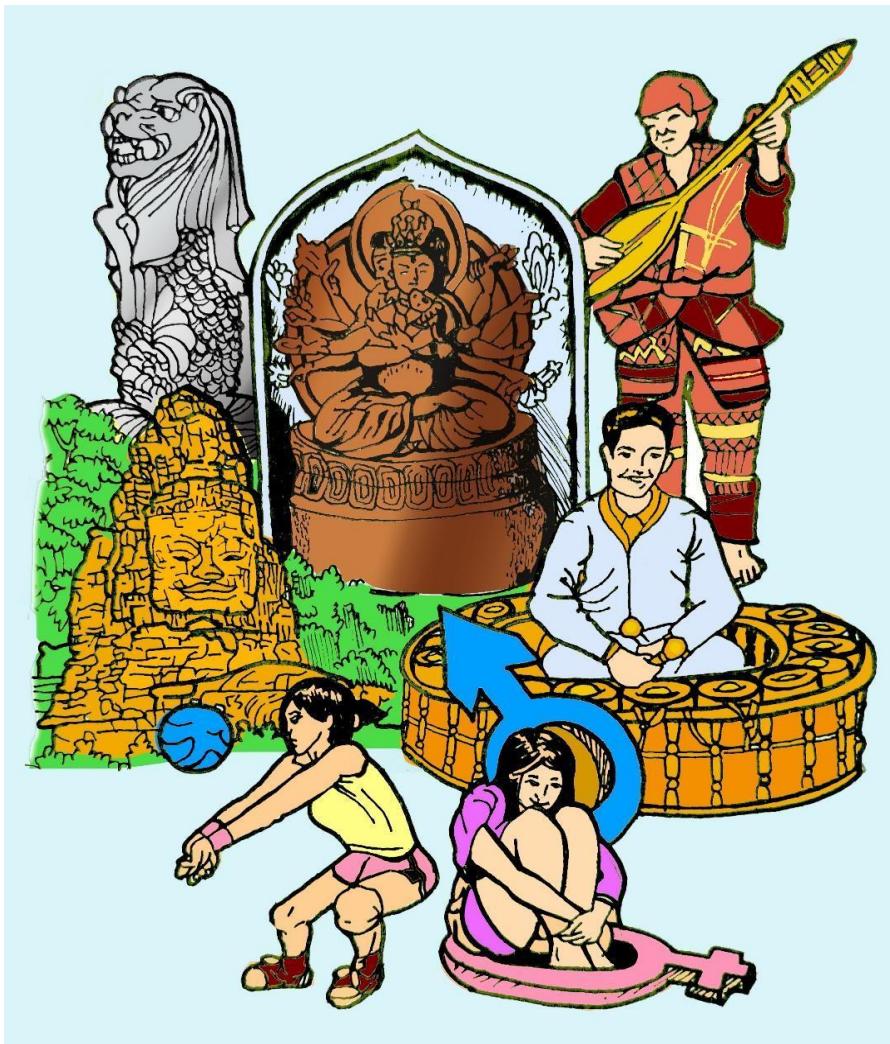


Music, Arts, Physical Education, and Health

ARTS

First Quarter-Module 2
Southeast Asian
Fabric/Fabric Design

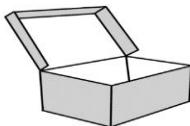


Writer/Cover Illustrator: John Orville Munar



City of Good Character
DISCIPLINE • GOOD TASTE • EXCELLENCE

Government Property
NOT FOR SALE



What I Need to Know

In this module, history and utilization of textile from everyday clothing to ceremonial clothes used in rituals is discussed along with the process of making them. This module provides you knowledge about Southeast Asian fabric and fabric design.

Videos and pictures are included in this module to help develop your appreciation for the production of the fabric and fabric design from Southeast Asia (Thailand, Cambodia, Laos, Vietnam, Indonesia, Malaysia, Singapore, and Brunei).

