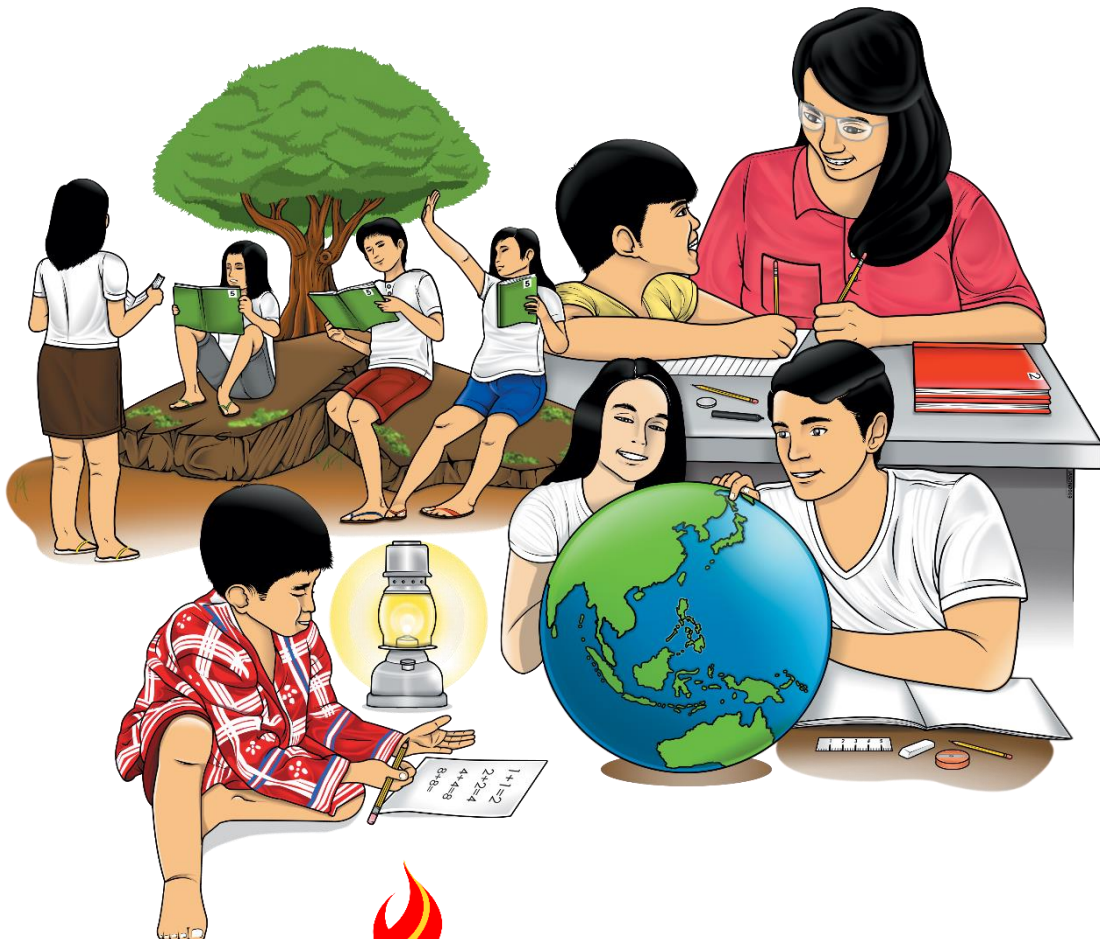


7

Arts

Quarter 2 – Module 6: MIMAROPA and Visayas: States of the Art Indeed!

Crafts and Accessories, and Body Ornamentation (MIMAROPA and Visayas)



Arts – Grade 7

Alternative Delivery Mode

Quarter 2 – Module 6: MIMAROPA and Visayas: States of the Art Indeed! - Crafts and Accessories, and Body Ornamentation (MIMAROPA and Visayas)

First Edition, 2020

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Arts

Quarter 2 – Module 6: MIMAROPA and Visayas: States of the Art Indeed!

Crafts and Accessories, and Body
Ornamentation (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.

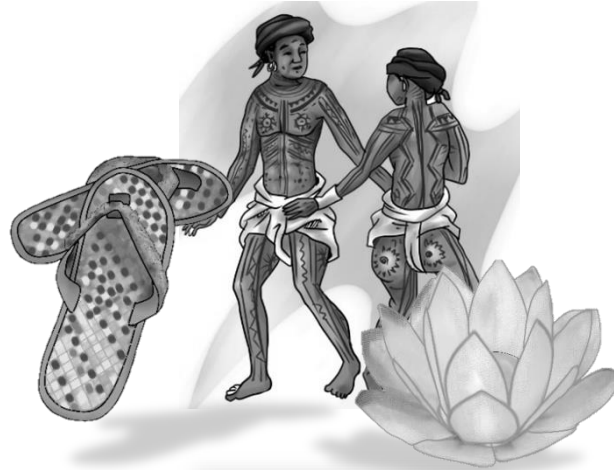
Thank you.

