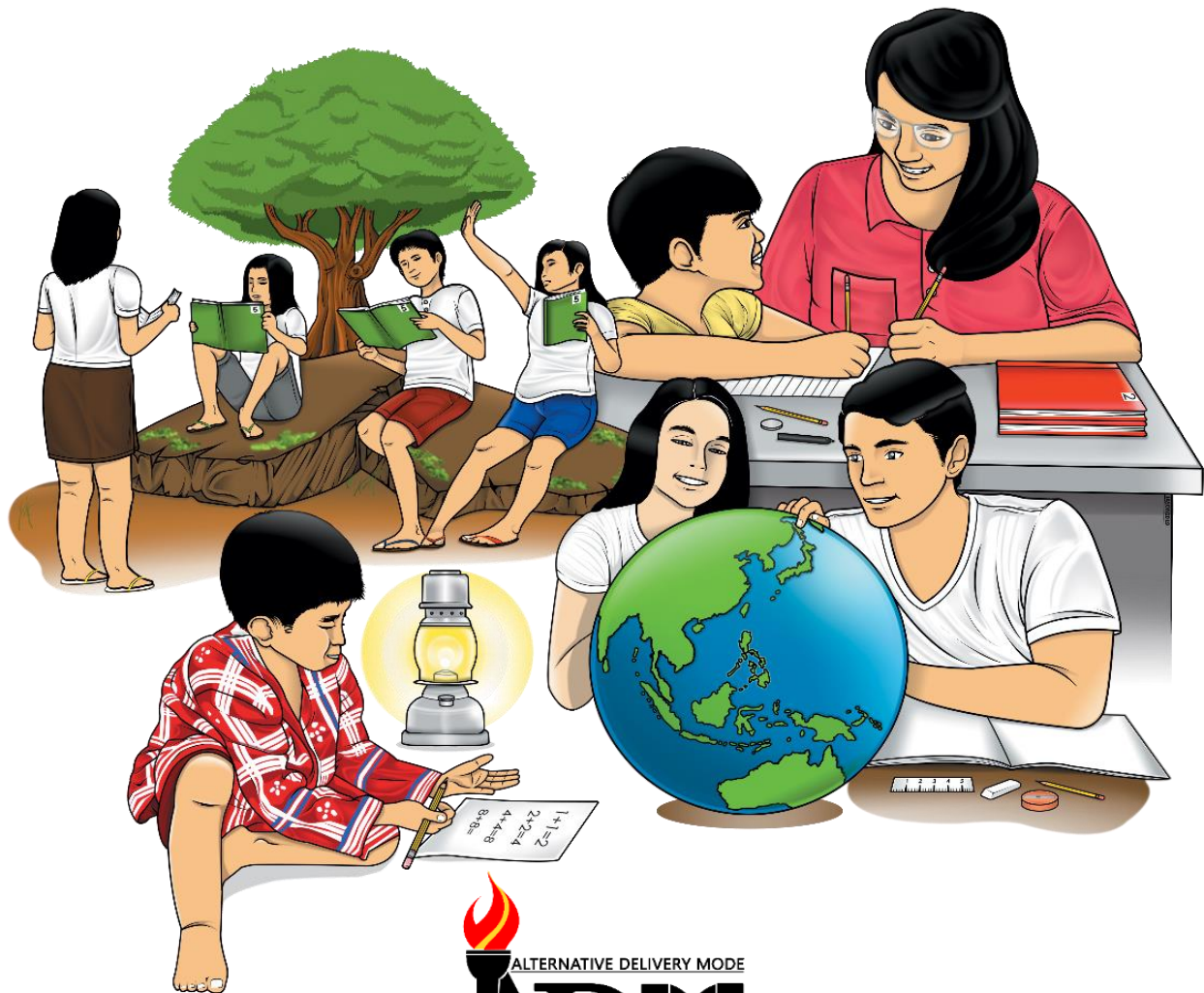


7

Arts

Quarter 2 – Module 5: Move! Weave Way!

Attire, Fabrics and Tapestries of MIMAROPA and Visayas



Arts – Grade 7

Alternative Delivery Mode

Quarter 2 – Module 5: Move! Weave Way! (Attire, Fabrics and Tapestries of MIMAROPA and Visayas)

First Edition, 2020

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Arts

Quarter 2 – Module 5: Move! Weave Way!

Attire, Fabrics and Tapestries of MIMAROPA and Visayas

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.

Lesson

1

Move! Weave Way!

Attire, Fabrics and Tapestries of MIMAROPA and Visayas

Learning Competency:

The learner:

1. creates crafts that can be locally assembled with local materials, guided by local traditional techniques (e.g., habi, lilip, etc.) A7PR- IIC- e-1;
2. reflects on and derive the mood, idea or message emanating from selected artifacts and art objects; and
3. explains the external (foreign) and internal (indigenous) influences that are reflected in the design of an artwork or in the making of a craft.