The main objectives of this module are the following:

- a. Trace the external (foreign) and internal (indigenous) influences that are reflected in the design of an artwork and in the making of a craft or artifact (A8PL-Ih4);
- b. Incorporate the design, form, and spirit of Southeast Asian artifacts and objects in one's creation (A8PL-Ih3); &
- c. Appreciate the artifacts and art objects in terms of their utilization and their distinct use of art elements and principles (A8PL-Ih2).

After going through with this module, you are expected to:

- a. find similarities and differences in fabric / fabric design of Southeast Asian countries and trace foreign and native influences that are reflected in the art.
- b. recreate the process of weaving to produce patterns using colored papers, old magazines or any paper material.
- c. appreciate fabric / fabric design by watching weavers and BATIK artists from Southeast Asia in YouTube





What I Know

PRE-ASSESSMENT

Read the questions carefully and write the correct answer on a separate paper.

1. An Indonesian-Malay word, believed to be related to the Malay word titik, which means “point”, “dot”, or “drop”.
A. Batik B. Ikat C. Songket D. Tritik

2. One method of printing woven fabric by tie-dyeing the warp yarns, the weft yarns or both before weaving.
A. Batik B. Ikat C. Songket D. Tritik

3. A weaving technique unique to Cambodia that yields single or two-color fabrics, which are produced by weaving three threads so that the "color of one thread dominates on one side of the fabric, while the two others determine the color on the reverse side.
A. Ikat technique C. Herringbone weave
B. Uneven twill D. Plain weave

4. This batik motif includes combinations of points, lines and angles that creates shapes often with edges.
A. Geometric motif C. Parang
B. Free form design D. Kawung

5. A design in batik not conforming to a regular or formal structure or shape.
A. Geometric motif C. Parang
B. Free form design D. Kawung

6. In Malaysia, there are two main types of batik. This specific type is produced by welding together strips of metal to form a metal block.
A. Hand painted C. Screen printing
B. Block printed D. Digital printing

7. It is a process of making batik where the designs are drawn on the fabric with hot liquid wax by using a metal object called canting.
A. Hand painted C. Screen printing
B. Block printed D. Digital printing

8. A modern way of making batik in Brunei where patterns are transferred onto fabric using a large-format inkjet printer.
A. Hand painted C. Screen printing
B. Block printed D. Digital printing



Lesson 1

Fabric/Fabric Design

Textile traditions in Southeast Asia encompasses a wide variety of styles, designs, techniques and traditions coming from farther parts of Indonesia to the smallest islands in the Philippines. Fabric design from countries in Southeast Asia shares commonalities caused by early waves of migration and trade through the region. Countries in contact with others



were able to adapt new techniques and styles of batik and weaving while farthest from these influences retained their own tradition.

In this module you will learn how fabric in Southeast Asia is connected to the life of its people and the process it goes through before it reaches the market.



What's In

Let's begin our lesson with an activity applying your previously learned knowledge in the past module. Describe the following pictures of fabric from Southeast Asia using elements of art: line, shape, form, color, space, texture, value. Write your answers on the same paper used in pre-test.

1.	A close-up photograph of an orange batik fabric with a repeating diamond-shaped geometric pattern.	3.	A close-up photograph of a blue batik fabric with a repeating diamond-shaped geometric pattern, featuring small red and yellow accents.
2.	A close-up photograph of a batik fabric featuring large, stylized blue and yellow flowers on a black background.	4.	A vertical photograph showing a series of horizontal bands of batik fabric with different patterns, including geometric shapes and floral motifs.



What's New

In Weavers' Stories from Island Southeast Asia, organized by the Fowler Museum at UCLA, weavers and batik artists speak for themselves in videos recorded at eight sites in Indonesia, Malaysia, the Philippines, and East Timor. What motivates them to create new patterns? How do they adjust to changing social and economic situations? A panoply of human emotions and experience—determination, longing, dream inspiration, theft, war, and more—emerge from the stories of these remarkable women. The videos are accompanied by newly made textiles created by each of the featured weavers and batik makers.



