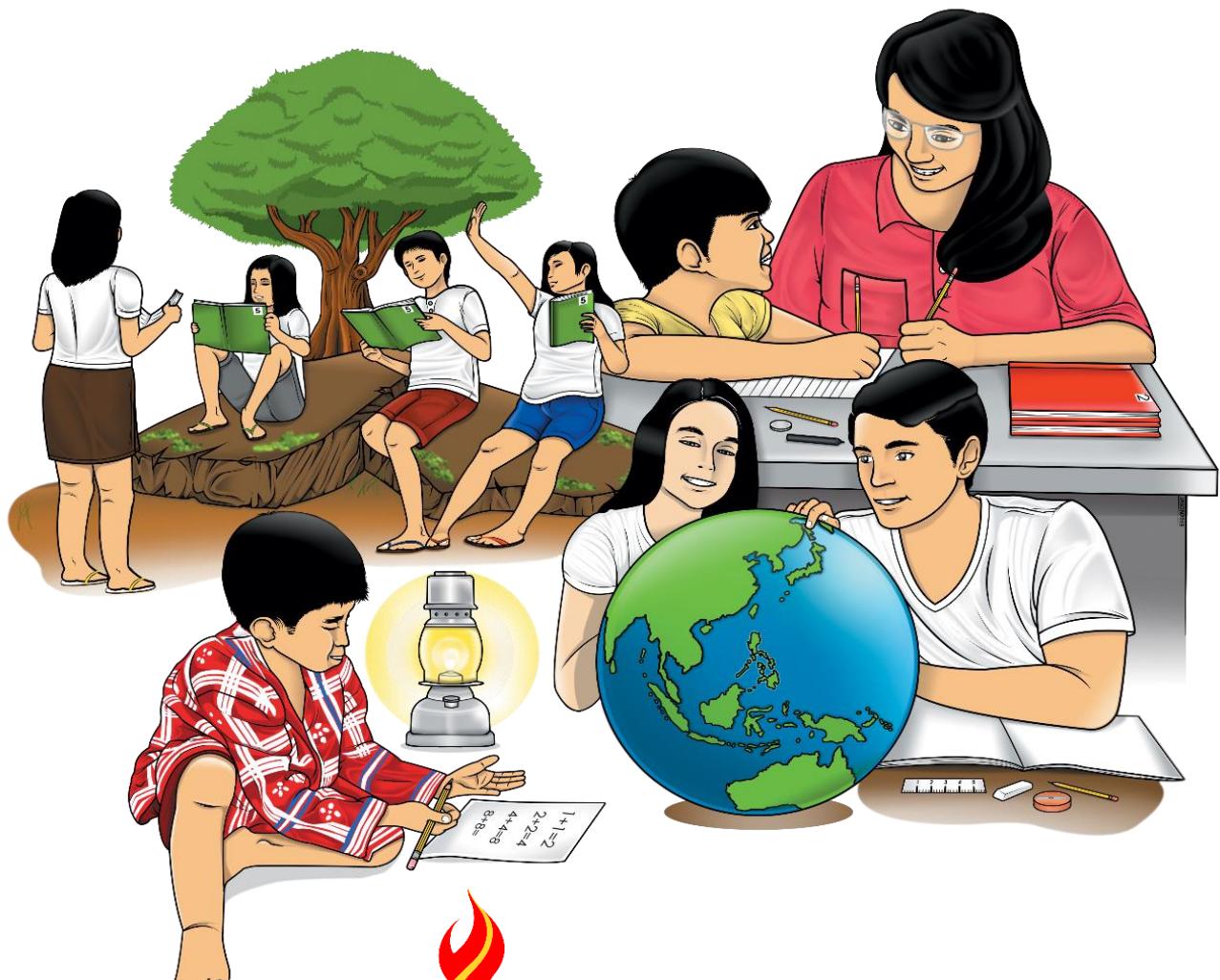


Arts

Quarter 3 – Module 5

South, West, and Central Asian Artworks in One's Creation



Arts – Grade 8

Alternative Delivery Mode

Quarter 3 – Module 5: South, West, and Central Asian Artworks in One’s Creation

First Edition, 2020

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Arts

Quarter 3 – Module 5
South, West, and Central Asian
Artworks in One's Creation

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.

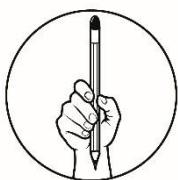
Thank you.



What I Need to Know

This module was created as a guide for you to help you understand the design, form, and spirit of South, West, and Central Asian artifacts and objects. The information presented here can help you develop and enhance your capacity and talent as an artist. Ultimately, incorporate what you've learned throughout the entire module in creating your artwork.

