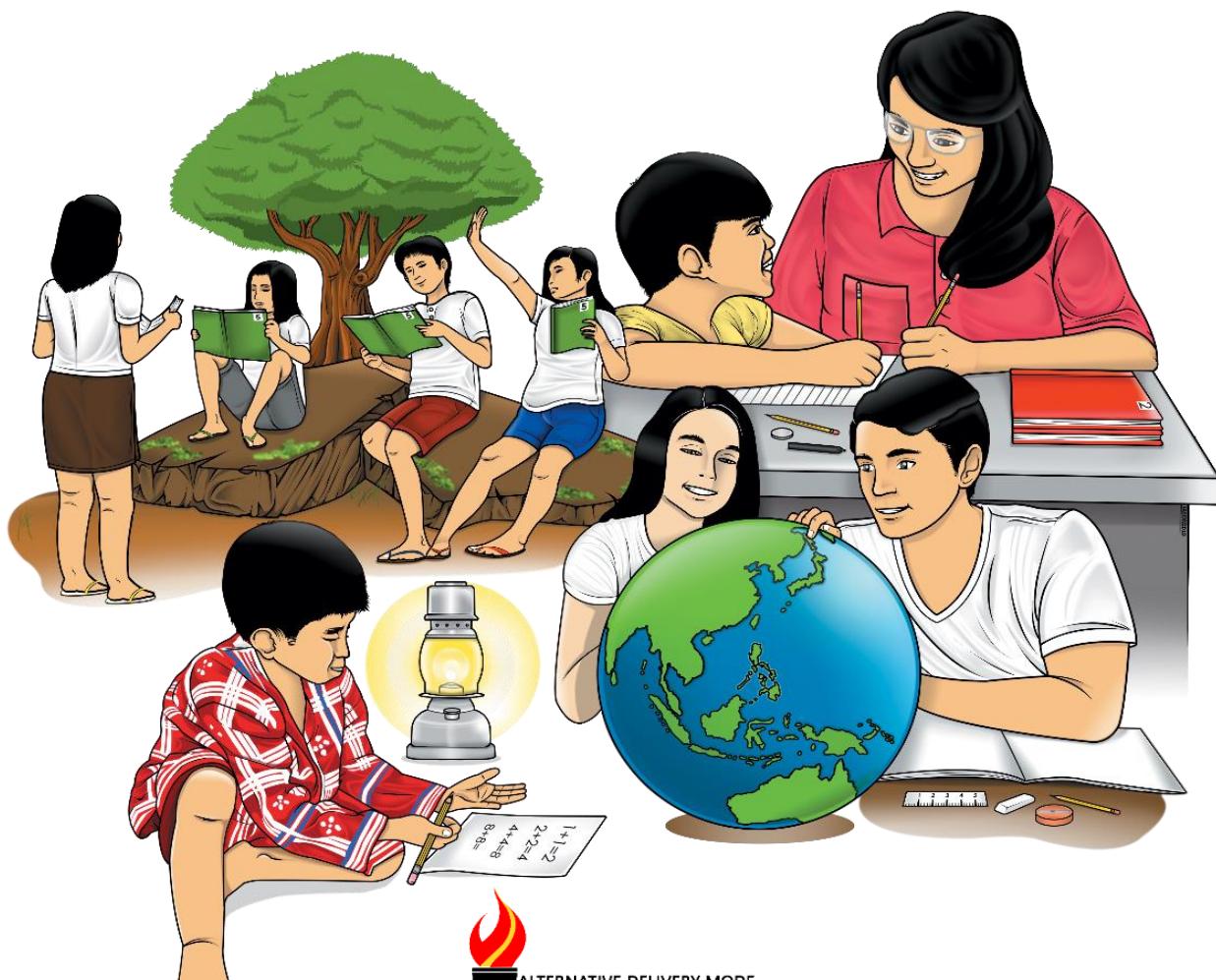


# Arts

## Quarter 3 – Module 7: Arts and Crafts of Mindanao Backbone of Arts in the Land of Promise



**Arts – Grade 7**

**Alternative Delivery Mode**

**Quarter 3 – Module 7: Arts and Crafts of Mindanao**

**Backbone of Arts in the Land of Promise**

**First Edition, 2020**

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**Arts**  
**Quarter 3 – Module 7**  
**Arts and Crafts of Mindanao**  
**Backbone of Arts in the Land of**  
**Promise**

## **Introductory Message**

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

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

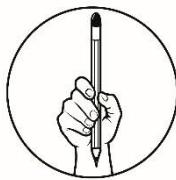
Pre-tests are provided to measure your prior knowledge on lessons in each SLM. This will tell you if you need to proceed on completing this module or if you need to ask your facilitator or your teacher's assistance for better understanding of the lesson. At the end of each module, you need to answer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

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

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

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

Thank you.



## **What I Need To Know**

Magandang araw! Here is a hearty and warm welcome for you today! It is another exciting journey as you are about to unfold a lot of learning by exploring what is in store for you about the beautiful land of promise, Mindanao.

