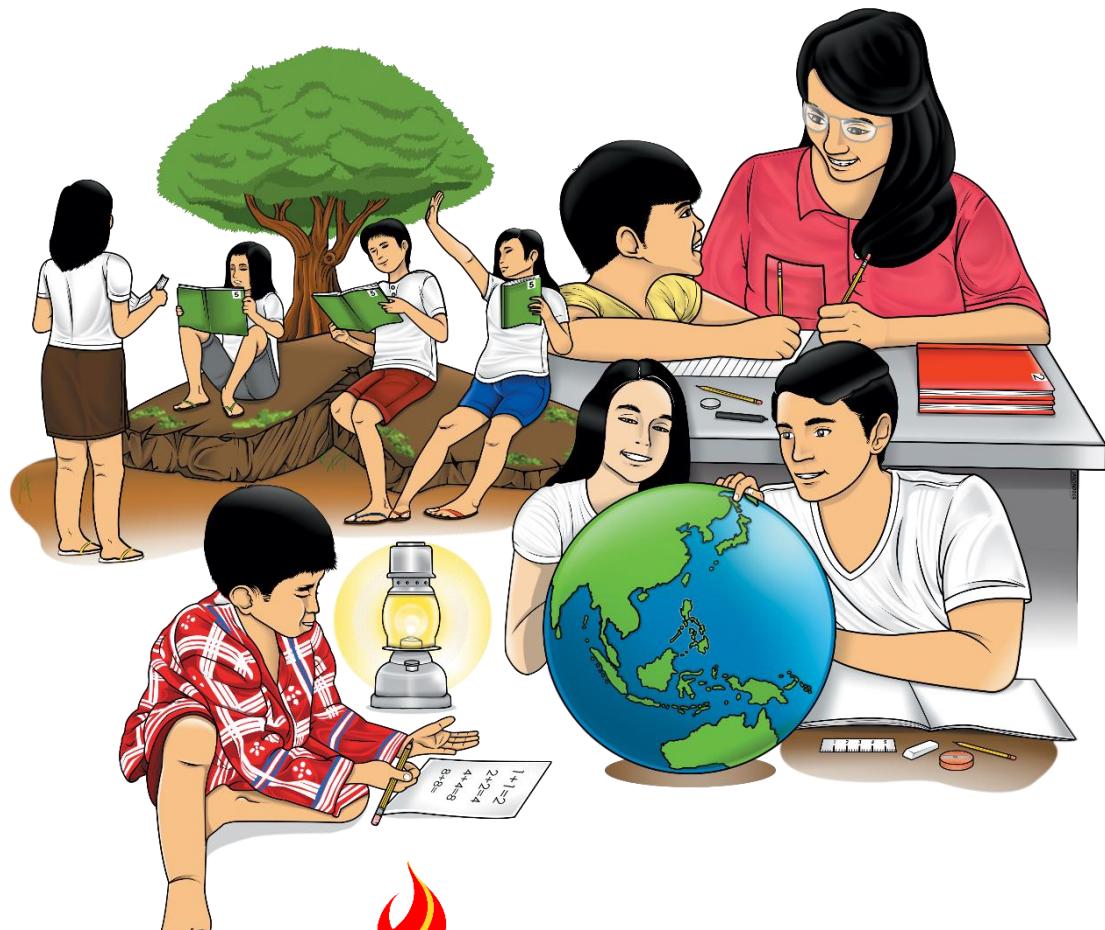


Arts

Quarter 3 – Module 6: Carving Out Your Niche Discovering the Visual Art Forms of Mindanao



Arts – Grade 7

Alternative Delivery Mode

Quarter 3 – Module 6: Carving Out Your Niche - Discovering the Visual Art Forms of Mindanao

First Edition, 2020

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Published by the Department of Education

Secretary: Leonor Magtolis Briones

Undersecretary: Diosdado M. San Antonio

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Printed in the Philippines by _____

Department of Education – MIMAROPA REGION

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Arts

**Quarter 3 – Module 6:
Carving Out Your Niche
Discovering the Visual Art Forms
of Mindanao**

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

How's your learning experience been so far in the previous expedition you embarked on? Surely you have acquired a lot of new insights about some of the art styles and designs found only in Mindanao. There are still plenty of art forms to discover at this point, and there will even be opportunities to recreate these works with your own personal touch.

The wide variety of art forms in Mindanao continues to preserve and uphold the beliefs and cultures of its peoples who mostly identify with ethnic groups. The previous modules took you through a journey wherein you learned just how their art mirrors their culture and traditions, and this will be a continuation of that discussion. Not only were you given a chance to explore and distinguish the characteristics of art forms and why they were built or created, but you were also able to know which among the provinces in Mindanao were identified as the localities of artifacts holding great historical significance.

This time, you will get acquainted with how these arts and crafts of Mindanao are made by familiarizing yourself with the local materials used and the creative processes or techniques that are employed to create such pieces. Along the way, you will identify the principles and elements of art as seen across all art forms.

Learning Objectives

In this module, you will be able to:

1. determine the different materials used in some of the varied art forms of Mindanao presented,
2. attempt to recreate and design artworks inspired by the local materials and techniques of specific areas in Mindanao while considering the principles and elements of art, and show appreciation for the importance, functionality and cultural relevance of Mindanao's notable art forms.



What I Know

Before we begin, let us check how much you know about the lesson you are about to embark on through answering this set of questions.

Directions: Read each of the questions below carefully. Write the letter that corresponds to your choice in your activity notebook.

1. Which of the following is true about *Badjao* houses based on the previous discussions?
A. Badjao houses are built on the coastal areas of Sulu.
B. Badjao houses are made out of the wood nomads bought from the island.
C. Badjao houses are built out of the woods they collected from the seashore.
D. Badjao houses are made of bamboo as its walls and nipa leaves as roofing.