Watch the two videos in the link and discuss the process on how the weavers create fabric.



<http://youtube.com/watch?v=Cxe5mVGnqAs>

<https://www.youtube.com/watch?v=p443TQqJT6c>

Guide Questions:

1. What materials and equipment are used to create the fabric?
2. How do weavers come up with the patterns to incorporate in the fabric?
3. How long does it usually take the weavers to finish one fabric?
4. Will you be willing to try and learn the art of weaving? Why? Or why not? Explain your answer.



What is It

Thailand, Cambodia, and Laos

Thailand

Thai silk is produced from the cocoons of Thai silkworms. It is mainly produced in Khorat which is the center of the silk industry in Thailand. Thai weavers from this region raise the caterpillars on a steady diet of mulberry leaves.

Today, Thai silk making is considered to be one of the finest arts in the world, a product of a unique manufacturing process and bearing unique patterns and colors.

Silk weaving in Cambodia dates to as early as the first century since textiles were used for trading. Modern textiles have traces of motifs imitating clothing details on ancient stone sculptures.



There are two main types of Cambodian weaving:

1. **Ikat technique** (Khmer term: chongkiet) – To create patterns, weavers tie and dye portions of weft yarn before weaving begins.



Patterns are diverse and vary by region; common motifs include lattice, stars, and spots.

2. **Uneven twill** – It yields single or two-color fabrics, which are produced by weaving three threads so that the “color of one thread dominates on one side of the fabric, while the two others determine the color on the reverse side.”

Traditionally, Cambodian textiles have employed natural dyes coming from:

1. Insect nests – Red dye
2. Indigo – Blue dye
3. Prohut bark- Yellow and Green dye
4. Ebony bark- Black dye

Cambodia's modern silk-weaving centers are Takeo, Battambang, Beanteay Mearcheay, Siem Reap, and Kampot provinces. Silk-weaving has been revived in the past ten years and now provides employment for many rural women. Cambodian silk is generally sold domestically, where it is used in sampot (wrap skirts), furnishings, and pidan (pictorial tapestries). Now, it has seen an increase in export viability.

Cotton textiles have also played a significant role in Cambodian culture. Though today, Cambodia imports most of its cotton, traditionally woven cotton remains popular. Rural women often weave homemade cotton fabric, which is used in garments and for household purposes. Krama, the traditional check scarves worn almost universally by Cambodians, are made of cotton.

According to Lao tradition, stories of their history were not passed on orally nor was it written, they were woven. Strand by strand, Lao stories were weaved in the intricate dense patterns and motifs of textiles. Unfortunately, some are elaborately fantastic, and the motifs so cryptic, that in many cases only the weaver can accurately interpret the story.

Most diverse of these stories are the ones woven into a sihn—the Lao women's ankle-long skirt whose form is undeniable but whose patterns are unique to each skirt.



Sihn



Women wearing Sihn



Though the skirt looks simple and elegant, it is traditional that every woman in Laos weaves all the sihns she would wear throughout her lifetime. She uses folk icons to express personal views. This is often accomplished by symbolist totems from the inanimate or animate world—crabs for resourcefulness, snakes for fertility, butterflies for beauty, birds for success, and so on.

Vietnam

Golden Thread Silks were born in Vietnam. Many of our Vietnamese fabrics originated from Ha Dong, the center of weaving and sericulture (silkworm production) for centuries. Old jacquard looms are still used, weaving patterns containing centuries-old symbols and characters.

Some popular Vietnamese fabric ranges are:

1. **Shantung taffeta**
2. **Bengaline weave**
3. **Ebony satin** – an all-natural lustrous silk hand-woven in southern Vietnam and naturally dyed using ebony fruit pods. The fabric dates back over a century, but was only recently revitalized by the designer Vo Viet Chung.



Silk with golden thread

Indonesia, Malaysia, and Singapore

The fabric most common to both countries is the Batik. The term “batik” is an Indonesian-Malay word, believed to be related to the Malay word “titik”, which means ‘point’, ‘dot’ or ‘drop’. The “drop” action refers to the process of dyeing the fabric by making use of a resist technique: covering areas of cloth with a dye-resistant substance (usually hot wax) to prevent them from absorbing colors. This technique has been taught for over a thousand years.



