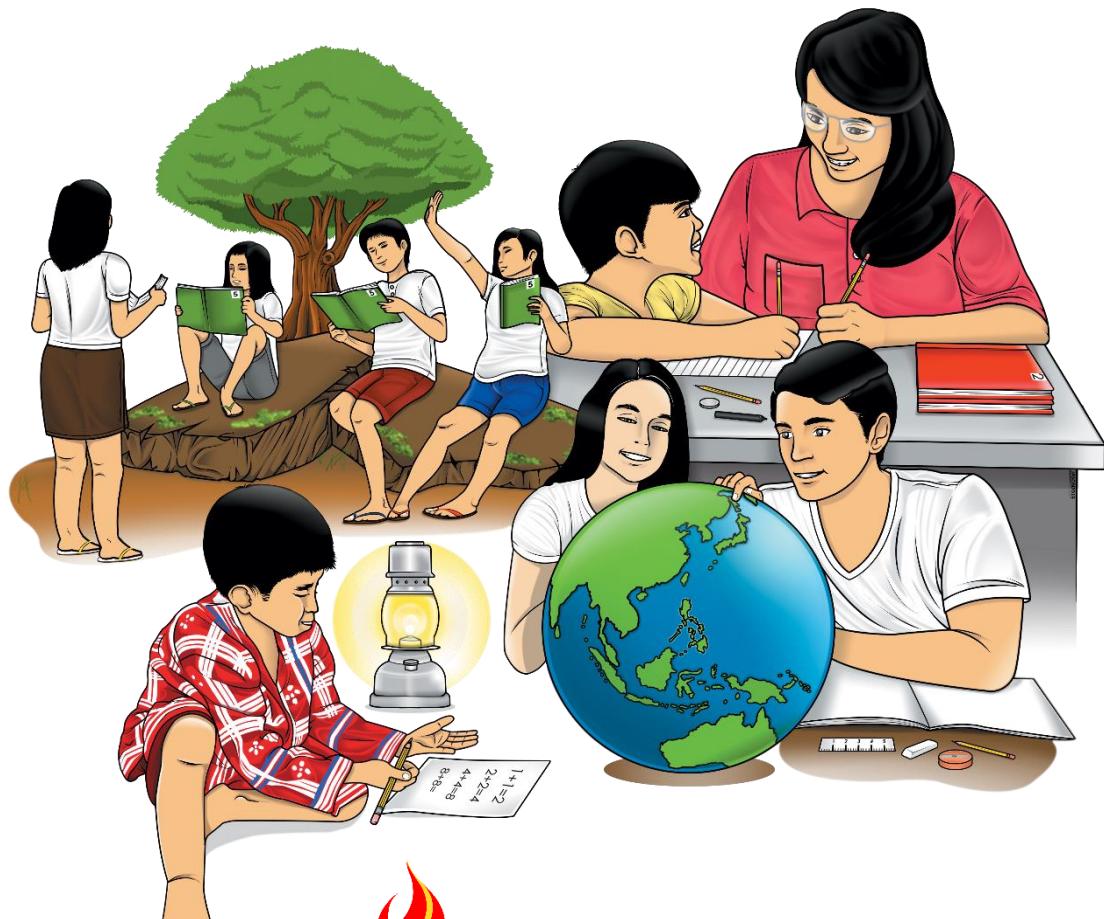


# Contemporary Philippine Arts from the Regions

## Quarter 1 – Week 6

### Gawad sa Manlilikha ng Bayan



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**Contemporary Philippine Arts from the Regions**  
**Alternative Delivery Mode**  
**Quarter 1 – Module 4: Gawad sa Manlilikha ng Bayan**  
**First Edition, 2020**

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**Senior High School**

**Contemporary  
Philippine Arts from  
the Regions  
Quarter 1 – Week 6:  
Gawad sa Manlilikha ng Bayan**

# Introductory Message

For the facilitator:

Our country, the Philippines are rich in a culture based on its different forms of arts which was been strengthen by our ancestors. Their amazing work of arts which was been passed to the new generation helps us to be recognized on our unique identities as Filipinos. They are the living treasures who was been recognized on their special contributions to their community and the national heritage.

