on the outriggers. The oars were arranged into one to three banks on each side, one on top of the other.

Like the *garay* and *penjajap*, *lanong* usually served as motherships to smaller *salisipan* war-canoe.



1890 illustration by Rafael Monleón of a late 19th-century Iranun *lanong* warship with three banks of oars under full sail

History

Lanong could sail long distances and attacked ships as far as the Straits of Malacca and Java. They became notorious from the mid-18th century to the early 19th century for the raids and piracy (*magooray*) in most of Southeast Asia. This was spurred by the rising demand for slave labor in the Dutch East Indies as well as growing enmity between the Moro Sultanates and the European colonial powers. Each year, Dutch, Spanish, and English colonies in the region were warned of the "pirate wind", from August to September, when the Iranun and Banguingui ships would traditionally start raiding. From 1774 to 1794, it is estimated that around 100 to 200 ships were launched annually from the Sulu Sea to raid the surrounding areas. The raids were either mounted independently or under the orders of the Sultanate of Sulu and the Sultanate of Maguindanao, whom the Iranun and Banguingui were subjects of.

Rowers in *lanong* were composed entirely of previously captured male slaves, and it was not uncommon for rowers to die during long cruises due to exhaustion. Most of the slaves were Tagalogs, Visayans, and "Malays" (including Bugis, Mandarese, Iban, and Makassar). There were also occasional European and Chinese captives who were usually ransomed off through Tausug intermediaries of the Sulu Sultanate. Numerous accounts were recorded during this period from escaped slaves.

It is estimated that in between 1770 and 1870, around 200,000 to 300,000 people were enslaved by the raiders. By 1850, as much as 50% of the population of the Sultanates in the Sulu archipelago were slaves. The sheer scale of the raids led to the disruption and cessation of traditional trade routes in the Sulu Sea. Notably, the traditional trade with China and the Sultanates of the Sulu Sea stopped. This contributed to the 19th-century economic decline of the Sultanates of Brunei, Sulu, and Maguindanao, eventually leading to the collapse of the latter two states.

Spanish authorities and native Christian Filipinos responded to the Moro slave raids by building watchtowers and forts across the Philippine archipelago. Many of which are still standing today. Some provincial capitals were also moved further inland. Major command posts were built in Manila, Cavite, Cebu, Iloilo, Zamboanga, and Iligan. Defending ships were also built by local communities, especially in the Visayas Islands, including the construction of war "*barangayanes*" (*balangay*) that were faster than the Moro raiders and could give chase. As resistance against raiders increased, *lanong* were eventually replaced by the smaller and faster *garay* (which did not have outriggers) in the early 19th century.

The Moro raids were eventually subdued by several major naval expeditions by the Spanish and local forces from 1848 to 1891, including retaliatory bombardment and capture of Moro settlements. By this time, the Spanish had also acquired steam gunboats (*vapor*), which could easily overtake and destroy the native Moro warships.



Filipino boat-builders in a Cavite shipyard (1899)

Cavite, officially the Province of Cavite. A province in the Philippines located in the Calabarzon region in Luzon. Located on the southern shores of Manila Bay and southwest of Manila, it is one of the most industrialized and fastest-growing provinces in the Philippines. As of 2020, it has a population of 4,344,829, making it the most populated province in the country if the independent cities of Cebu are excluded from Cebu's population figure.

The *de facto* capital and seat of the government of the province is Trece Martires, although Imus is the official (*de jure*) capital while the City of Dasmariñas is the largest city in the province.

For over 300 years, the province played an important role in both the country's colonial past and eventual fight for independence, earning it the title "Historical Capital of the Philippines". It became the cradle of the Philippine Revolution, which led to the renouncement of Spanish colonial control, finally culminating in the Philippine Declaration of Independence on June 12, 1898 in Kawit. The old provincial capital, Cavite City also hosted docks for the Manila galleon, becoming an essential part of commerce between Asia and Latin America.

Originally an agricultural province, its northern cities of Bacoor, Imus, and Dasmariñas (with a combined population of 1,864,560 at the 2020 Census) are now suburbs of Manila due to increasing urbanization in the late 20th century. This province forms part of the Greater Manila Area.

Etymology

The name "Cavite" comes from the Hispanicized form of *kawit* (alternatively *kalawit*), Tagalog for "hook", in reference to the small hook-shaped peninsula jutting out to Manila Bay. The name originally applied to the peninsula, *Cavite La Punta* (now Cavite City) and the adjacent lowland coastal area of *Cavite Viejo* (now Kawit, reverting to the original native spelling). The peninsula was also known in the pre-colonial era as *Tangway*, from Tagalog for "peninsula".

Edmund Roberts, in his 1821 memoir, stated that the "natives" called it *Caveit* due to the "crooked point of land extending into the sea".

Armadahan is a traditional two-masted double-outrigger fishing boat from Laguna de Bay in the Philippines. They are rigged with two square spritsails.

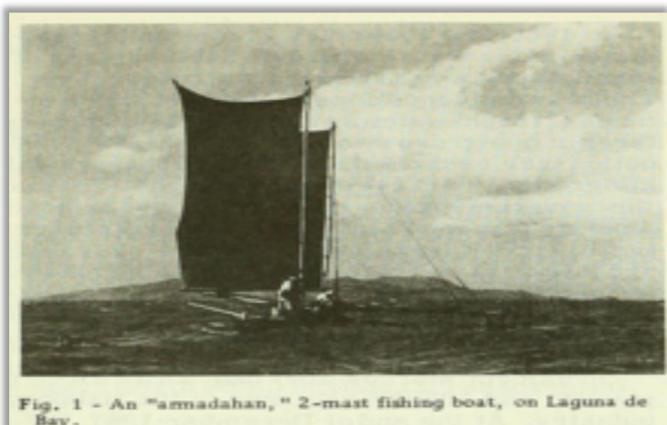


Fig. 1 - An "armadahan," 2-mast fishing boat, on Laguna de Bay.

An armadahan in Laguna de Bay (1968)

Laguna de Bay (Spanish for "Lagoon/Lake of Bay"; Tagalog: *Lawa ng Bay*, [bai]), also known as **Laguna Lake**, is the largest lake in the Philippines. It is located southeast of Metro Manila, between the provinces of Laguna to the south and Rizal to the north. A freshwater lake, it has a surface area of 911–949 km² (352–366 sq mi), with an average depth of about 2.8 meters (9 ft 2 in) and an elevation of about one meter above sea level.

The lake is shaped like a crow's foot, with two peninsulas jutting out from the northern shore and filling the large volcanic Laguna Caldera. In the middle of the lake is the large island of Talim.

The lake is one of the primary sources of freshwater fish in the country. Its water drains to Manila Bay via the Pasig River. Environmental issues such as water quality problems created by population pressure and industrialization, invasive species and overfishing are of concern for the lake, hurting its economic importance to the country. As population expands in the Bay, its expected to rely more heavily on the lake for freshwater supply, thus water quality directly affects human populations.

Etymology

Laguna de Bay surrounded by the province of Laguna and Rizal and Metro Manila on the northwest; the town of Bay highlighted.

Laguna de Bay means "Lagoon of [the town of] Bay" for the lakeshore town of Bay (pronounced Bä'i), the former provincial capital of Laguna province. Alternate spellings of the town's name include "Bae" or "Ba-i", and in the early colonial times, "Bayi" or "Vahi". The town's name is believed to have come from the Tagalog word for "settlement" (*bahayan*), and is related to the words for "house" (*bahay*), "shore" (*baybayin*), and "boundary" (*baybay*), among others. The introduction of the English language during the American occupation of the Philippines, elicited confusion as the English word "bay", referring to another body of water, was mistakenly substituted to the town name that led to its mispronunciation. However, the word "Bay" in Laguna de Bay has always referred to the town.

The Spanish word *laguna* refers to not just lagoons but also for freshwater lakes, aside from *lago*. This would make the lake's alternate name, "Laguna Lake", tautological. However, the "Laguna" in "Laguna Lake" refers to the province of Laguna, the province at the southern shore of the lake, and not the lake itself. The province, though, was in turn named after the lake and was originally called *La Laguna* until the early 20th century.

In the pre-Hispanic era, the lake was known as "Puliran Kasumuran" (Laguna Copperplate Inscription, c. 900 AD), and later by "Pulilan" (*Vocabulario de la lengua tagala*, 1613. Pila, Laguna).



Laguna Caldera

Currently, the lake is often incorrectly called "Laguna Bay," including in government websites, or "Laguna Lake", which is used by the Laguna Lake Development Authority.

Salisipan are long and narrow war canoes, with or without outriggers, of the Iranun and Banguingui people of the Philippines. They were mainly used for piracy and for raids on coastal areas. *Salisipan* resemble a long and narrow bangka that sit low on the water. They are propelled by rowers, steered by an oar at the stern, and are light enough to be hauled ashore. They are typically equipped with woven shields of nipa that could be propped along the sides to protect the rowers against arrows.

They are sometimes also known by the more general terms *vinta*, *baroto*, or *kakap*.

Salisipan are auxiliary vessels that accompany larger motherships like *pangajava*, *garay*, and *lanong*.



1890 illustration of Iranun *salisipan* by Rafael Monleón

Source: https://www.wikiwand.com/en/Arts_in_the_Philippines#Maritime_transport

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Identify the following statements. Encircle the correct answer.

1. It is a prestigious recognition in the Philippines given to outstanding traditional artists and cultural bearers.
 - A. Gawad sa Manlilikha ng Bayan
 - B. Gawad Parangal ng Dasmariñas
 - C. Gawad Bayan
 - D. None of these
2. It is also known as the "National Living Treasures Award." Established in 1992, the award is administered by the National Commission for Culture and the Arts (NCCA) in the Philippines.
 - A. Gawad sa Manlilikha ng Bayan
 - B. Gawad Parangal ng Dasmariñas
 - C. Gawad Bayan
 - D. None of these
3. It is a type of lashed-lug boat built by joining planks edge-to-edge using pins, dowels, and fiber lashings.
 - A. Balangay
 - B. Bidok
 - C. Marina Sutil
 - D. None of these
4. This boats were the first wooden watercraft excavated in Southeast Asia.
 - A. Balangay
 - B. Butuan Balangay
 - C. Marina Sutil
 - D. None of these
5. Ths boat include several Austronesian ethnic groups of Maritime Southeast Asia.
 - A. Balangay
 - B. Butuan Balangay
 - C. Sama
 - D. None of these

6. The name collectively refers to related people who usually call themselves as the _____.

- A. Samah
- B. Badjao
- C. Aeta
- D. None of these

7. A warships used by the Iranun and the Banguingui people of the Philippines.

- A. Lanong
- B. Yakan
- C. Cacaroa
- D. None of these

8. The name *lanong* is derived from *Lanun*, an exonym of the Iranun people.

- A. True
- B. False
- C. Not sure
- D. None of these

9. It is a Spanish for "Lagoon/Lake of Bay".

- A. Laguna de Bay
- B. Lanao Lake
- C. Magooray
- D. All of these

10. It is the largest lake in the Philippines. It is located southeast of Metro Manila, between the provinces of Laguna to the south and Rizal to the north.

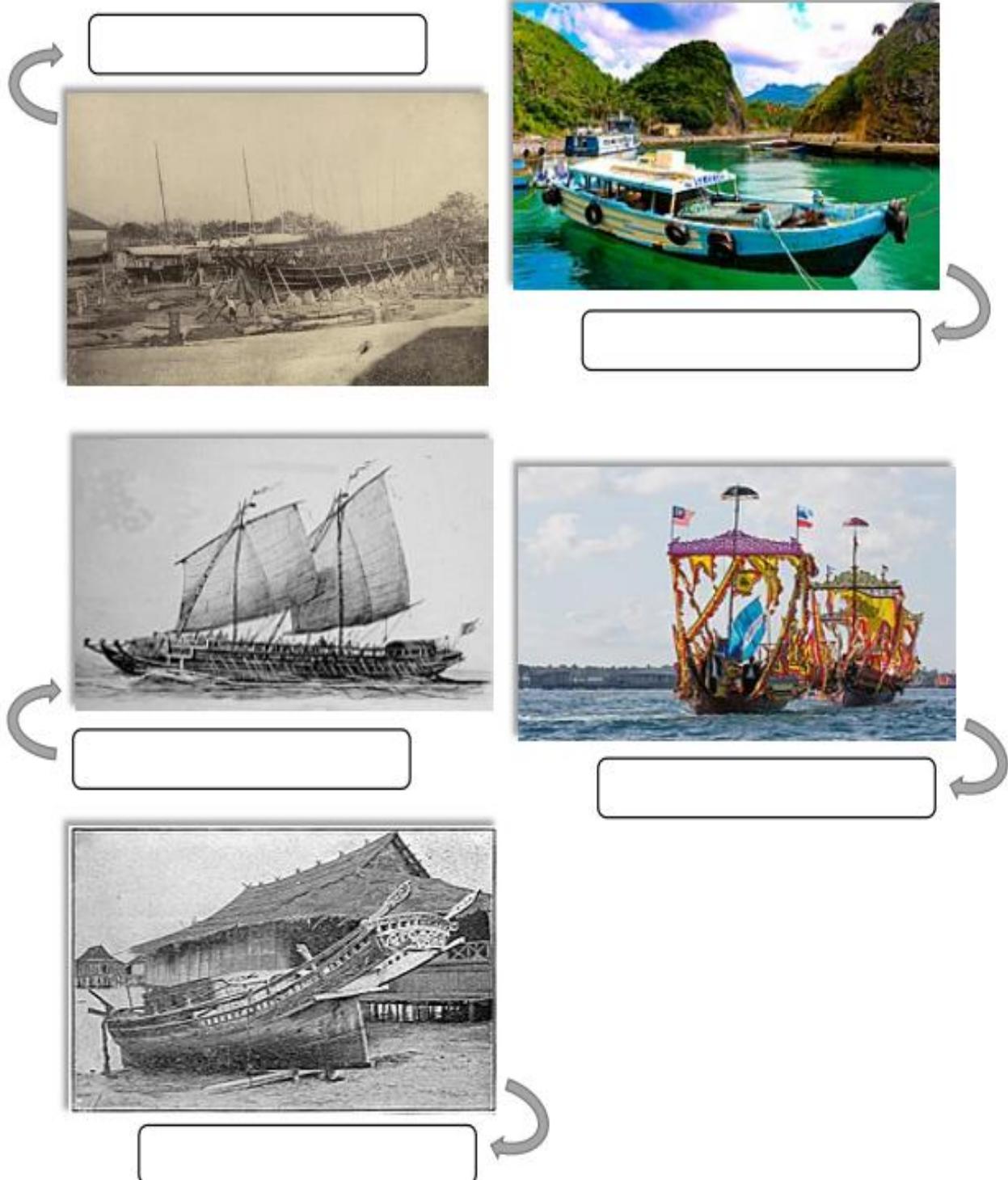
- A. Laguna de Bay
- B. Kangayan Lake
- C. Lake Bababu
- D. None of these

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Identify the following pictures. Write your answer inside the rectangular shape.
(2 points each)



ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Identify the following. Write your answer on the space provided.

- _____ 1. These houses are often simple one-room structures constructed with bamboo, nipa palm leaves, and other natural materials.
- _____ 2. These houses build with roofs, wooden frames, and elevated floors to protect against flooding and pests. These designs are adapted to the rugged terrain and environmental conditions.
- _____ 3. In Cordillera region, these unique houses designs that incorporate wood and thatch. The structures are elevated on wooden posts, creating a storage area beneath the living quarters.
- _____ 4. These houses was emerged as a hybrid of traditional and colonial architecture during the Spanish era.. It features stone or brick lower levels and wooden upper floors.
- _____ 5. Sometimes known by the exonyms 'Sama Mapun", "Sama Kagayan", or "Bajau Kagayan". They are from the island of Mapun, Tawi-Tawi.
- _____ 6. The name *lanong* is derived from _____ an exonym of the Iranun people.
- _____ 7. It was declared as the National Boat of the Philippines.
- _____ 8. It is was originated from the island of South Ubian in Tawi-Tawi, Philippines, and make up the largest Sama-Bajau subgroup in Sabah.
- _____ 9. These group of people are fragmented into highly diverse subgroups and usually subject to the land-based political groups of the areas they settle, such as the Sultanate of Brunei and the former Sultanate of Sulu.
- _____ 10. This ship were used interchangeably with various other similar warships from maritime Southeast Asia, like the *kora kora* of the Maluku Islands.

Complete the given table below:

NATIONAL ARTISTS	CONTRIBUTIONS
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	
11.	
12.	
13.	
14.	
15.	
16.	
17.	
18.	
19.	
20.	

Complete the given table below:

TRADITIONAL BOATS	ORIGIN
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	
11.	
12.	
13.	
14.	
15.	
16.	
17.	
18.	
19.	
20.	



Weaving

Weaving is a significant traditional craft in the Philippines, with a rich history and cultural importance. It plays a crucial role in preserving the country's heritage and connecting generations through the creation of intricate and beautiful textiles. Various indigenous groups and communities across the Philippines practice weaving, each with its own distinct techniques, patterns, and materials.

Here are some key points about weaving in the Philippines:

Materials: Different regions in the Philippines use various natural fibers for weaving, including abaca (a type of banana fiber), cotton, piña (pineapple fiber), and silk. The choice of material often depends on the availability of local resources.



Techniques: Weaving techniques vary widely among different indigenous groups. Some regions are known for their intricate and labor-intensive weaving patterns, such as the T'boli people's t'nalak cloth and the Ifugao people's hinabol fabric.

Patterns and Designs: Weaving patterns and designs often carry cultural and symbolic meanings. They may represent elements from nature, stories, rituals, and the history of the community. These patterns are often passed down through generations.



Traditional Garments: Weaved textiles are used to create traditional clothing, such as the barong Tagalog (a formal shirt for men) and the terno (a formal dress for women). These garments are often worn during special occasions and cultural events.

Cultural Significance: Weaving is not only a craft but also a cultural practice that binds communities together. It is a way for indigenous people to express their identity, maintain their heritage, and showcase their creativity.

Preservation and Revival: Efforts have been made to preserve and promote traditional weaving techniques in the Philippines. Organizations, government initiatives, and cultural institutions often support weavers through training, workshops, and providing opportunities to showcase their work.

Market and Tourism: Traditional woven textiles from the Philippines are sought after both locally and internationally for their beauty and craftsmanship. Weaving communities often benefit from selling their products in local markets and through tourism.

Challenges: While weaving is an integral part of Filipino culture, it faces challenges such as modernization, changing lifestyles and competition from mass-produced textiles. Efforts are being made to address these challenges and ensure the sustainability of traditional weaving practices.



Weaving in the Philippines is not only a craft but also a reflection of the country's cultural diversity and heritage. It serves as a living testament to the creativity and skills of the Filipino people, and it continues to inspire new generations to appreciate and value their cultural roots.

Contemporary Weaving in the Philippines

Contemporary weaving in the Philippines continues to evolve, with weavers and designers combining traditional techniques, materials, and patterns with modern aesthetics and innovative approaches.



Trends and aspects of contemporary weaving in the Philippines:

Experimentation with Materials: While traditional fibers like abaca, piña (pineapple fiber), and cotton are still widely used, contemporary weavers are also exploring new materials and blends to create different textures and visual effects. This experimentation enhances the versatility and sustainability of weaving practices.

Design Innovation: Contemporary weavers are incorporating modern design elements and patterns into their work, resulting in textiles that appeal to a broader audience. This may involve using abstract motifs, geometric patterns, or even incorporating elements from other art forms.

Color Exploration: Weavers are embracing a broader color palette, including vibrant and unconventional hues, to create textiles that cater to contemporary tastes while maintaining the intricate artistry of traditional weaving.



Incorporation of Technology: While traditional weaving techniques remain at the core, some contemporary weavers are using technology to enhance their craft. This might involve digital design tools for pattern creation, improving efficiency without sacrificing the handmade quality.

Narrative and Identity: Contemporary weavers often infuse their work with personal stories, cultural narratives, and a sense of identity. This storytelling aspect adds depth and meaning to the woven textiles.

Collaborations with Designers: Collaboration between traditional weavers and contemporary fashion designers or artists is becoming more common. These collaborations result in unique products that blend traditional weaving techniques with modern fashion or art concepts.