After going through this module, you are expected to incorporate the design, form, and spirit of South, West, and Central Asian artifacts and objects to one's creation. **(A8PL-III-3)**



What I Know

Directions: Choose the letter of the correct answer. Write your answer on a separate sheet of paper.

4. It is an ancient art in Turkmenistan.
A. Carpet weaving C. Embroidery
B. Ceramics making D. Pottery

5. Which product made the Kashan of Persia famous?
A. Carpet C. Tableware
B. Embroidery D. Lusterware

6. It is the fusion of substance to the body of the ceramics using fire.
A. Carving C. Glazing
B. Decorating D. Pottery

7. It is an intricate design that uses leaves and flowers commonly seen in wood carvings, stone reliefs on buildings, textiles, and decorated books.
A. arabesque C. carving
B. calligraphy D. tessellation

8. Which one symbolizes the identity of the Kyrgyz people?
A. kalpak C. shyrdaks
B. keteni D. tush kyiz

9. Which is famous for its blue and white porcelain made from Iranian cobalt during the 9th century?
A. East Asia C. South Asia
B. North Asia D. West Asia

10. The symbols below are commonly depicted in the iconography of all three religions in India, EXCEPT for one.
A. Crown C. Lotus
B. Halo D. Wheel

11. These artifacts and objects were found in the Altaic burials EXCEPT for one.
A. cruder pottery articles
B. oldest embroidered Chinese silk
C. two pieces of woven Persian fabric
D. oldest woolen knotted-pile carpet

12. Why are Hindu and Buddhist deities reflected in contrasting depictions?
A. To illustrate the belief that dualities in the world are just an illusion
B. To illustrate the belief that there are two ultimate realities in life
C. To illustrate the belief that there is life after death
D. To illustrate the belief in reincarnation

13. Why are Hindu, Buddhist, and Jain deities depicted in ideal human forms?

- A. To symbolize their divine power
- B. To visualize their beautiful human form
- C. To visualize their love for the world and humanity
- D. To symbolize their transcendent and divine natures

14. How do artists depict the ideal human image for each deity?

- A. By using pictures of persons
- B. By asking models to pose for them
- C. By getting inspiration from daily life
- D. By using metaphors derived from nature and their cultural beliefs

15. Why does Islamic art use geometric patterns and floral designs instead of figures?

- A. Because it is difficult to make
- B. Because it is common and ordinary
- C. Because it is forbidden by their religion
- D. Because it is not popular among their artists

Lesson 1

Design, Form, and Spirit of South, West, and Central Asian Artifacts and Objects

Studying the artifacts and objects from South, West, and Central Asia is an interesting experience as each region's art provides important information about its people and its diverse culture.



What's In

In the previous lesson, you learned to appreciate the artifacts and objects in terms of their utilization and their distinct use of art elements and principles. Let us see how much you can remember about this lesson.

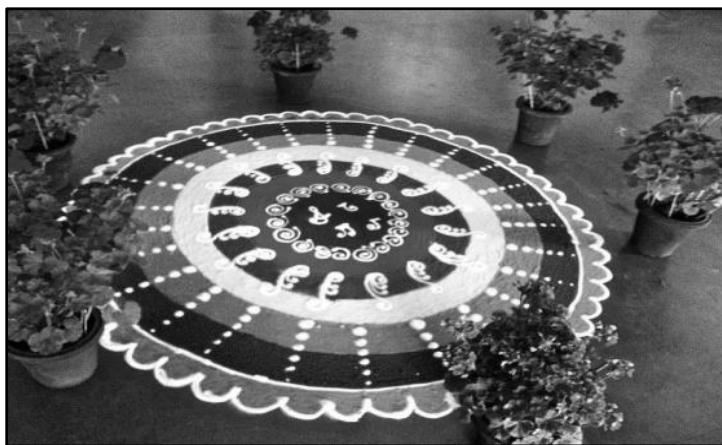
Directions: Identify the pictures below. Choose your answers from the word bank.