This module will help and guide our facilitators (teacher, parents, elder sibling, etc.) on the different activities and illustrations to support the continuous learning of our learners on the different Filipinos who have been our living vessels and continuously pass their knowledge and skills to the new generation.

Furthermore. The learners may use separate sheets in answering the pre-test, self-check exercises, and post-test



## **Notes to the Teacher**

This contains helpful tips or strategies that will help you in guiding the learners.



## **What I Need to Know**

This will give you an idea of the skills or competencies you are expected to learn in the module.



## **What I Know**

This part includes an activity that aims to check what you already know about the lesson to take. If you get all the answers correct (100%), you may decide to skip this module.



## **What's In**

This is a brief drill or review to help you link the current lesson with the previous one.



## **What's New**

In this portion, the new lesson will be introduced to you in various ways such as a story, a song, a poem, a problem opener, an activity, or a situation.



## **What is It**

This section provides a brief discussion of the lesson. This aims to help you discover and understand new concepts and skills.



### **What's More**

This comprises activities for independent practice to solidify your understanding and skills of the topic. You may check the answers to the exercises using the Answer Key at the end of the module.



### **What I Have Learned**

This includes questions or blank sentences/paragraphs to be filled in to process what you learned from the lesson.



### **What I Can Do**

This section provides an activity that will help you transfer your new knowledge or skill in real-life situations or concerns.



### **Assessment**

This is a task which aims to evaluate your level of mastery in achieving the learning competency.



### **Additional Activities**

In this portion, another activity will be given to you to enrich your knowledge or skill of the lesson learned. This also tends to the retention of learned concepts.



### **Answer Key**

This contains answers to all activities in the module.

At the end of this module you will also find:

### **References**

This is a list of all sources used in developing this module.

The following are some reminders in using this module:

1. Use the module with care. Do not put unnecessary mark/s on any part of the module. Use a separate sheet of paper in answering the exercises.
2. Don't forget to answer *What I Know* before moving on to the other activities included in the module.
3. Read the instruction carefully before doing each task.
4. Observe honesty and integrity in doing the tasks and checking your answers.
5. Finish the task at hand before proceeding to the next.
6. Return this module to your teacher/facilitator once you are through with it.

If you encounter any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator. Always bear in mind that you are not alone.

We hope that through this material, you will experience meaningful learning and gain a deep understanding of the relevant competencies. You can do it!

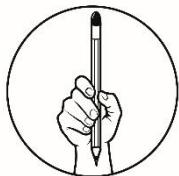


## **What I Need to Know**

This module was designed to understand the significant roles of traditional artists from different regions.

After going through this module, you are expected to:

1. understand the Republic Act 7355 or *Manlilikha ng Bayan* Act;
2. identify the sixteen (16) *Gawad sa Manlilikha ng Bayan* (GAMABA) awardees and their contributions in the Philippines Contemporary Art;
3. appreciate the roles of the artists in the development of the Philippine Arts;
4. familiarize themselves with the different art forms, elements, and principles employed by the different artist and;
5. create a work that promotes traditional art with local practitioners.



## **What I Know**

Directions: Match the artist in Column A with his/her expertise in Column B. Write the letter of your answer on a separate sheet.

### Column A

1. Alonzo Saclag
2. Darhata Sawabi
3. Eduardo Mutuc
4. Ginaw Bilog
5. Hajja Amina Appi
6. Magdalena Tamayo
7. Masino Intaray
8. Samaon Sulaiman
9. Teofilo Garcia
10. Yabing Masalon Dulo

### Column B

- a. Mat weaving
- b. Epic chanter
- c. Abel weaving
- d. Metal plating
- e. Tinalak weaving
- f. Playing Kudyapi
- g. Pis syabit weaving
- h. Tabúngaw hat making
- i. Playing Kalinga musical instrument
- j. B'laan ikat or tie-dye fabric weaving
- k. Surat Mangyan and Ambahan poetry

**Lesson  
1**

# **Gawad sa Manlilikha ng Bayan**



## **What's In**

This lesson will discuss the sixteen (16) *Gawad sa Manlilikha ng Bayan* or the National Living Treasure Awardees and their specific contribution in the Philippine Art. These artists acknowledged for developing, preserving, and promoting the traditional art of the Philippines which kept the art alive even in the present time.