Sustainability and Ethical Practices: There's an increased emphasis on sustainable and ethical weaving practices. Weavers are often mindful of the environmental impact of their work and may use organic dyes, promote fair trade, and support local communities.



Exhibition and Promotion: Weaving communities and organizations are actively promoting contemporary woven textiles through exhibitions, workshops, and events. These initiatives help raise awareness about the value of weaving as an art form and a cultural heritage.



Global Recognition: Through exhibitions and collaborations, contemporary Philippine weaving is gaining recognition on the international stage. The fusion of traditional techniques with modern design sensibilities appeals to a global audience interested in unique and culturally rich textiles.

Preservation of Tradition: Despite modern influences, contemporary weaving in the Philippines often seeks to maintain the essence of traditional techniques, ensuring that cultural heritage is passed down to future generations.



ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Read the questions carefully and encircle the letter corresponding to the correct answer.

1. What is the primary material used in traditional Filipino weaving?

- A. Silk
- B. Cotton
- C. Wool
- D. Polyester

2. Which traditional weaving technique in the Philippines is known for its intricate patterns and is often used in creating traditional clothing?

- A. Pedal loom weaving
- B. Backstrap weaving
- C. Frame loom weaving
- D. Circular loom weaving

3. What is the traditional Filipino garment made from woven pineapple fibers?

- A. Barong Tagalog
- B. Terno
- C. Malong
- D. Kimono

4. Which region in the Philippines is famous for its production of abaca textiles?

- A. Bicol
- B. Visayas
- C. Mindanao
- D. Luzon

5. In traditional Filipino weaving, what is "abel iloko"?

- A. A type of loom
- B. A type of fabric
- C. A weaving technique
- D. A weaving tool

6. What is the traditional weaving tool used in backstrap weaving?

- A. Loom
- B. Shuttle
- C. Belt
- D. Needle

7. Which of the following is a traditional Filipino blanket often used as a wrap or skirt?

- A. Malong
- B. Baro't Saya
- C. Tapis
- D. Kimona

8. What natural material is used to create the distinctive red color in traditional Filipino textiles?

- A. Indigo
- B. Annatto seeds
- C. Turmeric
- D. Cochineal insects

9. The "t'nalak" textile is associated with which indigenous group in the Philippines?

- A. Mangyan
- B. Igorot
- C. T'boli
- D. Aeta

10. What is the name of the traditional Filipino weaving technique that uses bamboo strips to create intricate patterns?

- A. Pandan weaving
- B. Tikog weaving
- C. Buri weaving
- D. Nito weaving

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Match column A with the corresponding item in column B. Write the letter of your answer for each number.

Column A

Column B

_____ 1.



A. Bahay Kubo

_____ 2.



B. Weaving

_____ 3.



C. Performing Arts

_____ 4.



D. Woor Carving

_____ 5.



E. Traditional Mat

F. Balangay

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Essential Questions:

1. What are the traditional weaving techniques used in the Philippines, and how have they evolved over time to create distinctive regional textiles?

2. How has weaving been intertwined with the cultural identity and heritage of various indigenous communities in the Philippines, and what role does it play in preserving their cultural traditions?

3. What are some of the most renowned types of woven textiles in the Philippines, and how are they used in traditional clothing and ceremonies?

4. How has the modernization and globalization of the Philippines affected traditional weaving practices, and what efforts have been made to promote and preserve this cultural heritage?

5. What are the economic and social impacts of weaving on the communities involved in this craft, and how does it contribute to sustainable livelihoods and cultural sustainability in the Philippines?

6. How is contemporary weaving in the Philippines preserving and reviving traditional weaving techniques and designs while adapting to modern sensibilities?

7. How do contemporary Filipino weavers balance the preservation of cultural heritage with the need for artistic experimentation and creativity in their craft?

RUBRIC

INDICATORS	4	3	2	1
Focus & Details	There is one clear, well-focused topic. Main ideas are clear and are well supported by detailed and accurate information.	There is one clear, well-focused topic. Main ideas are clear but are not well supported by detailed information.	There is one topic. Main ideas are somewhat clear.	The topic and main ideas are not clear.
Organization	The introduction is inviting, states the main topic, and provides an overview of the paper. Information is relevant and presented in a logical order. The conclusion is strong.	The introduction states the main topic and provides an overview of the paper. A conclusion is included.	The introduction states the main topic. A conclusion is included.	There is no clear introduction, structure, or conclusion.
Purpose	The author's purpose of writing is very clear, and there is strong evidence of attention to audience. The author's extensive knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is some evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is unclear.
Word Choice	The author uses vivid words and phrases. The choice and placement of words seems accurate, natural, and not forced.	The author uses vivid words and phrases. The choice and placement of words is inaccurate at times and/or seems overdone.	The author uses words that communicate clearly, but the writing lacks variety.	The writer uses a limited vocabulary. Jargon or clichés may be present and detract from the meaning.
Sentence Structure, Grammar, Mechanics, & Spelling	All sentences are well constructed and have varied structure and length. The author makes no errors in grammar, mechanics, and/or spelling.	Most sentences are well constructed and have varied structure and length. The author makes a few errors in grammar, mechanics, and/or spelling, but they do not interfere with understanding.	Most sentences are well constructed, but they have a similar structure and/or length. The author makes several errors in grammar, mechanics, and/or spelling that interfere with understanding.	Sentences sound awkward, are distractingly repetitive, or are difficult to understand. The author makes numerous errors in grammar, mechanics, and/or spelling that interfere with understanding.
Score				
Teachers' Comments				

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Identify the following technique, materials and challenges in wood carving in the Philippines. (Use separate sheet if necessary)

Techniques in Weaving:

Materials Use:

Challenges:

Possible Solution:

Carving

Wood carving is a traditional art form that holds great cultural significance in the Philippines. It has a long history and has been practiced by various indigenous groups and communities across the archipelago. Wood carving involves creating intricate and detailed sculptures, religious icons, furniture, and other decorative items using wood as the primary medium.



Here are some key points about wood carving in the Philippines:

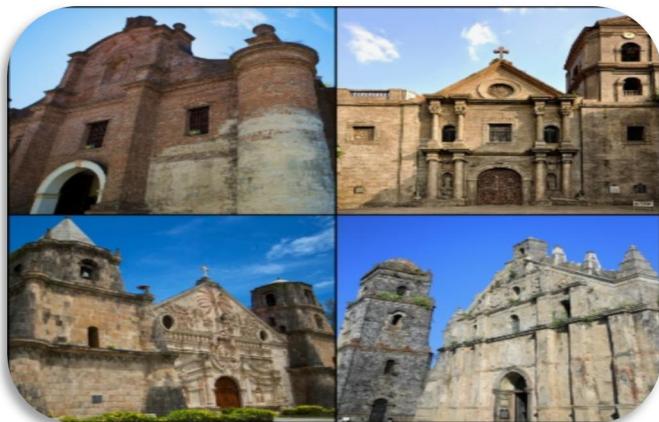
Materials: Wood carvers in the Philippines work with a variety of wood types, each with its own characteristics and qualities. Some commonly used woods include narra, molave, acacia, and kamagong. The choice of wood depends on factors such as durability, texture, and ease of carving.



Techniques: Wood carving techniques in the Philippines range from simple relief carvings to highly intricate and ornate sculptures. Carvers use tools such as chisels, gouges, and knives to shape the wood and create intricate designs.

Themes and Subjects: Wood carvings in the Philippines often feature religious and mythological themes, reflecting the country's strong Catholic heritage and indigenous belief systems. Religious icons, saints, angels, and scenes from the life of Christ are commonly depicted.

Baroque Churches: The Philippines is known for its baroque churches, many of which feature stunning wood carvings. These carvings adorn altars, retablos, and other parts of the church interiors, adding a sense of grandeur and artistic beauty.





Cultural Heritage: Indigenous communities have their own wood carving traditions that reflect their unique cultures and beliefs. Some indigenous groups carve traditional weapons, tools, and everyday objects, preserving their cultural identity through their craftsmanship.

Craftsmanship: Skilled wood carvers in the Philippines are highly respected for their craftsmanship. Many carvers learn the art form from their families and communities, passing down techniques and knowledge through generations.

Tourism and Commerce: Wood carving is not only an artistic expression but also a source of livelihood for many craftsmen. Tourists and collectors appreciate the intricacy and cultural significance of Filipino wood carvings, which has led to a market for these works both domestically and internationally.

Challenges: Like other traditional art forms, wood carving faces challenges such as modernization, changing consumer preferences, and competition from mass-produced items. Efforts are being made to ensure the sustainability of this craft by supporting artisans and promoting its cultural value.

Wood carving in the Philippines is a testament to the creativity, skill, and cultural heritage of the Filipino people. It continues to play a vital role in preserving traditional artistry and connecting present generations with their past.

Contemporary Carving in the Philippines

Contemporary carving in the Philippines showcases the evolution of traditional wood carving techniques, materials, and themes, while also incorporating modern design concepts and artistic expressions.

Trends and aspects of contemporary carving in the Philippines:

Innovation in Materials: Contemporary carvers are exploring a wider range of materials beyond wood, including stone, metal, and even recycled materials. This experimentation adds new textures, colors, and dimensions to carved artworks.

Hybridization of Styles: Modern Filipino carvers often blend traditional carving styles with contemporary design elements, resulting in unique and visually striking pieces that reflect the intersection of old and new.



Abstract and Conceptual Art: Some contemporary carvers are moving beyond representational forms to explore abstract and conceptual art. These works challenge the viewer's perception and invite interpretation, adding depth to the carving tradition.

Environmental Awareness: Carvers are increasingly conscious of environmental issues, and some choose to create artworks that address ecological concerns and promote sustainability.



Social Commentary: Carved artworks may convey social and political commentary, drawing attention to current events, cultural identity, and social issues. This adds a layer of critical thought to the traditional craft.

Use of Technology: Digital tools are sometimes employed in the design and planning stages of carved artworks. Computer-aided design (CAD) software can help in refining intricate details and ensuring precision.

Public Art and Installations: Contemporary carving is not limited to traditional sculptures. Carved public art installations, whether standalone pieces or integrated into architectural projects, contribute to the urban environment.

Education and Collaboration: Art schools and workshops play a role in promoting contemporary carving techniques. Collaboration between established carvers and emerging artists can lead to the exchange of ideas and the exploration of new creative avenues.

Global Exposure: Through international art exhibitions, galleries, and collaborations with artists from other countries, contemporary Philippine carving gains exposure and recognition on the global art scene.



Cultural Preservation: Despite modern influences, many contemporary carvers remain committed to preserving traditional carving techniques and themes, passing down knowledge and skills to younger generations.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Read the questions carefully and encircle the letter corresponding to the correct answer.

1. What is one of the primary materials traditionally used in Filipino carving?

- A. Plastic
- B. Stone
- C. Aluminum
- D. Rubber

2. Filipino carving is often characterized by:

- A. Minimalist design
- B. Intricate details
- C. Geometric shapes
- D. Monochromatic color schemes

3. Which of the following is a common subject for traditional Filipino wood carving?

- A. Space exploration
- B. Animals and wildlife
- C. Abstract concepts
- D. Political figures

4. What traditional art form frequently features carved religious icons in the Philippines?

- A. Painting
- B. Sculpture
- C. Dance
- D. Literature

5. What type of carving in the Philippines is typically used for intricate designs in wooden furniture?

- A. Stone carving
- B. Ivory carving
- C. Wood inlay carving
- D. Metal carving

6. Which region in the Philippines is known for its skilled woodcarvers and the creation of the famous "santos" or religious statues?
- A. Bicol
 - B. Cordillera
 - C. Visayas
 - D. Mindanao
7. What does "santos" refer to in Filipino carving?
- A. Saints
 - B. Animals
 - C. Mountains
 - D. Rivers
8. How has contemporary carving in the Philippines evolved from traditional carving?
- A. It exclusively uses traditional techniques.
 - B. It focuses on monochromatic color schemes.
 - C. It incorporates modern design concepts and materials.
 - D. It no longer has cultural significance.
9. What role does sustainability play in contemporary Filipino carving?
- A. It is not a concern for contemporary carvers.
 - B. It is a significant consideration, with carvers using eco-friendly materials.
 - C. It only applies to stone carving.
 - D. It is a concern only in traditional carving.
10. What are some subjects contemporary Filipino carvers explore in their works?
- A. Religious icons only
 - B. Environmental themes, abstract concepts, and modern designs
 - C. Ancient history only
 - D. Political figures only

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Match column A with the corresponding item in column B. Write the letter of your answer for each number.

Column A

Column B

_____ 1.



A. Abstract & Conceptual Art

_____ 2.



B. Carving

_____ 3.



C. Garments

_____ 4.



D. Visual Art

_____ 5.

E. Cultural Preservation

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Identify the following technique, materials and challenges in wood carving in the Philippines.

Technique in Wood Carving:

Materials Use:

Challenges:

Possible Solutions:

Name: _____ Date: _____

Date: _____

Section: _____ Score: _____

Score: _____

Essential Questions:

1. How does contemporary carving in the Philippines balance traditional techniques with innovative design concepts and materials?

2. How does contemporary carving contribute to the promotion and preservation of cultural heritage, both locally and on a global scale?

RUBRIC

INDICATORS	4	3	2	1
Focus & Details	There is one clear, well-focused topic. Main ideas are clear and are well supported by detailed and accurate information.	There is one clear, well-focused topic. Main ideas are clear but are not well supported by detailed information.	There is one topic. Main ideas are somewhat clear.	The topic and main ideas are not clear.
Organization	The introduction is inviting, states the main topic, and provides an overview of the paper. Information is relevant and presented in a logical order. The conclusion is strong.	The introduction states the main topic and provides an overview of the paper. A conclusion is included.	The introduction states the main topic. A conclusion is included.	There is no clear introduction, structure, or conclusion.
Purpose	The author's purpose of writing is very clear, and there is strong evidence of attention to audience. The author's extensive knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is some evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is evidence of attention to audience. The author's knowledge and/or experience with the topic is/are limited.	The author's purpose of writing is unclear.
Word Choice	The author uses vivid words and phrases. The choice and placement of words seems accurate, natural, and not forced.	The author uses vivid words and phrases. The choice and placement of words is inaccurate at times and/or seems overdone.	The author uses words that communicate clearly, but the writing lacks variety.	The writer uses a limited vocabulary. Jargon or clichés may be present and detract from the meaning.
Sentence Structure, Grammar, Mechanics, & Spelling	All sentences are well constructed and have varied structure and length. The author makes no errors in grammar, mechanics, and/or spelling.	Most sentences are well constructed and have varied structure and length. The author makes a few errors in grammar, mechanics, and/or spelling, but they do not interfere with understanding.	Most sentences are well constructed, but they have a similar structure and/or length. The author makes several errors in grammar, mechanics, and/or spelling that interfere with understanding.	Sentences sound awkward, are distractingly repetitive, or are difficult to understand. The author makes numerous errors in grammar, mechanics, and/or spelling that interfere with understanding.
Score				
Teachers' Comments				

Performing Arts



Performing arts in the Philippines encompass a rich tapestry of traditional, indigenous, and contemporary forms of artistic expression.

Key aspects of performing arts in the Philippines:

Traditional Indigenous Performances: The Philippines is home to a diverse range of indigenous cultures, each with its own unique performing arts traditions. These include traditional dances, rituals, music, and storytelling that are deeply rooted in the cultural identity of various indigenous groups.

Folk Dance and Music: Traditional folk dances, such as the Tinikling (bamboo dance) and the Singkil (royal dance), showcase the vibrant cultural heritage of the Philippines. These dances often tell stories, celebrate festivities, and reflect the daily lives of different communities.



Contemporary Dance and Theater: The Philippines has a growing contemporary dance and theater scene that combines modern techniques, storytelling, and innovative choreography to explore a wide range of themes, from personal narratives to social issues.

Kundiman and Harana: These are traditional Filipino songs that often convey emotions of love, longing, and courtship. Kundiman is a more refined form of serenade, while harana involves serenading someone outside their window.

Cinematic and Film Performances: The Philippines has a thriving film industry that produces both commercial and independent films. Film festivals like the Metro Manila Film Festival and Cinemalaya showcase the diversity of Filipino filmmaking.

Music: Modern Filipino music spans various genres, including pop, rock, hip-hop, and traditional genres like OPM (Original Pilipino Music). Musicians and bands from the Philippines often make their mark internationally.

Cultural Festivals: Many festivals throughout the Philippines incorporate performing arts as a central element. These festivals celebrate local cultures, historical events, and religious traditions through performances, parades, and pageantry.

Theater and Musicals: Philippine theater features a mix of original productions, adaptations of foreign plays, and traditional performances. Musicals like "Miss Saigon" have gained international acclaim.

Spoken Word and Poetry: Spoken word poetry has gained popularity as a form of self-expression and activism. Performers use poetry and storytelling to address personal and societal issues.

Street Performances: Street artists and buskers add vibrancy to urban areas, showcasing talents in music, dance, magic, and other forms of entertainment.





Cultural Centers and Venues: The Philippines boasts various cultural centers, theaters, and performance spaces that provide platforms for artists to showcase their talents and connect with audiences.

Diversity of Languages: The Philippines is a linguistically diverse country with numerous languages and dialects. This linguistic richness is reflected in the diversity of performing arts forms and expressions.

Performing arts in the Philippines are deeply intertwined with the country's history, culture, and identity. They serve as a means of cultural preservation, self-expression, and community engagement.

Contemporary Performing Arts in the Philippines

Contemporary performing arts in the Philippines have seen significant growth and innovation, blending traditional elements with modern techniques and pushing the boundaries of artistic expression. As of my last update in September 2021.

Here are some trends and aspects of contemporary performing arts in the Philippines:



Experimental Theater: Contemporary theater companies and artists are known for experimenting with new forms, styles, and narratives. This includes immersive theater, site-specific performances, and interactive experiences that engage the audience in unique ways.

Dance Fusion: Contemporary dance in the Philippines often involves fusion of various styles, including modern, contemporary, hip-hop, and traditional folk dance. This blending of genres results in dynamic and diverse choreography.

Multidisciplinary Collaboration: Artists from different disciplines collaborate to create performances that integrate music, visual art, film, technology, and more. These collaborations enhance the overall impact and depth of the work.

Social and Political Commentary: Many contemporary performances address social and political issues, providing a platform for artists to express their opinions and advocate for change. Theater and dance become a means of sparking important conversations.

Identity and Cultural Exploration: Artists explore themes of cultural identity, diaspora, migration, and personal narratives. This exploration reflects the complexities of being Filipino in a globalized world.

Digital and Virtual Performances: With advancements in technology, artists have explored digital and virtual platforms to create and present performances. Online streaming, virtual reality, and interactive online experiences have gained prominence.

Performance Art: Performance art is gaining traction in the Philippines as artists use their bodies and actions to convey ideas, emotions, and concepts. This medium allows for direct engagement with the audience.

Festivals and Platforms: Contemporary performing arts are often showcased at various festivals, such as the Virgin Labfest for playwriting and the Cultural Center of the Philippines' Pasinaya Festival. These events provide platforms for emerging artists to showcase their work.

Cross-Cultural Influences: Contemporary performances draw inspiration from global trends and influences while maintaining a strong connection to Filipino culture and heritage.

Education and Training: There's a growing emphasis on education and training for aspiring performers, directors, choreographers, and designers. Institutions and workshops provide opportunities for skill development and artistic growth.

Gender and LGBTQ+ Representation: Contemporary performing arts in the Philippines are increasingly inclusive, exploring gender identities and LGBTQ+ narratives in storytelling and performance.



Global Exposure: Some Filipino contemporary performing artists gain international recognition through participation in international festivals, collaborations with foreign artists, and touring their work abroad.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Read the questions carefully and encircle the letter corresponding to the correct answer.