What I Need to Know

How is your learning experience going so far? I know you are all good and coping. You will surely learn more about the beauty and uniqueness of the different forms of arts in MIMAROPA and Visayas through these new sets of learning experiences that we are about to unfold.

As Filipinos are naturally artistic, each of the Philippines' regions has made trademarks in its art forms making one unique among the others. This is something we could be proud of. In fact, our artistry is also reflected on our choice of fabrics in weaving, manner of dressing and even in the production of our tapestries. Seeing different types of fabrics at a time, we can easily identify which distinctive characteristic in the fabric belongs to one locality or another. For instance, the Ilocanos of Northwestern Philippines are well-known for their *pinilian* while the Bontoc people of the Mountain Province are known for the Bontoc textile. Another example is the fabric local to Kalinga that exhibits motifs in distinct dialogue between red and blue bands of plain or twill weave, creating densely- composed groups of tight strips. These locally-produced fabrics have characteristics that in one way symbolize a part of the culture it represents.

How about you? Can you name some fabric or textile types that are prominent to a specific locality or region? Do you easily recognize fabric patterns upon seeing them displayed in stores, used as decorations in celebrations or when worn by a person you just randomly saw? As a young

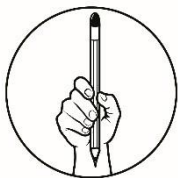
Filipino, you must try to be familiar with these local fabrics, textiles and tapestries as they are very vital components of the culture we are to embrace and preserve.

In this module, you will learn to create crafts that can be assembled using local materials and local traditional techniques in the Southern Tagalog Islands and the Visayas group of islands. You will be familiar with the different motifs from the different places that will surely help you in appreciating the diversity of our culture.

Learning Objectives

In this module, you will be able to:

1. determine the different materials and techniques used in attire, fabrics, and tapestries production in the MIMAROPA Region and Visayas;
2. create and design attire, fabrics or tapestries derived from local materials and techniques of MIMAROPA and Visayas using the principles and elements of art;
3. Identify the internal and external influences of designs and patterns used in making textiles, fabrics and tapestries in the MIMAROPA and Visayas regions; and
4. Analyze and appreciate the message conveyed by the elements of principles of art found in art objects.



What I Know

Directions: Let's see how much you know. Read the following statements and choose the correct answer to the questions. Write the letter of your choice on your activity notebook.

1. Hanunuo, as one of the twelve tribes of Mangyan, is known for its embroidery that is based on the cross shape on the back of their traditional blouses called *pakudos*. What can be the best characterization of this trademark embellishment of the Hanunuo Mangyans?
 - A. nonparallel use of lines and shapes forming creativity
 - B. symmetrical, aesthetic, and orderly utilization of lines
 - C. combination of curves and doodle traces

2. Weaving is an integral part of people's lives in Aklan that it became the leading manufacturer of *pina* cloths and fabrics in the country. Where do *Piña* fabrics commonly used as a main material?
 - A. trendy blouses and trousers
 - B. *barong Tagalog*, wedding dresses and other traditional Philippine formal dresses
 - C. quality bed sheets, curtains and home decorations

3. In Valencia, Negros Oriental, *sinamay* weaving is a world-class industry. How did this industry gradually develop?
 - A. It has become the most essential industry in the province.
 - B. Its application has expanded and improved, going beyond the simple fiber craft to sophisticated industrial uses.
 - C. Its influence has reached Negros' educational curriculum and *sinamay* weaving has become one among students' subjects in school.

4. *Patadyong* is a wrap-around piece of cloth worn by women in Iloilo as a skirt and is usually paired with a kimona. Which among the following is NOT an alternative use of *patadyong*?
 - A. a shade to protect from the heat of the sun or the onslaught of rain
 - B. as a tapis when bathing outdoor or washing clothes in the river
 - C. material used in sewing trousers

5. A female Mangyan traditionally wears *ramit* and *lambung*. How do we define a *ramit*?
 - A. an indigo- dyed short skirt
 - B. a common tribal blouse
 - C. a headband strip worn in occasions

6. Which is TRUE about *patadyong*?
 - A. It is usually woven in unique black and white designs.
 - B. It is often colorful and features linear and geometric designs.
 - C. It has intricate curves that gives it a festive visual appearance.

7. Panay Island is one of the largest islands of the archipelago composed of the provinces of Iloilo, Antique, Aklan, Capiz and the Island of Guimaras. Why does Panay was tagged as the Textile Capital of the Philippines?