## **What's New**

### **Activity 1. Do I Know Them?**

Directions: Identify the following artist and their role in the community.

- Born on November 1, 1981, Rodel P. Nacianceno a Filipino performing artist, executive, and film maker, best known for playing the lead parts in FPJ's Ang Probinsyano.**
- Considered as one of the columns of Kapampangan food, she is undoubtedly a living treasure. The famous chef and food historian found her desire for cooking at young age of four. And to this day, she proceeds to cook conventional Kapampangan specialties at her open-air kitchen in Barangay Parian, Mexico, Pampanga.**

Artist (Screen Name): \_\_\_\_\_

Expertise: \_\_\_\_\_

Role/s in the Community: \_\_\_\_\_

Artist: \_\_\_\_\_

Expertise: \_\_\_\_\_

Role/s in the Community: \_\_\_\_\_

- Born December 17, 1978, he is respected as one of the most noteworthy proficient boxers of all time. A Filipino professional boxer and Senator of the Philippines.**
- A tattoo artist who received the 2018 Dangal ng Haraya Award for Intangible Culture Heritage by the National Commission for Culture and the Arts.**

Artist: \_\_\_\_\_

Expertise: \_\_\_\_\_

Role/s in the Community: \_\_\_\_\_

Artist: \_\_\_\_\_

Expertise: \_\_\_\_\_

Role/s in the Community: \_\_\_\_\_

## Analysis

1. Who are the different artists?

---

2. What is the role of the artists in the society?

---

3. What is the impact of their arts to the lives of the Filipinos?

---

4. As Filipinos, how can we show our appreciation to them?

---




## **What is It**

Through media people nowadays can easily get to know the different artists in their fields and recognize these artists from their efforts through award-giving bodies. These artists are the bearers of our culture.

Since the pre-Spanish era, the Philippines are rich in its culture. Ancestors are the living heritage or culture bearers of this country. They developed these native art forms which portray the significant life of the Filipinos. People know very little about the art forms that exist up to the present time. These artists are doing what they value and love to modify and keep the traditional art alive. People can learn from the vast knowledge of these indigenous people who can live longer not only the techniques to survive but also the distinct identity of being Filipino.

In this lesson, you will learn about our sixteen (16) National Living Treasures, known as the *Gawad sa Manlilikha ng Bayan* (GAMABA) awardees from the National Commission for Culture and the Arts or NCCA. The awardees produce art forms that are woven into everyday life. These show how pre-colonial traditions continue through to the present time.

### **As envisioned in Republic Act No. 7355**

Known as Manlilikha ng Bayan Act was established in 1992 and shall mean citizen engaged in any traditional art uniquely Filipino, whose distinct skills have reached such a high level of technical and artistic excellence, and have passed it on to in his or her community with the same degree of technical and artistic competence.

### **National Commission for Culture and the Arts (NCCA)**

The highest policy and coordinating body for culture and the arts of the state. It has to search for the finest traditional artist of the land who adopts a program that will ensure the transfer of their skills to others, undertakes measures to promote a genuine appreciation of and crafts and give pride among our people about the genius of Manlilikha ng Bayan.

### **The *Gawad Manlilikha ng Bayan* (GAMABA) Awardees**

As Filipino who recognize the unique identities of our fellow Filipinos, it is the right to see their contribution to the community. The country is rich with various elements of tangible and intangible cultural heritage which has passed on the new generation. Culture as part of our Philippine identity includes a variety of arts that enhance by our National Living Treasure artists who are recognized in their special contribution to the national heritage. These are Filipino citizen who is engaged in any traditional art forms and has contributed to the development of cultural diversity and the creativity of humanity.