1. What is the primary characteristic of contemporary performing arts in the Philippines?
 - A. Strict adherence to traditional forms
 - B. Exclusively focused on historical themes
 - C. Embracing innovation and experimentation
 - D. Preservation of ancient rituals
2. How do contemporary Filipino artists often challenge traditional norms in their performances?
 - A. By avoiding collaboration with artists from other disciplines
 - B. By exclusively drawing inspiration from foreign cultures
 - C. By blending different artistic forms and genres
 - D. By adhering to strict cultural preservation rules
3. What role does social and political commentary play in contemporary performing arts in the Philippines?
 - A. It is discouraged and rarely explored.
 - B. It is a central theme, addressing important issues.
 - C. It is limited to traditional forms.
 - D. It is not relevant to contemporary performances.
4. What aspect of inclusivity is often explored in contemporary Filipino performing arts?
 - A. Strict adherence to traditional gender roles
 - B. Exploration of gender identity and sexuality
 - C. Exclusivity in terms of audience participation
 - D. Preservation of cultural homogeneity
5. How do contemporary Filipino performing artists engage with the global arts scene?
 - A. They avoid international collaborations.
 - B. They isolate themselves from global trends.
 - C. They actively participate in international festivals and collaborate with foreign artists.
 - D. They focus solely on local audiences.

6. What is the significance of digital technology and multimedia in contemporary performing arts?
- A. They have no role in contemporary performances.
 - B. They are used exclusively for marketing purposes.
 - C. They enhance audience engagement and create immersive experiences.
 - D. They are reserved for traditional performances.
7. Which of the following describes avant-garde performances in contemporary Filipino art?
- A. Strict adherence to traditional storytelling
 - B. Conventional presentation styles
 - C. Experimental and challenging conventional norms
 - D. Traditional dance forms
8. What do festivals and cultural centers contribute to contemporary performing arts in the Philippines?
- A. They limit artistic expression.
 - B. They have no impact on contemporary arts.
 - C. They provide platforms for showcasing contemporary work and engaging with audiences.
 - D. They focus solely on traditional arts.
9. How do education and mentorship programs support contemporary Filipino performing artists?
- A. They hinder artistic growth.
 - B. They provide opportunities for established artists only.
 - C. They play a crucial role in nurturing emerging talents.
 - D. They are unrelated to the performing arts.
10. Why is sustainability and funding important for contemporary performing arts in the Philippines?
- A. They are irrelevant to the arts.
 - B. They support the growth and continuation of artistic work.
 - C. They are detrimental to artistic integrity.
 - D. They are only needed for traditional performances.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Essential Questions:

1. How do performing arts festivals and cultural centers contribute to the promotion and appreciation of Filipino performance arts, and how do they engage with diverse audiences, both locally and internationally?

2. What are the intersections between contemporary dance, theater, music, and visual arts in the Philippines, and how do these interdisciplinary collaborations shape the arts scene?

RUBRIC

INDICATORS	4	3	2	1
Focus & Details	There is one clear, well-focused topic. Main ideas are clear and are well supported by detailed and accurate information.	There is one clear, well-focused topic. Main ideas are clear but are not well supported by detailed information.	There is one topic. Main ideas are somewhat clear.	The topic and main ideas are not clear.
Organization	The introduction is inviting, states the main topic, and provides an overview of the paper. Information is relevant and presented in a logical order. The conclusion is strong.	The introduction states the main topic and provides an overview of the paper. A conclusion is included.	The introduction states the main topic. A conclusion is included.	There is no clear introduction, structure, or conclusion.
Purpose	The author's purpose of writing is very clear, and there is strong evidence of attention to audience. The author's extensive knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is some evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is unclear.
Word Choice	The author uses vivid words and phrases. The choice and placement of words seems accurate, natural, and not forced.	The author uses vivid words and phrases. The choice and placement of words is inaccurate at times and/or seems overdone.	The author uses words that communicate clearly, but the writing lacks variety.	The writer uses a limited vocabulary. Jargon or clichés may be present and detract from the meaning.
Sentence Structure, Grammar, Mechanics, & Spelling	All sentences are well constructed and have varied structure and length. The author makes no errors in grammar, mechanics, and/or spelling.	Most sentences are well constructed and have varied structure and length. The author makes a few errors in grammar, mechanics, and/or spelling, but they do not interfere with understanding.	Most sentences are well constructed, but they have a similar structure and/or length. The author makes several errors in grammar, mechanics, and/or spelling that interfere with understanding.	Sentences sound awkward, are distractingly repetitive, or are difficult to understand. The author makes numerous errors in grammar, mechanics, and/or spelling that interfere with understanding.
Score				
Teachers' Comments				

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Let's dance!

Activity Title: Creative Movement Exploration

Duration: 1-1.5 hours

Description: "Creative Movement Exploration" is an engaging and interactive performing arts activity that encourages participants to express themselves through dance and movement. This activity is suitable for individuals or groups and can be adapted to various skill levels.

Materials Needed:

Music player and speakers

An open and safe space (a dance studio, living room, or outdoor area)

Comfortable clothing and footwear (dance attire or athletic wear)

A variety of music tracks with different tempos and styles

Instructions:

- Warm-Up (10-15 minutes): Start with a gentle warm-up to prepare the body for movement. Incorporate stretches and exercises that target major muscle groups. Encourage participants to focus on their breathing and stay hydrated.
- Introduction to Creative Movement (10 minutes): Explain the concept of creative movement. Emphasize that there are no right or wrong movements in this activity. It's about self-expression and exploring different ways of moving to music.
- Music Selection (5 minutes): Choose a selection of music tracks with different tempos and styles (e.g., classical, jazz, pop, electronic). Create a playlist that includes a variety of moods and rhythms.
- Guided Exploration (20-30 minutes): Play the first music track and guide participants through a series of movements. Encourage them to experiment with different levels (high, medium, low), speeds (slow, fast), and dynamics (smooth, sharp). Offer prompts such as "imagine you're floating on a cloud" or "move as if you're underwater." Participants should focus on expressing themselves through their bodies.
- Group Improvisation (15-20 minutes): Divide participants into small groups or pairs. Play a new music track and have each group create a short improvisational dance piece together. Encourage collaboration and communication within the groups.

DANCE RUBRIC



Knowledge of choreography	Excellent 5 points	Good 4 points	Acceptable 3 points	Partial 2 points	Minimal 1 point
	Demonstrates excellent knowledge of the choreography, and does it well.	Demonstrates good knowledge of choreography. Keeps up with group. Few errors, however it does not interfere with performance.	Demonstrates knowledge of choreography. Keeps up with group. Some errors(3-5 errors) causing brief pause in performance.	Demonstrates some knowledge of choreography, but unsure of some movements. Sometimes hesitates/ watches others and makes several errors	Remembers a few of the steps/ movements and tries, but looks lost and out of sync with others.
Technical skills	Excellent Dance performed with great attention to quality of movement, body position, placement on stage and other details of dance. Also demonstrates an excellent understanding of dance style.	Good Dance performed with attention to details of technique, has attained proficiency in dance style.	Acceptable Dance performed with attention to most details of technique, but hasn't attained proficiency in dance style yet. Some technical errors.	Partial Only some understanding of technical elements (ie. footwork, quality of movements, body positions) demonstrated in performance.	Minimal Although remembers some of dance, little attention paid to how movements are done or other details of dance.
Performance Skills	Excellent The dancer creates a believable character on stage and is able to engage the audience completely through their performance.	Good The dancer communicates with other dancers and audience through eye contact and facial and body expression. Is able to engage the audience.	Acceptable The dancer communicates with other dancers and audience through eye contact and facial and body expression. Occasionally loses focus.	Partial The dancer is generally focused, but only some attempt made to communicate with others on stage or audience.	Minimal The dancer is not very focused, concentrated or committed to performance.
Rhythm/Tempo	Excellent Shows a complete understanding of tempo and beat and stays on rhythm throughout the dance.	Good Accurate in beat, tempo, rhythms of dance sequences throughout the dance.	Acceptable Generally accurate in beat, tempo, rhythms of dance sequences most of the time.	Partial Shows a basic understanding of tempo and beat, but falls behind and/or speeds up in places or makes errors in rhythm.	Minimal Attempts to keep a rhythm, but gets off beat and speeds up or falls behind often. Doesn't follow beat in music.
Performance Etiquette	Excellent Demonstrates excellent knowledge and understanding of performance etiquette, listens and follows rules and direction of instructor.	Good Demonstrates good knowledge and understanding of performance etiquette, listens and follows rules and direction of instructor.	Acceptable Demonstrates knowledge and understanding of performance etiquette, listens and follows rules and direction of instructor.	Partial Demonstrates some knowledge and understanding of performance etiquette, listens and follows rules and direction of instructor.	Minimal Demonstrates no knowledge and understanding of performance etiquette, listens and follows rules and direction of instructor.
Performance Etiquette	Excellent	Good	Acceptable	Partial	Minimal

Comments:

Literature

Literature in the Philippines has a rich and diverse history that reflects the country's cultural, social, and historical development. From pre-colonial oral traditions to contemporary written works, Filipino literature encompasses a wide range of genres, themes, and languages.



Aspects of literature in the Philippines:

Oral Tradition: Before the arrival of written language, the Philippines had a vibrant oral tradition of storytelling, myths, legends, and epic poetry. The "epic chants" of various indigenous groups, such as the "Biag ni Lam-ang" of the Ilocanos, are notable examples.

Colonial Influence: Spanish colonization introduced Christianity and the Spanish language, resulting in the creation of significant literary works written in Spanish. One of the most famous is "Noli Me Tangere" and its sequel "El Filibusterismo" by Dr. Jose Rizal, which critique Spanish colonial society.

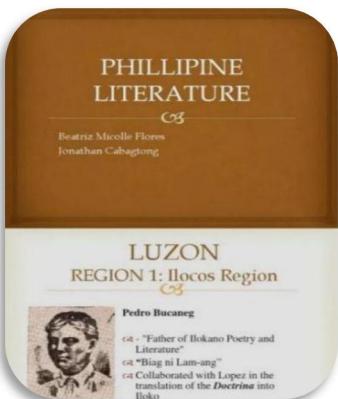
Filipino Literary Revivals: The late 19th and early 20th centuries saw the rise of the Propaganda Movement, a group of Filipino intellectuals who wrote to advocate for reforms. This period also witnessed the emergence of Filipino novels, essays, and poetry that expressed nationalist sentiments.

American Colonial Period: With the American occupation, English became a prominent language in Filipino literature. Writers like Nick Joaquin explored Filipino identity, while the periodical "Taliba" featured serialized novels and short stories.

Modern Filipino Literature: After World War II, modern Filipino literature continued to evolve, encompassing a diverse range of genres including poetry, short stories, novels, plays, essays, and more.

Genres and Themes: Filipino literature addresses a variety of themes, such as social issues, love, family, identity, colonial history, political turmoil, and cultural traditions. Authors often blend these themes to create layered narratives.

Regional Literature: The Philippines is linguistically diverse, with numerous languages and dialects. Regional literature reflects the unique cultural experiences of different areas, often using local languages and themes.



Literary Festivals and Awards: Literary festivals like the Manila International Literary Festival and the Philippine International Literary Festival celebrate Filipino literature and provide platforms for writers to connect and showcase their work. Prestigious awards like the Palanca Awards recognize outstanding literary achievements.

Multimedia and Cross-Art Collaborations: Some contemporary writers collaborate with visual artists, musicians, and filmmakers to create multimedia works that blend different art forms.

Literary Organizations and Communities: Various organizations, workshops, and writing groups support emerging and established writers, fostering a sense of community and providing opportunities for growth.

Global Recognition: Many contemporary Filipino authors are gaining international recognition through translations of their works and participation in international literary events.

Filipino literature reflects the nation's complex history, diverse culture, and the ongoing dialogue between tradition and modernity.

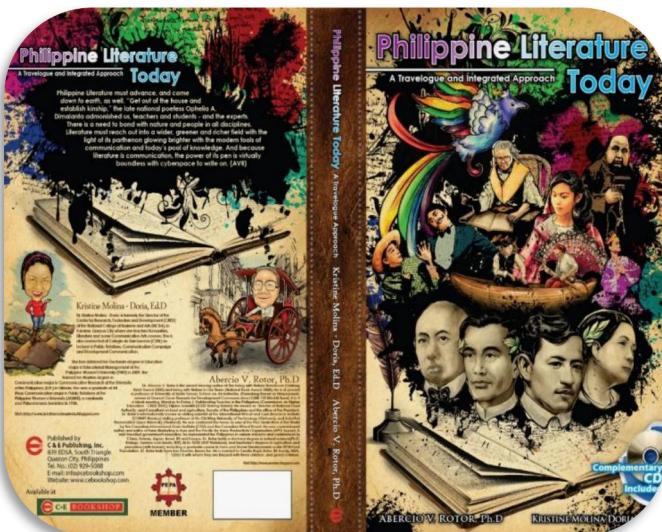
Contemporary Literature in the Philippines

Contemporary literature in the Philippines continues to flourish, showcasing the diverse voices and perspectives of Filipino writers in the modern era.

Trends and aspects of contemporary literature in the Philippines:

Language Diversity: Contemporary Filipino literature is written in various languages, including English, Filipino (the national language), and regional languages. This linguistic diversity allows writers to explore themes and narratives specific to their linguistic and cultural backgrounds.

Global Themes and Local Context: Contemporary Filipino literature often addresses universal themes such as identity, migration, love, family, and social issues, while also grounding these themes in the Philippine context. Writers navigate the complexities of being part of a globalized world while retaining their cultural roots.



Genre Exploration: Contemporary Filipino authors explore a wide range of genres, including novels, short stories, poetry, creative nonfiction, graphic novels, and experimental forms. This experimentation allows for innovative storytelling and unique narrative structures.

Representation and Diversity: Writers are increasingly focused on representing diverse identities and experiences in their works. This includes narratives that explore LGBTQ+ experiences, mental health, indigenous perspectives, and marginalized voices.

Urban Life and Modernity: Many contemporary works delve into the challenges and realities of urban life, reflecting the rapid urbanization and technological advancements in the Philippines.

Historical Revisionism: Some authors revisit historical events from alternative perspectives, challenging traditional narratives and shedding light on marginalized voices and untold stories.

Magazines and Literary Journals: Literary magazines and journals provide platforms for emerging and established writers to publish their work. These publications showcase a wide range of literary voices and styles.

Literary Festivals and Workshops: Literary festivals like the Philippine International Literary Festival and writers' workshops offer opportunities for writers to connect, learn, and share their work with a broader audience.

Online Presence and Digital Platforms: Many contemporary writers engage with readers through social media, personal blogs, and online platforms, allowing for direct interaction and engagement.

International Recognition: Contemporary Filipino authors are gaining recognition on the global literary stage through translations of their works, participation in international literary events, and inclusion in prestigious literary awards.



Cross-Genre and Interdisciplinary Works: Writers collaborate with artists from other disciplines, such as visual artists, musicians, and filmmakers, to create multimedia projects that explore the intersection of different art forms.

Literary Organizations and Communities: Various literary organizations, writing groups, and collectives support writers by offering mentorship, networking opportunities, and platforms for sharing their work.

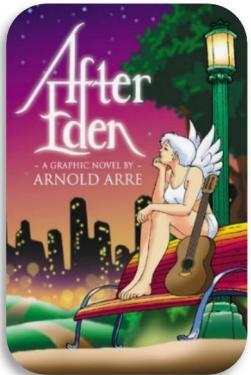
Contemporary Filipino literature is marked by its engagement with contemporary issues, diverse perspectives, and innovative storytelling techniques.

Contemporary Artists in Philippine Literature



F.H. Batacan

The Filipino author known for the novel "Smaller and Smaller Circles," a crime thriller that explores the investigation of serial killings in Manila?



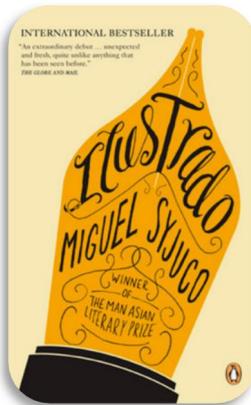
After Eden

The title of the graphic novel created by Filipino artist Arnold Arre, which explores themes of love and fantasy in a contemporary urban setting.



Mina V. Esguerra

The author of the novel "Para Kay B," a modern Filipino romance novel that gained popularity for its unconventional narrative style.



"Ilustrado"

A novel by Miguel Syjuco won the Man Asian Literary Prize in 2008 and explores the life of a young Filipino writer in New York City.

**Jessica Zafra**

The author of the novel "Stupid is Forever," a collection of witty one-liners, jokes, and humorous anecdotes that became a bestseller in the Philippines.

**Gina Apostol**

The author of the novel "Gun Dealers' Daughter," which delves into the life of a wealthy Filipina teenager and her exploration of privilege and rebellion.

**F. Sionil Jose**

His novel, "Dekada '70" is considered a modern classic of Philippine literature and explores the social and political issues faced by the country.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

I. Direction: Read the questions carefully and encircle the letter corresponding to the correct answer.

1. Who is considered the national hero of the Philippines and is known for his literary works that ignited the Philippine Revolution against Spanish colonial rule?

- A. Andres Bonifacio
- B. Emilio Aguinaldo
- C. Lapu-Lapu
- D. Jose Rizal

2. What is the title of the novel written by Jose Rizal that exposed the abuses of Spanish colonial authorities in the Philippines?

- A. Noli Me Tangere
- B. El Filibusterismo
- C. Ibong Adarna
- D. Florante at Laura

3. Which Filipino author is known for his epic poem "Biag ni Lam-ang," one of the earliest examples of Philippine literature?

- A. Nick Joaquin
- B. F. Sionil Jose
- C. Francisco Balagtas
- D. Pedro Bucaneg

4. What genre of literature is characterized by short, concise poems often centered on themes of love, nature, and patriotism, and is widely popular in the Philippines?

- A. Epic poetry
- B. Haiku
- C. Sonnet
- D. Villanelle

5. Who is the author of the novel "Noli Me Tangere," which is considered a classic of Philippine literature?

- A. F. Sionil Jose
- B. Nick Joaquin
- C. Jose Rizal
- D. Francisco Balagtas

6. What is the term for traditional Filipino folk narratives or myths that are passed down orally from generation to generation?

- A. Noli Me Tangere
- B. Awit
- C. Darna
- D. Alamat

7. Which Filipino writer and journalist is known for his short stories, essays, and novels that explore the social and political issues of the Philippines?

- A. Jose Rizal
- B. Nick Joaquin
- C. Francisco Balagtas
- D. Pedro Paterno

8. What is the traditional Filipino poetic form that consists of four lines with seven syllables each and is often used for love poems?

- A. Haiku
- B. Sonnet
- C. Tanaga
- D. Villanelle

9. Who wrote the Filipino novel "Dekada '70," which explores the experiences of a family during the martial law era in the Philippines?

- A. Jose Rizal
- B. Nick Joaquin
- C. Lualhati Bautista
- D. F. Sionil Jose

10. Which Filipino literary work is often cited as a significant contribution to LGBTQ+ literature and explores themes of identity and sexuality?

- A. "Noli Me Tangere"
- B. "Ang Buhay ni Juan"
- C. "Banaag at Sikat"
- D. "Garden of Lies"

II. Direction: Identify the various Contemporary Artists in Philippine Literature.

1. _____

The Filipino author known for the novel "Smaller and Smaller Circles," a crime thriller that explores the investigation of serial killings in Manila?

2. _____

The title of the graphic novel created by Filipino artist Arnold Arre, which explores themes of love and fantasy in a contemporary urban setting.

3. _____

The author of the novel "Para Kay B," a modern Filipino romance novel that gained popularity for its unconventional narrative style.

4. _____

A novel by Miguel Syjuco won the Man Asian Literary Prize in 2008 and explores the life of a young Filipino writer in New York City.

5. _____

His novel, "Dekada '70" is considered a modern classic of Philippine literature and explores the social and political issues faced by the country.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Essential Questions:

1. How do contemporary Filipino authors incorporate indigenous knowledge, folklore, and mythology into their narratives, and what role does this play in preserving cultural heritage?

2. How does contemporary literature in the Philippines engage with pressing social and political issues, such as human rights, environmental conservation, and economic disparities?