- A. weaving is considered a culture for the people of Panay only
 - B. weaving is determined as a primary form of arts and crafts in this place
 - C. weaving is a favorite hobby of the people of Panay
8. *Piña* fiber is considered the finest of all Philippine hand-woven fabrics. Why is this so?
- A. *Piña* fiber is commonly translucent, delicate and dreamy, soft and fine with a high luster.
 - B. *Piña* fiber is derived from pineapple leaves that are considered among the most expensive weaving material in the world.
 - C. *Piña* fiber is a trademark Philippine weaving material that is not sold to other countries, thus, considered the finest among hand-woven fibers.
9. What is the meaning of a Spanish term *Cruz* which was derived historically from the word *pakudos*?
- A. cloth
 - B. design
 - C. cross
10. Basey, Samar is known for its products like *banig* which is made up of reed grass that grow in swampy areas along the rice fields. What is this raw material called?
- A. *tikog*
 - B. *jusi*
 - C. *piña*



What's In

Let's see how far you have learned about the different elements and principles of art in producing crafts inspired by the arts in Southern Tagalog and Visayas group of islands.

Activity #1: Tell Me What

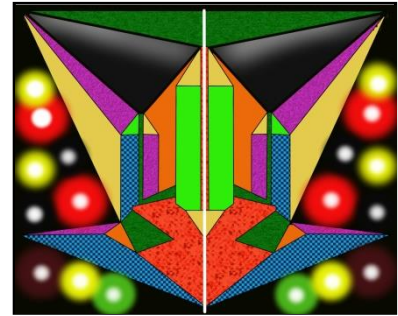
Directions: Identify the principle/s of art that can be best observed in each of the following pictures. Write your answers on your activity notebook.



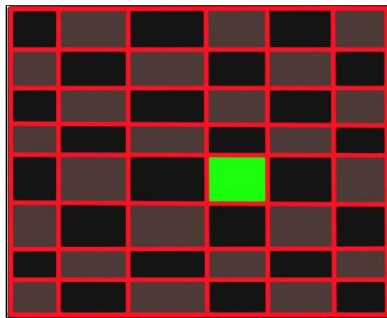
1.



3.



4.



2.



5.

Great! This time, let us try to gauge how far you have understood the different elements of arts through this fun activity.

Activity #2: DECODE THE QUOTE!

Directions: Choose the circle/s where you can find the different elements of arts that you have learned in the previous modules. Write your answers on your activity notebook.

<p>nature</p>	<p>color</p>	<p>space</p>	<p>is</p>
---------------	--------------	--------------	-----------

Shape and form	art	form	texture
from	line	value	God

Let's Ponder!

Were you able to properly recall the different principles and elements of art? This time, try to answer the following questions on your activity notebook.

1. How did you find the first activity? How about the second one?
2. In Activity 1.2, what sentence did you form after picking out the other circles containing the elements of art? For you, what is the meaning of the sentence?
3. Do you think these elements and principles of art can be found as well in the workmanship of the people living in the Southern Tagalog and Visayas group of islands as it is in the highlands and lowlands of Luzon? Explain briefly.



What's New



As you recollect the most important learning you had in the previous discussions and expect more promising learning experiences in the rest of the following modules, you should remember that the principles and elements of art always go intertwined in creating a specific masterpiece the best way possible. The principles of art represent the creativity and intent of the one who made the piece – the artist. The elements, meanwhile, stand as the firm foundation and

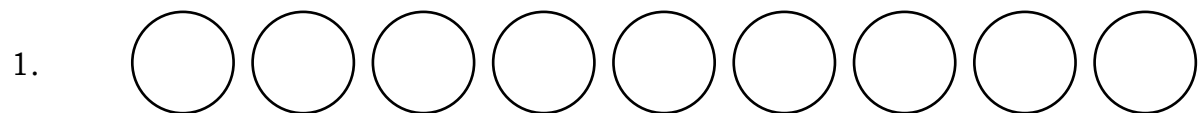
the most significant components in an art. Both serve as building blocks and help an artist convey the meaning it intends to communicate.

You have learned that the arts and crafts of the highlands and lowlands of Luzon constitute the use of the principles and elements of art. From their traditional means of paper cutting, weaving, painting, sculpture and wood carving to their trademark architectural and industrial designs, the principles and elements of art were all identified especially in their respective signature crafts. This time, we will try to discover the extent of the principles of elements of art present in artistic crafts of Southern Tagalog and Visayan people.

But first, let us try another activity that will surely put you to excitement.

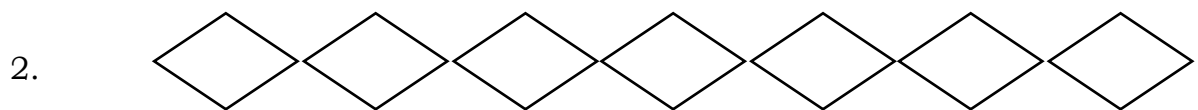
Activity #3 WEAVE IT BEFORE YOU LEAVE IT

Directions: Below are jumbled letters that may be formed into meaningful words when properly woven and organized in the blank shapes. Could you help in successfully doing that? Write your answers on your activity notebook.