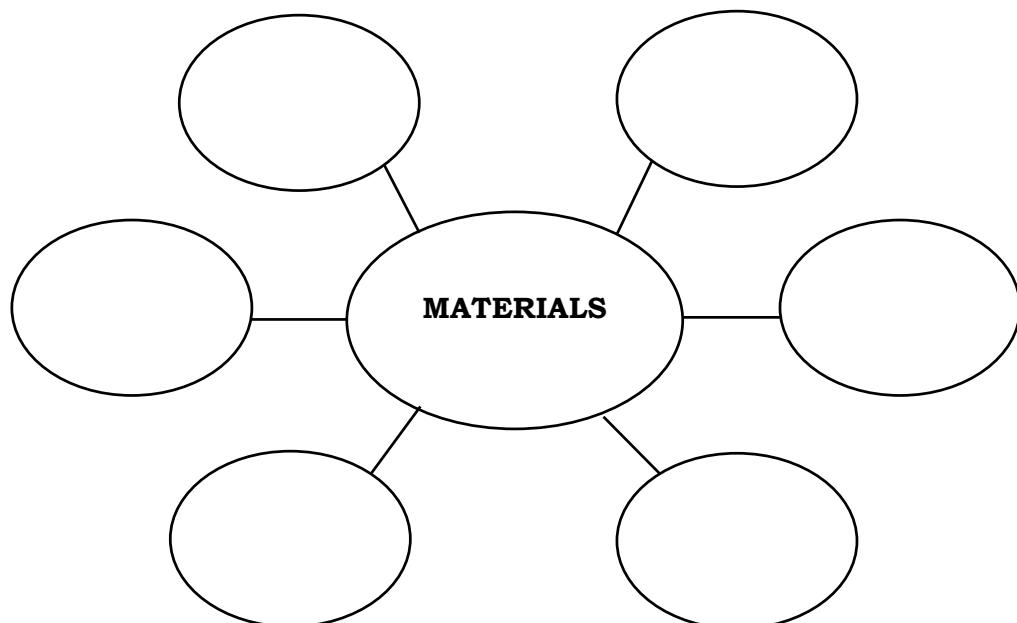
After your previous tour from the modules that you have read and accomplished, you are ready to begin your new imaginative and academic voyage in the arts and crafts that this second largest island group possesses. While you are comfortably seated, bring yourself closer to the culture-capital of the country, the famous place of native ethnic groups, and their jaw-dropping inspirations.

It has been introduced that Mindanao is known for being the largest Muslim community in the country, home to diverse cultures, various origins, and ethnic tribes. After all that you have known as you went along the previous materials, are you ready to discover more?

Before you unfold the contents of this material, will you spend a moment to answer our activity below? Kindly answer the following details to assess your understanding of the previous lesson.

**Directions:** Fill out each circle in the concept map with the needed answers to the question that follows.

\* *What materials were used by the Mindanao tribes in making their arts?*





## What I Know

A. Identify the following items. You may opt to use a separate sheet for your answers.

1. What is the design of the patterns that *T'boli* weavers make?
2. What color is said to be symbolic of power and wealth in terms of wearing *malong*?
3. What structure has been a backbone figure of the sea dwellers in Sulu?
4. Which consideration tells about how a craft is used?
5. What spirit is said to be the guide of the *Pumala* weavers?
6. Which building had served as protection against the Moro is Zamboanga City?
7. How are the indigenous groups being called in Mindanao?
8. Which among the three types of *Malong* is worn by women?
9. Which among the attire of *Yakan* are used to cover the heads of the couple?
10. What are the two most common motifs of *malong*?

B. Kindly answer the following items by choosing the most proximate answer.

1. Weaving is called a primary identity and the way of life in the ethnic tribes of Mindanao. For what reason does it come supported with?
  - A. They can put into it their creativity and beliefs.
  - B. They have no other means of living.
  - C. Their people had this practice since time immemorial
  - D. It has been one of the primary requirements in their community.
2. *Malong* is said to be worn in many ways. Which among the following functions are highly cultural in nature?
  - A. As a clothing
  - B. As a bedding
  - C. As a towel or cover
  - D. As a costume in *kappa malong malong*
3. *T'boli* weavers are also called dream weavers. Why is it so?
  - A. Because their designs are the interpretation of their dreams.
  - B. Because they dream while weaving
  - C. Dreams are a symbol of wisdom for them
  - D. They sleep all day and weave at night.

4. *Tanyak tanyak* is a face paint that is worn by *Yakan* people during weddings. What supports this practice?

- A. They have no other means of face ornamentation
- B. Make-ups have not been developed during those times.
- C. It is their tradition that rules above them all
- D. *Yakans* lean and cling to their geometric symbols

5. Gador is highly ornamental. Which among the following reasons supports this idea.

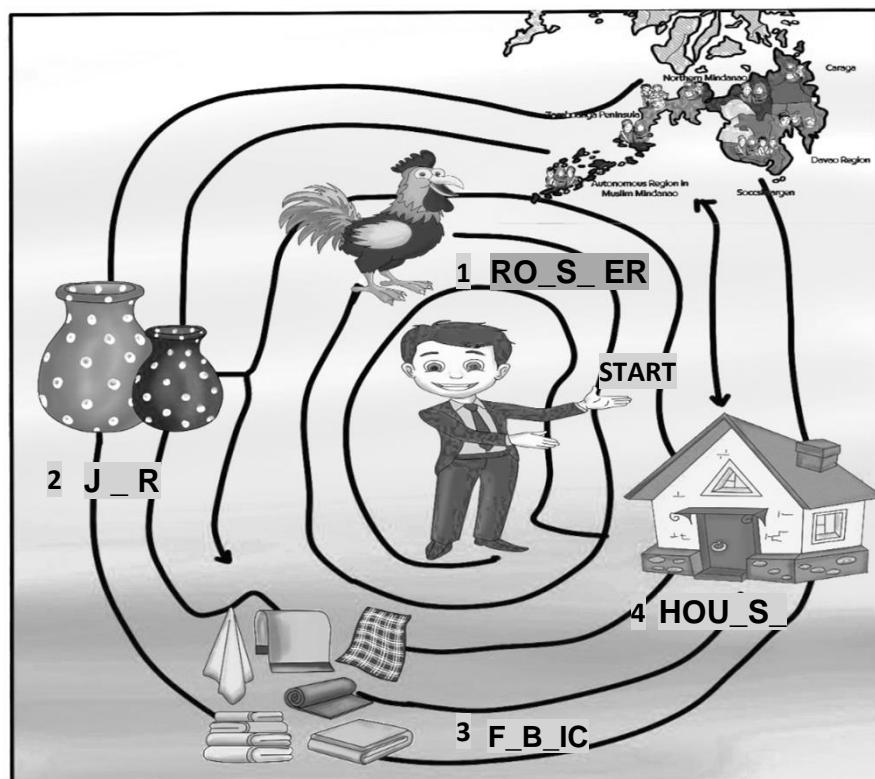
- A. It symbolizes the wealth of the *Maranao* family.
- B. The families have no other material to display.
- C. It adds beauty to the house
- D. It is a normal display in every *Maranao* family.