Awardee	Contribution	Region
<b>GAMABA Awardees for the year 1993</b>		
 Ginaw Bilog (d. 2003) <small>Photo Courtesy of NCCA</small>	<b>Surat Mangyan and Ambahan poetry</b> Preserve the Hanunuo Mangyan script and Ambahan (poem consisting of seven-syllable lines) and promote it on every occasion so that the art will not be lost but preserved for posterity.	Panaytayan, Mansalay, Oriental Mindoro, Region IV-B MIMAROPA
 Masino Intaray (d. 2013) <small>Photo Courtesy of NCCA</small>	<b>Epic Chanter and Storyteller</b> An outstanding master of the basal (gong music), kulilal (highly lyrical poem) and bagit (instrumental music played on the kusyapi), also played the aroding (mouth harp) and babarak (ring flute) and above all, he was a prolific and pre-eminent epic chanter and storyteller	Pala'wan, Palawan Island, Region IV-B MIMAROPA
 Samaon Sulaiman (d. 2011) <small>Photo Courtesy of NCCA</small>	<b>Playing Kudyapi</b> He achieved the highest level of excellence in the art of kutiyapi or kudyapi (two-stringed lute) playing and also proficient in kulintang, agong (suspended bossed gong with wide rim), gandingan (bossed gong with narrow rim), palendag (lip-valley flute), and tambul.	Mamasapano, Maguidanao, Western Midanao Bangsamoro Autonomous Region in Muslim Mindanao (BARMM)

### GAMABA Awardees for the year 1998

 <p><b>Lang Dulay</b> (d. 2015)</p> <p>Photo Courtesy of NCCA</p>	<p><b>T'nalak Weaving</b></p> <p>She is credited with preserving her people's traditional T'nalak using abaca fibers as fine as hair which traditionally has three primary colors, red, black, and the original colors of abaca leave recreated by her nimble hands—the crocodiles, butterflies, and flowers.</p>	<p>T'boli/Lake Sebu, South Cotabato, Mindanao, Region XII SOCCSKSARGEN</p>
 <p><b>Salinta Monon</b> (d. 2009)</p> <p>Photo Courtesy of NCCA</p>	<p><b>Inabal Weaving</b></p> <p>She was awarded for fully demonstrating the creative and expressive aspects of the Bagobo abaca ikat (to tie or bond) weaving called inabal (traditional textile of Bagobo) at a time when such art was threatened with extinction.</p>	<p>Tagabawa Bagobo/Bansalan, Davao del Sur, Region XI Davao Region</p>

### GAMABA Awardees for the year 2000

 <p><b>Uwang Ahadas</b></p> <p>Photo Courtesy of NCCA</p>	<p><b>Playing Yakan Instruments</b></p> <p>He referred to for his ability and mastery in playing different Yakan instruments (made of bamboo, wood, and metal) and for imparting his insight to the youngsters of his locale. He keeps on performing and instruct despite his diminishing visual perception, keeping the Yakan melodic custom alive and thriving.</p>	<p>Yakan/ Lamitan, Basilan Island, Bangsamoro Autonomous Region in Muslim Mindanao (BARMM)</p>
 <p><b>Federico Caballero</b></p> <p>Photo Courtesy of NCCA</p>	<p><b>Chanting the Sugidanon Epic of the Panay Bukidnon</b></p> <p>He continuously works for the documentation of the oral literature, in particular the epics, of people. These ten epics, rendered in a language that, though related to Kiniray-a, is no longer spoken.</p>	<p>Sulod-Bukidnon/Calinog, Iloilo, Panay Island, Region VI Western Visayas</p>

 <p>Alonso Saclag</p> <p><small>Photo Courtesy of NCCA</small></p>	<p><b>Playing Kalinga Musical Instruments</b></p> <p>His lifestyle work is to paint a portrait of his people to record a tradition of opposites and dualities, a peoples' character recorded in cadences each aggressive and gentle. Play Kalinga musical instruments dance patterns and moves related to rituals.</p>	<p>Kalinga, Northern Luzon Island, Cordillera Administrative Region (CAR)</p>
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#### GAMABA Awardees for the year 2004