2. Which principle of art is evident and can be observed in how the walls of the Fort Pilar were built to create a feeling of stability or impression of equality in weight?
A. Balance B. Contrast C. Emphasis D. Harmony

3. This is an armor that was resourcefully made out of the local materials present during the time it was crafted by Maranaos, such as of brass plates with carabao horns and interlocking ringlets. Which among the following art forms is the statement referring to?
A. Gador B. Kampilan C. Maitum Jar D. Rarub-A-Klong

4. This is a sword with a single edge and is characterized by a hand-carved ivory handle which resembles the head of a naga or serpent. Which among the following choices is this pertaining to?
A. Gador B. Kampilan C. Maitum Jar D. Rarub-A-Klong

5. Which principle of art manifests in how the shrine of *Our Lady of the Pillar of Saragossa* is given special attention and is placed as the focal point of the area where the shrine is situated?
A. Balance B. Contrast C. Emphasis D. Harmony

6. Which principle of art is also manifested in the *Badjao* houses –specifically in how they arrange their roofs symmetrically?
A. Balance B. Contrast C. Emphasis D. Harmony

7. This crafted item is very unique for its much broader tapered blade which is very noticeable as the blade at the base is thicker and narrower. What art form of Mindanao is being described?
A. Gador B. Kampilan C. Maitum Jar D. Rarub-A-Klong

8. Which principle of art is most visible in the use of the outriggers attached to the boat sides of a *balangay* to prevent it from capsizing (turning over)?
A. Balance B. Contrast C. Emphasis D. Harmony

9. Which principle of art is manifested in the creatively designed sails or extended fabrics of different sizes which are attached to propel the boat?
- A. Emphasis B. Harmony C. Rhythm D. Scale
10. This was constructed by joining planks edge-to-edge by using dowels and fiber lashings that sets it apart from the modern ways of building a boat these days. What is being referred to by the given statement?
- A. Balangay B. Kampilan C. Kendi D. Vinta
11. Which principle of art is reflected in the relationship between the houses and the bamboo materials used in terms of size or measurement, number or amount, and the connections among parts of a whole?
- A. Emphasis B. Harmony C. Rhythm D. Scale
12. Which among the following samples of architecture contains a pattern which is very visible once you gaze at the intricate design and details of the walls, as well as the distribution of objects inside such as potted plants?
- A. Badjao houses C. Monastery of Transfiguration
B. Fort Pilar D. Torogan
13. Who introduced and popularized the making of the colorful sails called *vinta*?
- A. Badjaos B. Maranao C. Tausug D. T'boli
14. It is a lashed-lug boat considered as one of the functional art forms of Mindanao which was finely built by the use of sewn holes, dowels, and fiber lashings to stitch planks edge-to-edge. Which of the following art forms is the description referring to?
- A. Balangay B. Gador C. Panolong D. Vinta
15. This is a metallic armor which serves as a vest for the soldiers and is characterized by interlocking ringlets. Which of the following art forms is the description pertaining to?
- A. Gador B. Kampilan C. Kendi D. Rarub-A-Klong



What's New

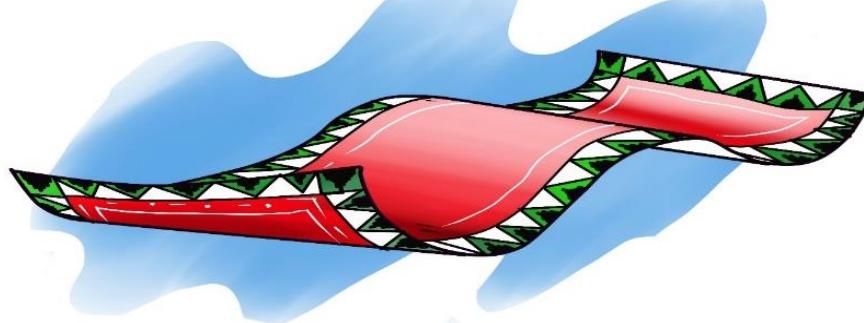
Hello, dear expeditioner! You have just reached the starting line of this adventure. Surely you were captivated by the beauty that the numerous art forms of Mindanao hold, specifically that which is seen in its architectural designs, metal crafts, and everyday objects. Make sure to stay on your toes as this module will take you to Mindanao again through a magic carpet ride you will get to experience in this first activity!

Activity 1.1 Magic Carpet Ride

Below the cloud of words is a magic carpet that we will use to fly once again for our trip all over Mindanao. But before we take flight across the sky, let's prepare ourselves by trying to recall all the art forms of Mindanao which you have encountered in the previous module.

Directions: Some of the art forms written inside the big cloud are **architectural designs, metal crafts, and everyday objects** that originate from Mindanao. Identify which ones these are and write them inside the magic carpet. Draw your own magic carpet and do this activity in your notebook.

*MIAG-AO CHURCH *VINTA *MOLO CHURCH *GADOR
*TOROGAN *GRAND MOSQUE *THE RUINS *BATIGE
*MAGELLAN'S CROSS *PANOLONG *FORT PILAR
*MAITUM JAR *MOTHER AND CHILD *KAMPILAN
*BADJAO HOUSES *MANUNGGUL *CALLE CRISOLOGO
BALANGAY RARUB-A-KLONG



You did a great job! We wouldn't be feeling so prepared for our carpet ride if it weren't for you.