There are two categories of batik designs:

1. **Geometric motifs**
2. **Free form designs**



Modern batik designs depend on the creativity of their designers.

Naturalistic motifs like leaves, flowers and birds have been utilized to create elaborate and intricate designs.

Modern designs also include more colors, courtesy of chemical dyes, as artists are not bound by the strict guidelines of traditional practices, when craftsmen were dependent on natural dyes.

In Malaysia, the states of Kelantan and Terengganu are considered the cradle where batik first flourished, reaching even Singapore's shores. There are two main types of batik that are produced there:

1. **Hand painted** – the artist uses the canting, a small copper container with one or more different-sized pipes
2. **Block printed** – done by welding together strips of metal to form a metal block. The metal block is then dipped into molten wax and pressed against the fabric in order to make a pattern



Malaysian Batik

Leaves and flowers in Malaysian batiks are incorporated to avoid the interpretation of human and animal images as idolatry, in accordance with local Islamic doctrine. This makes their batik look similar to that of Indonesia.

However, the Malaysian batik is famous for its geometrical designs or spirals. The method of Malaysian batik making is also different from those of Indonesian Javanese batik. Their patterns are larger and simpler. More brush painting is applied to be able to put lighter and more vibrant colors than deep colored Javanese batik.





Flight attendants in Singapore wearing batik

In Singapore, the existence and use of batik has been recorded since the 12th century but has receded in popularity through the years. Nowadays, batik is featured as the uniform of flight attendants for the official flag carrier airlines of Singapore, Indonesia, and Malaysia.

Brunei

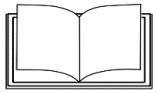
Brunei's traditional textile is also called batik but it is uniquely different from Indonesia, Malaysia, and Singapore. Its designs have their national flower simpur, sumboi-sumboi (pitcher plant), and Brunei's traditional design of air muleh.

Different techniques are used in Brunei's batik like airbrushing, cracking, bubble, rainbow, sprinkle, geometry, and marble. These techniques are applied on the fabrics like cotton, chiffon, linen, and brocade. Hand-made batik designs are created through the art of layering and mixing of colors injected with creativity.

Batik can be done in four different ways:

1. hand-drawn
2. using metal blocks
3. screen printing
4. digital printing





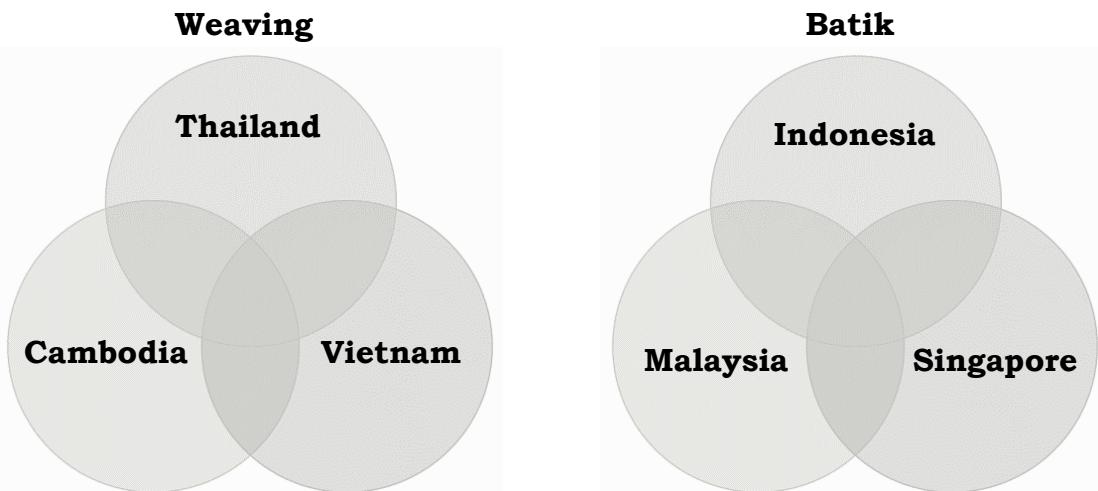
What's More

Compare and contrast

Using a Venn Diagram, write and explain the similarities and differences of:

- Weaving of Thailand, Cambodia, and Vietnam
- Batik of Indonesia, Malaysia, and Singapore

Write your answer in a separate paper.