 <p>Hajja Amina Appi (d. 2013)</p> <p><small>Photo Courtesy of NCCA</small></p>	<p><b>Mat weaving</b></p> <p>She was recognized as the master mat weaver. Her colorful mats with their complex geometric patterns showcased her precise sense of design, proportion, and symmetry and sensitivity to color.</p>	<p>Ungos Matata, Tandubas, Tawi-Tawi, Bangsamoro Autonomous Region in Muslim Mindanao (BARMM)</p>
 <p>Eduardo Mutuc</p> <p><small>Photo Courtesy of NCCA</small></p>	<p><b>Metal Plating</b></p> <p>He is an artist who has devoted his existence to developing religious and secular artwork in silver, bronze, and wood. His intricately detailed retablos, mirrors, altars, and carosas are in church buildings and non-public collections. A range of these works are quite large, some exceeding forty feet, whilst some are very small and feature very nice and refined craftsmanship.</p>	<p>Apalit, Pampanga, Region III Central Luzon</p>
 <p>Darhata Sawabi (d. 2005)</p> <p><small>Photo Courtesy of NCCA</small></p>	<p><b>Pis syabit Weaving</b></p> <p>She remained devoted and persevered with her mission to teach the artwork of pis syabit weaving. Her strokes firm and sure, her color sensitivity acute, and her dedication to the best of her products unwavering.</p>	<p>Tausug/ Parang, Sulu, Bangsamoro Autonomous Region in Muslim Mindanao (BARMM)</p>

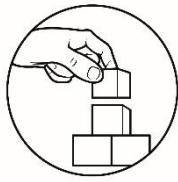
### GAMABA Awardees for the year 2012

 <p><b>Magdalena Gamayo</b></p> <p><small>Photo Courtesy of NCCA</small></p>	<p><b>Abel Weaving</b></p> <p>She has been a master in abel weaving from Pinili, Ilocos Norte. She is not only weaving traditional Ilocano textiles but also designs new patterns. One of her designs employs a difficult weaving technique called pililian meaning partially. The weave produces a one of a kind design that takes after a string of flowers thus its name, inubon a sabong. She did not formally study such traditional art. Instead, she watched closely as her aunt made and imitated the patterns.</p>	<p>Pinili, Ilocos Norte Region I Ilocos Region</p>
 <p><b>Teofilo Garcia</b></p> <p><small>Photo Courtesy of NCCA</small></p>	<p><b>Kattukong or Tabúngaw Hat Making</b></p> <p>When he finishes fieldwork as a farmer, he focuses on the cultivation and development of tabúngaw (Ilokano term for úpo). At the age of fifteen (15) he learned the art of Kattukong or tabúngaw hat making and basket weaving from his grandfather.</p>	<p>San Quintin, Abra, Cordillera Administrative Region (CAR)</p>