This time, let us reflect on the following questions before jumping into the next exciting activity:

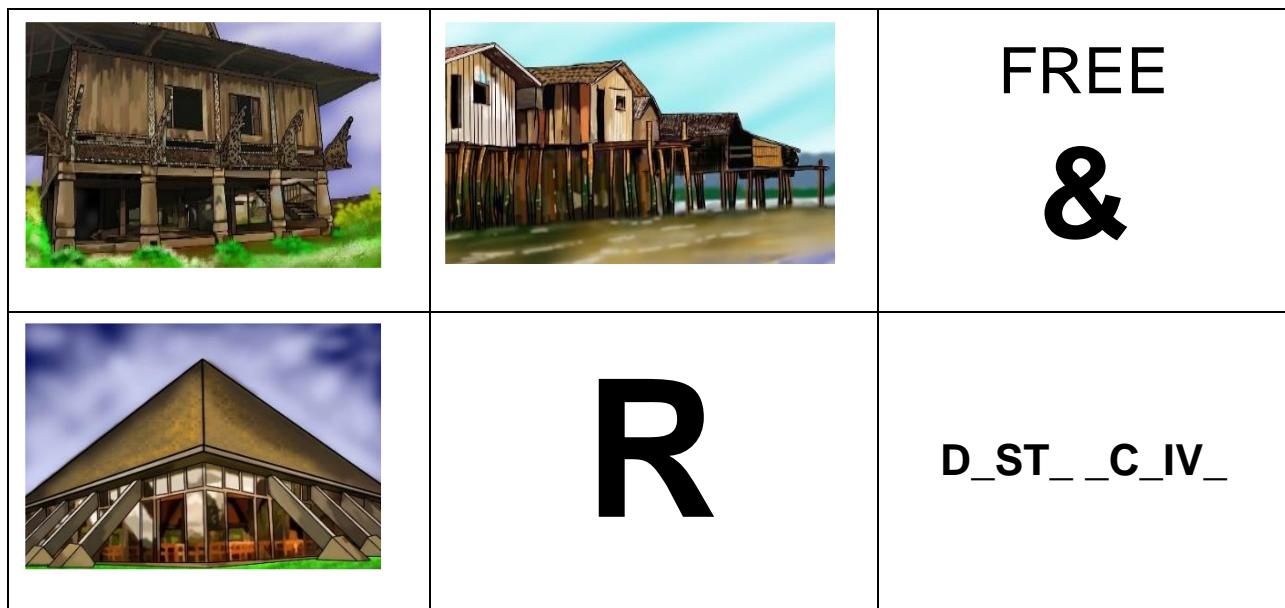
1. What difficulty did you encounter in sorting out and identifying the art forms of Mindanao?
2. Were you able to identify all of the arts and crafts of Mindanao? What helped you accomplish the activity with ease?

Activity 1.2 – TIC-TAC-TOE

Directions: Accomplish this TIC-TAC-TOE activity to unlock the hidden message. Solve the tic-tac-toe puzzle by

- a) looking at and naming the pictures of the arts forms inside the boxes 4-8,
- b) providing the word that is being asked in boxes which contain rebus puzzles as in boxes 2 and 11,
- c) arranging the jumbled letters to form the word as in box 1 (*except those boxes with the word “FREE” written inside*),
- d) filling in the blanks with the correct and appropriate letters to complete the word needed as in box 12.

| | | |
|---|--|---|
| D M A I N O N A | OTHER TERMS FOR DECORATIVE DESIGN AND HANDICRAFT | FREE LIKE |
|  |  |  |



What is the hidden message? Were you able to unlock it?

Let's Ponder!

Did you manage to accomplish the TIC-TAC-TOE? At this point, try to answer the following questions in your activity notebook.

1. Which activity did you find more challenging to answer? Which one was more enjoyable?
2. In Activity 1.2, what sentence did you form after decoding the questions in TIC-TAC-TOE?

It's a good thing that you took the time to answer the questions. The activities that you have already accomplished are prerequisites or warm-up exercises that are meant to introduce you to new lessons that you have to master. The next portions of this module will provide you with assistance in understanding how the different elements and principles of art influenced the artistry of the people of Mindanao. These are only some of the creative works of art that are popular to the regions where they originated from.



You should bear in mind that visual art forms are created with considerations on specific principles and elements as you might recall from the previous discussions. Try your best to connect them with the new concepts which you are about to discover today.

From their traditionally made houses, buildings, churches, monasteries and other architectural designs, to the wood carvings, brass plating and pottery, along with traditionally made boats, the art forms of Mindanao. This time, we will try to discover the extent of the principles of elements of art present in artistic crafts of Mindanao.



What is It

The Art Forms of Mindanao: Exploring its architectural designs, metal crafts, and functional art forms

The previous module led you through an artistic expedition wherein you got familiar with some examples of the architectural designs and everyday objects which have become part of the identity of Mindanao. Apart from that, you discovered how they created these works of art while making sure that these maintained an identity of spirituality and creativity.

Let us see how the elements and principles of art were considered in the making of each art form:

THE ELEMENTS AND PRINCIPLES OF ART AS SEEN IN THE ART OF MINDANAO

ARCHITECTURE

Let us go over some of these architectural designs which Mindanao is well known for, starting with one famous site found in Zamboanga City:

1. Fort Pilar



This Fort Pilar is a military defense fortress that was established during the 17th century and was built by the Spanish colonial government in Zamboanga City. It later on became recognized as a landmark of Zamboanga and has maintained that recognition over the years. It holds a great cultural significance as far as the cultural heritage of the city is concerned.

As you can notice, the Fort was designed and built according to the basic elements and principles of art which are observable in every detail of the fort. Let's begin with its concrete walls, which were restored by the city government of

Zamboanga to revive its ingenious features that mirror the history of their people during the Spanish colonization.

Symmetrical Balance is evident and is observed in how the walls of the Fort Pilar were built parallel to each other in order to create a sense of stability or an impression of equality in the weight of the walls. **Emphasis**, on the other hand, is seen in how the shrine of *Our Lady of the Pillar of Saragossa* is given special attention and is placed as the focal point of the area where the shrine is situated.

Moreover, if you are going to take a little closer at the shrine itself, you will notice the architectural design that highlights the figure of the Our Lady of the Pilar of Saragossa through the circular background representing rays of the sun. The circular design that surrounds the figure contains patterned designs which run from the triangular shape that resembles the clothing of the figure going up perpendicularly to the circular design at the back.