Petra

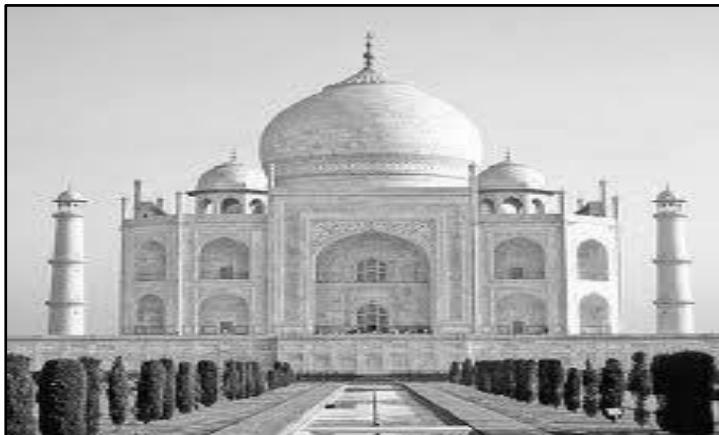
Taj Mahal

Ajanta caves

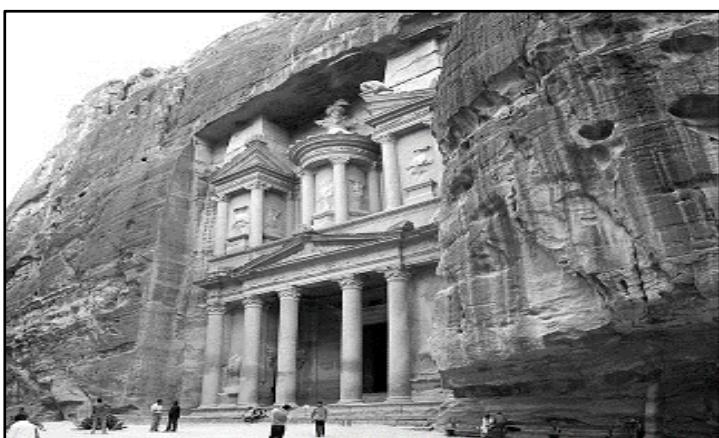
Rangoli



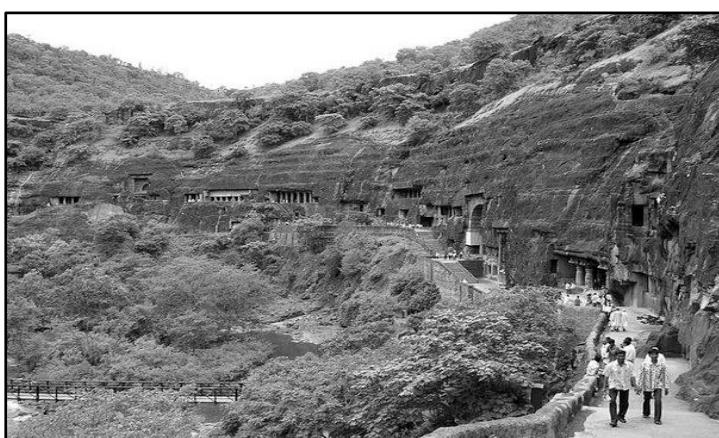
1. _____



2. _____



3. _____



4. _____



What's New

Activity: Word Hunt

The word puzzle contains several words relevant to the new lesson. Find these words and encircle/highlight them.

F	A	F	F	A	A	N	N	N	T	T	Q	R
L	A	I	I	M	D	D	N	N	T	T	D	D
O	R	N	A	M	E	N	T	T	T	T	T	D
R	A	O	A	M	C	N	N	N	N	N	N	D
A	B	O	T	F	O	R	M	N	A	O	O	E
L	E	B	T	P	R	R	R	R	R	M	R	I
L	S	I	D	P	A	A	T	I	F	A	C	T
L	Q	E	E	P	T	R	I	I	T	D	C	I
I	U	U	S	P	I	R	I	T	T	I	C	E
L	E	E	I	P	V	V	I	T	T	C	C	S
I	C	C	G	G	E	O	M	E	T	R	I	C
I	C	O	N	S	E	M	M	M	T	R	R	R

Processing Questions:

What can you associate with these words you found? What made you say so?



What is It

The broad region of South, Central, and West Asia comprises countries with diverse cultures. These cultures often provide important themes and inspirations for art throughout the entire world. What makes this region unique is its location that connects inner Asia (China and India) and the Western World via a historic and fabled trade route known as the Silk Route.

South Asian Artifacts and Objects

Ruins such as stone temples, stone and metal temple sculptures, and smaller religious sculptures created for personal worship dominated the surviving art of the Great periods of South Asian sculpture. Their theme for these sculptures was mostly religious in content. Mural paintings and textiles also enriched these sacred structures.

On the other hand, not all art created in this period was religious. The existence of many palaces made of brick and wood was proven through archaeological excavations. The research described its interiors as decorated with richly carved wood and murals depicting courtly life.