## What's New

Below is a maze where you have to trace the path until you reach your point of destination. Before you reach it, you will encounter items that you have to decode. You will bring and write them all to the end of the trail. You may opt to use a separate sheet for your answers.

### TRACE 'EM ON



1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

All thumbs up for your participation. Your energy today is something extra. Before continuing the new lesson, kindly answer the questions that follow:

1. How many items have you found in the maze?
2. What do you notice in the items that you have decoded?
3. Do you think these answers have a connection to our new topic?

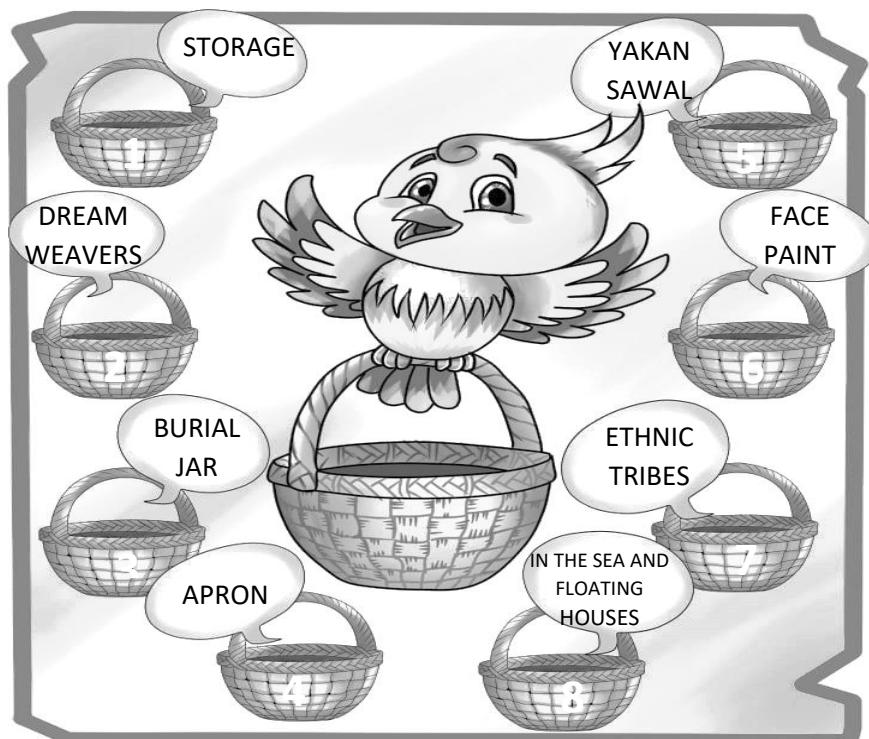


## What Is It

It is such an achievement to see you accomplishing the tasks. That portion is fun and your persistence to finish it deserves warm regards! Well done! Below is another activity that will help you in understanding this day's topic.

### Activity 1: What Does The Bird Say?

**Directions:** The dialogue bubbles in every basket below contain words that will serve as clues for today's activity. What you will do is to find the corresponding match of these clues by referring to the word pool. You may opt to write the terms on a separate sheet of paper.



WORD POOL			
- <b>Tanyak tanyak</b>	- <b>Gadur</b>	- <b>T'boli</b>	- <b>Maitum</b>
- <b>Malong</b>	- <b>Lumad</b>	- <b>Trousers</b>	
- <b>Badjaو Houses</b>			

Now, as you go deeper in exploring the richness of their arts and culture, you will see more as you read this material.

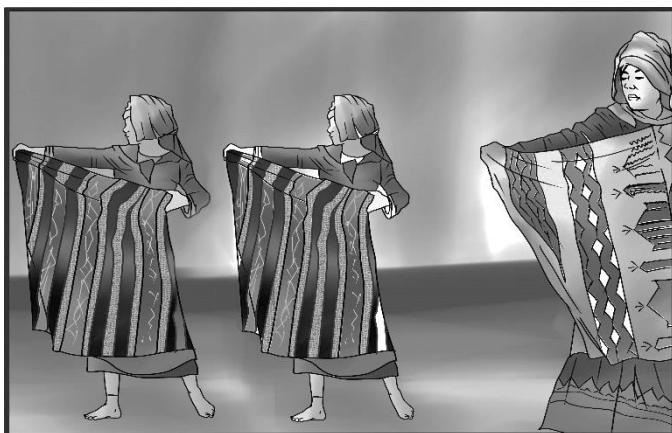
When you are looking for a place to visit, one of the places that come to your mind is Mindanao, the breathtaking culture-point of destination where any traveler would wish to visit. Commonly known as Southern Philippines, this place is the second-largest island group in the country, being a Muslim outpost with diverse native-ethnic groups. It inhabits the concentration of ethnic minorities in the country whose belief systems, culture, and practices have supported our race when it comes to representing the Filipino roots and birth.

The arts of Mindanao are of various origins. Despite having a number of inspirations, their arts are well-anchored in three different considerations. These are functionality, traditional specialized expertise, and availability of materials. These governing factors play an overwhelming significance in the creation of their arts. Let's begin with functionality.

### **Functionality**

Technically, **functionality** refers to the capability and suitability of a thing, an art, or a creation. The borderline of any masterpiece considers functionality, vital because it pushes the idea of purposive art where each craft or art product is bounded by its purpose to the crafters, themselves. These indigenous tribes such as *Manobo*, *T'boli*, *Maranao*, *B'laan*, *Mandaya*, to name a few, value their arts as their fundamental identity bearer.

One of the known arts in Mindanao lies in their weaving skills, being one of their traditional specialized expertise. It is one of their preserved culture that is known all across the country.



*Maranao in Kappa Malong Malong*

textiles that depict tiny diamonds which they interpret as rice grains and rice mortars.