The crown of the Our Lady of Pilar shrine was also emphasized in the way it was placed at the center and was painted in gold. **Harmony** and **Pattern** are visible in the intricate design and details of the shrine's walls and in the distribution of objects such as the potted plants which maximize the space of that area.

2. Badjao Houses



These houses are built by the nomads of the Sulu Sea on stilts above the water and are recognized as one distinct housing design found in Mindanao. These *Badjao* houses, more often than not, contain materials which come from a variety of resources that create a noticeable difference in textures, colors, shapes, and even length. In some coastal areas, Badjao houses were built with bamboo for its walls and nipa for its rooftop.

Color is very evident in the houses which they made. Since the materials they gathered are mostly wood, the color scheme is complementary since the colors only fall under a single-color palette which happens to be brown or wood color palettes. **Texture** can be seen in the

surface of the materials used. The woods vary in textures, from smooth to rough. Soft and rough textures of the wood are also described as *coarse textures* while the smooth and glassy are described as *fine textures*. **Shape** is noticeable in the overall structure of the houses. Most of the Badjao houses are in a triangular shape or otherwise known as A-frame in the roof part of the house. The A-frame can be seen in the distinctive peak formed by woods and nipa palm leaves which they used in thatching the roof.

The principles of art which are present in these humble yet unique designs include **Scale**, which is responsible for the relationship between the houses and the bamboo materials used in terms of their size or measurement, number or amount, and the connection between parts of a whole. **Balance** is also a considered principle in the houses' design, as one might observe of the symmetrical rooftops. In some areas in Mindanao particularly in Sulu sea *Badjao* houses may appear different from the more traditional houses which the first ethnic groups built.

3. Panolong



The **panolong** is an ornament of the Maranao's *torogan*, and it is a portion which largely resembles a wing spreading out from the long pieces of heavy—often squared—wood. This ornament is characterized by *okir* carvings which resemble a serpent (Maranaoan culture recognizes this as the *naga*) and it also features stylized leaves like fern and floral motifs. The serpent shape on the carvings is called the **magoyoda design**. This *magoyoda* is more prominent in the *torogan* houses which can be found in Lanao del Sur. It is also known for being placed in the exterior wall of the *panolong* as an ornament.

The *panolong* is considered to be the most distinct part of the *torogan*. It is the ornament in carved end-beams which contains a serpent design that fills the front area, while the sides use the element of art which is the **Shape** in the *pako okir* or the fern patterns. If you look closer at this craft, you will notice that it contains a design in the shape of a ship protruding from its front portion. In some houses, the element of art that is **Color** can easily be appreciated in the bright and vivid ornaments surrounding the walls.

When it comes to **Patterns**, some houses place the *ornaments* containing patterned designs integrated in the *okir* carvings spread throughout the beams. Modern houses also use a type of *panolong* which contains patterns enclosing the whole beam. Some *torogan* houses use *magoyoda* (serpent shape on the carvings) to the design ornamenting the shape of the beam and is repeating horizontally.

METAL CRAFTS

At this point, let us traverse the trail of Mindanao leading towards a place where metal casting became very popular. To be more specific, it's time to see a metal casted armor which was later on acknowledged as a product of the Hispanic period (the Spanish colonization).

Rarub-A-Klong

This is a piece of armor resourcefully made out of the local materials present during the time it was crafted by Maranaos, such as brass plates, carabao horn and interlocking ringlets. Apart from the intricate design of this armor, what makes it even more exceptional is the presence of decorations with an armilla motif. This armilla motif is characterized by waistcoat and armband awarded as a military decoration in Ancient Rome. By just simply looking at it, you can notice the different principle of arts integrated in the intricate designs of the art form.

Unity appears to be noticeable in the alignment and positions of the objects or ornaments to create a pleasing image of the armor. **Harmony** is also visible since materials were properly and artistically placed.

The principle of art which is **Emphasis** can be observed in how the decorative details at the armor's center were arranged and placed. **Balance**, on the other hand, is visible in how the intricate patterns all over the armor are arranged with considerations on space and equality. Likewise, if you will take a closer look at this armor, you will get to notice how both sides of the armor have the exact same design.

Rarub-A-Klong is also full of intricate designs if you are going to look closely at it. You might notice that there are organic shapes –leaves, to be exact— which are equally distributed to both sides of the armor in the middle area. Your gaze will automatically be drawn to the intricate designs patched on the chest portion that are composed of gold-plated carvings. **Contrast** is also seen in the way the differences in value of the colors used for the decorations of the armor creates added visual interest.

Moreover, some of the elements of arts are also incorporated in this armor. **Line** can be seen in the materials and ornaments used in creating the armor. This is visible in the designs in front particularly in the middle portion. Along the waistcoat, you can also see lines contained within the material. The armor is characterized by its dark **color** which helps with hiding any wear and tear that the armor may have endured. Apart from black, other colors are also present in the gold-plated carvings and organic shapes contained in the ornaments of the armor. Since the material used in creating the armor is metal, this art form has shiny **texture** that when light is reflected back on it, it creates shiny and lustrous appearance of the metal. **Space**, on the other hand, is considered in creating this craft. This is visible in how the designs are placed and positioned in front of the armor.



Rarub-A-Klong

FUNCTIONAL ART FORMS

3. Balangay



The *balangay*, or most commonly known as the **Butuan Boat**, is a large, pre-colonial boat made of wood used by ancient Filipinos to traverse the seas for trade and migration.

The most interesting part about this finely built boat is the fact that it achieves functionality that only comes with a well-developed design.

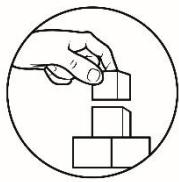
Some of the principles of art which are more noticeable in this art form are

balance, unity, and scale. **Balance** is most visible in the use of the outriggers attached to the boat sides of *balangay* to prevent it from capsizing (or turning over). **Unity** is noticeable the way its pins, dowels, and lashings are put together. On the other hand, **Scale** is manifested in the creatively designed sails or extent fabrics made in different sizes and attached to propel the boat.