RUBRIC

INDICATORS	4	3	2	1
Focus & Details	There is one clear, well-focused topic. Main ideas are clear and are well supported by detailed and accurate information.	There is one clear, well-focused topic. Main ideas are clear but are not well supported by detailed information.	There is one topic. Main ideas are somewhat clear.	The topic and main ideas are not clear.
Organization	The introduction is inviting, states the main topic, and provides an overview of the paper. Information is relevant and presented in a logical order. The conclusion is strong.	The introduction states the main topic and provides an overview of the paper. A conclusion is included.	The introduction states the main topic. A conclusion is included.	There is no clear introduction, structure, or conclusion.
Purpose	The author's purpose of writing is very clear, and there is strong evidence of attention to audience. The author's extensive knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is some evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is unclear.
Word Choice	The author uses vivid words and phrases. The choice and placement of words seems accurate, natural, and not forced.	The author uses vivid words and phrases. The choice and placement of words is inaccurate at times and/or seems overdone.	The author uses words that communicate clearly, but the writing lacks variety.	The writer uses a limited vocabulary. Jargon or clichés may be present and detract from the meaning.
Sentence Structure, Grammar, Mechanics, & Spelling	All sentences are well constructed and have varied structure and length. The author makes no errors in grammar, mechanics, and/or spelling.	Most sentences are well constructed and have varied structure and length. The author makes a few errors in grammar, mechanics, and/or spelling, but they do not interfere with understanding.	Most sentences are well constructed, but they have a similar structure and/or length. The author makes several errors in grammar, mechanics, and/or spelling that interfere with understanding.	Sentences sound awkward, are distractingly repetitive, or are difficult to understand. The author makes numerous errors in grammar, mechanics, and/or spelling that interfere with understanding.
Score				
Teachers' Comments				

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Make a short discussion about the “Contemporary Literature in the Philippines” (15 points)



A vertical column of 20 blank lines for writing the discussion.

Graphic and Plastics Art

Graphic and plastic arts in the Philippines encompass a wide range of visual artistic expressions, including traditional and contemporary forms. From paintings and sculptures to digital art and installations, Filipino artists use various mediums and styles to convey their ideas, emotions, and perspectives.

Trends and aspects of graphic and plastic arts in the Philippines:

Graphic Arts:

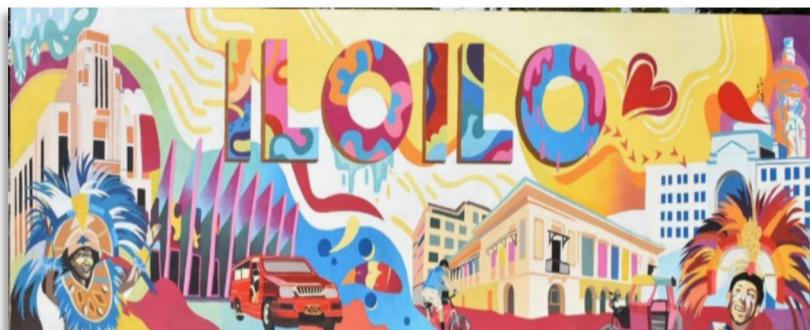
Printmaking: Traditional printmaking techniques like woodcut, etching, and silkscreen are practiced by Filipino artists. Printmaking allows for the creation of multiple copies of an artwork while retaining the handmade quality.

Illustration: Illustrators in the Philippines contribute to various media, including books, magazines, advertising, and digital platforms. The country's illustrators are known for their diverse styles and storytelling abilities.

Comics and Graphic Novels: The Philippines has a vibrant comic book culture with a strong tradition of creating komiks. Many contemporary artists are exploring graphic novels as a platform for storytelling.



Digital Illustration: With advancements in technology, digital illustration has become a popular medium for artists to create vibrant and imaginative works. Digital tools offer new possibilities for experimentation and visual storytelling.



Street Art and Murals: Street artists in the Philippines use public spaces to create colorful and thought-provoking murals. These artworks often engage with social issues and urban environments.

Typography and Lettering: Graphic designers and artists experiment with typography and lettering, creating visually appealing compositions that combine text and imagery.

Plastic Arts:

Sculpture: Filipino sculptors work with various materials, including wood, metal, stone, and found objects. Traditional and contemporary sculptures can be found in public spaces, galleries, and museums.

Installation Art: Installation artists create site-specific artworks that often involve three-dimensional structures, multimedia elements, and viewer interaction. These works can be immersive and thought-provoking.

Mixed Media Art: Artists combine different materials and mediums to create textured and layered artworks that convey complex ideas and emotions.



Contemporary Approaches: Many contemporary Filipino artists challenge traditional norms and experiment with new techniques, materials, and concepts to push the boundaries of plastic arts.

Cultural Themes: Plastic artists frequently explore cultural identity, history, and social issues through their works. Indigenous cultures, colonial history, and cultural heritage are often subjects of exploration.

Environmental Concerns: Some artists engage with environmental issues by creating sculptures and installations that raise awareness about ecological challenges and sustainability.

Public Art: Public sculptures and art installations contribute to the aesthetic of urban spaces and engage with the community. Artists collaborate with architects and city planners to integrate art into public infrastructure.

Global Exposure: Contemporary Filipino graphic and plastic artists are gaining recognition on the global stage through participation in international art exhibitions, collaborations, and residencies.

Both graphic and plastic arts in the Philippines reflect the country's cultural diversity, historical narratives, and engagement with contemporary issues.

Contemporary Graphic and Plastics Art in the Philippines

Contemporary graphic and plastic arts in the Philippines are dynamic and diverse, reflecting a blend of traditional techniques, modern influences, and innovative approaches.

Contemporary Graphic Arts:

Digital Illustration and Design: Digital tools have transformed the graphic arts landscape. Filipino artists use digital platforms for illustration, graphic design, and visual storytelling. Digital art allows for greater experimentation, efficiency, and versatility.





Street Art and Muralism: Street art continues to thrive in urban areas, with local and international artists contributing to vibrant murals that engage with social issues, urban aesthetics, and cultural narratives.

Comics and Graphic Novels: Contemporary Filipino comic artists are exploring diverse genres and themes, producing graphic novels that range from fantasy and horror to slice-of-life and historical narratives.

Cultural Commentary: Graphic artists use their work to comment on current events, social issues, and cultural identity. The medium's accessibility and immediacy make it a powerful platform for expressing dissent and promoting awareness.



Experimental Typography: Typography is a canvas for artistic expression. Artists experiment with typography by incorporating various styles, techniques, and visual elements into their designs.
Printmaking Revival: Traditional printmaking techniques, such as woodcut and silkscreen, are experiencing a revival. Artists combine these techniques with contemporary aesthetics to create visually engaging prints.



Contemporary Plastic Arts:

Installation Art: Installation artists in the Philippines create immersive and interactive artworks that often incorporate various media such as sculpture, found objects, sound, and light. These artworks engage the audience on multiple sensory levels.

Mixed Media Explorations: Contemporary artists blend different materials and techniques to create multidimensional artworks that push the boundaries of traditional art forms.

Environmental Art: Some artists engage with ecological and environmental themes, using their work to raise awareness about climate change, sustainability, and the impact of human activities on the environment.

Cultural Heritage and Identity: Contemporary plastic artists often explore questions of cultural heritage, identity, and decolonization in their works, examining the complexities of Filipino identity and history.

Body Art and Performance: Some artists incorporate their bodies as a canvas or engage in performance art to express ideas and emotions. Performance art challenges traditional notions of art and engages with a live audience.

Collaborative Projects: Artists collaborate with other artists, communities, and organizations to create collaborative art projects that engage with shared narratives and themes.

Public Art and Urban Interventions: Public art installations and sculptures contribute to the visual landscape of urban areas, adding aesthetic value and promoting artistic engagement within communities.



Global Exchange and Residencies: Contemporary Filipino artists participate in international artist residencies, exhibitions, and collaborations, allowing them to showcase their work on the global stage and engage with international art communities.

Contemporary graphic and plastic arts in the Philippines are marked by their willingness to experiment, engage with relevant issues, and challenge traditional norms.

Contemporary Artist in Graphics and Plastics arts in the Philippines



Leeroy New is a renowned contemporary Filipino graphic artist known for his detailed and surreal digital illustrations, often featuring intricate flora and fauna.



Ronald Ventura is a Filipino artist is known for his works that address social and political issues, often using street art and mural painting as his medium.



Annie Cabigting is a Filipino contemporary artist is celebrated for her intricate and colorful paper-cut artworks, which often depict scenes from Philippine culture and history.

A contemporary Filipino artist is known for his large-scale sculptures that incorporate found materials and reflect themes related to urbanization and consumerism.

Louie Cordero

Is graduated from University of the Philippines with Bachelor of Fine Arts, Major in Painting. He used to work at Vermont Studio Center, U.S. in 2003 and in 2003—2004 he came back to work with BigSkyMind Artist Foundation, Philippines. He had residencies at Bangkok University Gallery (BUG), Thailand in 2012.





Jef Cablog

A contemporary Filipino graphic artist known for his abstract and geometric compositions, often exploring themes related to space and architecture.



Mark Justiniani

A contemporary Filipino artist gained international recognition for his use of recycled materials in his sculptures, often commenting on environmental issues.



Ronald Ventura

A contemporary Filipino graphic artist celebrated for his vibrant and pop art-inspired creations, often featuring elements of Filipino pop culture and artist is known for his hyper realistic oil paintings, particularly his portraits and still-life compositions.



Jose Tence Ruiz

A contemporary Filipino artist is recognized for his innovative approach to traditional printmaking techniques, creating intricate and detailed prints often inspired by Filipino.



ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Read the questions carefully and encircle the letter corresponding to the correct answer.

1. What is a characteristic of contemporary graphic arts in the Philippines?
 - A. Strict adherence to traditional forms.
 - B. Exclusively focused on foreign influences.
 - C. Embracing innovation and experimentation.
 - D. Avoiding interdisciplinary collaborations.
2. How do contemporary Filipino graphic artists often incorporate cultural heritage into their work?
 - A. By exclusively using Western artistic techniques.
 - B. By avoiding traditional motifs and symbols.
 - C. By drawing inspiration from indigenous art and folklore.
 - D. By excluding cultural references entirely.
3. What role does social and political commentary play in contemporary graphic arts in the Philippines?
 - A. It is discouraged and rarely explored.
 - B. It is not relevant to contemporary art.
 - C. It is a central theme, addressing important issues.
 - D. It is limited to traditional art forms.
4. In what ways do digital technology and multimedia influence contemporary graphic arts in the Philippines?
 - A. They have no role in contemporary art.
 - B. They are used exclusively for marketing purposes.
 - C. They enhance artistic expression and create innovative works.
 - D. They are reserved for traditional art forms.
5. How do contemporary Filipino graphic artists engage with the global art scene?
 - A. They avoid international collaborations.
 - B. They isolate themselves from global trends.
 - C. They actively participate in international exhibitions and collaborate with foreign artists.
 - D. They focus solely on local audiences.

6. What is the significance of indigenous motifs and traditional symbols in contemporary plastic arts in the Philippines?

- A. They have no relevance in modern art.
- B. They are used to mimic foreign influences.
- C. They help preserve and promote cultural heritage.
- D. They are discouraged by contemporary artists.

7. How do contemporary plastic artists in the Philippines balance the tension between preserving cultural heritage and embracing innovation?

- A. They exclusively focus on innovation.
- B. They avoid cultural references in their work.
- C. They successfully integrate tradition and innovation in their art.
- D. They disregard tradition entirely.

8. What is the role of education and mentorship programs in supporting emerging plastic artists in the Philippines?

- A. They hinder artistic growth.
- B. They have no impact on emerging artists.
- C. They play a crucial role in nurturing young talents.
- D. They are unrelated to the plastic arts.

9. What are the emerging trends and innovative forms in contemporary plastic arts in the Philippines?

- A. Strict adherence to traditional techniques.
- B. Ability to adapt to changing media and techniques.
- C. Avoidance of interdisciplinary collaborations.
- D. Isolation from global artistic influences.

10. How do contemporary Filipino plastic artists use their work to address environmental concerns and sustainability?

- A. They avoid addressing environmental issues.
- B. They create works that promote environmental awareness and conservation.
- C. They exclusively focus on political commentary.
- D. They disregard environmental concerns in their art.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Identify what being ask to. Write the correct answer inside the box.

1. He is a renowned contemporary Filipino graphic artist known for his detailed and surreal digital illustrations, often featuring intricate flora and fauna.

2. He is a contemporary Filipino artist gained international recognition for his use of recycled materials in his sculptures, often commenting on environmental issues.

3. He is a contemporary Filipino graphic artist known for his abstract and geometric compositions, often exploring themes related to space and architecture.

4. He is a contemporary Filipino artist is recognized for his innovative approach to traditional printmaking techniques, creating intricate and detailed prints often inspired by Filipino.

5. She is a contemporary Filipino graphic artist celebrated for his vibrant and pop art-inspired creations, often featuring elements of Filipino pop culture and artist is known for his hyper realistic oil paintings, particularly his portraits and still-life compositions.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Essential Questions:

1. How has the history of graphic arts in the Philippines been shaped by cultural influences from indigenous traditions, Spanish colonization, and American influence?

2. How does the use of digital technology and multimedia influence the creation and presentation of contemporary plastic art in the Philippines?

RUBRIC

INDICATORS	4	3	2	1
Focus & Details	There is one clear, well-focused topic. Main ideas are clear and are well supported by detailed and accurate information.	There is one clear, well-focused topic. Main ideas are clear but are not well supported by detailed information.	There is one topic. Main ideas are somewhat clear.	The topic and main ideas are not clear.
Organization	The introduction is inviting, states the main topic, and provides an overview of the paper. Information is relevant and presented in a logical order. The conclusion is strong.	The introduction states the main topic and provides an overview of the paper. A conclusion is included.	The introduction states the main topic. A conclusion is included.	There is no clear introduction, structure, or conclusion.
Purpose	The author's purpose of writing is very clear, and there is strong evidence of attention to audience. The author's extensive knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is some evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is unclear.
Word Choice	The author uses vivid words and phrases. The choice and placement of words seems accurate, natural, and not forced.	The author uses vivid words and phrases. The choice and placement of words is inaccurate at times and/or seems overdone.	The author uses words that communicate clearly, but the writing lacks variety.	The writer uses a limited vocabulary. Jargon or clichés may be present and detract from the meaning.
Sentence Structure, Grammar, Mechanics, & Spelling	All sentences are well constructed and have varied structure and length. The author makes no errors in grammar, mechanics, and/or spelling.	Most sentences are well constructed and have varied structure and length. The author makes a few errors in grammar, mechanics, and/or spelling, but they do not interfere with understanding.	Most sentences are well constructed, but they have a similar structure and/or length. The author makes several errors in grammar, mechanics, and/or spelling that interfere with understanding.	Sentences sound awkward, are distractingly repetitive, or are difficult to understand. The author makes numerous errors in grammar, mechanics, and/or spelling that interfere with understanding.
Score				
Teachers' Comments				