One of the *Lumads* or the indigenous groups in the place that are known in fabrics is the *Maranaos*. Their name, being translated as “people of the lake” is supported by their traditional territory in the area surrounding the Lake Lanao in Bukidnon-Lanao plateau. *Maranaos* are known for their *malong*, a large tubular garment both worn by men and women for a number of purposes. They are made by sewing two pieces of sarong cloth lengthwise along its edges to produce a square and can be woven from either cotton or silk. There are many kinds of *malong*. *Andon* is considered as the most expensive and rarest, the oldest among the three types of *malong* but *landap* has been dubbed as the most distinctive which comes on one solid color or two colors arranged in alternating bands. Its purpose is versatile but above all, it is used for ceremonies. Before, the colors magenta and yellow are worn only by *Sultans*. Being the most popular among all types, it is characterized by *langkit*, or decorative strips of geometric design that is hand sewn on the *malong* while the third type, the *ampik*, is characterized by a square pattern with lines and cross lines of contrasting primary colors along with black and white geometric shapes. The *pako rabong* and the *matola* are the most common motifs found on the *malong*. These symbolic prints and inspirations of the clothing date back from their barter and trade system during the time of Magellan, who, in the 15th century had made its trade with Gujarat, India. The silk woven wedding saris were exchanged from India to the Philippines and Indonesia. These patterns were already in the textiles or the saris which was later adapted by the *Maranaos*. *Malong* is not only their significant clothing but it is used in so many ways:

- a. It can be used as a garment in dancing the *Kappa Malong Malong*, a traditional Muslim dance.
- b. It can also be used as clothing, beddings or blankets, as a hammock mat, as a bag or a container, a towel or cover, and as a table cloth, a cape, a headgear, a curtain to name a few.
- c. The components vary according to use. For everyday wear, the *malong* is usually made of cotton with simple plaids and stripes as the preferred patterns. The more elaborate *malong* made of silk, in colors of red, purple, and yellow, is worn for ceremonial occasions.

Weaving is a primary identity and their way of life. Writes Norma A. Respicio, “Textiles are signifiers of meaning.”. Through this, they are able to put into something, their creativity, point of view, belief, culture, and practices.

Through weaving, their people are able to express their agricultural richness and roots that are made manifest through the creation of

Another exotic weaving product in the region of Southern Philippines is the *T'nalak*. Hailing from South Cotabato, the Pumalak weavers are called “Dream Weavers” because they get inspirations from their dreams. It is believed that the weavers are guided by the spirit of Fu Dalo (guardian of *t'nalak* designs) which begins to reside in the cloth at the start of its production. It needs an extreme amount of care to prevent the thread from breaking.

The design of *T'nalak* follows the tri-color scheme. The woven garment is made of white for the pattern, red for relief elements, and black (or deep brown) for the background. The fibers that are used in weaving are extracted from abaca where each filament is delicately picked from the inside after removing the outside. It is tied end to end and dyed with the prescribed color.

The weaving product of *T'boli* is not only a backbone of their culture but is a functional symbol of their tribe.

- a. *T'nalak* is used for ritual purposes, as an offering to the spirits, and during festival celebrations.
- b. It is also a means of barter where each family exchanges for food and supplies. This has been an enduring system nowadays where their commercial living relies upon the sale of the woven material. Another distinct trait of *t'nalak* is its significance in weddings.
- c. It is a prized possession at marriage, and is even used to secure safety in childbirth. They have this tradition of putting a ring whenever they sell it because they believe that cutting the cloth would deliver sickness.
- d. In terms of their culture, once a person is wrapped by it in the time of birth, marriage, and death, it is like giving benediction and protection. When it comes to literature, it serves as an expression of everything; their dreams, beliefs, myth, and even religion.

The weaving process combines all the personal, social, and cultural aspects of a weaver. After she reaches a certain degree of expertise, she becomes a master weaver who can interpret dreams into objects that are incorporated in their finished product. When she succeeds in doing this portion, she achieves a certain amount of success as an artist thus, it becomes personal. It becomes social due to the skills that the weaver possesses in combining all their beliefs into *t'nalak*. It becomes cultural in the sense that all designs and patterns are uniquely and distinctly *T'boli*.

Aside from fabrics, another thing that holds its place for admiration is the jar that was found in Mindanao, the *maitum* jar. It was discovered in Barangay Pinol, the last town bordering Sultan Kudarat. It is an anthropomorphic (human form) burial jars that are very detailed and meticulous, with each unit having a specific head in different emotional states. The archaeologists who studied these artifacts concluded that there might be a different individual buried in each jar. It is assumed that the age of the jar goes about 2,000 years old that dates back to the country's metal age. These jars are secondary burial receptacles in nature where the skeletal remains are transferred to.

The design of the jar depends upon the sex of the deceased body where when female remains are buried carry the breast form. However, if males, the penis is projected at its base.

Another functional craft of Mindanao is *gador* jars which are highly ornamental. They serve the following uses:

- a. These were often presented as a gift among the wealthy Muslim Maranao families.
- b. They might also have been used in weddings as gifts. According to Casa, when someone enters the *Datu's* house, the first impression comes from looking around and seeing the laid copper and brass objects, one of which is *gadur* which indicates that the owner of the house is wealthy who can afford exquisite pieces of metal-casted materials.
- c. It was associated with weddings because of its rosewater sprinkler shape. It can be noted that rosewater is used among Malay and Malay-like peoples in southeast Asia in their wedding rituals.



*Badjaо house*

When it comes to architecture, Mindanao is much known for its grandeur in domes, mosques, and thresholds that showcase history's wealth. Who can ever predict that the opposite of this grandeur is the simplicity for cause's sake? Having resided in the coastal region of Mindanao, *Badjaоs* have a lot to teach us in architecture. These people are known as traveling sea dwellers, with no consistent infrastructure, living miles away from land.