Processing Questions:

1. What are the unique qualities of weaving from Thailand? Cambodia? Vietnam?
2. Is there a native or foreign influence in the weaving of Thailand, Cambodia? Vietnam? Explain your answer.
3. Is batik originally from Southeast Asia?
4. What qualities of batik are unique only to Indonesia? Malaysia? Singapore?





What I Have Learned

With the videos and lesson in this module, will you try the actual weaving using looms and threads? Why or why not? Explain your answer.

Will you be willing to try and create batik? Explain why or why not?



What I Can Do

For the application of the knowledge you gain in this module, you will recreate the process of weaving and produce patterns using colored papers, old magazines or any paper material.

Materials:

- Colored paper
- Old magazines
- Newspapers
- Glue
- Scissors
- Ruler
- Pencil
- Cutter

Procedure:

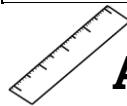
- Paper Weaving - https://www.youtube.com/watch?v=DubB53RP1_s
- Op Art Weaving - <https://www.youtube.com/watch?v=5eKU0zr0eQM>
- Op Art Cube Weaving - <https://www.youtube.com/watch?v=Q8-TrK3Unzc>
- Central Diamond - <https://www.youtube.com/watch?v=MAO5bw1bkKo>
- Kente Weaving - <https://www.youtube.com/watch?v=QL6QTvDTgc>
- Optical Illusion Weaving - https://www.youtube.com/watch?v=2A6q0p_AuUM

Rubric:

CRITERIA	RATING			
	Excellent 4	Good 3	Fair 2	Poor 1
Weaving	Students have used sufficient paper strips in an alternating pattern and have created a unique or	Students have used sufficient paper strips that alternate in the correct	Students have used paper strips in an alternating pattern to create a weaving	Students have attempted to use alternating paper strips to create a paper weaving



	complex pattern that exceeds level of expectations.	pattern to create a paper weaving project.	project; however, some required details of the project are lacking (i.e., not enough paper strips for weft, pattern is not always alternating).	example; however, there are serious flaws (i.e., pattern might not be alternating, insufficient paper strips).
Craftsmanship	Students have uniformly created neat, evenly cut paper strips and openings for warp and weft. Weft strips are adequate in amount to create a snug, tightly woven pattern.	Students have neatly cut paper strips and openings for warp and weft. Weft strips are adequate in amount to create a pattern.	Students have cut paper strips and openings for warp and weft, but lines might not be clean and even. Weft strips may or may not be adequate enough to create a pattern; weaving is not snug.	Students have attempted to cut paper to create weft paper strips and warp openings; however, with limited success (i.e. weft strips are not adequate or snug, paper strips are not evenly cut).
Neatness	Students carefully glued the strips and not a single mark of smudge and dirt.	Student's work is clean with little bits of smudge.	Student's work is somehow neat.	Student's work is full of glue smudges and with visible dirt.



Assessment

Read the question carefully and choose the letter of the correct answer. Write your answer on a sheet of paper.