ASSESSMENT

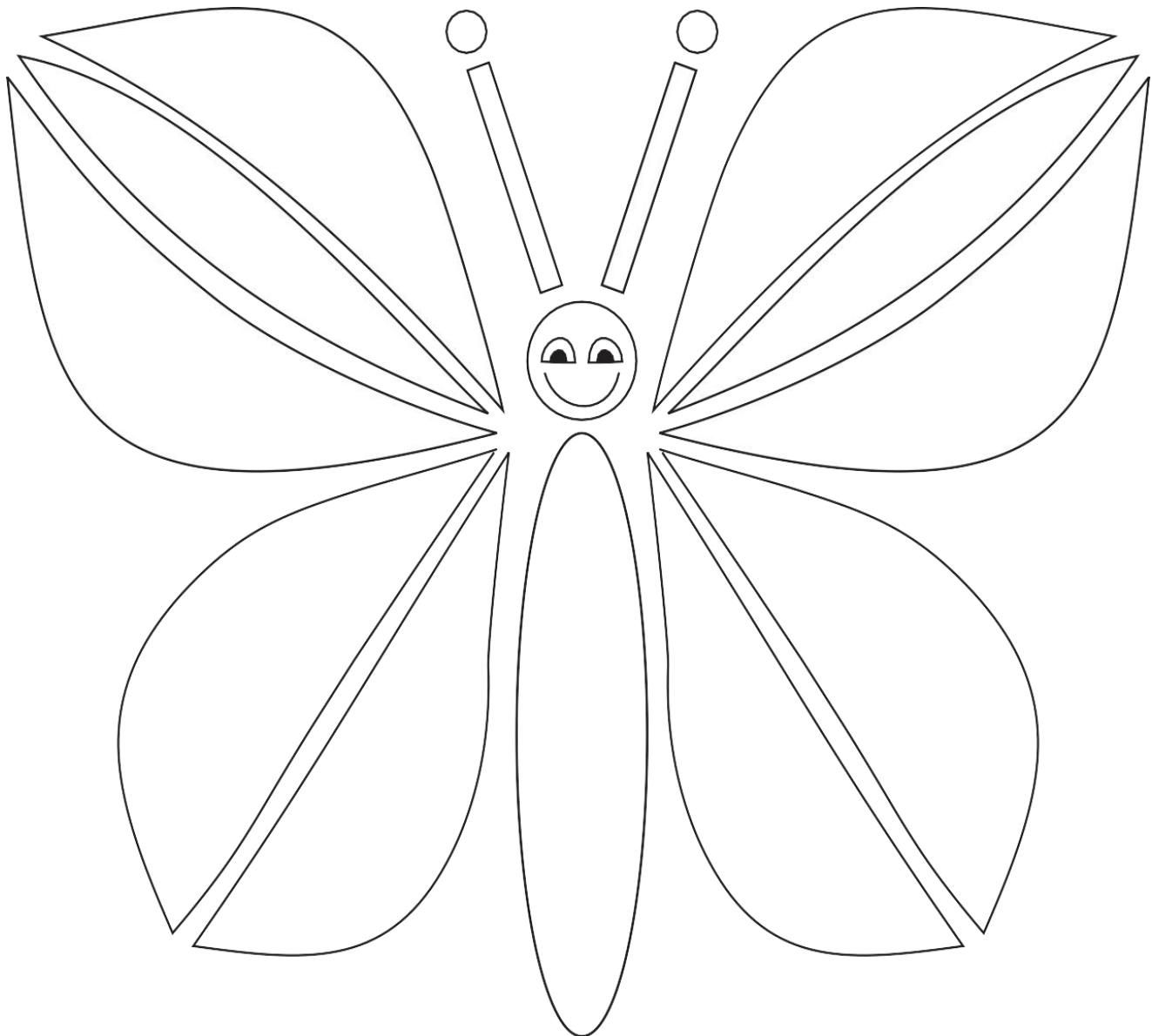
Name: _____ Date: _____

Section: _____ Score: _____

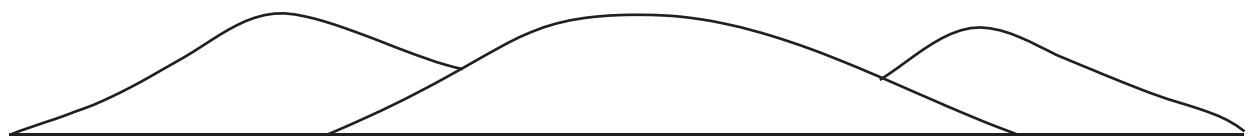
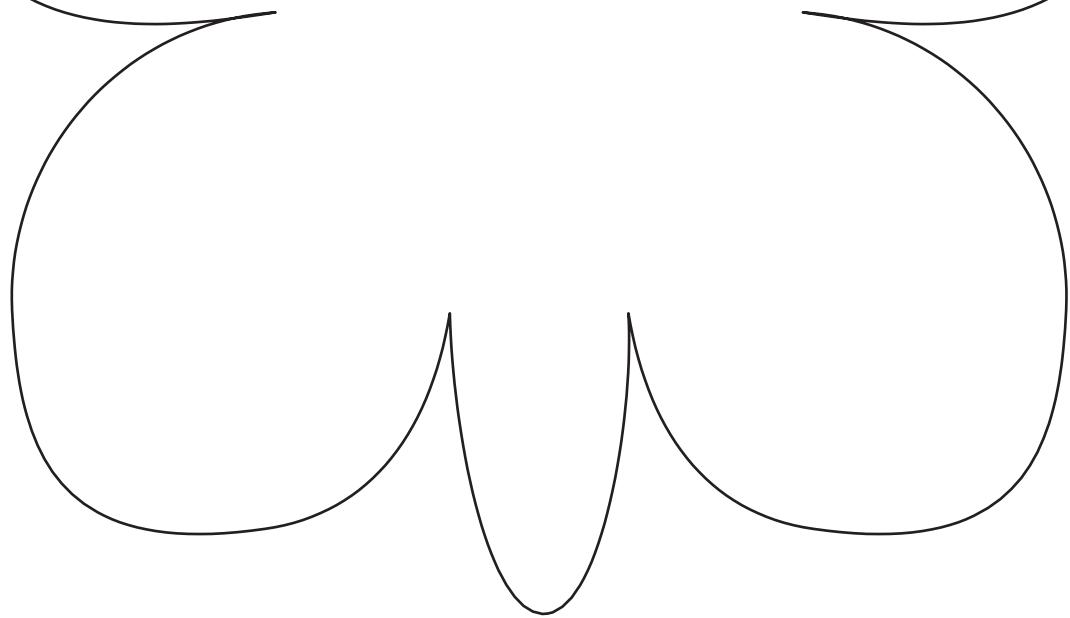
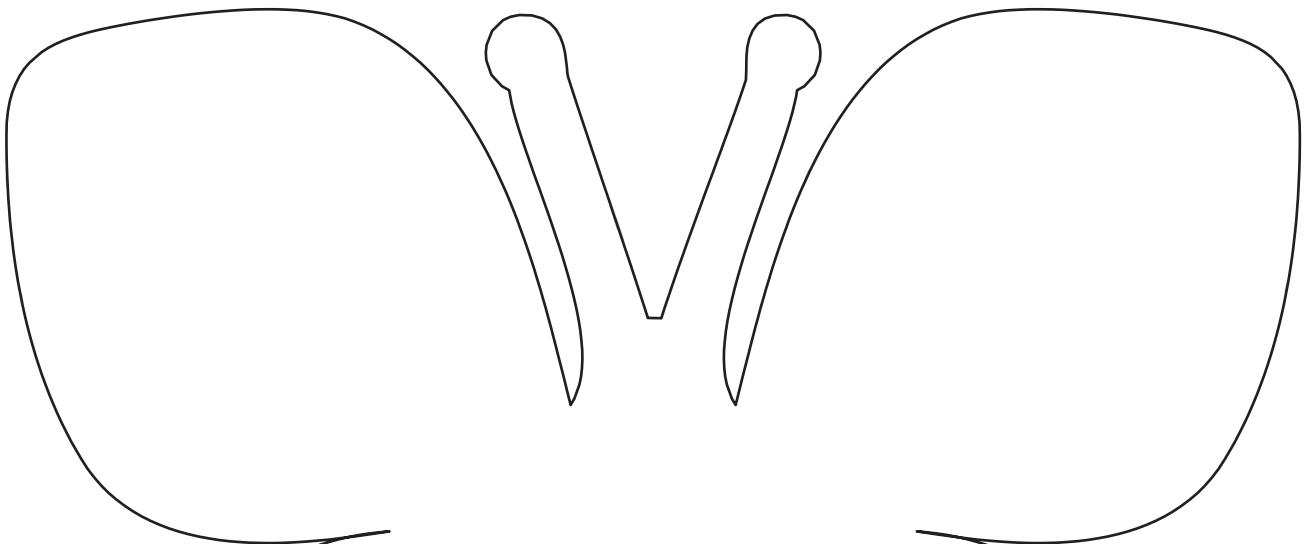
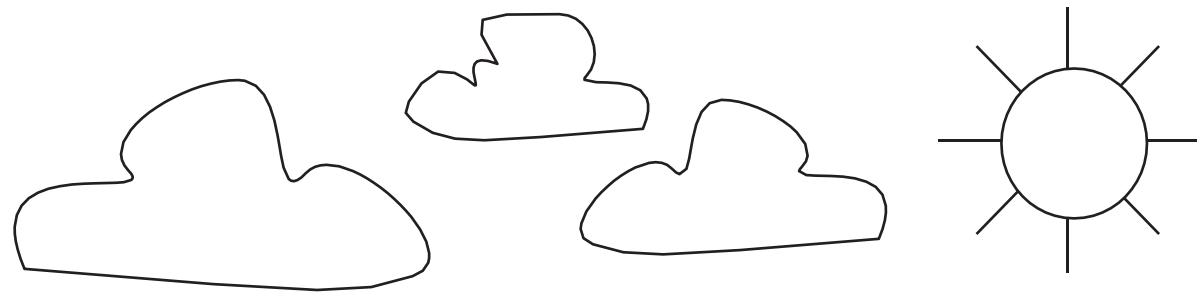
Let's do this!

Mosaic is the ancient art of making pictures with pieces of tile, glass or stones. The pieces are stuck into glue or grout to form a pattern. You can make your own mosaic using paper, glue and scissors. Color the paper tiles, then cut them out and glue them into the “grout” on the next page.

Materials: scissors, glue, and crayons, and used folder



Source: <https://www.education.com/worksheet/article/paper-mosaic-butterfly/>



Ornament

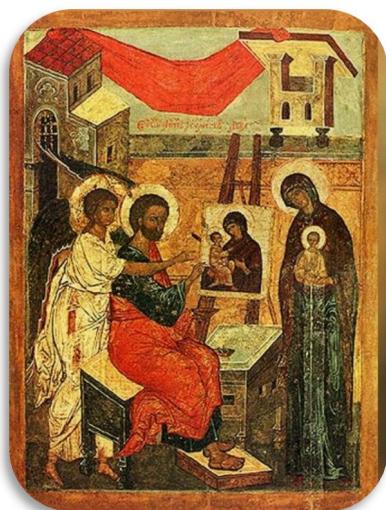
Ornamentation in the Philippines encompasses a rich array of decorative elements used in various forms of art, architecture, and cultural expression. These ornaments often reflect the country's diverse cultural influences, historical context, and artistic traditions.



Key aspects of ornamentation in the Philippines:

Architectural Ornamentation: Traditional Filipino architecture, particularly in churches and ancestral homes, features intricate ornamentation. Facades, arches, columns, and balustrades are adorned with motifs that often blend indigenous, Spanish colonial, and other cultural influences.

Religious Iconography: Religious icons and images in churches and religious festivals are often ornately decorated. These visual representations are characterized by a fusion of Christian and indigenous symbols.



Textile and Weaving Patterns: Traditional textiles, such as the "tinalak" of the T'boli people and the "malong" of the Maranao, are adorned with intricate patterns and motifs that hold cultural significance and tell stories of the indigenous communities.

Wood Carving and Furniture: Filipino wood carvers create ornate designs on furniture, religious images, and architectural elements. These carvings often feature intricate floral patterns, religious figures, and mythological creatures.



Jewelry and Adornments: Indigenous communities create ornamental jewelry using materials like gold, silver, shells, and beads. These pieces are crafted with meticulous attention to detail and often hold ceremonial and cultural value.

Traditional Musical Instruments: Musical instruments like the kulintang, a set of gongs, are adorned with decorative patterns and engravings that celebrate the artistic heritage of the Philippines.



Filigree Art: Filigree is a delicate metalwork technique that involves twisting and curling fine metal wires to create intricate patterns. Filipino artisans use filigree to create jewelry and decorative objects.



Pottery and Ceramics: Traditional pottery and ceramics often feature ornamental designs, either incised into the surface or painted using vibrant colors. These pieces are used for both functional and decorative purposes.

Costume and Attire:

Traditional clothing often incorporates

ornamental elements, such as embroidery, beadwork, and appliquéd, that reflect the cultural identity and history of different regions.

Tattoo Artistry: Tattooing is an ancient practice in the Philippines, with various indigenous groups using ornamental tattoo designs as a form of cultural identity and storytelling.



Filipino Baroque Architecture: Baroque churches in the Philippines are known for their ornate facades, intricate carvings, and detailed reliefs that exemplify the fusion of Spanish and indigenous influences.



Festivals and Parades: Festivals in the Philippines feature elaborate costumes, masks, and props adorned with decorative elements that celebrate local culture, history, and religious traditions.

Ornamentation in the Philippines serves as a visual representation of the country's diverse heritage and artistic creativity.

Contemporary Ornament in the Philippines

Contemporary ornamentation in the Philippines combines traditional aesthetics with modern design sensibilities, resulting in a fusion of cultural heritage and contemporary creativity.

Trends and aspects of contemporary ornamentation in the Philippines:



Architectural Innovations: Modern architectural designs incorporate contemporary ornamentation that draws inspiration from traditional motifs, materials, and craftsmanship. These elements add a unique identity to buildings while embracing modern functionality.

Digital Technology and Design: Technology plays a role in contemporary ornamentation, enabling artists and designers to create intricate patterns and motifs using digital tools. These designs can be applied to various surfaces, from textiles to facades.





Sustainable and Local Materials: Contemporary ornamentation often emphasizes the use of sustainable and locally sourced materials. This approach promotes environmental consciousness and supports local artisans and industries.

Mixed Media and Collage: Contemporary artists blend different media and techniques to create layered and visually engaging ornaments. Collage, combining traditional and modern elements, is a common approach.

Urban Art and Street Art: Ornamentation can be seen in urban art and street art, where contemporary artists use murals, graffiti, and public installations to create visually striking and thought-provoking designs.

Cultural Hybridity: Many contemporary ornaments reflect the multicultural influences of the Philippines. Designers blend indigenous patterns with global design trends, resulting in pieces that are uniquely Filipino yet globally relevant.



Fashion and Textiles: Contemporary fashion designers incorporate ornamental elements from traditional textiles into modern clothing designs. This fusion creates garments that celebrate cultural heritage while appealing to contemporary tastes.

Interior Design and Decor: Ornamentation plays a crucial role in interior design, with modern spaces often featuring traditional patterns, motifs, and materials as decorative elements.



Jewelry and Accessories: Contemporary jewelry designers incorporate traditional ornamentation techniques into modern designs, creating pieces that are both artistic and wearable.



Digital Fabrication: Digital fabrication technologies such as laser cutting and 3D printing are used to create intricate ornamental designs on various materials, from wood to metal.

Public Art and Installations: Artists and designers contribute to public spaces by creating ornamental installations that engage with the environment, architecture, and the community.



Cultural Revival: Some contemporary artists and designers work to revive and reinterpret traditional ornamentation techniques, breathing new life into ancient artistic practices.

Contemporary ornamentation in the Philippines reflects the country's evolving cultural landscape and its engagement with global design trends.

Filipino Artists and Designers in Contemporary Ornamentation



Kenneth Cobonpue is a celebrated Filipino industrial designer known for his innovative use of natural materials like rattan, bamboo, and abaca. His furniture designs often incorporate intricate weaving techniques, creating functional ornaments that reflect Filipino craftsmanship.



Rajo Laurel is a Filipino fashion designer recognized for his couture creations that often feature exquisite embroidery and beadwork. His designs showcase the artistry of Filipino craftsmen and their ability to create intricate ornamentation on garments.



Wynn Wynn Ong

is a Filipino jewelry designer known for her unique and culturally inspired creations. She often incorporates indigenous materials and motifs into her jewelry, celebrating Filipino heritage through ornamentation.



Carlo Calma is an architect and designer whose work merges architecture and art. He has created installations and structures that feature ornamental elements, blurring the lines between functional design and artistic expression.



Junk Not! is a design studio led by Filipino designer Wilhelmina "Willie" Garcia. They specialize in creating environmentally friendly products by upcycling waste materials. Their designs often include ornamental elements that promote sustainability and social responsibility.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Read the questions carefully and encircle the letter corresponding to the correct answer.

1. What is a characteristic of traditional Filipino ornamentation?
 - A. Exclusively inspired by Spanish motifs
 - B. Minimal use of patterns and symbols
 - C. Incorporation of indigenous motifs and nature-inspired designs
 - D. Avoidance of religious themes
2. In which art forms can traditional Filipino ornamentation be commonly found?
 - A. Only in architecture
 - B. Only in jewelry
 - C. Textiles, architecture, jewelry, and everyday objects
 - D. Only in contemporary art installations
3. How have cultural influences, such as Spanish colonization, shaped Filipino ornamentation?
 - A. They have had no impact on Filipino ornamentation.
 - B. They led to the complete abandonment of traditional ornamentation.
 - C. They introduced Western artistic techniques and motifs.
 - D. They eliminated indigenous motifs entirely.
4. What is the significance of indigenous motifs and symbols in Filipino ornamentation?
 - A. They have no cultural significance.
 - B. They are used to mimic foreign influences.
 - C. They help preserve and promote cultural heritage.
 - D. They are rarely used in contemporary ornamentation.
5. Which materials are commonly used in traditional Filipino ornamentation?
 - A. Only wood and stone
 - B. Only glass and metal
 - C. A mix of materials, including natural fibers, bamboo, and shells
 - D. Only modern synthetic materials

6. How has contemporary ornamentation in the Philippines evolved?
- A. It has exclusively focused on traditional designs.
 - B. It has avoided incorporating indigenous motifs.
 - C. It has embraced innovation, experimentation, and global influences.
 - D. It has eliminated the use of symbolism.
7. What role does contemporary ornamentation play in addressing societal issues in the Philippines?
- A. It has no impact on social issues.
 - B. It exclusively focuses on political commentary.
 - C. It serves as a means of cultural preservation and social commentary.
 - D. It avoids addressing contemporary issues.
8. In what ways do Filipino artisans and designers incorporate cultural heritage into contemporary ornamentation?
- A. They avoid traditional motifs entirely.
 - B. They exclusively use Western artistic techniques.
 - C. They draw inspiration from indigenous motifs, folklore, and historical narratives.
 - D. They solely use contemporary materials and technology.
9. How do contemporary Filipino artists balance the preservation of cultural heritage with the integration of modern techniques and technologies in ornamentation?
- A. They disregard cultural heritage in favor of modernity.
 - B. They exclusively focus on traditional methods.
 - C. They successfully integrate tradition and innovation in their work.
 - D. They eliminate traditional elements entirely.
10. What role does sustainability and environmental awareness play in contemporary ornamentation in the Philippines?
- A. It has no relevance in contemporary ornamentation.
 - B. It is a central theme, promoting sustainable materials and practices.
 - C. It exclusively focuses on aesthetics.
 - D. It avoids addressing environmental concerns.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

I. Direction: Identify the different Filipino Artists and Designers in Contemporary Arts.

- _____ 1. He is an architect and created installations and structures that feature ornamental elements, blurring the lines between functional design and artistic expression.
- _____ 2. He is a celebrated Filipino industrial designer known for his innovative use of natural materials like rattan, bamboo, and abaca.
- _____ 3. She is a Filipino jewelry designer known for her unique and culturally inspired creations.
- _____ 4. “Junk Not!” is a design studio led by Filipino designer _____.
- _____ 5. He is a Filipino fashion designer recognized for his couture creations that often feature exquisite embroidery and beadwork.
- _____ 6. It encompasses a rich array of decorative elements used in various forms of art, architecture, and cultural expression.
- _____ 7. He is an architect and designer whose work merges architecture and art.
- _____ 8. It combines traditional aesthetics with modern design sensibilities, resulting in a fusion of cultural heritage and contemporary creativity.
- _____ 9. It plays a crucial role in interior design, with modern spaces often featuring traditional patterns, motifs, and materials as decorative elements.
- _____ 10. His furniture designs often incorporate intricate weaving techniques, creating functional ornaments that reflect Filipino craftsmanship.

II. Essential Questions:

1. How has ornamentation been utilized in traditional Filipino architecture, and what cultural significance do these ornamental elements hold within architectural designs?
2. In what ways do indigenous Filipino communities incorporate ornamentation into their crafts, such as clothing, jewelry, and household items, and how do these decorative elements reflect their cultural identity and values?
3. How has the use of ornamentation in Filipino art and design evolved over time, particularly in response to external influences and changing artistic trends, while still retaining distinct Filipino aesthetics?

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

I. Direction: Read each sentences. Write T if the statements is true. Write F if the statements is false.

- _____ 1. Kenneth Cobonpue is a celebrated and known as Filipino-Chinese industrial designer.
- _____ 2. Rajo Laurel is a Filipino fashion designer recognized for his couture creations that often feature exquisite embroidery and beadwork.
- _____ 3. Wynn Wynn Ong is a Filipino jewelry designer known for her unique and culturally inspired creations.
- _____ 4. Carlo B. Calma is an architect and designer. He created installations and structures that feature ornamental elements, blurring the lines between functional design and artistic expression.
- _____ 5. Wilhelmina "Willie" Garcia was specialized in creating environmentally friendly products by recycling waste materials.

II. Direction: Match column A with the corresponding item in column B. Write the letter of your answer for each number.

Column A

Column B

_____ 1.



A. Jewelries and Accessories

_____ 2.



B. Ceramics and Pottery

_____ 3.



C. Fashion and Textile

_____ 4.



D. Industrial Design

_____ 5.



E. Musical Instruments

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Use the template below and follow its instructions. Use the separate sheets for your answers.

Analyze a Photograph

Meet the photo.
Quickly scan the photo. What do you notice first?

Type of photo (check all that apply):

<input type="checkbox"/> Portrait	<input type="checkbox"/> Landscape	<input type="checkbox"/> Aerial/Satellite	<input type="checkbox"/> Action	<input type="checkbox"/> Architectural
<input type="checkbox"/> Event	<input type="checkbox"/> Family	<input type="checkbox"/> Panoramic	<input type="checkbox"/> Posed	<input type="checkbox"/> Candid
<input type="checkbox"/> Documentary	<input type="checkbox"/> Selfie	<input type="checkbox"/> Other		

Is there a caption? yes no

Observe its parts.
List the people, objects and activities you see.

PEOPLE	OBJECTS	ACTIVITIES

Write one sentence summarizing this photo.

Try to make sense of it.
Answer as best you can. The caption, if available, may help.
Who took this photo?
Where is it from?
When is it from?
What was happening at the time in history this photo was taken?
Why was it taken? List evidence from the photo or your knowledge about the photographer that led you to your conclusion.

Use it as historical evidence.
What did you find out from this photo that you might not learn anywhere else?
What other documents, photos, or historical evidence are you going to use to help you understand this event or topic?


Materials created by the National Archives and Records Administration are in the public domain.

Picture 1

Spolarium by Juan Luna



Source: <https://lifestyle.inquirer.net/375408/spolarium-by-juan-luna-1884/>

Picture 2

A master style of cubism by Vicente Manansala



Source: <https://daydreaminginparadise.com/a-list-of-philippine-national-artists-for-visual-arts/>

Sheet 1

People	Objects	Activities

Sheet 2

People	Objects	Activities

Textile or Fiber art

Textile and fiber art in the Philippines are vibrant forms of artistic expression that combine traditional weaving techniques, innovative design concepts, and cultural narratives. These artworks encompass a wide range of styles, materials, and techniques, reflecting the country's rich cultural heritage and contemporary artistic perspectives.

Trends and aspects of textile and fiber art in the Philippines:

Traditional Weaving Techniques: Textile and fiber art often draw from traditional weaving techniques that have been passed down through generations. Different indigenous groups have their own weaving methods and patterns, resulting in a diverse array of textile artworks.

Material Exploration: Artists and artisans experiment with a variety of natural and synthetic fibers, including abaca (manila hemp), cotton, silk, and even recycled materials. This experimentation adds texture, color, and visual interest to the artworks.

Cultural Heritage: Many textile and fiber artworks explore cultural narratives, traditions, and stories specific to different indigenous groups in the Philippines. These artworks serve as a way to preserve and celebrate cultural heritage.

Contemporary Design: Contemporary textile and fiber artists blend traditional techniques with modern design elements, resulting in unique and visually captivating pieces that appeal to contemporary sensibilities.

Mixed Media and Collage: Some artists incorporate mixed media and collage techniques into their textile and fiber artworks, combining fabrics, threads, beads, and other materials to create multidimensional pieces.

Environmental Consciousness: Sustainability and eco-friendliness are considerations for many textile artists. Some use natural dyes and organic materials, promoting environmentally responsible practices.



cultural preservation of indigenous groups.

Social Commentary: Textile and fiber artworks can convey social and political commentary, addressing issues such as gender, identity, social inequality, and environmental concerns.

Textile Installations: Large-scale textile installations are created by manipulating fabrics, threads, and fibers to transform spaces and create immersive environments.

Collaboration and Community Involvement: Some textile artists collaborate with local communities and artisans to create artworks that contribute to the economic development and

Fashion and Wearable Art: Textile artists create wearable art pieces that bridge the gap between art and fashion, often using traditional patterns and techniques in modern clothing designs.

Exhibitions and Workshops: Textile and fiber art exhibitions and workshops provide platforms for artists to showcase their work, engage with audiences, and exchange ideas with fellow artists.