y a t o p g a n d

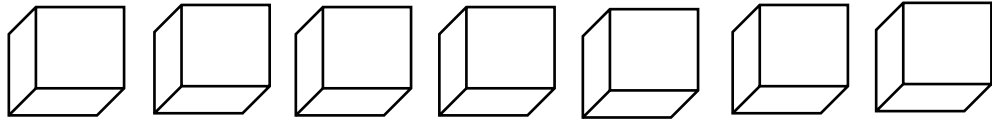
A wrap-around piece of cloth worn by women as a skirt and usually paired with *kimona*



g e w i v a n

To form cloth, fabric or textiles by interlacing strands

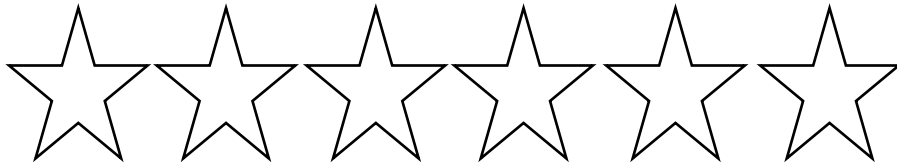
3.



m i y a a s n

A world-class industry of weaving in Negros Occidental

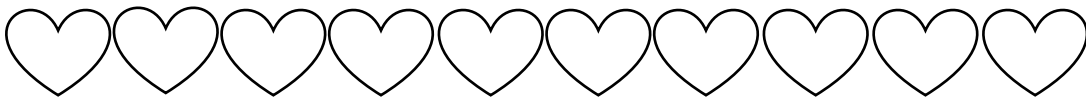
4.



i c r b f a

A woven or knitted material

5.



s a p e t s t e r i

Heavy cloth that has designs or pictures woven into it and used for curtains, wall hangings, etc.

Congratulations! I hope you have woven them all correctly. Thank you for answering the questions. The words that you have encountered in the activity above have something to do with the lesson you are to take up in this module and the core competency that you are expected to learn and master.

Activity #4: Fill Me In

Directions: From the jumbled letters above that you have successfully formed into words, supply the table below with appropriate information. Make smart research on the definition of the words and the province where each concept is known. You may use reliable internet sources or other reference materials for this portion. Do this on your activity notebook.

Word/s formed	Definition	Province/s where the concept is prominent
1.		
2.		
3.		
4.		
5.		

Good job! At this point, I know that you have gotten even more equipped with knowledge! Let us further discuss your work. Kindly answer the following questions:

1. What words/ concepts are familiar to you? Where did you learn about them?
2. What is common among the provinces that you have enlisted? To what specific region/s do they belong?

Thank you for answering the questions. The activities that you have already done are springboard to the competency you have to master. The next portions of this module will help you understand how the different elements and principles of art influenced the creativity of the people of Southern Tagalog and Visayas regions in crafting a variety of art forms that are prominent to their regions.



What is It

Arts and Crafts of MIMAROPA and VISAYAS: Attire, Fabrics and Tapestries

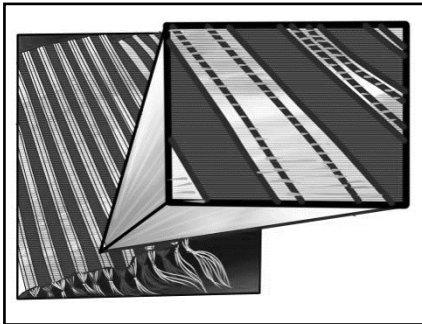
Hello! Are you all up to what's next? In this portion of your learning experience, you will see how one weaving culture within MIMAROPA and Visayas differ from one another. As you read on and discover new information, please take note of the different elements and principles of arts that can be observed in each of the textiles that represent one locality or place. This will equip you in answering this learning chart:

ACTIVITY #5: Chart Me In

Textile/Fabric/ Weaved material	Locality	Elements of Art	Principles of Art/Design
1.			
2.			
3.			
4.			
5.			

How well do you know?

WEAVING IN MIMAROPA AND VISAYAS

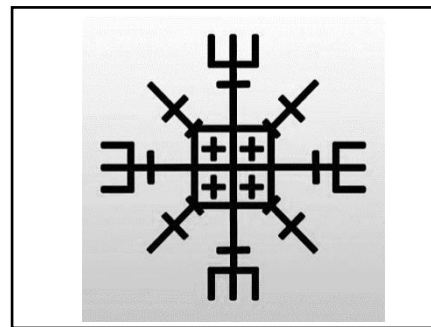


ramit

The ***ramit*** is a textile made by the Buhid and Hanunuo Mangyans of Mindoro. It is woven on a backstrap loom called *harablon* and features intricate geometric patterns. In the past, it was made from homespun cotton which was then indigo- dyed. It takes one week to weave a 3-inch x 108-inch *ramit*.