Identification of Hindu and Buddhist Deities

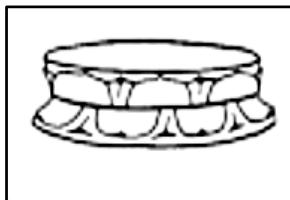
Hindu, Buddhist, and Jain deities are depicted in ideal human forms to symbolize their transcendent and divine natures. To create the ideal human image for each deity, artists used metaphors derived from nature and their cultural beliefs.

In India, worshippers recognize images of a deity or spiritual being by specific attributes such as pose, gestures, color, and adornment. The following are the features reflected in all three religions' deity images:

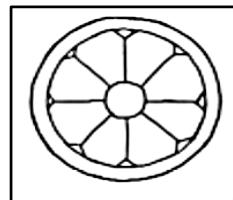
- The Lotus - In India, the Lotus symbolizes excellence and spiritual perfection. Just like how its flower arises clean from the muddy waters and blooms to the sun, this reflects the devotee's attempt to rise above the impure and treacherous world and to be enlightened as a spiritually perfected being.
- The Wheel (Chakra) – This is another feature with various meanings depending on the religion. For Buddhists, it symbolizes law. For the Hindus, it represents time and the cycles of creation and destruction that form successive universes; or weapons for others.
- The Halo or nimbus of light – typically surrounds the heads of deities or often envelops their entire body, signifies transcendent happiness.



Lotus



Lotus pedestal



Wheel

- Adornment - Deities wear lavish jewelry and elaborate hairstyles. Others often found with a “sacred thread,” a symbol of learning and the transition to adulthood. It crosses the left shoulder and falls in a curve across the torso and around the right hip.



Standing Parvati portrayed here as the ideal consort of Shiva wears a tiered tiara, luxurious jewelry, the sacred thread, and a diaphanous and form-revealing dhoti draped around her body and secured with a heavy jeweled belt.

- Multiple Features – In Hindu and Buddhist Art, one of the most striking features is the portrayal of their deities with multiple arms and occasional multiple heads, giving them more power with greater responsibilities on their hands. These unique attributes, gestures, and physical forms allow worshippers to identify each god.



Sixteen-armed Goddess Durga
Killing the Buffalo Demon
Mahisha

- Expressions - Although most human depictions of deities are idealized and sublime, some were created ugly and horrific. These wrathful-looking deities had terrifying energies that are directed against evil and ignorance. These features also represent human failings such as greed, hatred, and ignorance, which one must recognize and overcome for enlightenment. The Hindu and Buddhist gods reflect the Indian belief that dualities in this world are just illusions; one cannot be good and bad at the same time.



The Great Goddess Chamunda
(The Horrific Destroyer of Evil)

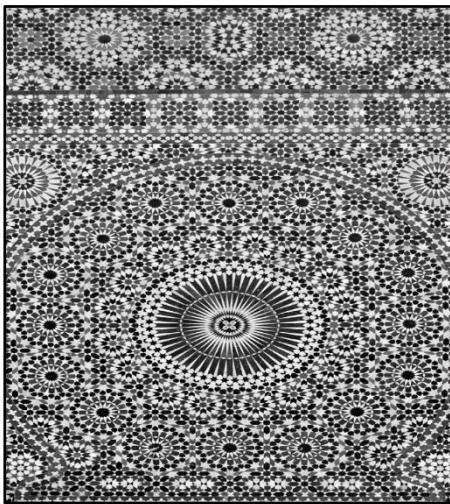
- Poses - The lotus position, where yoga got its inspiration, was considered a common pose for a deity. The iconic frontal pose, where feet or one knee slightly bent, is supporting the body weight, and the dancing pose, which all weight rests on one leg.
- Architectural Decoration - Sacred Hindu and Buddhist architectures are decorated with flora, fauna (animals), mythical creatures, and human forms. Carvings of fantastic, powerful animals signify protection. Patterns of flowers, trees, vines, figures of yakshas and yakshis, loving couples, and sensuous women allude to fertility, abundance, and the generative powers of the divine.