### GAMABA Awardees for the year 2016

 <p><b>Ambalang Ausalin</b></p> <p><small>Photo Courtesy of NCCA</small></p>	<p><b>Yakan Weaving</b></p> <p>Apuh Ambalang, is significantly respected in all of Lamitan. Her ability is regarded unique: she can bring forth all designs and actualize all textile categories ordinary to the Yakan community, who are known to be among the finest weavers within the Southern Philippines. She can perform the suwah bekkat (cross-stitch-like embellishment) and suwah pendan (embroidery-like embellishment) techniques of the bunga sama category. She has the complex knowledge of the whole weaving process, mindful at the same time as the cultural significance of each textile design or category.</p>	<p>Lamitan, Basilan Island, Bangsamoro Autonomous Region in Muslim Mindanao (BARMM)</p>
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 <p><b>Estelita Tumandan Bantilan</b></p> <p>Photo Courtesy of NCCA</p>	<p><b>B'laan Mat Weaving</b></p> <p>Since she was a child, she was bright and careful in tangle weaving. Her perseverance took place because of her supportive husband. The thin strips of the pandanus romblon (Pandanus copelandii merr. Bariu) rise matrixed through deft fingers performing an individual rhythm, the beat guided by her eyes. The unwoven strips are held tight at the other end of her body, as toes curl and close around, not only these strips but, as it were, the abstraction that other people call design. The arc of her torso determines the dexterity of feet and toes. Hand/eye coordination happens inside a frame of milliseconds.</p>	<p>Upper Lasang, Sapu Masla, Malapatan, Saranggani Region XII SOCCSKSARGEN</p>
 <p><b>Yabing Masalon Dulo</b></p> <p>Photo Courtesy of NCCA</p>	<p><b>B'laan Ikat or Tie-dye Fabric Weaving</b></p> <p>Yabing Masalon Dulo, called as “Fu Yabing”, was only fourteen (14) years old when she started weaving. All her younger years were spent in sharpening her skills and imparting the knowledge to younger generations of B'laan weavers.</p> <p>She follows her mother's movements back and forth. She colors the fibers, counts the thread, and observes the rhythmic dance of a weaver's dreams woven into unique soulful pieces.</p>	<p>Amguo, Landan, Polomolok, South Cotabato Region XII SOCCSKSARGEN</p>



## What's More

### Activity 2. The Past Master and Living Treasures

Directions: Watch the videos on the NCCA *Dayaw* presentation in the link below. Using a separate sheet write an informative summary of the videos. Follow the rubrics below.

Season 4 Episode 1: The Past Master

<https://www.youtube.com/watch?v=NVpWnkOpVLI&list=PLE4Bk7RrOT-Z9HruyiFU3AFvnyPaKaRc3>

Season 4 Episode 2: Living Treasures (Part 1)

<https://www.youtube.com/watch?v=PL4H4o568X0&t=100s>

Season 4 Episode 2: Living Treasures (Part 2)

<https://www.youtube.com/watch?v=M1nRDVTJbKg&t=27s>

Category	4	3	2	1
<b>Content &amp; Development</b>	Response is clear, well-focused, and ~1 page double spaced. Comprehensive, accurate, opinionated.	Content is accurate and compelling. Response is adequate and addresses assignment. Content and purpose of the writing are clear.	Content is not comprehensive. Major points are addressed, but not well supported. Response largely summary, rather than insight.	Content is incomplete. Major points are not clear or compelling. Response wholly summary, rather than insight.
<b>Organization</b>	Structure is clear and easy to follow. Transitions are logical and maintain the flow of the paper.	Structure is mostly clear and easy to follow. Transitions are present. Conclusion is logical, if not creative.	Structure is not easy to follow. Transitions need improvement. Conclusion is missing or does not flow from the body of the paper.	Organization and structure detract from the writer's opinion of the film. Paragraphs are disjointed and lack transition of thoughts.
<b>Accuracy</b>	All supportive facts and examples are reported accurately, and specific scenes from the video are discussed to great effect.	Supportive facts and examples are reported accurately, adequate discussion of specific scenes that irritated the writer's interest.	Most supportive facts/examples are reported accurately, and there is some discussion of specific scene-work.	NO facts/examples are reported OR most are inaccurately reported.
<b>Subjectivity</b>	Writer approaches the comparison and reflection in an insightful way, addressing each bullet point.	Writer seems to be thinking about the video and module and how they compare, but fail to address one of the bullet points.	Writer adds little to the discussion of the topic, and there is not enough response to the video itself.	Writer has not tried to transform the video's ideas in a personal or social commentary way.
<b>Grammar &amp; Formatting</b>	Writer makes no grammatical errors that distract the reader from the content.	Writer makes 1-2 grammatical errors or formatting/Works Cited may be slightly off.	Writer makes 3-4 grammatical or formatting errors that distract the reader from the content.	Writer makes more than 4 grammatical errors that distract the reader from the content. No Works Cited page.