A male Hanunuo - Mangyan wears a loin cloth (*ba-ag*) and a skirt (*balukas*) while a female wears an indigo- dyed short skirt (*ramit*) and a blouse (*lambung*). Many of the traditional style shirts and blouses are embroidered on the back with a design called *pakudos*. The *pakudos* motif is a common element in Mangyan embroidery and crafts.¹

A ***pakudos*** is a visual motif used by the Mangyan people of Mindoro in the Philippines. It is best characterized by symmetrical, aesthetic, and orderly utilization of lines and space with equal utilization of vertical and horizontal composition. Tracing its history, the word *pakudos* was coined from *cruz*, the Spanish word for cross.²

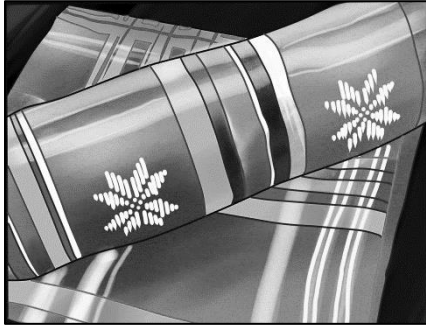


pakudos

Meanwhile, Visayas is one of the three principal geographical divisions of the Philippines consisting of major and minor islands. It is a region that recognizes weaving as both a prominent expression of art and a means of living to its native people. Each island has its unique weaving culture that reflects many about the place itself and its people.

¹ Mangyan Heritage Center 2

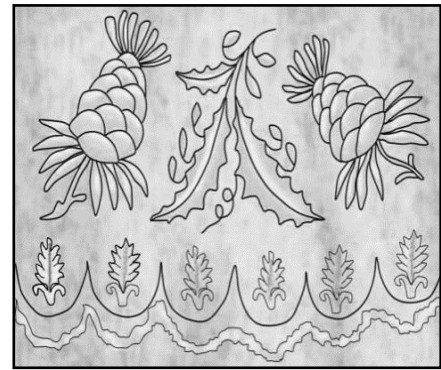
<https://dfcmtribalmisions.wordpress.com/2016/07/18/surat-mangyan/>



patadyong

Patadyong is a wrap-around piece of cloth worn by women in Iloilo as a skirt and is usually paired with a *kimona*. *Patadyong* can also be used as a shade to protect from the heat of the sun or the onslaught of rain, as a *tapis* when bathing outdoor or washing clothes in the river, or as a carriage for babies. The *patadyong* is often colorful and features linear and geometric designs. The raw materials used for *patadyong* weaving is cotton and abaca.

Piña weaving is an age-old tradition in Aklan, the leading manufacturer of *pina* cloth in the country. The process requires long hours of laborious extraction from pineapple leaves. Pineapple fibers are commonly ivory-white in color and are naturally glossy. It can also be described as delicate and dreamy as a cloth. In terms of texture, *pina* fibers are commonly translucent, soft and fine with a high luster. It is considered the finest of all Philippine hand-woven fabrics.



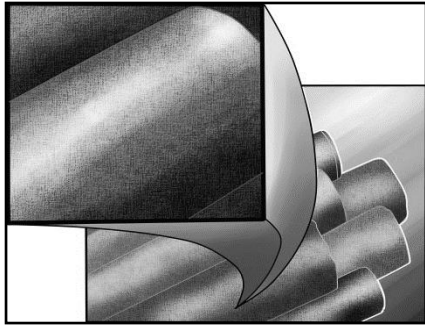
Piña weaving

Piña fabrics are commonly used in making *barong Tagalog*, wedding dresses and other traditional Philippine formal dresses. There are also chances that it is used in making table linens, mats, bags and other clothing items. The traditional decoration for this fabric is a style of hand embroidery called *piña calado*.²

Piña cloth or fiber is also widely used in the weaving industries in Panay. Panay Island is one of the largest islands of the archipelago composed of the provinces of Iloilo, Antique, Aklan, Capiz and the Island of Guimaras. Weaving is a primary form of arts and crafts in Panay even before the Spaniards came to the Philippines. It was once tagged as the “Textile Capital of the Philippines.” Weaving from indigenous fibers such as *jusi* and *piña* became popular in the latter part of the 19th century despite the introduction of cheap and cotton cloth from the West that dominated the local textile industry.³

² cool-organic-clothing.com

³ <https://www.google.com/search?q=sinamay+weaving&rlz...>



sinamay

Weaving is an integral part of the lives of *Negrenses*. In Valencia, Negros Oriental, *sinamay* weaving is a world-class industry. Its application has expanded and improved, going beyond the simple fiber craft to sophisticated industrial uses. *Sinamay* is made from abaca twine and indigenous plants similar to banana. It is a natural straw fabric that is dyeable (so its color may depend on the dye), versatile and strong, offering endless possibilities for design.⁴

The town of Basey is known for its woven products such as mats, wall decorations, and the famous colorful sleeping mat called *banig*. A typical *banig* usually measures around 2x3 meters, and is as thin as the sheet of chipboard. It is made from *tikog*, a reed-type grass that grows in swampy areas along the rice fields. The leaves are dyed with different strong colors to make beautiful, colorful and unique designs.⁵



Great reading! Did you discover new interesting things about the weaving culture in MIMAROPA and Visayas? Now, it's time to check how far you've learned.