West Asian Artifacts and Objects

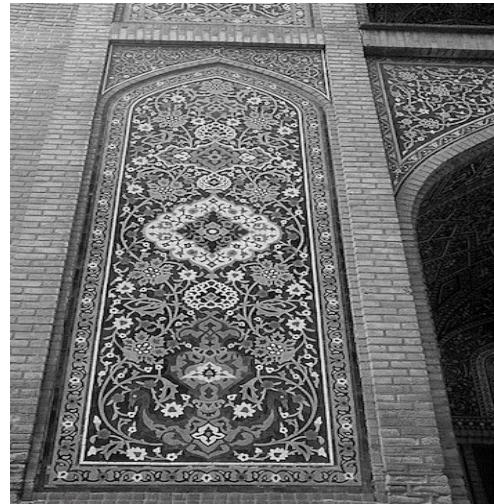
West Asian arts and crafts cover various forms and styles reflecting its culture and Islamic religion. Typical artistic forms from the region include embroidery, ceramics, wood carving, inlaid wood designs, calligraphy, hammered metalwork, and blown glassworks.

Design

As Islamic religion law forbids idolatry, artists used geometric and floral designs and patterns for their arts. One example is the Arabesque, an intricate design that uses leaves and flowers commonly seen in wood carvings, stone reliefs on buildings, textiles, and decorated books. Another design used by artists is called Tessellation and Calligraphy, which uses geometric patterns instead.



Islamic geometric design
(https://commons.wikimedia.org/wiki/File:Mekhnes_Place_El-Hedine_Mosaique.jpg)



Arabesque design on the wall of a mosque in the Middle East
(<https://study.com/academy/lesson/arabesque-designs-patterns-islamic-western.html>)

Ceramics

Ceramics made by Islamic artists used unique ways of glazing pottery. Others were influenced by Chinese porcelain making. Glazing in pottery is the fusion of substance to the body of the ceramic using fire. In addition to this pottery, they created ceramic tiles. With bright patterns and designs, the tiles were used to cover the outer walls of religious buildings.

West Asia is also known for its blue and white porcelain made from Iranian cobalt during the 9th century. West Asia is also known for its blue and white porcelain made from Iranian cobalt during the 9th century. During the 11th to 14th century, Kashan of Persia was famous for its lusterware products in Islamic designs. These were designed with geometric patterns since the use of figurative images is prohibited in their religion.



Bowl from Iran, mid-800s in luster technique

Carpets

One of the most famous and recognizable of West Asian arts and crafts are their carpets designed with colorful repeating geometric or arabesque patterns.

Carvings

Just like the other forms of Islamic art, carvings used the same arabesque and geometric patterns in its design. Artists carve not only on wood but also on ivory, stone, or plaster.

On the other hand, Assyrian art, particularly their reliefs, was known for using kings and warriors as the subject in their art. Many of these were massive in size and mounted on palaces. The same can be seen in Persia (now Iran), where massive reliefs adorned official buildings and sometimes were carved into mountains.



Assyrian relief carving

Painting

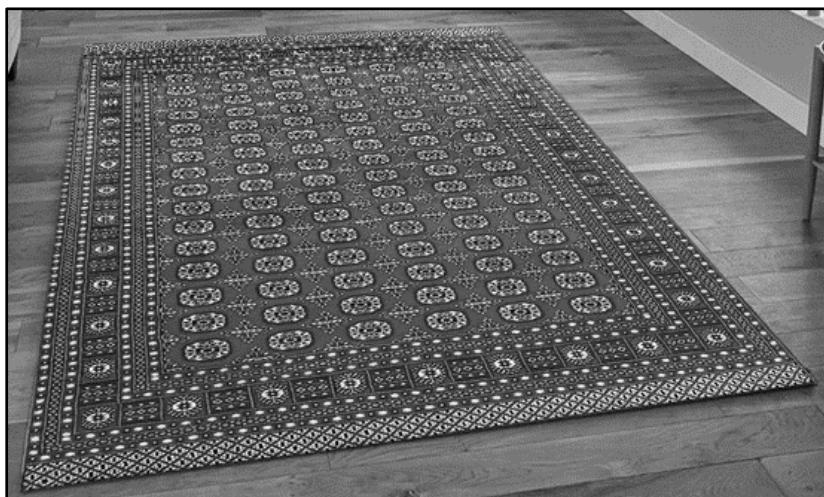
Miniature painting was the most popular painting of Islamic art used in books called “illuminated manuscripts.”

Central Asian Artifacts and Objects

Central Asia developed art styles that combine local and foreign influences from adjoining culture, primarily Islamic region. Fine-quality tableware and cruder pottery articles were produced by potters of the Chust Bronze age of the Fergana Valley (formerly Soviet Central Asia). The best Chust pottery was described as very thin, covered with a red slip, and decorated after glazing with black triangular and scroll designs.