Global Exposure: Contemporary Filipino textile and fiber artists are gaining recognition on the international art scene through exhibitions, residencies, and collaborations with artists from other countries.

Textile and fiber art in the Philippines are dynamic and ever-evolving, reflecting both the country's cultural heritage and its engagement with contemporary artistic trends.

Contemporary Textile or Fiber art in the Philippines

Trends and notable aspects of contemporary textile and fiber art in the Philippines:

Incorporation of Indigenous Techniques: Contemporary textile artists often draw inspiration from indigenous weaving techniques, integrating these methods into their work to create unique and culturally rich pieces.



Material Innovation: Artists experiment with a wide range of materials beyond traditional fibers, including recycled materials, plastics, metals, and unconventional textiles. This experimentation adds new textures and dimensions to the artworks.



Environmental and Sustainable Themes: Many contemporary artists emphasize sustainability by using eco-friendly materials, natural dyes, and promoting environmentally responsible practices. Some artworks also address environmental issues and promote awareness.

Social and Cultural Commentary: Textile and fiber art is used to address social, cultural, and political issues, providing a platform for artists to engage in conversations about identity, gender, social inequality, and cultural preservation.

Cross-Disciplinary Collaboration: Textile artists collaborate with artists from other disciplines such as fashion, visual arts, and installation art to create multidimensional and innovative pieces.

Narrative Storytelling: Some textile artworks tell stories through patterns, colors, and textures, reflecting personal experiences, cultural narratives, and historical events.



Wearable Art: Contemporary textile artists create wearable art pieces that merge traditional techniques with modern design, blurring the lines between fashion and art.

Textile Installations: Large-scale textile installations transform spaces and engage viewers in immersive experiences, often combining various textile techniques to create intricate and impactful environments.

Digital Technology Integration: Some artists incorporate digital technology into their textile work, using digital printing, embroidery machines, and laser cutting to enhance their creative process.

Exhibitions and Galleries: Contemporary textile and fiber art exhibitions, both locally and internationally, provide platforms for artists to showcase their work and connect with a wider audience.

Art Residencies and Collaborative Projects: Artists engage in residencies and collaborative projects that encourage the exchange of ideas, techniques, and cultural experiences with other artists.

Global Recognition: Contemporary Filipino textile and fiber artists are gaining recognition on the global stage through participation in international exhibitions, art fairs, and collaborative ventures.

Contemporary Filipino Textile and Fiber Artists

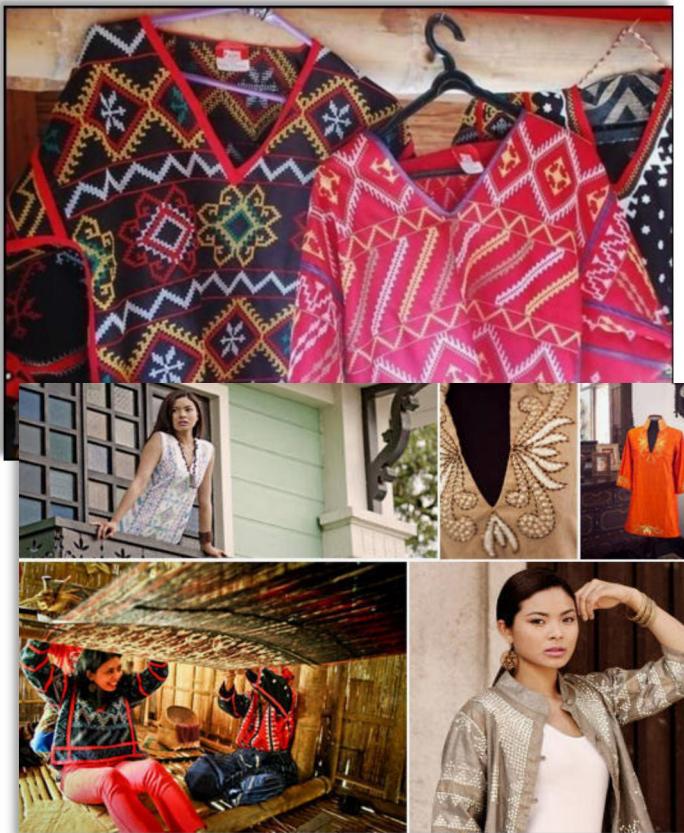
Lenore R.S. Lim is a renowned Filipino textile artist known for her intricate handwoven textiles. She specializes in traditional Philippine weaving techniques and often incorporates indigenous patterns and motifs into her contemporary designs. Lim's work celebrates Filipino culture and heritage.



Caroline Mangosing is the founder of ANTHILL Fabric Gallery, a social and cultural enterprise that supports Filipino weavers and artisans. She collaborates with indigenous communities to create modern, sustainable, and culturally significant textile products.

Habing Tuhod is a collective of female textile artists based in the Cordillera region of the Philippines.

They are known for their traditional weaving techniques, creating intricate textiles that preserve and showcase the indigenous culture of the region.



Hindinag Designs is a social enterprise led by T'boli artist Basilio Sino Esteban. They specialize in T'boli dreamweaving, a traditional weaving technique of the T'boli indigenous people in Mindanao.

Their creations feature vibrant colors and intricate patterns.

Bourne Sisters: The Bourne Sisters, Len Cabilio and Jojie Lloren, are designers and textile artists who fuse contemporary fashion with traditional Filipino weaving. They are advocates for sustainable and ethical fashion practices.

Kidlat de Guia is an artist and designer known for his innovative use of fiber and textile materials in contemporary art installations. His work often explores themes of identity, memory, and cultural diversity.



Pottery

Pottery in the Philippines is a traditional craft that has deep cultural roots and has evolved over time to incorporate both traditional techniques and contemporary innovations.

Key aspects of pottery in the Philippines:

Traditional Techniques: The Philippines has a rich history of pottery that dates back to pre-colonial times. Indigenous communities practiced pottery using hand-building techniques, coiling, and firing in open pits or earthen kilns.

Cultural Significance: Traditional pottery held cultural and utilitarian significance. Pottery items were used for cooking, storage, rituals, and as trade items.



Regional Diversity: Different regions of the Philippines have their own pottery traditions. For example, the Cordilleran peoples of northern Luzon are known for their distinctive pottery styles and techniques.

Colonial Influences: During the Spanish colonial period, traditional pottery was influenced by Chinese and Spanish ceramics, resulting in a blend of indigenous and external aesthetics.

Contemporary Pottery: Contemporary Filipino potters are reviving and reinterpreting traditional pottery techniques while also incorporating modern approaches.

Artistic Expression: Pottery is increasingly seen as a form of artistic expression. Contemporary potters create both functional and decorative pieces, often experimenting with forms, glazes, and surface treatments.

Ceramic Sculpture: Some contemporary artists use pottery as a medium for sculptural expression, pushing the boundaries of traditional vessel forms to create unique artworks.

Glaze Innovation: Potters are experimenting with glaze techniques, including unique color palettes and textural effects. These innovations contribute to the diversity of contemporary ceramic art.

Studios and Workshops: Pottery studios and workshops across the Philippines offer training and opportunities for both aspiring and experienced potters to hone their skills and showcase their work.



Cultural Heritage Preservation: Efforts are being made to preserve traditional pottery techniques and knowledge by engaging with indigenous communities and passing down skills to younger generations.

Exhibitions and Markets: Contemporary ceramic artists participate in local and international exhibitions, craft fairs, and art markets to showcase and sell their pottery pieces.

Sustainability: Some contemporary potters emphasize sustainable practices by using locally sourced clay and materials, as well as energy-efficient firing methods.

Pottery in the Philippines reflects the nation's cultural diversity, history, and artistic creativity.

Contemporary Pottery in the Philippines



Contemporary pottery in the Philippines is a dynamic and thriving field that combines traditional techniques with innovative approaches, resulting in a diverse range of ceramic artworks that reflect both cultural heritage and modern artistic sensibilities.

Trends and notable aspects of contemporary pottery in the Philippines:

Incorporation of Tradition: Contemporary potters often draw inspiration from traditional pottery techniques, patterns, and forms. This integration of traditional elements adds a distinct Filipino identity to modern ceramic artworks.

Experimentation with Forms: Potters explore a wide range of forms beyond traditional vessels, creating sculptural and functional pieces that push the boundaries of ceramic art.

Surface Treatment: Contemporary potters experiment with glazing, carving, texturing, and painting techniques to create visually captivating surfaces that enhance the overall aesthetic of the artwork.



Mixed Media Integration: Some artists combine ceramics with other materials like wood, metal, and glass to create mixed-media artworks that offer new dimensions and textures.

Ceramic Sculpture: Ceramic sculpture is a notable trend in contemporary pottery. Artists create intricate and expressive sculptures that explore themes ranging from nature and identity to social issues.



Functional Art: Many contemporary potters create functional pieces such as tableware, vases, and home decor items that merge artistic expression with practical utility.

Collaborative Projects: Artists collaborate with other artists, designers, and artisans to create interdisciplinary projects that expand the possibilities of ceramic art.

Workshops and Education: Pottery workshops and classes have gained popularity, offering aspiring potters the opportunity to learn techniques and engage in hands-on experience.

Studio Practices: Independent pottery studios and collective spaces provide a platform for artists to create, share knowledge, and engage with a community of fellow potters.

Local and Indigenous Clays: Some artists focus on using local clays, promoting sustainable practices and connecting their work to the natural resources of the Philippines.

Exhibitions and Shows: Contemporary potters participate in exhibitions, art fairs, and gallery shows, allowing them to showcase their work and connect with a wider audience.

Global Recognition: Filipino ceramic artists are gaining recognition on the international stage through participation in exhibitions, residencies, and collaborations with artists from around the world.

Contemporary pottery in the Philippines reflects a fusion of artistic exploration, cultural heritage, and a commitment to pushing the boundaries of traditional techniques



ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Read the questions carefully and encircle the letter corresponding to the correct answer.

1. What is a characteristic of traditional Filipino pottery?

- A. Exclusive use of electric kilns
- B. Minimal use of clay
- C. Hand-building techniques and wood-fired kilns
- D. Focus on decorative sculptures only

2. Which period saw a decline in traditional pottery production in the Philippines due to imported ceramics?

- A. Pre-colonial period
- B. American colonial period
- C. Spanish colonial period
- D. Japanese occupation period

3. What purposes did traditional Filipino pottery serve?

- A. Solely decorative purposes
- B. Only cooking and storage
- C. Cooking, storage, and trade
- D. Religious rituals only

4. What is a notable region in the Philippines known for its pottery traditions?

- A. Metro Manila
- B. Baguio City
- C. Calatagan in Batangas
- D. Cebu City

5. In contemporary Filipino pottery, what types of pieces do artists often create besides functional pottery?

- A. Only decorative sculptures
- B. Only cooking utensils
- C. Decorative and sculptural pieces
- D. Pottery exclusively for trade

6. What are traditional Filipino textiles known for?
- A. Minimalistic designs
 - B. Monochromatic color schemes
 - C. Intricate weaving techniques and vibrant colors
 - D. Exclusive use of synthetic materials

7. Which of the following is a common traditional weaving method in the Philippines?
- A. Knitting
 - B. Crocheting
 - C. Ikat
 - D. Embroidery

8. What often serves as inspiration for patterns in traditional Filipino textiles?
- A. Global fashion trends
 - B. Indigenous motifs, nature, and folklore
 - C. Abstract geometric shapes
 - D. Modern art movements

9. How have cultural influences, such as Spanish colonization, shaped Filipino textile art?
- A. They eliminated traditional weaving techniques.
 - B. They had no impact on Filipino textile art.
 - C. They introduced new weaving methods and designs.
 - D. They encouraged the use of synthetic materials.

10. In contemporary Filipino textile or fiber art, what themes do artists often explore?
- A. Solely traditional motifs and patterns
 - B. Environmental sustainability and social justice
 - C. Monochromatic color palettes
 - D. Exclusively abstract concepts

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Essential Questions:

1. How does contemporary Filipino pottery contribute to the preservation and promotion of local culture and craft traditions, particularly in regions with a strong pottery heritage?

2. How does contemporary pottery intersect with other creative disciplines, such as ceramics, sculpture, and fine art, and what influence does it have on these artistic practices in the Philippines?

RUBRIC

INDICATORS	4	3	2	1
Focus & Details	There is one clear, well-focused topic. Main ideas are clear and are well supported by detailed and accurate information.	There is one clear, well-focused topic. Main ideas are clear but are not well supported by detailed information.	There is one topic. Main ideas are somewhat clear.	The topic and main ideas are not clear.
Organization	The introduction is inviting, states the main topic, and provides an overview of the paper. Information is relevant and presented in a logical order. The conclusion is strong.	The introduction states the main topic and provides an overview of the paper. A conclusion is included.	The introduction states the main topic. A conclusion is included.	There is no clear introduction, structure, or conclusion.
Purpose	The author's purpose of writing is very clear, and there is strong evidence of attention to audience. The author's extensive knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is some evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is unclear.
Word Choice	The author uses vivid words and phrases. The choice and placement of words seems accurate, natural, and not forced.	The author uses vivid words and phrases. The choice and placement of words is inaccurate at times and/or seems overdone.	The author uses words that communicate clearly, but the writing lacks variety.	The writer uses a limited vocabulary. Jargon or clichés may be present and detract from the meaning.
Sentence Structure, Grammar, Mechanics, & Spelling	All sentences are well constructed and have varied structure and length. The author makes no errors in grammar, mechanics, and/or spelling.	Most sentences are well constructed and have varied structure and length. The author makes a few errors in grammar, mechanics, and/or spelling, but they do not interfere with understanding.	Most sentences are well constructed, but they have a similar structure and/or length. The author makes several errors in grammar, mechanics, and/or spelling that interfere with understanding.	Sentences sound awkward, are distractingly repetitive, or are difficult to understand. The author makes numerous errors in grammar, mechanics, and/or spelling that interfere with understanding.
Score				
Teachers' Comments				

YUNIT III

**DIFFERENT CONTEMPORARY ART TECHNIQUES AND
PERFORMANCE PRACTICES**

Learning Competencies

At the end of the lesson, the learners will be able to:

1. Research on techniques and performance practices applied to contemporary arts; and
2. Apply local materials used in creating art.

Local Materials Used as Applied to Contemporary Art

An artist does more than just envision the finished piece of work when they conceptualize it. Additionally, he or she would consider the materials that would be utilized to create the artwork. An artist would carefully consider the creative supplies that are available to him or her from their current location. For the artist's endeavor to be successful, much thought must be given to the type and quantity of art supplies to be utilized in creating the piece. The artist will obtain the essential materials that are nearby and readily available, not necessarily those that can be purchased because costs might restrict the ability to purchase art.

The artwork that will be produced by an artist must be conceptualized. Depending on the type of art that will be produced, different materials will be used. The act of choosing and getting the materials for an artwork is seen to be one of the most important parts of the creative process after ideation. The creator is aware that the imagined piece of art will be produced using premium materials deemed acceptable for the genre. The choice of local or indigenous art materials is equally as wide-ranging as the range of options for making modern art. We'll talk about the prospective sources of art supplies from the various parts of the nation. Wherever it is appropriate, these indigenous resources can be utilized to produce various art forms. The final product of the artwork will depend on how these resources are employed in their creation. An artist needs to be careful when picking the appropriate medium for their work and should have a critical eye when deciding what should and shouldn't be employed. This is the capacity to discern precisely which materials are appropriate for use as creative mediums.

It is crucial to distinguish between locally produced art materials and materials used by indigenous people. Anything native to the area or locale is a given. It is not brought in from outside or introduced to the area. Everything local, on the other hand, may or may not have originated in the area or locality, but it still emanates from there. It can have been brought by colonists or settlers from other areas to the area or site. Natural or inherent components of the location or locale are used in indigenous art. From the beginning, it was present. While all local materials are used in local art, not all local materials are used in indigenous art. Various indigenous art materials might be used as local art supplies.

Materials that are naturally and locally found in certain regions are referred to as local materials in the Philippines. Here are some examples of items that may be manufactured from resources that are available in our nation.

Natural/ Local Materials	Products
Abaca is a member of the banana family. Its fiber has a natural shine and comes in a variety of hues, including pure white, ivory, and dark brown. Most abaca is supplied by Eastern Visayas.	Handbags, hats, shoes, slippers, lamps, carpets, accessories, clothing, furniture, and wall coverings.
Coconut shells , sometimes known as bao, may be used to carve wood, make improvised cooking utensils, and a variety of other things. The quality and look of laminated coconut shells are comparable to those of turquoise or ivory. Anywhere in the nation where coconut palm trees, formally known as <i>Cocos nucifera</i> , are cultivated, coconut shells are abundant. These shells are leftovers after processing coconut fruit.	Bowls, Vases, teapots, ice cream cups, pen stand, lampshade
Bamboo , or kawayan, is a kind of grass. According to scientific classification, the plant belongs to the grass family <i>Poaceae's</i> subfamily <i>Bambusoideae</i> . It is practically ubiquitous over the archipelago. There are several applications for the bamboo stem, and one of them is in the production of art.	Coffee filters, paper cups, paper towels, toilet paper, cardboard, kraft paper, and bond paper
Capiz also known as the windowpane oyster, a bivalve marine mollusk belonging to the <i>Placunidae</i> family. In the Philippines, they are plentiful along the coastal waters and are in great abundance.	Jewelry, lampshades, trays, windows, and doors
Buntal is a fiber with a cylindrical form. The smooth, creamy, ivory threads are quite sturdy, malleable, and offer favorable dyeing properties. The provinces of Bohol, Pangasinan, Marinduque, and Quezon are known for its production.	Accessories, placemats, lampshades, window, and blinds
Rattan , a climbing palm subfamily <i>Calamoideae</i> . It is frequently employed in furniture, handicrafts, and construction. Western Visayas and Mindanao are where the plantations are located.	Basket, bed, table, Tray, and chair
Nito is a plant belonging to the fern family that grows abundantly in the hinterlands of Mindanao and Southern Philippines.	Basket, hats, trays, and jars
Pandan is a tropical plant. It is processed, then made into splints, which are utilized as raw materials. They are many in the Calatrava area Visayas.	Bags, wallets, planters, mats, and baskets
Tikog belongs to sea grasses. It is a local reed species that is utilized as the foundation for mat weaving.	Hat, placemats, and utensil holders

Both traditional or conventional and non-traditional materials are used in local art. Local department stores and bookshops are often where people purchase traditional art supplies. Crayons, oil pastels, watercolor, colored pencils, and other common classroom supplies are among them. Non-traditional art supplies include things like coffee, plastic bottles, and recyclables that are comparable to those used in trash art but are not often used to make art.

Traditional Techniques Used in Philippine Arts

1. **Wood Carving**- a technique that includes any way of using a tool to shape wood into a decorative item. Here are the steps on wood carving:
 - a. Wood selection and cutting- automated cutting machine used only in cutting process.
 - b. Outlines of the design is marked on the wooden surface.
 - c. Rough carving- Done manually with basic tools without using any modern tools.
 - d. Detailed Carving- Traditional design motifs and style of carving.
 - e. Presentation of final and finished products.
2. **Molding**- a technique for molding clay or other liquid or malleable materials. In the Philippines, molding is a common technique while creating ceramics. One of the oldest artistic traditions in the Philippines is the creation of pottery. Here are steps on molding clay:
 - a. Get your clay materials ready.
 - b. Prepare your table well and make it as dry as possible.
 - c. Cut out an amount of clay needed from the blocks of clay you have.
 - d. Picture what you want to mold.
3. **Weaving**- It is a technique for creating textiles in which two different sets of yarns or threads are woven together at an angle to create a fabric or cloth. Moreover, they are using the same method on textile hand-weaving which is a practice among the Ilocanos and popularly known as *Abel* or *Inabel*.