On the other hand, when it comes to elements of art, there are some which are manifested in this *balangay*. **Line** is evident in the structure of the boat, particularly in the outriggers, pins, dowels, the sails, and the string attached to it. **Shape** is also an element which is present in the functional art, from the triangular-shaped sails, to the hull shape that is either round or V-shaped. This hull shape is the main determinant of how the boat interacts with the water. **Texture** can be seen in the surface of the materials used. The woods vary in textures, from smooth to rough. **Space** is also evident since this boat is created to be used in trade and migration. This was made with consideration of space to allow the early Filipinos to load goods and products for trading and migrants.



Look how far you've come! Thank you for taking time to read all the concepts about some of the designs and art forms of Mindanao. You are now more than ready and equipped with knowledge that will serve as your armor in dealing with the upcoming activities.



What's More

Go ahead and give yourself a pat on your shoulder for having overcome the previous sections of this module. At this point, take a few moments to accomplish the activities that will prepare you for the last few challenging tasks ahead.

In this section of your learning expedition, you will try to identify how Mindanao art forms differ from each other in terms of their visual elements and principles of design.

Are you up to the challenge? Let's go then!

ACTIVITY 2.1 “Explore the Gallery”

Directions: Supply the table below with the necessary information. Identify the principles and elements of art which you think are present among each of the stated art forms. You may use reliable internet sources or other reference materials for this portion. Do this in your activity notebook.

| Visual Art Form | Province | Elements of Art | Principles of Art |
|---|----------|-----------------|-------------------|
| 1. Monastery of the Transfiguration of Bukidnon  | | | |
| 2. Santo Rosario Church of Camiguin  | | | |

| Visual Art Form | Province | Elements of Art | Principles of Art |
|---|-----------------|------------------------|--------------------------|
| 3. Maitum Jar  | | | |
| 4. Gador  | | | |
| 5. Balangay  | | | |

That was awesome! It seems as though you have really mastered the concepts from both the current and previous modules. This time, take a few moments to ponder on the following questions:

1. Which among the following arts and crafts were you able to answer easily?
2. Were you able to thoroughly observe the elements and principles of arts in the given sample architecture, metal crafts, and functional art forms of Mindanao? Please write what you noticed about them.
3. Which of the following arts and crafts are similar? Indicate their similarity/ies.

ACTIVITY 2.2 “What Are You Made of?”

Directions: Fill out the chart with correct information about the art forms of Mindanao which have been presented throughout this module. Do this in your activity notebook.

| Visual Art Form | Locality / Province | Local Materials Used |
|---|----------------------------|-----------------------------|
| 1.  | | |
| 2.  | | |
| 3.  | | |

| Visual Art Form | Locality / Province | Local Materials Used |
|--|----------------------------|-----------------------------|
| 4.  | | |
| 5.  | | |

Great job! Now, let us analyze your work. Please answer the following questions:

1. In 2-3 sentences, please describe the local materials that were used to create one specific art form that you encountered in the previous section.
2. What are some of the local materials used in creating the visual art forms? Please list down some.



What I Have Learned

Go ahead and pat yourself on the back! I am pretty sure that after your journey of exploration and discovery, you now have a better appreciation and understanding of the art forms which originate from Mindanao. To make these realizations more official, take this Oath of Learning as an affirmation of what you learned from this module.

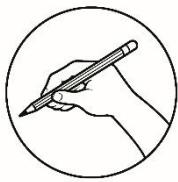
ACTIVITY 4 – Oath of Learning

Directions: Fill out this Oath of Learning scroll below with some key concepts that you learned from this module.

OATH OF LEARNING

I am _____ (State your name) _____ and I
learned _____

_____. With this, I hope that
whatever I learned throughout this module will be remembered
and used in my future learning expeditions. So help me God.



Assessment

Keeping track of the progress you made in accomplishing a number of activities you had in the previous sections of this module is very significant as it determines whether or not the very purpose of this module is achieved. This time, let us check the treasures you found from this journey.

Directions: Read each of the questions below carefully. Write the letter that corresponds to your choice in your activity notebook.

1. Which principle of art manifests in how the shrine of *Our Lady of the Pillar of Saragossa* is given special attention and is placed as the focal point of the area where the shrine is situated?
A. Balance B. Contrast C. Emphasis D. Harmony

2. This is an armor that was resourcefully made out of the local materials present during the time it was crafted by Maranaos, such as of brass plates with carabao horns and interlocking ringlets. Which among the following art forms is the statement referring to?
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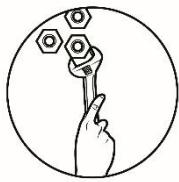
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A. Badjao houses C. Monastery of Transfiguration
B. Fort Pilar D. Torogan

4. Which principle of art is also manifested in the *Badjao* houses –specifically in how they arrange their roofs symmetrically?
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11. This is a sword with a single edge and is characterized by a hand-carved ivory handle which resembles the head of a naga or serpent. Which among the following choices is this pertaining to?
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12. Who introduced and popularized the making of the colorful sails called *vinta*?
- A. Badjaos B. Maranao C. Tausug D. T'boli
13. Which of the following is true about *Badjao* houses based on the previous discussions?
- A. Badjao houses are built on the coastal areas of Sulu.
B. Badjao houses are made out of the wood nomads bought from the island.
C. Badjao houses are built out of the woods they collected from the seashore.
D. Badjao houses are made of bamboo as its walls and nipa leaves as roofing
14. It is a lashed-lug boat considered as one of the functional art forms of Mindanao which was finely built by the use of sewn holes, dowels, and fiber lashings to stitch planks edge-to-edge. Which of the following art forms is the description referring to?
- A. Balangay B. Gador C. Panolong D. Vinta
15. Which principle of art is evident and can be observed in how the walls of the Fort Pilar were built to create a feeling of stability or impression of equality in weight?
- A. Balance B. Contrast C. Emphasis D. Harmony



What I Can Do

Mindanao is home to a number of very distinctive works of art that mirror the rich culture and history of the places where these artistic pieces were discovered. From the forms of architecture, which include churches, forts, monasteries, and houses, to craftsmanship involved in pottery, metals casting and wood carvings, Filipino artisans have the capacity to preserve the most complex design techniques while still maintaining its cultural relevance over the years; thus, we still have the chance to see and appreciate many of these priceless art forms up to this day.