ACTIVITY #6: Box of Thought

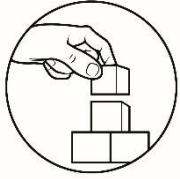
Directions: Fill out the learning chart below with the appropriate information based on what you have just discovered from the reading text. You may also derive suppositions and observations from the pictures that were shown along with the definition of each fabric or textile. Do this on your activity notebook.

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

1. Were you able to thoroughly observe the elements and principles of arts in the given sample fabrics, textiles and woven materials in MIMAROPA and Visayas?
2. With reference to the elements of art, how are the fabrics of MIMAROPA the same with those in Visayas? How do they differ?
3. With reference to the principles of art, how are the fabrics of MIMAROPA the same with those in Visayas? How do they differ?

⁴ hataalk.com/sinamay/

⁵ Arts and Crafts of MIMAROPA

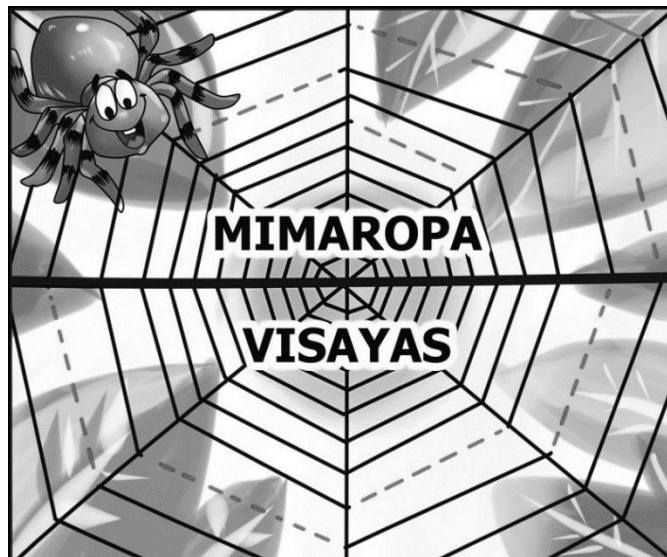


What's More

Now that you are familiar with the different fabrics and textiles in the MIMAROPA and Visayas, it is time to try more activities that will help you remember the important details of our lesson.

Activity #7: Weave Me In

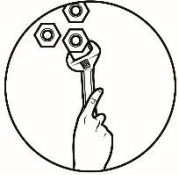
Directions: Can you help this spider weave his web completely? To help him finish, write the elements of arts and principles of design that you can find in the MIMAROPA region (upper part of the web) and in the Visayan islands. (Lower part of the web). Do this on your activity notebook.



That was cool! Thanks for your diligent help! I hope that everything you've learned today will help you appreciate more the beauty lying in the woven fabrics of Southern Tagalog and Visayan islands. Keep yourself on track through reading, watching and discovering more about these two regions. You can help preserve this beautiful culture of ours through sharing your newfound knowledge to your friends.

Before you proceed to the succeeding parts of this module, kindly answer the following questions:

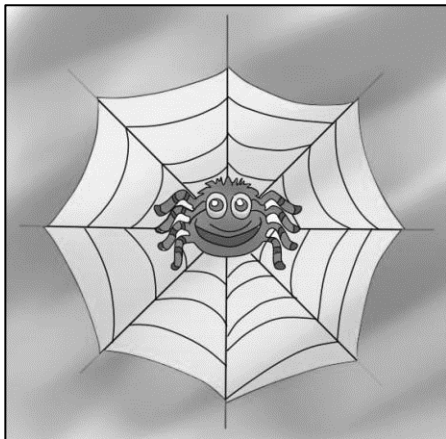
1. What were the principles and elements of arts that you have listed for MIMAROPA? What about the principles and elements of arts that you have listed for Visayas?
2. How do you think did these elements and principles of art help achieve the creativity in the attires, fabrics and tapestries of MIMAROPA and Visayas? Will they still be the same had these elements and principles were removed? Why or why not?



What I Can Do

In the MIMAROPA and the Visayan islands, weaving has been among the skills that keep on being transferred from one generation to the next. The elder people would always find ways to pass one skill to their younger folks in the belief that these skills would help them either to survive or to wisely make a living. Being naturally resourceful, these native people maximize their environment by means of using materials abundant in their areas.

This time, let us try to merge the creative features of the attires, fabrics and tapestries both in MIMAROPA and Visayas. To interpret the skill of weaving, here is an activity which can be done using some local materials.