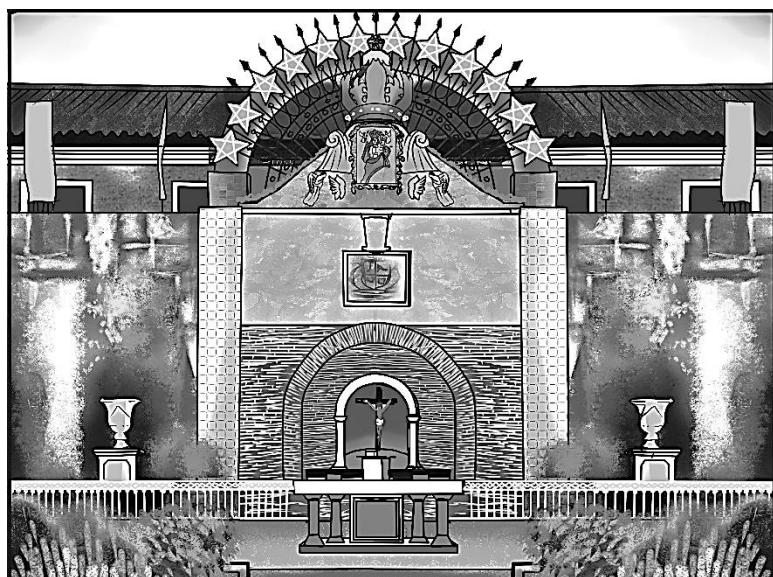
While the public image of Architecture is often fixated on the individual, the *Badjaоs* consider design to be a communal practice. Their houses are built almost entirely out of driftwood and debris from coastal cities around Southeast Asia. When a storm washes away their houses or damages it, the neighboring *Badjaоs* will spare as much material of their own as possible, to help fortify damaged homes. Their homes are built on stilts that are carefully placed in between coastal rocks and coral. This practice has been known as a communal effort with much more consideration to the reef underneath. They always make sure that no underwater life is damaged. The stability of their houses emerges in the form of structural and cultural support.

The *Badjaos* have exemplified their ability to fit and adapt to their environments where the sea is their brother and the backbone of their life. This fact about them is shown in their strength in predicting time not by looking at the clock but by looking at the level of the tide. For some, designing a building is based on stability but the *Badjaos* are teaching us that their nomad life is a classic epitome of beneficial life lesson where we can learn more about fragility and adaptability as a stronger façade. They have learned to be a part of a whole whose efforts in building a house directly depend on the community's support. Without each other, they can never stand their unstable life. But with the communal effort and their shared practice of helping one another, they have continued living in the waters.

### **The Fort**

This fort was built in the cause of protecting Christians against the Moros and was directed by Jesuit Father Melchor de Vera. It served its purpose, aside from the former, as a penitentiary. It is recorded that the place was left by the Spanish soldiers when they aided Manila during the Chinese conquest. It was destroyed a year to prevent the Moros to have control over it. This incident led to an increased raid where many Christian families were affected resulting in the crippling of the shipping and farming industry, not to forget the death and capture of thousands of properties. It was later rebuilt in 1719 under a different priest. The place where it stood before is the same place where the new one was constructed.

In the fort, there is the Marian Image that was honored by the people of the place. It is said to be a small replica of Our Lady copied from the original Nuestra Señora del Pilar in Saragossa, Spain. It is believed that the presence of the image has protected the place from various instances in history.



*The fort pillar*

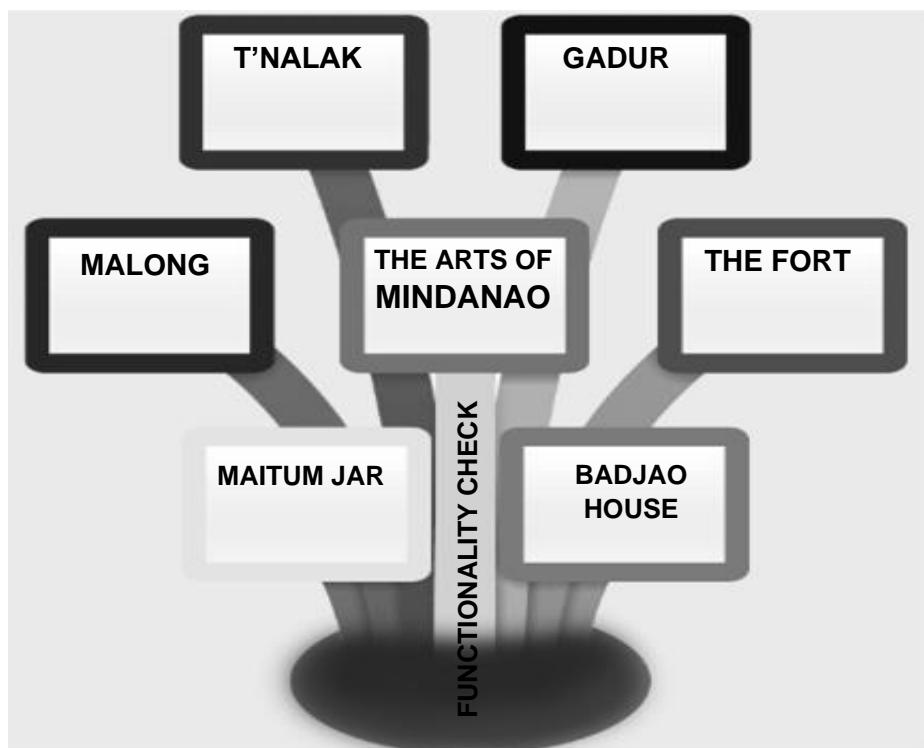
Today, Fort Pilar is no longer a military outpost. It is only one among the major shrines that stand in Mindanao, being one among the venues of pilgrimages. The Shrine of Nuestra Señora La Virgen del Pilar is unique in many aspects. Its open-air shrine, without doors, right in the middle of the city is like a form of an invitation to those who wish to visit at any time of day.

During the night, when all the places of worship are closed, their people can walk through the fort and light a candle. There is no day when the fort has no visitors. It is always visited by anyone who likes to pour their heart out. This is said to continue as long as someone is devoted to the Marian image of Nuestra Señora La Virgen del Pilar

These arts that are highly functional have contributed much to the elevation of Mindanao culture.

## A Tree That Holds It All

**Directions:** Below is a tree with tags that are labeled differently. Discuss how the artworks were created to serve their purpose/function in the community. The answer must be extracted from the discussions above.