In the Altai Mountains of Southern Siberia, Kazakhstan, and nearby Mongolia, you can find the remarkable textiles of the oldest woolen knotted-pile carpet, the oldest embroidered Chinese silk, and two pieces of woven Persian fabric. The carpet's main design shows riders, stags, and griffins and is dominated by red and ochre colors. Elaborate designs in applique feltwork, dyed furs, and embroidery cover many of the Pazyryk felt hangings, saddlecloths, and cushions. Clothing, whether of felt, leather, or fur, was also lavishly ornamented.

Central Asia is one of the biggest sources of the finest rugs in the world. Uzbekistan, particularly Bukhara, is known for its distinctive dark red designs.

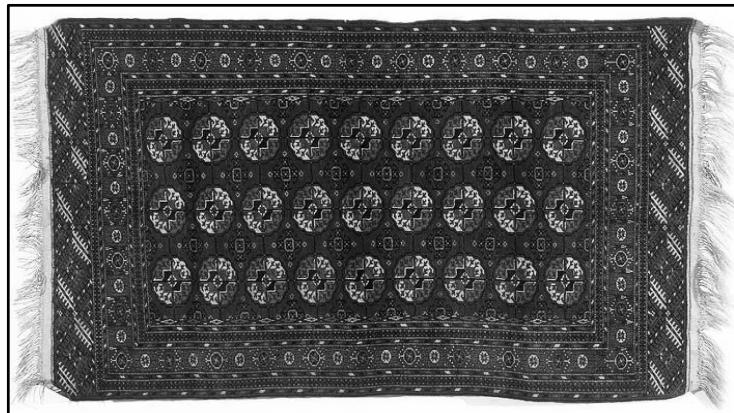


Bukhara rug

In Tajikistan, the art of decorative carving is significant to its people and culture. Carvings are often seen in architectural monuments, household structures and objects, musical instruments, and souvenirs. Apart from carving, the Tajiks were also known for producing unique fabrics, utensils, carpets, furniture, jewelry, and many other things. In architecture, ornaments in the form of a lotus, tulips, and other flowers are common.

Traditional arts in Turkmenistan and Kyrgyzstan include felt manufacture, jewelry making, woodwork, ceramics, and silverwork. Turkmenistan is famous for its carpets and is regarded as descendants of the purest and oldest carpet-weaving traditions in Central Asia. Carpet weaving is an ancient art, and each tribe and clan

developed their unique design or *gul*. Apart from that, their carpets are prized for their quality, rich colors, and geometric and floral designs.



Turkmenistan carpet

Also found in Turkmenistan is Keten, a homespun silk used to make dresses for Turkmen women on special occasions. Some of these dresses are embroidered with different patterns unique for the artists' tribes.



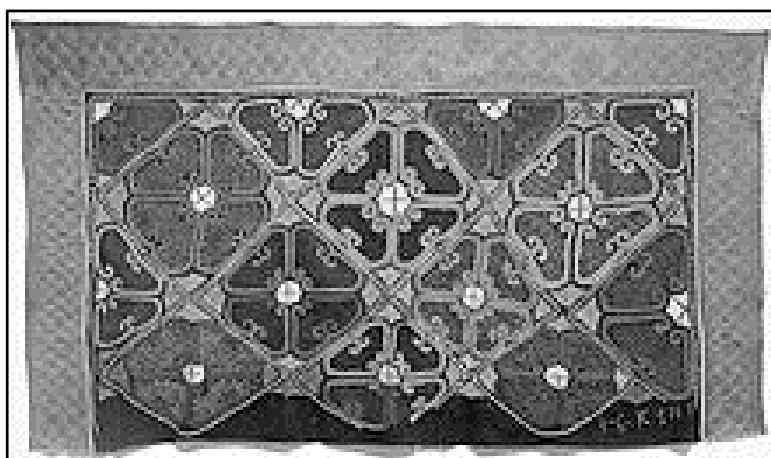
Keyik Dayza, a hereditary weaver by origin, has devoted over sixty years to making extraordinary and unrepeatable fabric "ketene," an object of one of the beautiful traditions of the Turkmen people.

Traditional Kalpak felt hats in Kyrgyzstan, Kazakhstan, and Western China reflect Islamic, Buddhist, and more ancient origins, while felt rugs in Kazakhstan copy those of Chinese and Persian carpets. To the Kyrgyz people, the Kalpak is more than just a hat because it symbolizes the identity of this ethnic group. It also serves as a reminder of the Kyrgyz people's reliance on nature.