These are the steps to begin weaving:

- a. Fasten the warp onto the loom. Tie the end of the warp threads to the top left corner tooth of the loom using a slipknot. Then pull the yarn until it's tight, wrap it through the corresponding tooth at the bottom of the loom, then pull it back up to the top. Keep the tension of the warp threads taut. Repeat this back-and-forth wrapping process until the row of warps is the width that you desire in your weave. At the end, tie off the warp with another slipknot.
- b. Prepare the weft yarn. A simple weaving typically uses one long continuous piece of fiber material. Tie the weft yarn to the first warp string, leaving a trail of a few inches at the end to tie on the backside upon completion.
- c. Insert your shed stick into the warp thread. Insert your shed stick between every other warp thread and turn the shed stick on its side every other row, so you have an easier time running the yarn back over.
- d. Create a basic weaving pattern. A basic weave is also called a tabby weave. Using a needle, run the weft yarn through the warp, alternating the weft above and below the warp threads to make a basic weave. When you get to the last warp on your first row, it is time to run the weft back to the opposite side. Go under the warp where the previous yarn went over and vice versa across the length of the warp threads.
- e. Push each new row of weft thread down. Push each completed row of weft yarn down to meet the previous row using a weaving comb, a fork, or your hands to create a denser design, so the warp threads aren't visible. Leaving them further apart will create a looser design—this is the difference between loose and close-woven fabrics.

- f. Keep an even tension. Make sure you're not pulling so hard on the rows of weft threads that the warp threads distort and ripple down the side of your weave. Add colors and textures with additional weft materials. On the underside of your weave, cut off the end of your working yarn and leave a few inches of tail yarn to stitch into the project after completion. Tie the new thread to the underside of the warp and run it through to the top where the previous yarn left off.
- g. Leave a few inches of unwoven warp at the end of your work. When your weaving design is complete, leave a few inches of unwoven warp and tie off the final weft yarn in the back of the loom. You can tie the unwoven warp threads into a knot and leave them hanging as decoration or attach them to a dowel for hanging.
- h. Clean up any loose ends. You can tuck or sew any loose ends into the back of the weave.

4. Basketry- is a form of technique that follows the method of weaving using materials such as rattan, abaca, nito, tikog, buri, bamboo, pandan, coconut leaves, or sticks. There are four types of this technique: coiling, plaiting, whickering, and twining.

You can follow these steps on how to create a basket:

- Bamboo procured from local forest and hilly areas.
- Cutting the bamboo poles and dried partially.
- Splitting the bamboo into small strips of different sizes.
- Soaking the splits to grain the moisture and make it flexible.
- Weaving the bamboo basket in different weaving patterns.
- Presentation of final products.



Woodcarving



Molding



Weaving



Basketry

Traditional Techniques Used in Philippine Arts

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Identify the local materials which can be found in different parts of your house. Fill-in the table with the needed information and answer the questions below the table.

In your living or entertainment room _____ _____ _____	In your kitchen _____ _____ _____
In your bedroom _____ _____ _____	In your front/backyard _____ _____ _____

Essential Questions:

1. Which place in your house has the least amount of potential local art materials? Why?

2. Identify the materials which can be used for contemporary arts.

RUBRIC

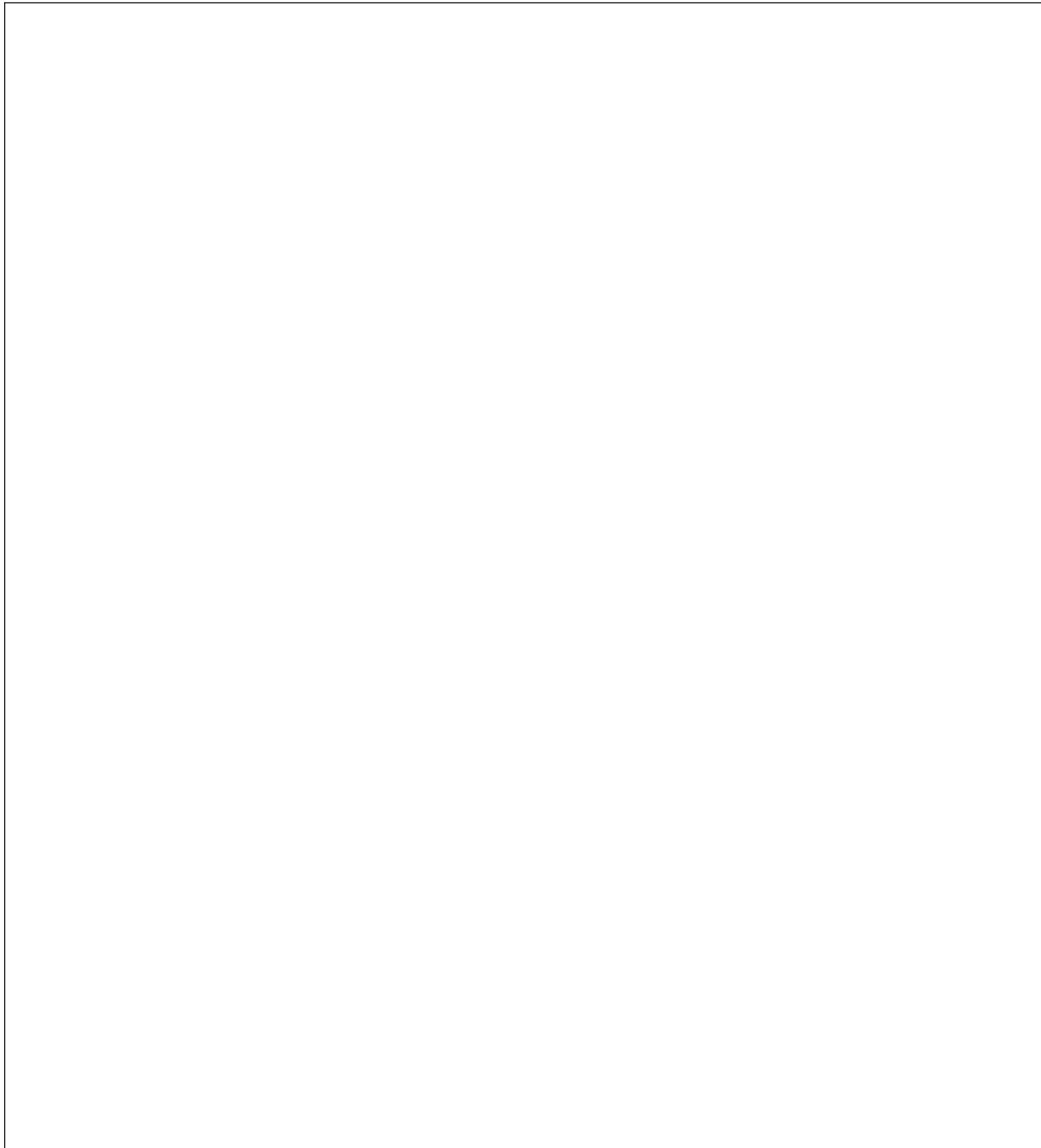
INDICATORS	4	3	2	1
Focus & Details	There is one clear, well-focused topic. Main ideas are clear and are well supported by detailed and accurate information.	There is one clear, well-focused topic. Main ideas are clear but are not well supported by detailed information.	There is one topic. Main ideas are somewhat clear.	The topic and main ideas are not clear.
Organization	The introduction is inviting, states the main topic, and provides an overview of the paper. Information is relevant and presented in a logical order. The conclusion is strong.	The introduction states the main topic and provides an overview of the paper. A conclusion is included.	The introduction states the main topic. A conclusion is included.	There is no clear introduction, structure, or conclusion.
Purpose	The author's purpose of writing is very clear, and there is strong evidence of attention to audience. The author's extensive knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is some evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is unclear.
Word Choice	The author uses vivid words and phrases. The choice and placement of words seems accurate, natural, and not forced.	The author uses vivid words and phrases. The choice and placement of words is inaccurate at times and/or seems overdone.	The author uses words that communicate clearly, but the writing lacks variety.	The writer uses a limited vocabulary. Jargon or clichés may be present and detract from the meaning.
Sentence Structure, Grammar, Mechanics, & Spelling	All sentences are well constructed and have varied structure and length. The author makes no errors in grammar, mechanics, and/or spelling.	Most sentences are well constructed and have varied structure and length. The author makes a few errors in grammar, mechanics, and/or spelling, but they do not interfere with understanding.	Most sentences are well constructed, but they have a similar structure and/or length. The author makes several errors in grammar, mechanics, and/or spelling that interfere with understanding.	Sentences sound awkward, are distractingly repetitive, or are difficult to understand. The author makes numerous errors in grammar, mechanics, and/or spelling that interfere with understanding.
Score				
Teachers' Comments				

ASSESSMENT

Name: _____ **Date:** _____

Section: _____ **Score:** _____

Direction: Using the recyclable local materials, create a collage that depicts the farming industry in the Philippines. Use the space below for your collage.

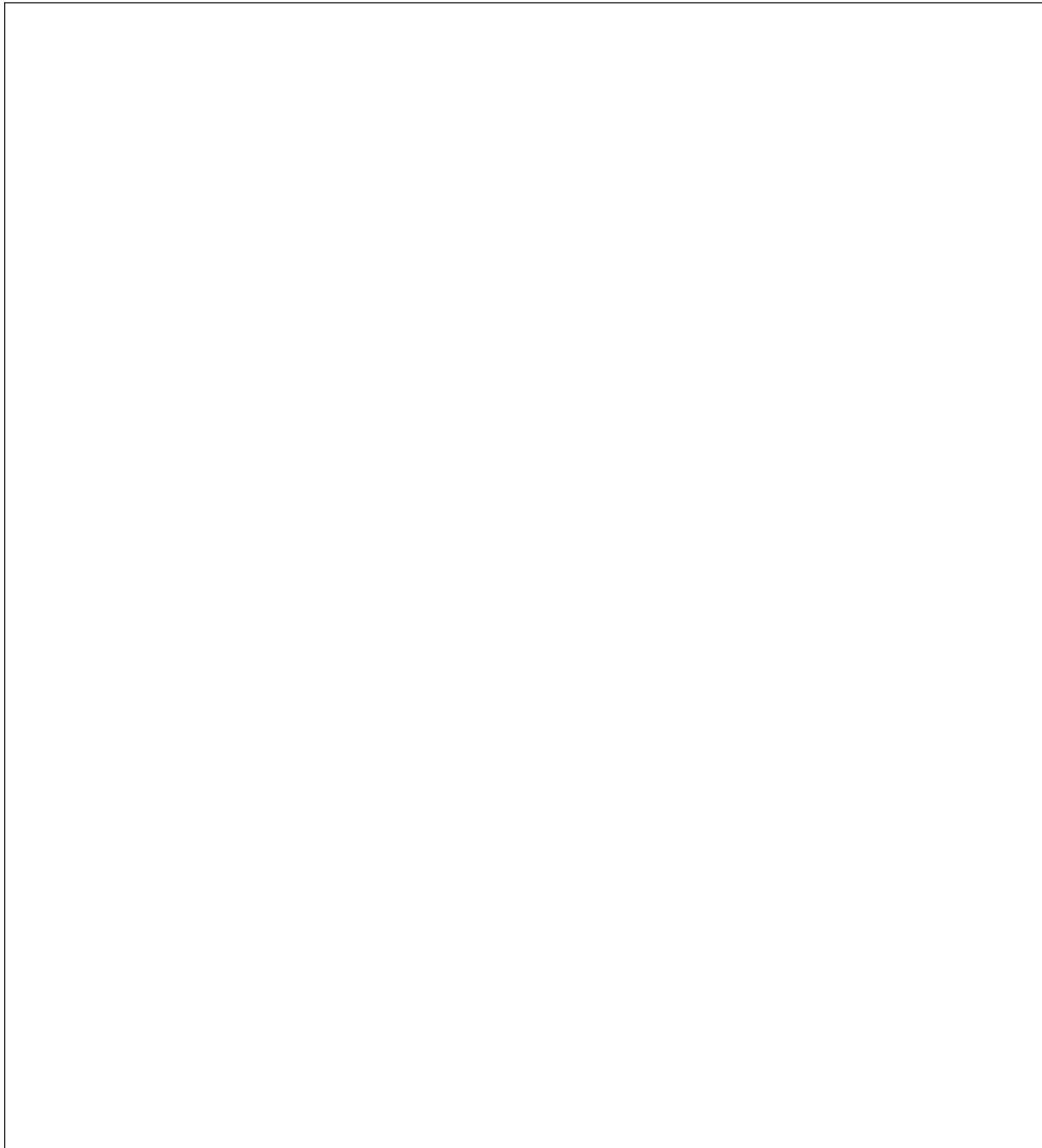
A large, empty rectangular box with a thin black border, intended for students to draw or paste their collage related to the farming industry in the Philippines.

ASSESSMENT

Name: _____ **Date:** _____

Section: _____ **Score:** _____

Direction: Using the recyclable local materials, create a collage that shows various contemporary arts in the Philippines. Use the space below for your collage.

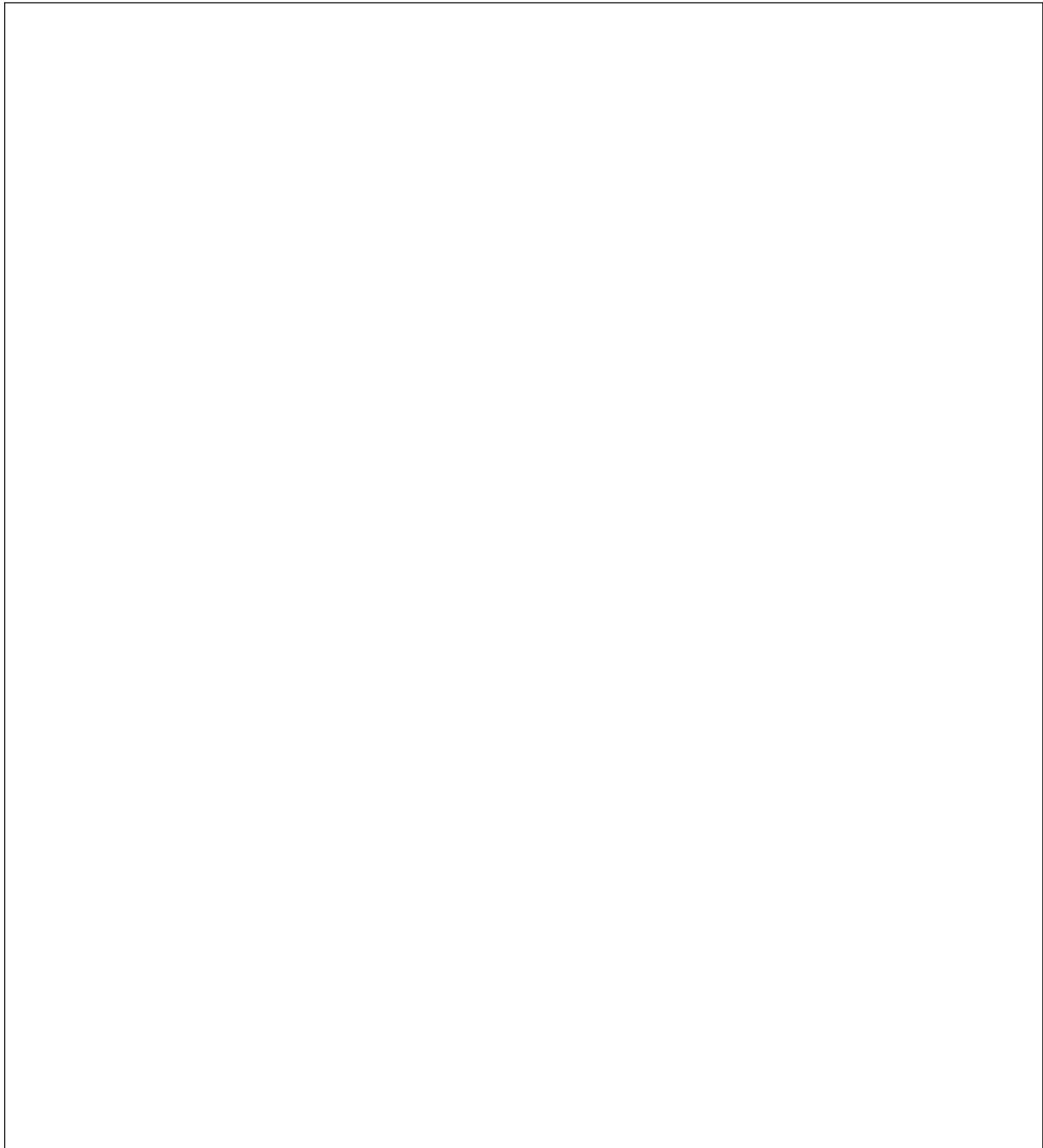
A large, empty rectangular box with a thin black border, intended for students to draw or paste their collage.

ASSESSMENT

Name: _____ **Date:** _____

Section: _____ **Score:** _____

Direction: Using the recyclable local materials, create a collage that shows various contemporary arts in the Philippines. Use the space below for your collage.

A large, empty rectangular box with a thin black border, intended for students to draw or paste their collage.

RUBRIC

INDICATORS	4	3	2	1	0
Creativity 8 points	The student explored several choices before Selecting one, generated many ideas, tried unusual combinations or changes, used problem-solving skills.	The student tried a few ideas before selecting one or based his/her work on someone else's idea, made decision after referring to one source.	The student tried an idea but it lacked originality, might have copied work, substituted "symbols" for personal expression.	The student fulfilled the requirements of the assignment, but gave no evidence of trying anything unusual	The student showed no evidence of original thought
Neatness 7 points	The project was continued until it was complete as the student could make it; gave it effort far beyond that required.	The student worked hard and completed the project, but with a bit more effort it might have been outstanding.	The student finished the project, but it could have been improved with more effort, chose an easy project and did it indifferently.	The project was completed with minimum effort.	The student did not finish the work adequately.
Relevance to the Topic 5 points	The artwork was beautiful and patiently done; it was as good as hard work could make it.	With a little more effort, the work could have been outstanding; lacks the finishing touches.	The student showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.	The student showed average craftsmanship, lack of pride in finished work.	The student showed poor craftsmanship; evidence of laziness or lack of understanding.
Accuracy 5 points	The student willingly participated in necessary preparation or work for classroom, was sensitive to the feelings and knowledge of others, exhibited a positive attitude toward assignment.	The student participated enthusiastically, performed more than adequately, assisted in preparation and cleanup.	The student was apathetic toward the assignment, complained, assisted in preparation and cleanup when asked.	The student allowed others to do most of his/her work, participated minimally, exhibited no interest in the project.	The student did almost nothing toward completing the assignment, did minimum or no amount of preparation or cleanup, distracted others.
Score					
Teachers' Comments					

Total possible points = 100 your score _____/100 = _____ % Grade: _____

YUNIT IV

CONTEMPORARY ARTS PRODUCTION

Learning Competencies

At the end of the lesson, the learners will be able to:

1. The learners are able to understand and appreciate the acquired skills enhancement in contemporary arts production;
2. The learners are able to demonstrate understanding and appreciation of the acquired skills enhancement in contemporary arts production; and
3. The learners are able to create a list of art activities that they have encountered and share their insight towards the activity.

On Skills Acquisition

The standards of artistic acquisition demand that individual should know and be able to do any of the following:

- To be able to communicate at a basic level in any of the artistic disciplines dance,music, theatre, or the visual arts.
- To be able to communicate proficiently in at least one art form.
- To be able to develop and present basic analyses of the work of art from structural,historical, and cultural perspectives, and from combinations of those perspectives.
- To have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- To be able to relate various types of arts knowledge and skills within and across the arts disciplines.

On Skills Enhancement

- **Artistic Ability**-a good artist continuously develops this ability to further his natural, creative skills.
- **Creativity**-a good artist knows how to make the most use out of his imagination.
- **Manual Dexterity**-a good artist always allots time for practicing his skills.
- **Computer Editing**-a good artist keeps up with technology and exerts effort to gain computer literacy.
- **Communication Skills**-a good artist should be able to convey information to people clearly and simply.
- **Self-promotion/ Marketing Skills**-a good artist should learn how to publicly relate oneself to people for the purpose of selling his products and services

Integrated Arts Production

There are many different things to consider in putting up an art production. This may vary according to the resources, type, and other things. In general, here are the 4Ms to consider: Methods Methods will determine the standard procedure of a production.

This is the step by step procedure of the production. This provides the structure or framework which will be its foundation. We also call it the production plan.

The method shall contain the following:

- **Objectives or goals-** the end result or the outcomes of the production
- **Material-** the main concept and/or storyline Procedures - the activities that need to be done
Manpower assignment - the person assigned for a particular activity
- **Target date of finish-** the activity's date of finish Materials This refers to the artwork to be produced and presented to the audience such as the script, playwright, music, and choreography.
- **Concept-** a concept is the main idea, message, context, or story that needs to be conveyed.
- **Machine-** these are the materials, machines, or equipment to be used in the production.