1. This refers to a generic wax-resist dyeing technique used to produce patterned textiles.
A. Batik B. Ikat C. Songket D. Tritik
2. A pen-like tool used to apply liquid hot wax in the batik-making process, more precisely batik tulis.
A. Ballpoint pen C. Canting
B. Marker D. Gel pen





12. A simple elegant ankle-length skirt worn by Lao and Thai women.

 - A. Shantung taffeta
 - B. Bengaline weave
 - C. Ebony satin
 - D. Sihn

13. What color is obtained from ebony bark used as natural dye in Cambodia?

 - A. Red
 - B. Blue
 - C. Black
 - D. Yellow and Green

14. A natural dye obtained from an indigo plant used by Cambodians to give color to their textiles.

 - A. Red
 - B. Blue
 - C. Black
 - D. Yellow and Green

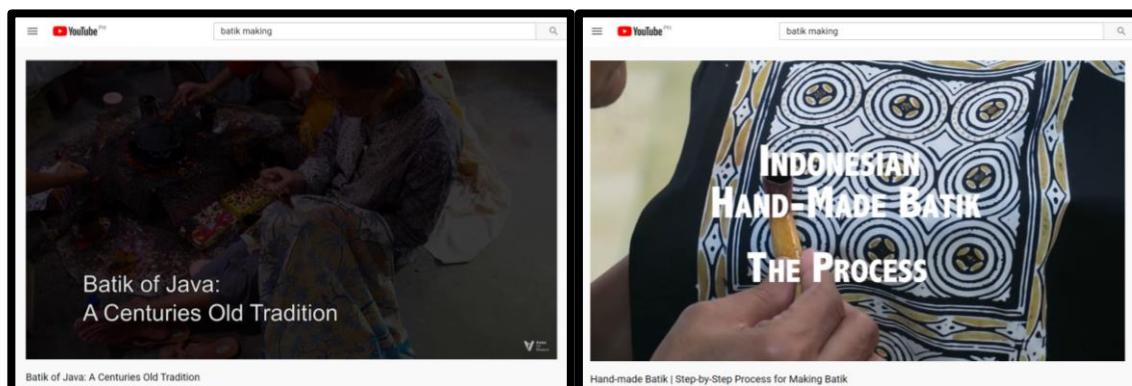
15. He is a famous Vietnamese designer who revitalized the use of all-natural lustrous silk hand-woven in southern Vietnam.

 - A. Vu Thao
 - B. Vu Viet Chung
 - C. Mya Nguyen
 - D. Devon Nguyễn



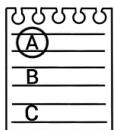
Additional Activities

Watch the videos in the link to gain more understanding of the work of weavers and batik artists.



- <https://www.youtube.com/watch?v=PLTmu5m5bFU>
 - <https://www.youtube.com/watch?v=l3e221v9CEk>
 - <https://www.youtube.com/watch?v=PY2yQYoQnF0>





Answer Key

W H A T ' S N E W

What I Know



References

Books

Belinda R. Anido, Augusto D. Baldoz, Myrna T. Parakikya, Christine Ann V. Basilio, Mary Grace J. Badiola, Marcos S. Gomez Jr., Danilo S. Duyan, Larry Byl T. Cuenca, Enrique F. Dela Cruz, Rufino B. Diamante Jr., Judeliza M. Refuerzo, Cherry Joy P. Samoy, Rosalita S.L. Bartolome, Marilou H. Moralde, Lourdes R. Siobal, Jenny C. Mendoza. Music and Arts of Asia 8 Learner's Module. Book Media Press, Inc. 2013
Music and Arts Asia Learner's Module- Grade 8. Department of Education, Republic of the Philippines.

Website

"Weavers' Stories From Island Southeast Asia." 2010. Asia Society. 2010.
<https://asiasociety.org/texas/exhibitions/weavers%E2%80%99-stories-island-southeast-asia>.

Image Resources

Tropenmuseum. 2010. *Kain Panjang*.
[https://en.wikipedia.org/wiki/Batik#/media/File:COLLECTIE_TROPENMUSEUM_Katoenen_wikkelrok_m
et_geometrisch_patroon_TMnr_5713-2.jpg](https://en.wikipedia.org/wiki/Batik#/media/File:COLLECTIE_TROPENMUSEUM_Katoenen_wikkelrok_met_geometrisch_patroon_TMnr_5713-2.jpg).