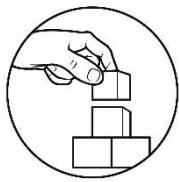
Traditional Kyrgyz hats (kalpak)
https://www.westwards.de/photos/kyrgyzstan_201206/kalpak.html

Colors and designs are chosen to symbolize Kyrgyz traditions and rural life when producing large, elaborately embroidered wall hangings or Tush Kyiz. Older women in Kyrgyzstan and Kazakhstan typically made tush Kyiz. Common patterns found in their designs are flowers, plants, animals, stylized horns, national designs, and emblems of Kyrgyz life. Tush Kyiz has always been created as a deeply personal family heirloom, symbolizing a newly married couple's union with family, regional, and national tradition.



Tush kyiz from a 2007 exhibit at Santa Rosa Junior College.

The appearance of the European art forms in the early twentieth century saw radical changes in the art, culture, and mindset of the people living in the Central Asia region. However, traditional art forms such as artistic handicrafts, oral poetry, traditional popular musical genres, and the performing arts continued to flourish.



What's More

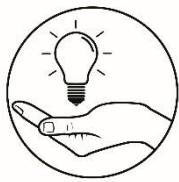
The following task will help you deepen your understanding about the design, form, and spirit of South, West, and Central Asian artifacts and objects.

Activity 1: Clustering

Directions: Arrange the words listed below according to where they originated from or where they are common. Use the table below to write your answer.

ketení	blue porcelain	multiheaded gods
Finest rugs	calligraphy	hammered metalwork
lavish jewelry	tush kyiz	Uzbekistan ceramics
shyrdaks	yoga	blown glassworks
lusterware	deities	oldest woolen knotted-pile carpet

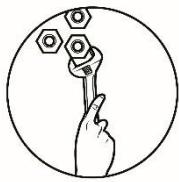
South Asia	West Asia	Central Asia



What I Have Learned

Directions: Fill in the blanks with correct word/s. Use the spaces provided to write your answers.

1. Ruins such as stone temples, stone and metal temple sculptures, and smaller religious sculptures dominated the surviving art form of South Asian _____ from the second century B.C. to A.D. 1500.
2. Hindu, Buddhist, and Jain deities are depicted in ideal human forms to symbolize their _____ and _____ natures.
3. Metaphors derived from _____ were used by artists to create an ideal human image for each deity.
4. In India, worshippers recognize images of a _____ by specific attributes such as pose, gestures, color, and adornment.
5. In Hindu and Buddhist Art, one of the most striking features of their art is the portrayal of their deities with _____.
6. The _____ position, where yoga got its inspiration, was considered a common pose for a deity.
7. West Asia is known for its blue and white _____ made from Iranian cobalt.
8. Uzbekistan, particularly Bukhara, is known for its distinctive _____ designs of their rugs.
9. In Tajikistan, the art of decorative _____ is significant to its people and culture.
10. _____ is a homespun silk that is used for making dresses for Turkmen women on special occasions.
11. Elaborately embroidered wall hangings called _____ produced by Kyrgyzstan and Kazakhstan elder women have colors and designs symbolic of Kyrgyz traditions and rural life.
12. _____ is an ancient art in Turkmenistan.
13. To the Kyrgyz people, the Kalpak symbolizes the _____ of their ethnic group.
14. The Kalpak serves as a reminder of the Kyrgyz people's reliance on _____.
15. Despite the appearance of European art forms in the early twentieth century which created radical changes in the art, culture, and mindset of the people living in the Central Asia region, _____ art forms still continued to flourish.



What I Can Do

After reading the above lesson, let us try to create an artwork that will bring out your creativity in incorporating the design, form, and spirit of South, West, and Central Asian artifacts and objects.

Carving Soap blocks

Directions: Create your own South, West, and/or Central Asian-inspired design and pattern and carve it on a soap block.

Materials:

- cardboard
- scissors
- pencil
- bar of soap
- paintbrush
- paper clip
- needle
- old newspaper
- improvised carving tool (nail pusher, cutter, plastic butter knife)

Procedures:

Creating the Design

1. Prepare your working area by spreading out an old newspaper to gather soap scrapings
2. Outline the shape of the bar soap on cardboard.
3. Create your own design inspired by South, West, and/or Central Asian Art. Use geometric shapes and flower patterns in creating your own design.
4. Use your improvised carving tools and carefully carve the outline on the soap.
5. Brush away any soap dust.
6. Repeat the steps until you can clearly see the form of design. The carve should not be too shallow or deep.
7. Once you are done, write a brief description of your work by answering this question “How is your design inspired by South, West, and/or Central Asian Art?” and submit this together with the carved soap to your teacher.

Your artwork will be evaluated using these criteria.