## *Traditional Specialized Expertise*

**Tradition** is defined as a belief or folk custom which is passed down within a group or society with special consideration and influence of the past. Being a part of folklore, the idea is applied to social norms and practices. It is derived from the Latin word “*tradere*” which literally means “to transmit, to hand over, to give for safekeeping”. Considering the gift that Mindanaoans are blessed with, their culture is much supported by their traditional expertise that is being handed one to generations. This traditional specialized expertise is unique to the place where their identity is founded with.

Take for instance the practice of *Yakan* tribe in their weddings. Hailing as an indigenous group in Basilan, in the Sulu Archipelago are the *Yakan*. They are recognized for their remarkable technicolor geometric weaves and the distinctive face decorations used in their traditional ceremonies. They are kind and loving people that embody a non-materialistic culture and live in close-knit communities. One of the unique practice of that place is the *tanyak tanyak* face painting that is a part of customary practice in a wedding.

*Tanyak-tanyak* is a face painting custom that has lasted for centuries and is still practiced today. It is an art that is unique to them. It is worn only for wedding ceremonies where circles, spots, and diamond patterns are printed on the skin using bamboo implements and a thick mixture of white flour and water. The patterns are said to have no symbolic meaning but have been used for centuries as a form of cosmetic decoration long before commercial products were accessible. The face make-up is accentuated by the following clothing that adds beauty to the overall outward impact of the couple.

- Trousers – *Yakan Sawal*, striped trousers with zigzag and diamond repeated patterns made from bamboo fibers.
- Men's button-up shirt – *Badju Yakan* designed to match the trousers.
- Head scarf – *Yakan Pis*, geometric intricate weave worn to cover the hair daily.
- Apron – *Seputangan Teed* has many different designs but is the most time-consuming and decorative weave of the *Semmek*.
- Sash – *Sakan Pinalantupan* is made from a mix of pineapple and bamboo fibers.
- Bride's button-up jacket – *Pagal Bato* is made from satin or cotton cloth and sometimes mixed with lurex threads.
- Brass buttons – *Batawi*, hand-made and worn on the women's jacket.

## 10 Words In A Thought

**Directions:** Create a 10-word story about the image that follows by reading the supplemental paragraph below it. Your story must show how this tradition has been preserved and taken care of as part of the community's specialized traditional skills. It should answer the set of questions written below.



*Tanyak-tanyak* is a face painting custom that has lasted for centuries and is still practiced today. It is an art that is unique to them. It is worn only for wedding ceremonies where circles, spots and diamond patterns are printed on the skin using bamboo implements and a thick mixture of white flour and water. The patterns are said to have no symbolic meaning but have been used for centuries as a form of cosmetic decoration long before commercial products were accessible.

1. How is *Tanyak - tanyak* being portrayed in the tribe?
2. Why is the specialized skill unique to the place?

## **Availability of Materials**

Mindanao, the Philippines's second-largest island is a book of mystery with many unexplored arts that many don't know anything about. It is a place with pieces of true beauty and cultures that exemplify Philippine pride. Behind each art lies the fact that it is much influenced by the availability of the materials.

Let us have for instance the people of Lanao. Known as the People of the lake, Maranaos have found their identity in residing near the lake. They have built their lives by the shores; in the lands, they have cultivated their farms. Each place, each valley, each water, they have woven their name. Their lives revolve around and depend on the bounties of the Lake. It is also a universe of exquisite folk art. Everywhere you look around there's always a reminder of how art thrives amidst episodes of struggles.

One of the towns in Lanao del Sur is Tugaya. It is called the artisan's heartland and is famous for many crafty things. They work in various materials like wood, brass, bamboo, plastic beads, and abaca fiber. Most of the marketed creations are from this small town of artisans. One among its known hand product is the *gador*, a fine piece of ornate brass urn.

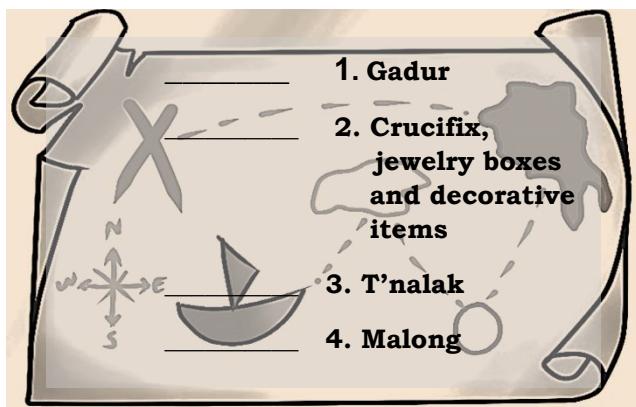
Being a part of the traditional Maranao culture, their smiths harness their metals with a great amount of consideration to the traditional Maranao decoration. It has been known that their art is very distinct. Foundries employ the "lost wax" method to produce various types of bronze or brass products that follow traditional forms. The process uses a molten metal that is poured into a mold. An object is created using a wax model. Once the mold is made, the wax model is melted and drained away. Meanwhile, Other forms of metalwork include hand shaping and pounding of metal sheets, a laborious method that transforms flat metal sheets into sturdy, solid metal Maranaos are also dubbed as the largest manufacturers of brassware in the Philippines. The local artisans from Tugaya make use of the scraps recovered from bomb casings and ammunition shells of the Second World War. These recovered scraps are then melted and undergo the process of lost wax method which results in fine brassware.

Aside from brass, they also make use of fine cotton and silk in making their famous fabric, the *malong*.

On the other hand, *T'boli* is also known for their skills in harnessing metals into a craft. They are known as master small furnace brass casters, producing any variety of small and medium-sized pieces that are individually made using manually operated hand tools. Any brass can be converted and made into fine pieces of crucifix, jewelry boxes, and decorative items. Sometimes, with any specification that is provided, these casters can make something according to what is asked of them to do. They cannot make hundreds of pieces at a time for a certain occasion but they rather choose to make one-of-a-kind object that is hand forged, hammered and rolled by a family who has been into business for long generations. Each member most especially the husband and wife take turns in the production to create a masterpiece of brass-casted material that showcases the fine, meticulous culture of *T'boli*.