Wild Tussah.Com. 2020. <https://wildtussah.com/wp-content/uploads/2015/06/Batik-Hmong-Weave-with-Red-Close-Up-21.jpg>.

Pinimg.Com. 2020. <https://i.pinimg.com/originals/02/68/b7/0268b7e20c774a4c89c7eb9e8e061556.jpg>.

Videos Resources

Fowler Museum at UCLA. 2018. "Weavers' Stories: Lang Kambay Dulay (Mindanao, Philippines)." YouTube Video. *YouTube*. <https://www.youtube.com/watch?v=p443TQqJT6c>.

Fowler Museum at UCLA. 2018. "Weavers' Stories: Margareta Taub Kapitan (West Timor, Indonesia)." YouTube Video. *YouTube*. <https://www.youtube.com/watch?v=Cxe5mVGnqAs>.

Hanee Patel. 2018. "Paper Weaving." YouTube Video. *YouTube*. https://www.youtube.com/watch?v=DubB53RP1_s.

Perkins, Casey. 2019. "Op Art Weaving." YouTube Video. *YouTube*. <https://www.youtube.com/watch?v=5eKU0zr0eQM>.

Good, Cynthia. 2016. "Op Art Cube Weaving." YouTube Video. *YouTube*. <https://www.youtube.com/watch?v=Q8-TrK3Unzc>.

Alaika Jaya. 2018. "Cara Membuat Anyaman Kertas CENTRAL DIAMOND Sangat Mudah." YouTube Video. *YouTube*. <https://www.youtube.com/watch?v=MAO5bw1bkKo>.

Alaika Jaya. 2018. "ANYAMAN Cantik _susun Rantai _pola 2.1-3.3_ Sangat Mudah." YouTube Video. *YouTube*. <https://www.youtube.com/watch?v=6Tn9DJ-wGFK>.

UnitedArtAndEd. 2013. "Paper Strip Kente Weaving - Project #164." YouTube Video. *YouTube*. <https://www.youtube.com/watch?v=QL6QTVvDTgc>.

Room, Art. 2018. "Optical Illusion Weaving." YouTube Video. *YouTube*. https://www.youtube.com/watch?v=2A6q0p_AuUM.

Asian Art Museum. 2017. "Batik of Java: A Centuries Old Tradition." YouTube Video. *YouTube*. <https://www.youtube.com/watch?v=PLTmu5m5bFU>.

Approach Guides. 2016. "Hand-Made Batik | Step-by-Step Process for Making Batik." YouTube Video. *YouTube*. <https://www.youtube.com/watch?v=l3e221v9CEk>.

Fowler Museum at UCLA. 2018. "Weavers' Stories: Rambu Pakki and Rambu Tokung (Sumba, Indonesia)." YouTube Video. *YouTube*. <https://www.youtube.com/watch?v=PY2yQY0QnF0>.



Development Team of the Module

Writer/ Illustrator: John Orville Munar (FHS)

Editors:

Noli L. Bragais (SEHS)

Antonio G. Andres (JDPNHS)

Emily G. Santos (PSDS)

Internal Reviewer: Jovita Consorcio F. Mani
(Education Program Supervisor- MAPEH)

Layout Artist: Maria Isabel G. Tutor

Management Team:

Sheryll T. Gayola

Assistant Schools Division Superintendent
OIC, Office of the Schools Division Superintendent

Elisa O. Cerveza

Chief, Curriculum Implementation Division
OIC, Office of the Assistant Schools Division Superintendent

Jovita Consorcio F. Mani

Education Program Supervisor – Music, Arts, Physical Education & Health

Ivy Coney A. Gamatero

Education Program Supervisor– Learning Resource Management Section

For inquiries or feedback, please write or call:

Schools Division Office- Marikina City

Email Address: sdo.marikina@deped.gov.ph

191 Shoe Ave., Sta. Elena, Marikina City, 1800, Philippines

Telefax: (02) 682-2472 / 682-3989



City of Good Character
DISCIPLINE • GOOD TASTE • EXCELLENCE