Criteria	Excellent (5 pts)	Good (4)	Fair (3pts)	Poor (2 pts)
Description	The student clearly explained how his design is inspired by South, West, and/or Central Asian Art.	The student satisfactorily explained how his design is inspired by South, West, and/or Central Asian Art.	The student somewhat explained how his design is inspired by South, West, and/or Central Asian Art.	The student did not explain how his design is inspired by South, West, and/or Central Asian Art.
Workmanship	Student's output shows clean and clear carving details.	Student's output shows good carving details.	Student's output shows minimal carving details with few mistakes	Student's output shows minimal carving details with many mistakes
Patterns and Designs	The design created is inspired by South, West, and/or Central Asian Arts.	The design created is somewhat inspired by South, West, and/or Central Asian Arts.	The design created is minimally inspired by South, West, and/or Central Asian Arts.	The design created is not inspired by South, West, and/or Central Asian Arts.

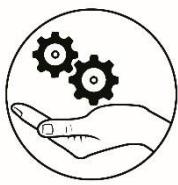


Assessment

Directions: After reading and doing all the lesson tasks above, make an infographic about the design, form, and spirit of South, West and Central Asia. An **infographic** is a graphic visual representation of information, data, or knowledge intended to present information quickly and clearly.

Your work will be graded based on the following rubrics/criteria.

	5	4	3	2	1
Design/ Layout	The design/layout is very neat, clear, and visually appealing.	The design/layout is neat, and attractive.	The design/layout is acceptably attractive though a bit messy.	The design/layout is distractingly messy and unattractive.	The design/layout is poorly done.
Content	All Information on the South, West, and Central Asia artifacts shown in the infographics is accurate.	Majority of information on the South, West, and Central Asia artifacts shown in the infographics is accurate.	Some Information on the South, West, and Central Asia artifacts shown in the infographics are accurate.	Information on the South, West, and Central Asia artifacts shown in the infographics are mostly inaccurate.	No real data or facts are present.
Graphic representation	All visuals show very clear connection to content, fit the data and create a visual flow.	Majority of visuals show connection to content and create a visual flow.	Most of the visuals show connection to content and create a visual flow.	Some visuals are at odds with the content	Visuals do not fit the content and intent



Additional Activities

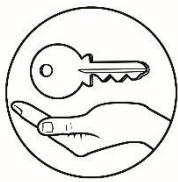
In India, worshippers recognize images of a deity or spiritual being by specific attributes such as pose, gestures, color, and adornment.

Directions: Create your own human image of any Hindu Trinity Deities: Brahma the Creator, Vishnu the Preserver, and Shiva the Destroyer. Submit your output upon returning this module.

Materials: Use any paper and any available coloring materials at home.

Please be guided by the following rubrics/criteria of grading.

Criteria	5	4	3	2	1
Interpretation of Hindu God	The work shows excellent use of the different specific attributes in drawing their interpretation.	The work shows very good use of the different specific attributes in drawing their interpretation.	The work shows good use of some specific attributes in drawing their interpretation.	The work shows good use of few specific attributes in drawing their interpretation.	The work did not use any specific attributes in drawing their interpretation.
Drawing	The drawing is excellent and clear.	The drawing is very good and clear.	The drawing is good.	The drawing is somewhat clear.	The drawing is incomplete and messy.
Coloring	The work shows excellent use of chosen medium	The work shows very good use of chosen medium	The work shows good use of chosen medium	The work shows fair use of chosen medium	The work shows poor use of chosen medium



Answer Key

WHAT I HAVE LEARNED

WHAT I KNOW	WHAT'S MORE	WHAT'S NEW
<p>1. Rangoli 2. Taj Mahal 3. Petra 4. Ajanta Caves</p> <p>5. D 6. C 7. A 8. A 9. D 10. A 11. A 12. A 13. D 14. D 15. D</p>	<p>1. sculpture 2. lavish jewelry 3. nature and their cultural beliefs 4. deity or spiritual being 5. multiple arms and multiple heads 6. lotus heads 7. porcellain 8. dark red 9. carvings 10. ketenji 11. tush kyz 12. carpet weaving 13. identity 14. nature 15. traditional</p> <p>• blue porcelain • occasional multiple occasions • calligraphy • hammered metalwork • lustreware • blown glassworks • kecene • finest rugs • shyrdaqs • tush kyz • Uzbekistan ceramics • oldest woolen knotted pile carpet</p>	<p>1. Arabesque 2. decorative 3. nomadic 4. artifacts 5. icons 6. geometric 7. ornaments 8. forms 9. spirit 10. icons 11. motifs 12. motifs 13. motifs 14. motifs 15. motifs</p>

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