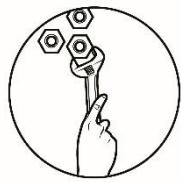
## **What I Have Learned**

Republic Act No. 7355 known as Manlilikha ng Bayan Act was established in 1992 to give recognition to traditional art uniquely Filipino who preserves and promotes its traditional folk arts that contribute to the national heritage.

National Commission for Culture and the Arts (NCCA) is the highest policy and coordinating body for culture and arts of the state.

The Philippines through the effort of NCCA introduced the sixteen (16) *Gawad sa Manlilikha ng Bayan* or GAMABA Awardees namely:

Ginaw Bilog	1993	Surat Mangyan and Ambahan poetry
Masino Intaray	1993	Epic chanter and storyteller
Samaon Sulaiman	1993	Playing Kudyapi
Lang Dulay	1998	T'nalak Weaving
Salinta Monon	1998	Inabal Weaving
Uwang Ahadas	2000	Playing Yakan Instruments
Federico Caballero	2000	Chanting the Sugidanon Epic of the Panay Bukidnon
Alonzo Saclag	2000	Playing Kalinga Musical Instruments
Hajja Amina Appi	2004	Mat Weaving
Eduardo Mutuc	2004	Metal Plating
Darhata Sawabi	2004	Pis syabit Weaving
Magdalena Gamayo	2012	Abel Weaving
Teofilo Garcia	2012	Kattukong or <i>Tabúngaw</i> Hat Making
Ambalang Ausulin	2016	Yakan Weaving
Estelita Bantilan	2016	B'laan Mat Weaving
Yabing Masalon Dulo	2016	B'laan Ikat or Tie-dye Fabric Weaving



## What I Can Do

Directions: Create a brochure that promotes our National Living Treasures or *Gawad Manlilikha ng Bayan* awardees, their artworks, and the place where they came from. Follow the rubrics below.

CATEGORY	4	3	2	1
<b>Graphics/ Pictures</b>	Graphic go well with the text and there is a good mix of text and graphics	Graphics go well with the text, but there are so many that they distract from the text	Graphics go well with the text, but there are too few and the brochure seems “text-heavy”.	Graphics do not go with the accompanying text or appear to be randomly chosen
<b>Attractiveness and Organization</b>	The brochure has no exceptionally attractive formatting and well-organized information.	The brochure has attractive formatting and well-organized information.	The brochure has well-organized information	The brochure’s formatting and organization of material are confusing to the reader.
<b>Content- Accuracy</b>	All facts in the brochure are accurate	99-90% of the facts in the brochure are accurate.	89-80% of the facts in the brochure are accurate.	Fewer than 80% of the facts in the brochure are accurate.
<b>Sources</b>	Careful and accurate records are kept to document the source of 95-100% of the facts and graphics in the brochure.	Careful and accurate records are kept to document the source of 94-85% of the facts and graphics in the brochure.	Careful and accurate records are kept to document the source of 84-75% of the facts and graphics in the brochure.	Sources are not documented accurately or are not kept on many facts and graphics.
<b>Spelling and Proofreading</b>	No spelling errors remain after one person other than the typist reads and corrects the brochure.	No more than 1 spelling error remains after one person other than the typist reads and corrects the brochure.	No more than 3 spelling errors remain after one person other than the typist reads and corrects the brochure.	Several spelling errors in the brochure.