Now, it's your turn to recreate one art piece with whatever materials you have available at home.

Activity 3.1 “Blueprint of Royalty”

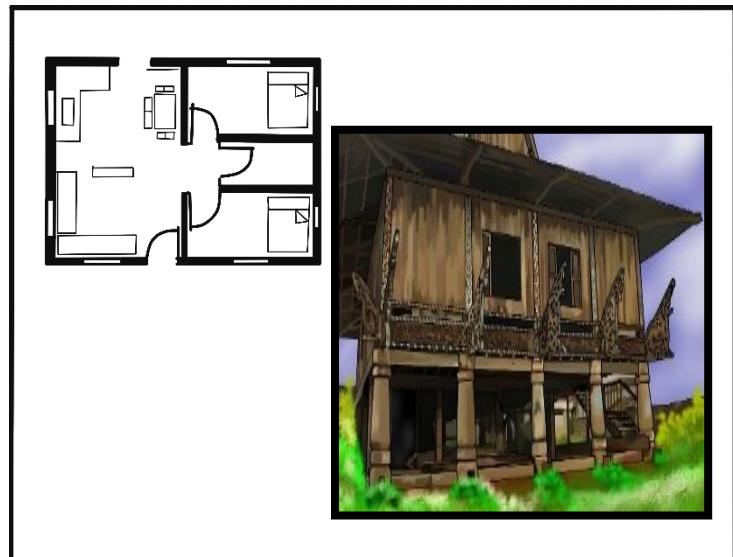
Using the recommended materials, create a blueprint of the royalty house called *Torogan*. Make sure to apply the elements and principles of art in the creation of your blueprint. Take a photo of your artwork and submit it to your facilitator through Messenger, e-mail, or other online platforms available.

Materials:

- ✓ White paper/Bond paper
- ✓ Coloring Materials

Procedures:

1. First, determine the Torogan house which you would like to draw. Decide how many rooms, floors, and how much space you'd like it to have.
2. Next, decide how wide the area of your torogan house will take up by making your own measurements.
3. Then, draw the lines that will represent the walls of your house on the scale with care and attention to detail.



4. Add architectural features (the most important one being the *panolong* as we've discussed before). You may also add furniture and other items to enhance its visual appeal.
5. Finally, color your blueprint to add more personality and liveliness to it.

Activity 3.2 “Pinch Your Jar”

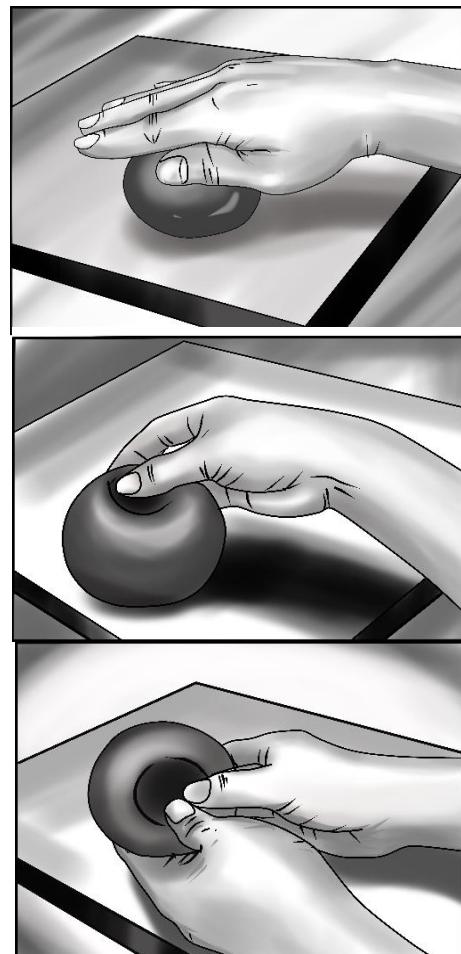
Using the recommended materials (or similar ones you have around), create a miniature (smaller) version of the well-known *Maitum* Jar of Sarangani. Make sure to consider the elements and principles of art in the creation of your jar.

Materials:

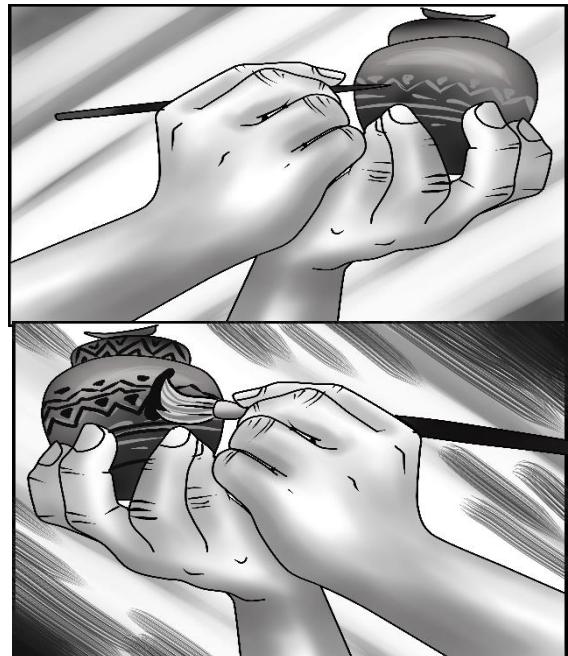
- ✓ Clay
- ✓ Water-based paint
- ✓ Molding board/table

Procedures:

1. On your molding board, roll all of the kneaded clay into a ball.
2. Push down into the center of the ball using your thumb.
3. Pinch the clay from the center hole outwards to form the walls of your jar using your thumbs and fingers.