Activity #8: I'LL WEAVE IT HERE!

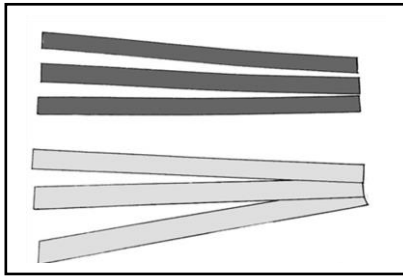
Directions: Create your own textile using the materials given. Apply the elements of art and principles of design derived from the attires, fabrics and tapestries from MIMAROPA and Visayas.

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

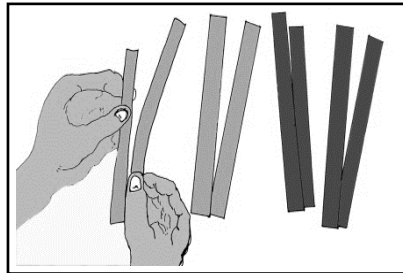
Materials:

- strips of paper or ribbon (preferably 1/2 inches wide and 11 inches long, but width and length may vary according to your design)
- color pencils/markers
- pair of scissors

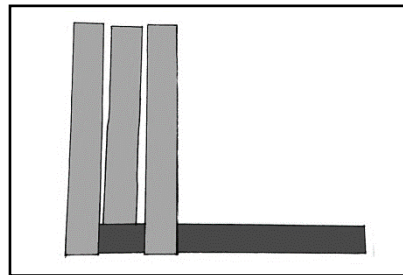
HERE'S HOW:



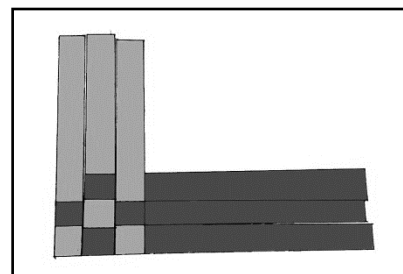
1. Fold the strips of paper halfway.



2. Using the over- under technique, place the ribbons/strips one after another.

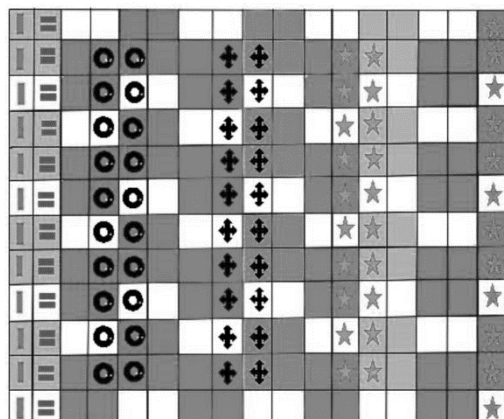


3. Trim the edges to your desired details (e.g. curve, zigzag). Use your coloring pencils and color markers to create designs incorporating the principles and elements of art you have seen in the weaving and ornamentation cultures of MIMAROPA and Visayas.



4. The best part is you being creative. You may also put/draw intricate designs to your woven output depending on its functionality/purpose.

Here's a woven place mat as an example.



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.

I know how well you worked hard for your wonderful craft. Good job! This time, please take time to answer the following questions:

1. In the beginning of the previous activity, you were reminded to incorporate signature designs found in the attires, fabrics and tapestries of the two regions discussed in this module. What were the specific designs that you incorporated in your created craft?
2. To which specific textile or fabric your woven craft was most likely patterned to? What region or locality does it represent?
3. Do the designs that you used have something relevant to convey about their place of origin? If yes, what do they literally or figuratively represent?

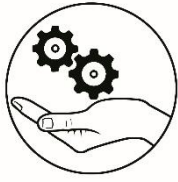


Assessment

Directions: Let's see how much you have learned in our discussion. Read the following statements and choose the correct answer to the questions. Write the letter of your choice on your activity notebook.

1. Hanunuo, as one of the twelve tribes of Mangyan, is known for its embroidery that is based on the cross shape on the back of their traditional blouses called *pakudos*. What can be the best characterization of this trademark embellishment of the Hanunuo Mangyans?
 - A. symmetrical, aesthetic, and orderly utilization of lines
 - B. combination of curves and doodle traces
 - C. nonparallel use of lines and shapes forming creativity
2. Weaving is an integral part of people's lives in Aklan that it became the leading manufacturer of *pina* cloths and fabrics in the country. Where do Piña fabrics commonly used as a main material?
 - A. trendy blouses and trousers
 - B. quality bed sheets, curtains and home decorations
 - C. barong Tagalog, wedding dresses and other traditional Philippine formal dresses
3. In Valencia, Negros Oriental, *sinamay* weaving is a world-class industry. How did this industry gradually develop?
 - A. Its application has expanded and improved, going beyond the simple fiber craft to sophisticated industrial uses.
 - B. Its influence has reached Negros' educational curriculum and *sinamay* weaving has become one among students' subjects in school.
 - C. It has become the most essential industry in the province.