# ***Assessment***

**Multiple Choice.** Choose the letter of the best answer. Write your answer on a separate sheet of paper.

1. Which of the following Republic Act known as the Manlilikha ng Bayan Act?
    - a. R.A. Act. 7355
    - b. R.A. Act. 11190
    - c. R.A. Act. 7356
    - d. R.A. Act. 10066
  2. \_\_\_\_\_ is a tnalak weaver from the indigenous community of the Tboli in Lake Sebu, South Cotabato.
    - a. Magdalena Gamayo
    - b. Haja Amina Appi
    - c. Darhata Sawabi
    - d. Lang Dulay
  3. Which is among the following is the highest policy and coordinating body for culture and arts of the state?
    - a. Philippine Commission on Culture and the Arts
    - b. National Commission for Culture and the Arts
    - c. Philippine Academic Arts and Culture
    - d. Nation Expert for Talent and Skills
  4. Which of the following is NOT an idea of the Manlilikha ng Bayan Act?
    - a. Create hindrances for popularizing their works locally and internationally
    - b. Renew a community's artistic tradition thereby protecting a valuable aspect of Philippine culture
    - c. Recognize the importance of traditional folk artists as a singular channel between skills of the past and the future
    - d. Provide mechanisms for identifying and assisting qualified traditional folk artists to transfer their skills to the community
  5. \_\_\_\_\_ is kind of poem consisting of seven-syllable lines which most of the time contains of love and friendship.
    - a. Ambahan
    - b. Haiku
    - c. Gangsa
    - d. Tanaga
  6. Which of the following is a two-stringed lute made of wood, one string for the melody, one for the drone?
    - a. Buktot
    - b. Kudyapi
    - c. Butting
    - d. Pas-ing
  7. \_\_\_\_\_ is a kind of fabric made up of fine abaca fibers weaved with different designs which reflect the tradition of the T'boli.
    - a. Abel
    - b. Musa
    - c. Pis syabit
    - d. T'nalak
  8. Which of the following artist worked on the documentation of the epics of Calinog, Iloilo, Panay Island?
    - a. Ginaw Bilog
    - b. Alonzo Saclag
    - c. Uwang Ahadas
    - d. Federico Caballero
  9. \_\_\_\_\_ play Kalinga musical instruments dance patterns and movements associated with rituals.
    - a. Alonzo Saclag
    - b. Teofilo Garcia
    - c. Masino Intaray
    - d. Eduardo Mutuc
  10. Who teaches Teofilo Garcia to make a tabúngaw hat and basket weaving?
    - a. Auntie Elena
    - b. Uncle Leolito
    - c. Grandfather Hipolito
    - d. Grandmother Imelda

11. Which of the following is the master of abel weaving from Pinili, Ilocos Norte?
- a. Darhata Sawabi
  - c. Ambalang Ausulin
  - b. Magdalena Gamayo
  - d. Yabing Masalon Dulo
12. \_\_\_\_\_ began weaving since fourteen (14) years old and continuously impart knowledge to younger generations of B'laan weavers.
- a. Lang Dulay
  - c. Yabing Masalon Dulo
  - b. Salinta Monon
  - d. Estelita Tumandan Bantilan

**II. Essay**

Instruction: Explain briefly.

13. How does this short-term encounter with GAMABA awardees make you aware of who we are? \_\_\_\_\_
14. As an artist, what is our main responsibility in our society or country? \_\_\_\_\_
15. Identify the values we should possess as an artist. Explain.
- 

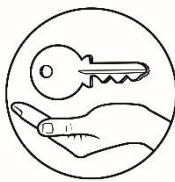


## ***Additional Activities***

### **Knowing our Culture Bearers**

Directions: Watch YouTube videos on ABS CBN Local Legends and list down Three (3) other traditional artists that you know that contribute to the country's intangible cultural heritage and identify the place they came from.

<b>Name</b>	<b>Contribution/s</b>	<b>The place they came from</b>
e.g. Wang-od Oggay	Tattoo Artist	Buscalan, Tinglayan, Kalinga



## **Answer Key**

<b>What I Know</b>	<b>Assessment</b>
1. i 2. g 3. d 4. k 5. a 6. c 7. b 8. f 9. h 10. j	1. a 2. d 3. b 4. a 5. a 6. b 7. d 8. d 9. a 10. c 11. b 12. c  13. Recognizing the GAMABA awardees, as culture bearers of our country, shows we are proud of our identity as Filipino people. 14. As an artist, we have the responsibility to sustain the skills and talent that we have. Therefore, we should share this talent and skills to our society or simply to the community we belong. 15. As an artist, we should promote our culture by being creative, improvement our talent and skills, and share it to other fellow Filipinos.

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