Aside from their metals, they also make use of the Philippine fiber, Abaca, the key ingredient in their famous *T'nalak*. To make abaca strands, they strip the fiber separately from the body. It is then squeezed in a washing machine-like motion to make the fiber softer. And it is later dyed using natural colorants from local plants. They will hang the fiber until such time that the dye has been taken in by the fiber. Afterward, it will undergo the washing process where the excess colors are being flushed out.

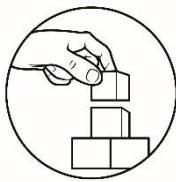
**Directions:** Find the corresponding material of the items written on the left side. Answer by referring to the treasure box. Use a separate sheet for your answers.



## Activity 2: Jar It In But Tell Me The Name

**Directions:** Decode the riddles and identify the function of the decoded term. Write the answers on the space provided below.

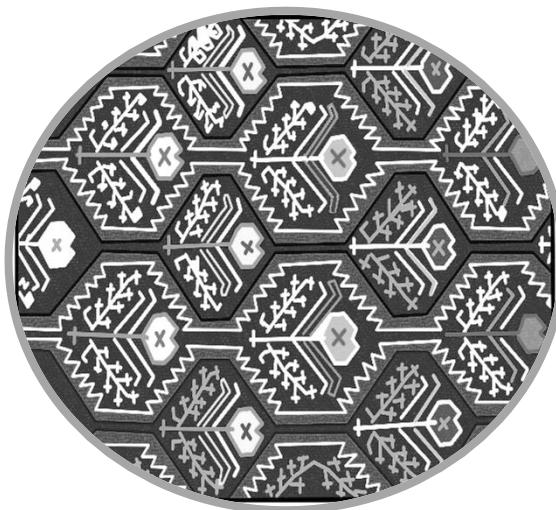




## What's More

### Activity 3.1: Two Images In One Shot

**Directions:** Notice the garments that are produced by Maranao and T'boli and answer the given questions for each garment.



**MALONG**

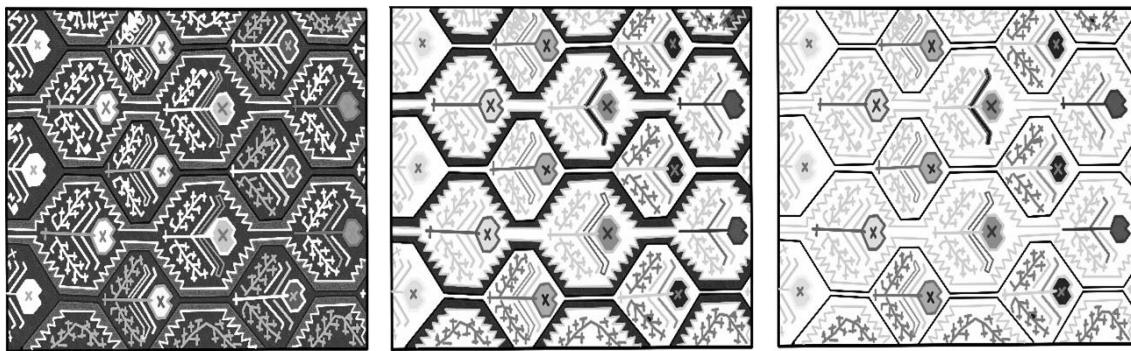


**T'NALAK**

1. What elements from tradition and history are present in the two famous garments of Mindanao?
  - a. Malong: \_\_\_\_\_
  - b. T'nalak: \_\_\_\_\_
2. What principles are utilized in the two famous garments?
  - a. Malong: \_\_\_\_\_
  - b. T'nalak: \_\_\_\_\_
3. How did tradition and history influence the incorporation of elements and principles in the design of *malong* and *T'nalak*?

## Activity 3.2: See It Underneath

**Directions:** Below are pictures of the famous garment in Lanao, the *malong* in three variations. Observe the images and note some of your observations on a separate sheet of paper. It will be used in answering the questions that follow.



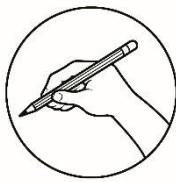
1. What have you observed in the images of *malong*?
2. Which among the pictures is most aesthetically appealing? Why?
3. Why are elements and principles important in the aesthetic appeal of an art?



## What I Have Learned

### My Reflections

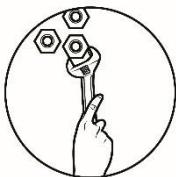
A large, stylized drawing of a scroll or a piece of paper, oriented vertically. The scroll is represented by a thick vertical line on the left, with a curved end on the right. The main body of the scroll is a large rectangle divided into horizontal lines for writing. There are approximately ten lines of handwriting space. The scroll has a decorative, slightly irregular shape, with the right end curving upwards and to the right.



## Assessment

- A. Let us see how much you got in your learning pockets! Kindly identify the following items. You may opt to use a separate sheet for your answers.
1. What is the design of the patterns that *T'boli* weavers make?
  2. What color is said to be symbolic of power and wealth in terms of wearing *malong*?
  3. What structure has been a backbone figure of the sea dwellers in Sulu?
  4. Which consideration tells about how a craft is used?
  5. What spirit is said to be the guide of the Pumala weavers?
  6. Which building had served as protection against the Moro in Zamboanga City?
  7. How are the indigenous groups being called in Mindanao?
  8. Which among the three types of Malong is worn by women?
  9. Which among the attire of Yakan are used to cover the heads of the couple?
  10. What are the two most common motifs of *malong*?
- B. Kindly answer the following items by choosing the best answer.
1. Weaving is called a primary identity and the way of life in the ethnic tribes of Mindanao. For what reason does it come supported with?
    - A. They can put their creativity and beliefs into it.
    - B. They have no other means of living.
    - C. Their people had this practice since time immemorial
    - D. It has been one of the primary requirements in their community.
  2. Malong is said to be worn in many different ways. Which among the following functions is highly cultural in nature?
    - A. As a clothing
    - B. As a bedding
    - C. As a towel or cover
    - D. As a costume in *kappa malong malong*
  3. *T'boli* weavers are also called dream weavers. Why is it so?
    - A. Because their designs are the interpretation of their dreams.
    - B. Because they dream while weaving
    - C. Dreams are a symbol of wisdom for them
    - D. They sleep all day and weave at night.