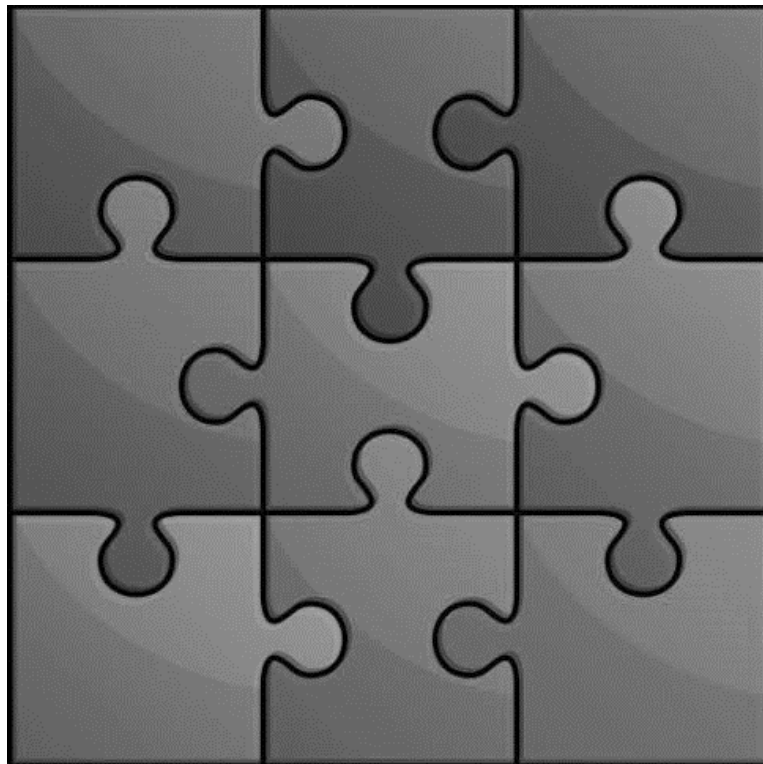
4. *Patadyong* is a wrap-around piece of cloth worn by women in Iloilo as a skirt and is usually paired with a kimona. Which among the following is NOT an alternative use of *patadyong*?
 - A. a shade to protect from the heat of the sun or the onslaught of rain
 - B. material used in sewing trousers
 - C. as a tapis when bathing outdoor or washing clothes in the river.
5. A female Mangyan traditionally wears *ramit* and *lambung*. How do we define a *ramit*?
 - A. a common tribal blouse
 - B. a headband strip worn in occasions
 - C. an indigo- dyed short skirt
6. Which is TRUE about *patadyong*?
 - A. It is often colorful and features linear and geometric designs.
 - B. It has intricate curves that gives it a festive visual appearance.
 - C. It is usually woven in unique black and white designs.
7. Panay Island is one of the largest islands of the archipelago composed of the provinces of Iloilo, Antique, Aklan, Capiz and the Island of Guimaras. Why does Panay was tagged as the Textile Capital of the Philippines?
 - A. weaving is determined as a primary form of arts and crafts in this place
 - B. weaving is a favorite hobby of the people of Panay
 - C. weaving is considered a culture for the people of Panay only
8. *Piña* fiber is considered the finest of all Philippine hand-woven fabrics. Why is this so?
 - A. *Piña* fiber is derived from pineapple leaves that are considered among the most expensive weaving material in the world.
 - B. *Piña* fiber is a trademark Philippine weaving material that is not sold to other countries, thus, considered the finest among hand-woven fibers.
 - C. *Piña* fiber is commonly translucent, delicate and dreamy, soft and fine with a high luster.
9. What is the meaning of a Spanish term Cruz which was derived historically from the word pakudos?
 - A. cross
 - B. design
 - C. cloth
10. Basey, Samar is known for its products like *banig* which is made up of reed grass that grow in swampy areas along the rice fields. What is this raw material called?
 - A. *jusi*
 - B. *tikog*
 - C. *piña*



Additional Activities

Activity #9: PIECES OF ME

Directions: Say you are a tourist who came to visit MIMAROPA and Visayas and the things that were discussed in this module were your major takeaways in your traveling bag. Before leaving the port, you were given this feedback puzzle and the local attendants were asking you to write on to serve as your exit pass. Write a word or group of words that would best describe the attire, fabrics and tapestries in MIMAROPA and Visayas in each of the puzzle pieces of the feedback puzzle below.





Answer Key

- 1. b
- 2. b
- 3. b
- 4. c
- 5. a
- 6. b
- 7. b
- 8. a
- 9. c
- 10. a

What I Know / Assessment

- 1. patadyong
- 2. weaving
- 3. sinamay
- 4. fabric
- 5. tapestries

Activity #3: WEAVE IT BEFORE YOU LEAVE IT

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