4. Decorate your jar by making patterns and designs around it with thumb or toothpick markings. You may also add more designs by using the remaining clay you have.



5. After making your jar, allow it to dry and afterwards, paint it using a dark color (use water-based paint to add character and more details to your Maitum jar.)

Activity 3.3 “Vinta Husay”

Using the recommended materials (or similar ones you have around), create a miniature model of the well-known Vinta of the Sulu archipelago. Make sure to incorporate the elements and principles of art in making your Vinta.

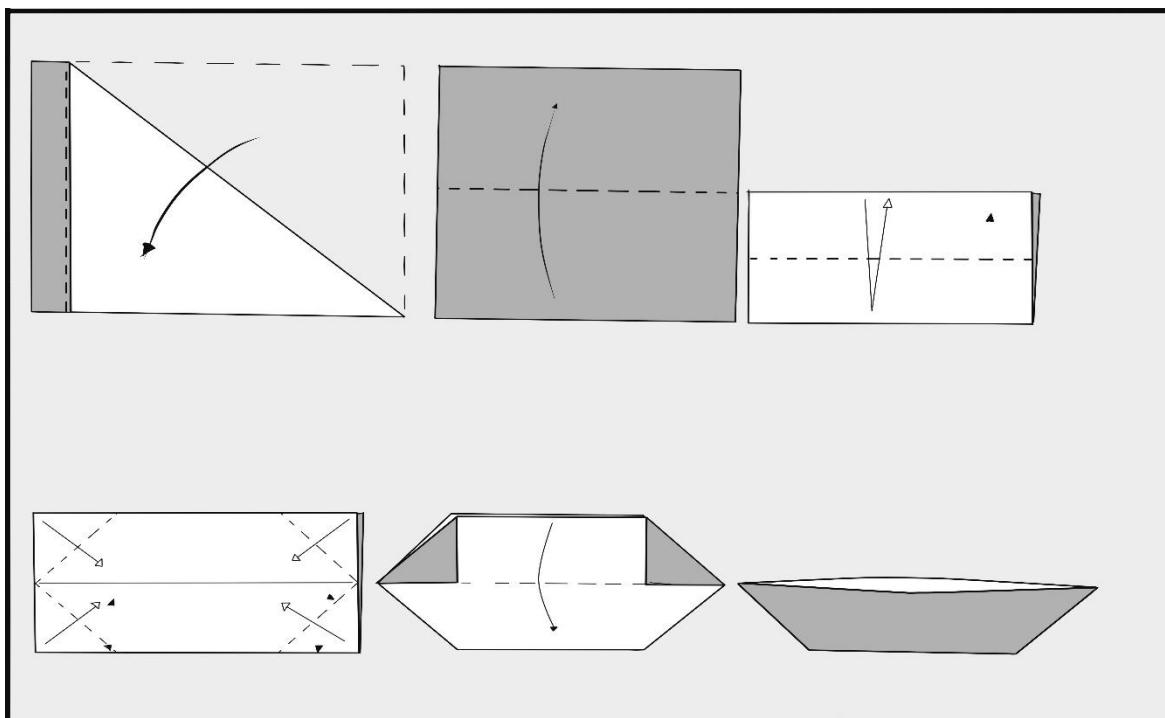
Materials:

- ✓ 1.5 L of bottled drink (cut in half, lengthwise)
- ✓ Popsicle sticks/ broomsticks/ barbecue sticks
- ✓ 2 sheets of bond paper
- ✓ Colored paper
- ✓ Coloring Materials
- ✓ Tape (preferably, electric tape)

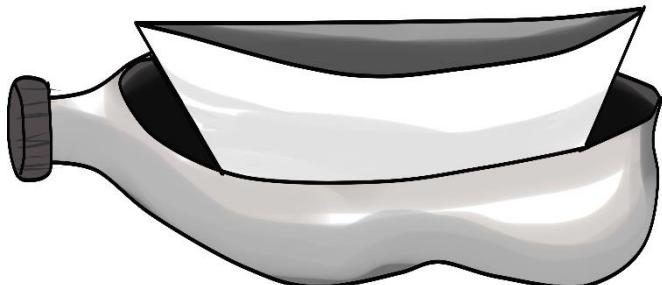
Procedures:

I. The Body

1. Make a square from the paper through folding it diagonally and cutting its excess piece. Afterwards, fold the square piece in half horizontally.
2. Next, fold the first half of the square piece outward and upward towards the centerfold. Do it as well on the other half of the square piece.

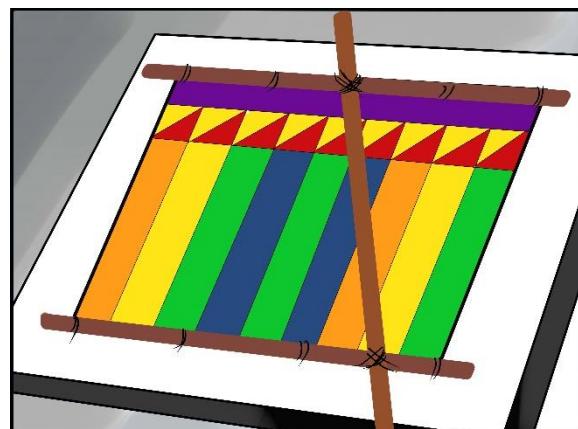


3. Then, unfold one side while leaving the other side folded facing down and fold all the corners inward to the center evenly.
4. After that, to form a trapezoid form that piece of paper, fold back in half inward.
5. Open the longest side fully creating two opposite tips overlapping each other and then, on both sides, make a small crease inward as to create a flat base.
6. Lastly, to form your Vinta boat, open the overlapping flaps/folds and attach it to the bottle cut in half.