4. *Tanyak-tanyak* is a face paint that is worn by Yakan people during weddings. What supports this practice?
- They have no other means of face ornamentation
  - Make-ups have not been developed during those times.
  - It is their tradition that rules above them all
  - Yakans lean and cling to their geometric symbols
5. *Gador* is highly ornamental. Which among the following reasons supports this idea.
- It symbolizes the wealth of Maranao family.
  - The families have no other material to display.
  - It adds beauty to the house
  - It is a normal display in every Maranao family.



## **What I Can Do**

To see how well you have gone, let us try to put your learning into concrete ones. It is very common for teenagers to decorate their rooms with things that seem attractive to them. One among these items is dreamcatcher. You will not be exactly making one as it is, rather, you will make use of the available materials in your homes.

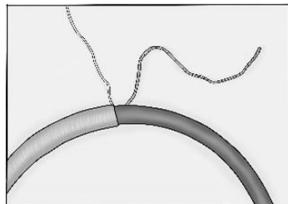
### **What you will need are :**



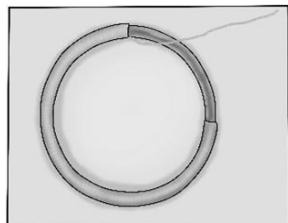
Bamboo/ hoop (different sizes)  
 For the cover of the hoop,  
 you may use any of these:  
 Colorful yarns  
 Rattan  
 Fabric of any kind and color  
 Feathers  
 Beads  
 Glue stick  
 Scissors



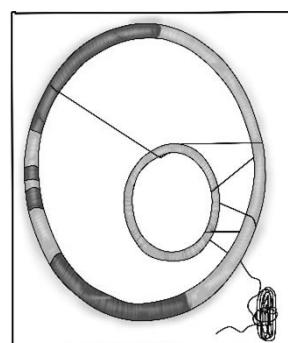
Source: [crafts.tutplus.com](http://crafts.tutplus.com)



Step 1. Cover the bigger hoop. Start by laying the end of the thread along the hoop and holding it with your thumb. Then wind the thread around and around the hoop until you have covered at least a third of the hoop. You may change the color of the thread and repeat the same process.

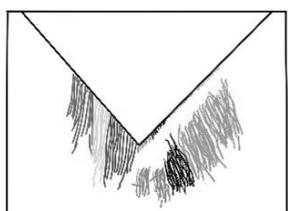


Step 2. Cover the smaller hoop. (Repeat the process which was done in the bigger hoop).

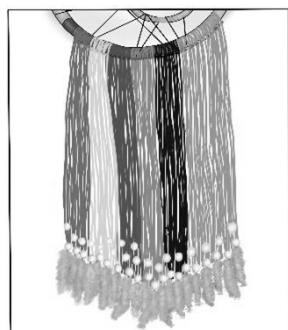


Step 3A. Join the smaller hoop with the bigger one. Place it inside and wind the tail of the thread from the ring up and around and back around the ring in a figure. Wind it back around the hoop and tie a double knot close to the hoop.

Step 3B. Tie one length of the thread on at a time starting with the color that will be in the center. Continue to add the threads one at a time tying them close to each other but not overlapping.



Step 4. Add thread to the loop and trim it according to your desired style.



Step 5A. Add the feather equally on the end of the thread.

Step 5B. You can add beads to the thread that has no feathers.



Step 6. Lastly, hand the output by tying a thread at the top. When you have finished your output, kindly send a picture of it through any social media platforms.

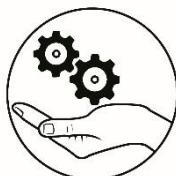
Take a photo of your artwork and submit it to your facilitator through messenger, e-mail, or other media platforms.

You may opt to send your outputs through the teachers visiting your homes for the collection of accomplished modules.

Your output will be guided by the following rubric.

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

Effort/ Perseverance	The artwork was beautifully and neatly finished and passed on time.	The artwork was finished and passed on time but showed a lack of effort.	The artwork was finished and passed on time but needs many improvements.	The artwork was passed on time but unfinished.	The artwork was unfinished and was not passed on time.
Craftsmanship/ Skill/ Consistency	The artwork was beautifully and patiently done.	With a little more effort, the work could have been outstanding; lacks finishing touches.	The student showed average craftsmanship; the artwork is a bit careless.	The student showed below-average craftsmanship and a lack of pride in finished work.	The student showed poor craftsmanship and evidence of laziness or lack of understanding.



## Additional Activities

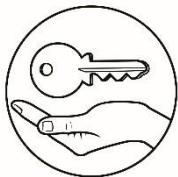
After exploring what Mindanao has for us, let us see the wrap-up of all the discussions that we got through this chart. Fill out each label with what is being asked. Kindly leave a portion vacant if it doesn't suit the area that is being asked. Use a separate sheet of paper to answer. Submit your output to your facilitator through messenger, e-mail, or other media platforms.

### Individual Understanding Log

	FUNCTIONALITY	MATERIALS	TRADITIONS/SKILLS
<b>T'nalak</b>			
<b>Malong</b>			
<b>Badjao Houses</b>			
<b>Gadur</b>			
<b>Tanyak</b> <b>Tanyak</b>			

Name: \_\_\_\_\_

No of Correct Answers: \_\_\_\_\_



## Answers Key

### What Is It

#### Activity 1

1. Gadar
2. T'boil
3. Maitum jar
4. Maloneg
5. Trouser
6. Tanayak tanayak
7. Lumad
8. Badjao Houses

#### Activity 2

- Malong
- Badjao House
- Gadar
- Maitum
- T'nalak

### What I Know (Pre-Test) /Assessment (Post Test)

#### A

1. Tri-color scheme
2. Yellow
3. Badjao Houses
4. Functionality
5. Fu dalo
6. The Fort
7. Lumad
8. Head Scarf
9. Landap
10. Yellow and Magenta

#### B

1. A
2. D
3. A
4. B
5. A

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