These may refer to the physical materials in a production design such as the stage, lighting, sound systems, or any technological medium. Manpower refers to the production team. Each will be assigned to specific activities in the plan.

- **Concept writers-** creates and writes the storyline and/or script
- Researchers- researches to ensure a properly contextualized and well-informed production
- **Director-** the head of the production; the one whose vision manifests the most in the production Producers - produces machineries and manages the manpower
- **Choreographers-** produces the act and the motions in the storyline to be executed by the artists Performing artists - leads the roles in the storyline Crew - the associates in the production.

Production Planning

An artistic production demands not just the skills to make the art, but also a rigorous planning ability. This is called the production planning, and there are many different parts and tasks involved before you can properly execute a production.

Type of production (exhibit, concert, play, etc) when coming up with a type of production, consider the 4Ms. Ensure that your methods are fitting, your material can be best conveyed in the chosen type, your machineries are enough to execute the production, and that your manpower has the skill set required for the selected type.

Title or name of production- your production name has to be catchy, memorable, and unique. Remember, you want to compel an audience to view your artwork, and a generic title might not do the trick. Once you come up with a name, research about it first before making it final to ensure that it does not have negative associations and that it has not been overused in the past.

Venue or platform- the venue refers to the physical space where you will execute the production. This can be a theatre, street corner, cafeteria, classroom, or similar places. When it is not necessary to execute your production in a physical place, then you still have to consider a platform. A platform can be social media sites for digital productions, radio shows, or other avenues which you can use so that your artwork reaches your target audience.

Target audience- the target audience refers to the demographic group which your production primarily targets. Try to identify a specific target audience. For example, instead of saying you are targeting students as your viewers, identify their grade range and name of or type of school. Moreover, you also have to consider the audience's quantity and capacity to ensure maximum participation or viewership.

Date of implementation- your implementation date must be realistic and must give you enough time for preparation. It is suggested that you come up with a calendar of activities, marking milestones in your production process, to ensure that you are on time and that the best quality is met. Remember, a good production takes time and the process will require patience and diligence.

Resources- your resources refer to manpower, machineries, and financial considerations. For manpower, you have to make sure that the demand of the production fits the availability and capacity of the people involved.

Objectives- refer to the goals you have for your production. Objectives have to be identified before starting the production process. These will define what your production has to achieve in order to be considered as successful.

Objectives must be SMART:

- **Specific**- use concrete action verbs as opposed to abstract ones (i.e. the verb you use should suggest specific actions on how to go about it)
- **Measurable**- identify quantifiable metrics
- **Attainable**- ensure that it is realistic and it can be attained given your resources
- **Relevant**- the objectives set must have significant impact to the production when achieved
- **Time bound**- identify specific points in time (or time period) when you have to meet a certain objective.

ASSESSMENT

Name: _____ Date: _____

Section: _____ Score: _____

Direction: Answer the following questions.

1. What are the 4Ms to consider in an artistic production?

2. Whose vision is most prominent in a production?

3. What do you call the main idea or message to be conveyed in a production?

4. Why is it important to identify the methods of the production?

5. Why should people in a production be assigned with specific tasks?

RUBRIC

INDICATORS	4	3	2	1
Focus & Details	There is one clear, well-focused topic. Main ideas are clear and are well supported by detailed and accurate information.	There is one clear, well-focused topic. Main ideas are clear but are not well supported by detailed information.	There is one topic. Main ideas are somewhat clear.	The topic and main ideas are not clear.
Organization	The introduction is inviting, states the main topic, and provides an overview of the paper. Information is relevant and presented in a logical order. The conclusion is strong.	The introduction states the main topic and provides an overview of the paper. A conclusion is included.	The introduction states the main topic. A conclusion is included.	There is no clear introduction, structure, or conclusion.
Purpose	The author's purpose of writing is very clear, and there is strong evidence of attention to audience. The author's extensive knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is some evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is somewhat clear, and there is evidence of attention to audience. The author's knowledge and/or experience with the topic is/are evident.	The author's purpose of writing is unclear.
Word Choice	The author uses vivid words and phrases. The choice and placement of words seems accurate, natural, and not forced.	The author uses vivid words and phrases. The choice and placement of words is inaccurate at times and/or seems overdone.	The author uses words that communicate clearly, but the writing lacks variety.	The writer uses a limited vocabulary. Jargon or clichés may be present and detract from the meaning.
Sentence Structure, Grammar, Mechanics, & Spelling	All sentences are well constructed and have varied structure and length. The author makes no errors in grammar, mechanics, and/or spelling.	Most sentences are well constructed and have varied structure and length. The author makes a few errors in grammar, mechanics, and/or spelling, but they do not interfere with understanding.	Most sentences are well constructed, but they have a similar structure and/or length. The author makes several errors in grammar, mechanics, and/or spelling that interfere with understanding.	Sentences sound awkward, are distractingly repetitive, or are difficult to understand. The author makes numerous errors in grammar, mechanics, and/or spelling that interfere with understanding.
Score				
Teachers' Comments				

Bibliography

- Alvarez, A. C. (2011). *The Uprooted: Heartache and Hope of America's Immigrant Farmers*. Pagsalunga Press.
- Angelita Benavides-Perez, Philippine Contemporary Arts Expressions and Expirementations, 5c Brilliant Creations Publishing, Inc. 2016
- Batacan, F. H. (2002). *Smaller and Smaller Circles*. Soho Press.
- Binamira, J. 2020. Contemporary Philippine Arts from the Region Alternative Delivery Mode Quarter 2 – Module 2: Traditional Technique used in Creating Philippine Art First Edition
- Capistrano-Baker, F. H., & Appel, M. (Eds.). (2017). *Philippine Ancestral Gold*. Ayala Museum.
- Call for applications to the Virgin Labfest 13." Rappler. March 10, Accessed February 01,
- Cousins, Carrie. "The (Sometimes Hidden) Meaning of Shapes." Design Shack. May 12, 2015. Accessed February 01, 2018. <https://designshack.net/articles/layouts/the-sometimes-hidden-meaning-of-shapes/>.
- Datuin, Claudette May et al. (2016) *Contemporary Philippine Arts from the Regions K to 12*. Rex Book Store Inc. Quezon City, Philippines
- Datuin, Claudette May, Roberto Paulino, Eileen Legaspi-Ramirez and Louise Marcelino. *Contemporary Philippine Arts from the Regions*. Manila: Rex Book Store, 2016
- Dauz, P. S. (2007). *The Soul Book: Introduction to Philippine Pagan Religion*. Bookmark, Inc.
- Deocampo, N. (2005). *Lost Frames: Notes from a Film Life*. Anvil Publishing Deped Curriculum Guide
- De Leon, Jr., Felipe M. National Living Treasures: Samaon Sulaiman. Retrieve from <https://ncca.gov.ph/about-culture-and-arts/culture-profile/gamaba/national-living-treasures-samaon-sulaiman/>
- Flores, P. D. (Ed.). (2011). *Philippine Contemporary Art: And the Living Past*. Philippine Contemporary Art Network.
- Eugenio, D. (1993). *Philippine Folk Literature: The Myths*. University of the Philippines Press.
- Francia, L. H. (2010). *A History of the Philippines: From Indios Bravos to Filipinos*. The Overlook Press.
- Galang, M. E. (2017). *Lolas' House: Filipino Women Living with War*. Curbstone Books.
- Gerard Lico, Glecy Cruz Atienza, Imelda Cajipe Endaya, J Pilapil Jacobo, Ramon P. Santos. *Sining Rehiyon Contemporary Philippine Arts from the Regions*. C&E Publishing House, Inc. Quezon City: 2018

Harootunian, H., Iwasaki, S., & Park, J. (Eds.). (2019). *Modernist Revolutions: Asia and the World*. Duke University Press.

Ignacio, P. (2016, August 15) The freedom to express, the freedom to impress (Blog post) Retrieved from <https://team7web.wordpress.com/2016/08/15/arts-in-technology/>

Irving, D. R. M. (Ed.). (2008). *Philippine Modernities: Music, Performing Arts, and Language in a Multicultural Age*. University of Hawaii Press.

Joaquin, N. (1997). *The Woman Who Had Two Navels*. University of Washington Press.

Kutiyapi (2013, December 5) In Memory of Pala'wan Master Artist Masino Intaray (1943-2013). Retrieve from <https://www.youtube.com/watch?v=haS7c8XSvE>

Lico, G. (2008). *Philippine Architecture: An Environmental and Cultural History*. University of Hawaii Press.

Malicsi, J. (2014). *Contemporary Filipino Arts from the Regions*. Rex Bookstore, Inc.

Perez, Angelita Perez. *Philippine Contemporary Arts: Expressions and Experimentations*. Quezon City: Brilliant Creations Publishing Inc., 2016

Philippine Contemporary Arts: Expressions and Experimentations, Angelita Benavides-Perez, p45-52

Respicio, N. A. (2003). *Traditional Philippine Textiles and Indigenous Filipino Communities*. University of the Philippines Press.

Reyes, C. (2012). The Many Lives of Tania Llaser. ArtPostAsia.

Reyes, E. V. (2005). *The Philippines: A Visual Journey*. A&A Printing Company.

Rola, J. 2020. Alternative Delivery Mode Module 7: Techniques and Performance Practices First Edition

Sandigan, Luzviminda D. et al. 2016. *Contemporary Philippine Arts From the Region*. JFS Publishing Services.

Sayseng, Ayesha. *Contemporary Philippine Arts from the Regions*. Pasay: JFS Publishing Services, 2016

Shi, X. (2006). *At Home in the World: Women and Charity in Late Qing and Early Republican China*. Columbia University Press.

Taguchi, Yasunari Ramofn Suarez. "Exhibition." The Freeman. June 15, Accessed February 01,

Tobias, Maricris Jan. National Living Treasures: Darhata Sawabi. (Website)

Retrieved from https://ncca.gov.ph/about-culture-and-arts/culture-profile/gamaba/national-living-treasures-darhata-sawabi/?fbclid=IwAR3jWWwoR9pF7Y_acmJ-c3pAyQqH7HOAtOq1PHZy_9xgdPwDRXI6-Q3q90

Tobias, Maricris Jan. National Living Treasures: Magdalena Gamayo. (Website)

Retrieve from <http://gwhs-stg02.i.gov.ph/~s2govnccaph/about-culture-and-arts/culture-profile/gamaba/national-living-treasures-magdalena-gamayo/>

Tonsay, O. 2020. Contemporary Philippine Arts from the Regions Alternative Delivery Mode Quarter 2 - Module 10: Local Materials Used in Creating Art First Edition

Welsh, L. B. (2017). Modern Girl, Filipino Style: Transformative Popular Culture in the Philippines. Ateneo de Manila University Press.

Wilson K. Panisan, Leslie B. Gazzingan, Gregorio L. Samar, Corie Chuza G. Boongaling. Contemporary Philippine Arts from the Regions. Mutya Publishing House, Inc. Malabon City:2016

Victoria, Dennese (2013, February 15) Retrieved from
<https://www.facebook.com/NCCAOfficial/posts/10154129424795283>

Museums and Cultural Institutions Sources

National Museum of the Philippines: www.nationalmuseum.gov.ph

Ayala Museum: www.ayalamuseum.org

Art and Culture Magazines:

Rogue Magazine: www.rogue.ph

Art+ Magazine: www.artplus.ph

Academic Journals:

"Kritika Kultura" by the Ateneo de Manila University: www.ateneo.edu/ls/kritika-kultura

"Philippine Studies" by the Ateneo de Manila University:

www.ateneo.edu/ls/soh/philosophy/publications/philippine-studies-1

Online Art Platforms:

Artinformal Gallery: www.artinformal.com

Silverlens Galleries: www.silverlensgalleries.com

Government Cultural Agencies:

National Commission for Culture and the Arts (NCCA): www.ncca.gov.ph

Cultural Center of the Philippines (CCP): www.culturalcenter.gov.ph

National Museum of the Philippines

National Commission for Culture and the Arts Web site. <http://ncaa.gov.ph>

National Commission for Culture and the Arts. GAMABA awardees: Literature and Performing Arts. Retrieved from <https://quizlet.com/259998090/gamaba-awardees-literature-and-performing-arts-flash-cards/>

National Commission for Culture and the Arts (2016, February 15) National Living Treasures: Federico Caballero. Retrieved from <https://www.facebook.com/NCCAOfficial/posts/10154129424795283>

National Commission for Culture and the Arts (2016, October 12) National Living Treasures: Eduardo Mutuc. Retrieved from <https://www.facebook.com/NCCAOfficial/posts/happy-birthday-manlilikha-ng-bayan-eduardo-mutuceduardo-mutuc-is-an-artist-who-h/10154658966895283/>

National Commission for Culture and the Arts (2018, April 3) LOREN LEGARDA: Dayaw Season 4 Episode 1 - “The Past Masters” (Video) Retrieved from <https://www.youtube.com/watch?v=NVpWnkOpVLI&list=PLE4Bk7RrOT-Z9HruyiFU3AFvnyPaKaRc3>

National Commission for Culture and the Arts (2018, April 3) Season 4 Episode 2: Living Treasures Part 1 (Video) Retrieved from <https://www.youtube.com/watch?v=PL4H4o568X0&t=100s>

National Commission for Culture and the Arts (2018, April 3) Season 4 Episode 2: Living Treasures Part 2 (Video) Retrieved from <https://www.youtube.com/watch?v=M1nRDVTJbKg&t=27s>

National Commission for Culture and the Arts. National Living Treasures: Ambalang Ausalin (Website) Retrieved from <https://ncca.gov.ph/about-culture-and-arts/culture-profile/gamaba/ambalang-ausalin/>

National Commission for Culture and the Arts. National Living Treasures: Estelita Bantilan (Website) Retrieved from <http://gwhs-stg02.i.gov.ph/~s2govnccaph/about-culture-and-arts/culture-profile/gamaba/estelita-bantilan/>

Philippine Daily Inquirer: www.inquirer.net

Manila Bulletin: www.mb.com.ph

Links

<https://docplayer.net/220614487-Unit-7-contemporary-arts-production.html>

<https://thephilippinestoday.com/gawad-sa-manlilikha-ng-bayan-awardee/>

<https://www.nationalmuseum.gov.ph/2022/01/03/manlilikha-ng-bayan-ginaw-bilog/>

<https://www.britannica.com/art/literature>

<https://www.britannica.com/art/motion-picture>

<https://blog.daisie.com/comprehensive-guide-to-philippine-contemporary-art/>

<https://www.rcboe.org/cms/lib010/GA01903614/Centricity/Domain/6485/TCM%20Craft%20Doll%20Rubric.pdf>

<https://www.toxel.com/inspiration/2021/05/25/3d-line-drawings/>

<https://www.pinterest.ph/pin/238620480254365198/>

THE AUTHORS



DR. MINSOWARE S. BACOLOD graduated from Emilio Aguinaldo College-Cavite in 2008 with a degree of Bachelor of Secondary Education major in History. At Philippine Christian University, he earned his Master of Arts in Education major in Educational Administration in 2021 and his Doctor of Education major in Educational Management in 2023 and now pursuing his Post-doctoral studies in Strategic Management and Leadership at the same institution. Currently, he serves as a full-time faculty, Assistant Professor 3/Internal Quality Auditor of NU Philippines, Social Sciences Cluster Head, and Nationalian Coordinator of NU MOA. In this capacity, he imparts his vast knowledge and expertise by teaching a variety of Social Sciences courses. Additionally, Dr. Bacolod is a published and registered author-writer at the National Book Development Board of the Philippines and various publishing industry platforms, further contributing to the dissemination of knowledge and his expertise. He authored/co-authored Politics and Governance, 1st Edition- BBP, How To Write Your Thesis Using Quantitative Research Design- BBP, The Transformational Leaders of the 21st Century, Published by EduHeart Book Publishing, Art Appreciation, 2nd Edition Readings in Philippine History, Ethics which published by Unlimited Books Library Services & Publishing Inc., and Understanding the Self published by Athena Riley Book Publishing.



PROF. DINDO R. ASERON is an educator and practitioner in education and social science. He was a recipient of the Outstanding Faculty Award 2017 at National Teachers College. He worked as an elementary teacher at Philippine Cultural High School and secondary teacher at San Sebastian College-Recolletos. He graduated with the degree Bachelor of Science in Secondary Education major in Social Studies . He earned his Master of Arts in Education major in Educational Management and Master of Arts in Education major in Social Science Education in thesis writing . Currently in Dissertation writings of Ph.D. in Curriculum and Supervision at Centro Escolar University Manila. An active member of educational organization. He was a Board Member and Secretary of the Philippine Association for Teachers and Educators in the National Capital Region (PAFTE NCR) for four years. He was a member of U-belt Teacher Education Consortium and awarded as champion coach in the U-belt Teacher Education Competitions in the Professional Education and General Education categories. He was a lecturer of Professional Education and Social Science in LET Review Center and LET Review of Student Practice Teaching at National Teachers College, coordinator for academics, coordinator for activities and prefect of discipline in Basic Education at World Citi Colleges and program head for six years in six programs with seven specializations at NTC. An innovative curriculum expert, he designed the following NTC direct programs: Bachelor of Early Childhood Education, Bachelor of Special Education major in Generalist, Bachelor of Livelihood Education major in Home Economics and Bachelor of Physical Education. In the same College he designed the curriculum of six programs and 10 curricula in Teacher Education. He had attending regional and national seminars and workshop in education and social science. An active lecturer and speakers in the field of education. Currently, he is a full time faculty as Assistant Professor 4 of the National University- MOA.



PROF. ELIESER D. NICOLAS is a full-time faculty of National University- Mall of Asia under the College of Arts and Sciences. He is teaching general education subjects such as Ethics, Readings in Philippine History, Life and Works of Rizal, and the Contemporary World. He graduated from Mariano Marcos State University with a degree Bachelor of Secondary Education major in Social Studies. Recently, he finished his Master of Arts in Teaching- Social Sciences at De La Salle University- Dasmariñas. His research interests are genealogical studies, family history, and local history.



DR. FRANCIA FORMALEJO MURAO is a Public School Teacher at San Miguel Elementary School, Dasmariñas City Cavite. She obtained a Bachelor of Science in Food Technology in 1996 from Central Bicol State University of Agriculture (former CSSAC) where she was a recipient of DAT-BED program of DOST. In 1998, she took up her Methods of Teaching at Ateneo de Naga University in Naga City and took up Licensure Examination for Teachers. In 2006 she started to work as a regular permanent teacher at the Department of Education. She graduated with her Master of Arts in Education major in Educational Administration in 2013 and Doctor of Education major in Educational Management in 2016 respectively at Philippine Christian University- Dasmariñas City Campus. Dr. Murao, has several leadership training seminar attended, a lecturer and speaker too , a writer of different graduate school modules. She is a Part time professor at Emilio Aguinaldo College, Cavite -Campus where she was awarded as Best Faculty Students' Choice award last March 20, 2023 and a Part time professor too of a graduate school at Philippine Christian University Cavite Campus. She is currently a member of a national organization for teachers the Teachers Dignity Coalition, the Vice President of Calabarzon Federation of Public School Teachers (2019-2021) and a President of Dasmariñas City Public School Teachers Federation (2019-2022). For her community involvement ,she is a member of the Fraternal Order of Eagles involve in various community service.



PROF. NAJERA R. UMPAR is currently an Assistant Professor 1 of the General Education Department at National University - Dasmariñas. She finished her Bachelor's degree as Cumlaude at Emilio Aguinaldo College Cavite. She received her Master's degree in Teaching Social Sciences from the De La Salle University - Dasmariñas. She is also a licensed teacher. Currently, she is taking her Doctorate degree in NU Laguna Ms. Naj, as she is fondly called, is a dedicated educator with eight years of invaluable experience in the field of academia. As a devout Muslim woman, she brings a unique perspective to her work, emphasizing the importance of diversity, inclusion, and cross-cultural understanding. Her research endeavors have not only expanded the boundaries of her discipline but have also aimed at bringing an understanding to the culture of Muslim.



Phil-ead Academician Publishing



0927-77-53471



filcad2023@gmail.com



**Block 20 Lot 7, Purok Rosal Brgy.
Datu Esmael-H1, Dasmariñas
City, Cavite, Philippines**

ISBN: 978-621-06-1781-8