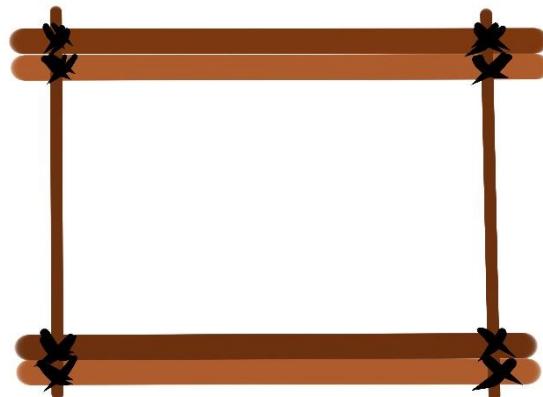
II. The Sail

1. Design your Vinta sail patterns using the bond paper, colored paper, and coloring materials you have available at home.
2. Attach the popsicle sticks/broomsticks/barbecue sticks, to the sail for support.



III. The Outriggers (*Katig*)

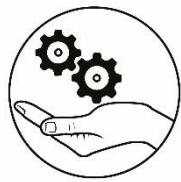
1. Make the outrigger by means of making a two-step ladder out of the popsicle sticks/broomsticks/barbeque sticks.
2. Afterwards, attach it at the bottom of the body of the boat you made earlier.



Right after you assemble your Vinta, through employing the concepts you learned about the elements and principles of art, you may give your Vinta a character and add more details to your masterpiece.

The activity will be assessed using the following rubrics:

| Criteria | 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|--|--|
| 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 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; artwork is a bit careless. | The student showed below average craftsmanship and lack of pride in finished work. | The student showed poor craftsmanship and evidence of laziness or lack of understanding. |

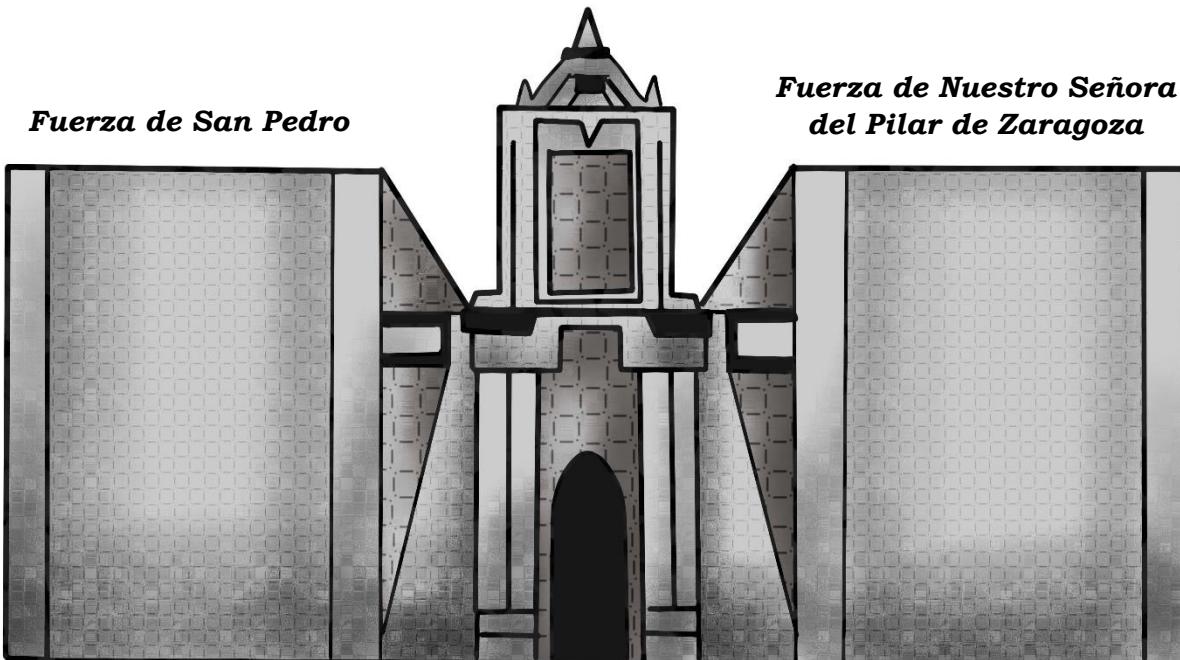


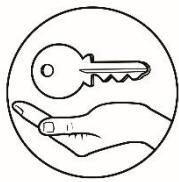
Additional Activities

“Fuerza de Diferencia”

Directions: Compare and contrast the elements and principles of art seen in *Fuerza de San Pedro* from Visayas and in the Real *Fuerza de Nuestro Señora del Pilar de Zaragoza* (Fort Pilar of Zamboanga) from Mindanao.

Describe their unique characteristics within in their respective walls. Draw this architecture and write your answers in your notebook.





Answer Key

- 1. C
- 2. D
- 3. B
- 4. A
- 5. B
- 6. A
- 7. D
- 8. A
- 9. B

Assessment (Post Test)

Answer: Mindanao arts and crafts like maiutum jar, balangay, vinta, torogan, badiado houses, and monastery of transfiguration.

TIC-TAC-TOE

- | | | | | | | | | | | |
|----------|----------|------------|-----------------|-----------|-------------|---------------|---------------|-------------|--------------------|------------------------|
| 1. VINTA | 2. GADOR | 3. TOROGAN | 4. GRAND MOSQUE | 5. BATIGE | 6. PANOLONG | 7. FORT PILAR | 8. MATUUM JAR | 9. KAMPLIAN | 10. BADIADO HOUSES | 11. TBOUL WOOD CARVING |
|----------|----------|------------|-----------------|-----------|-------------|---------------|---------------|-------------|--------------------|------------------------|

MAGIC CARPET RIDE

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

What I Know (Pre-Test)

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