Lesson

1

MIMAROPA and Visayas: States of the Art Indeed!

Crafts and Accessories, and Body Ornamentation
(MIMAROPA and Visayas)



Learning Competencies

The learner:

1. creates crafts that can be locally assembled with local materials, guided by local traditional techniques **A7PR- IIC-e-1**;
2. derives elements from traditional history/ history of a community for one's artwork **A7PR- IIC-e-1**; and
3. correlates the development of crafts in specific areas of the country, according to functionality, traditional specialized expertise and availability of resources (e.g., architecture, weaving, pottery, accessories, masks, and culinary arts) **A7PR- IIf-1**.



What I Need to Know

How are things coming along? I'm sure you did enjoy your previous learning experience. With a bunch of acquired new knowledge in your learning bag right now, I believe you still have open pockets ready to receive a handful of learning today. From having to learn the fabrics, textiles and tapestries of MIMAROPA and Visayas, you will surely have an amazing experience as you start discovering more of these two beautiful regions.

Ever had an experience of being amazed upon seeing crafts that your mother brought home from a travel? Or have you ever been enticed as you looked at displays in stores in tourist destinations where your family had once visited? Pretty cool and good as I see it for you. These artworks, normally would be local products of places where a person arrived from.

Just as how the weaving cultures of MIMAROPA and Visayas are rich, people in these areas have also developed creative ways to make crafts and accessories that are marvelous enough to represent their localities very well, too. From crafting techniques that were given birth by primitive indigenous groups to cultures of ornamentation that have long served as pillars of livelihood in each respective community, these two groups of islands have so much in store for those who would come to visit them. In fact, these can be best mirrored on how they have incorporated their artistry in putting touches of them in designing their households, establishments and even their bodies.

Are you also a fan of any specific craft collection or of crafts and accessories in general? That alone will keep you immersed in this learning experience.

In this module, you will learn about the different crafts, accessories and body ornamentation cultures in the Southern Tagalog and Visayan islands. This learning chapter will help you understand better how crafting techniques have been developed and organized and were embraced by its people until they became fundamental to each of these communities.

Before we proceed to our main topic, let us try to check on the learning that you have obtained in the previous module. You have been immersed to a learning experience about how the different elements and principles of art influenced the creativity of the people of Southern Tagalog and Visayas region in crafting a variety of art forms that are prominent to these two distinctive regions. Now let's see how well you knew about them. Try this one!

Activity #1: Name It

Directions: Name the term being defined by the following statements. Write your answers on your activity notebook.

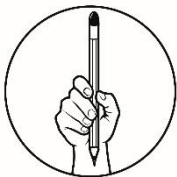
1. It is a wrap- around piece of cloth worn by women as a skirt and usually paired with *kimona*.
2. To form cloth, fabric or textiles through interlacing means
3. It is a woven or knitted material.

4. Heavy cloth that has designs or pictures woven into it and is used for curtains, wall hangings, etc.
5. A world class industry of weaving in Negros Occidental

Learning Objectives:

In this module, you will be able to:

1. determine the different materials and techniques used in crafts and accessories, and body ornamentation in MIMAROPA and Visayas;
2. create/ draw crafts and accessories using local materials and techniques while incorporating traditions and history of communities in MIMAROPA and Visayas in crafting one's artwork;
3. analyze the elements and principles of arts in relation to historical, traditional, functional and cultural influences; and
4. appreciate the cultural and functional relevance of the crafts, accessories and body ornamentation of MIMAROPA and Visayas.



What I Know

A. MULTIPLE CHOICE

Directions: Read and analyze the statements below. Answer each item by writing the letter of the correct answer. Do this activity on your activity notebook.

1. Though *panubok* is technically the traditional embroidery of the Panay-Bukidnon women, it is also used to produce crafts that are considered accessories for Panay- Bukidnon, particularly in their native costumes. Which of the following materials are used in the said place?

A. coins and beads	C. animal bones and teeth
B. buds and vines	D. sequins and pearls

2. What is the significance of the staple material used in making *biningkit* by the Panay- Bukidnon women?
 - A. to denote the wealth of a person's family
 - B. to portray popularity and prominence
 - C. to symbolize fertility of the one wearing it
 - D. to express the extent of one's love for another person

3. Manunggul jar is a salient secondary jar found in Manunggul Cave, Palawan, hence, called Manunggul jar. Which of the following is structurally designed on the manunggul jar?
 - A. a boat having two human figures that represent a Filipino husband and wife
 - B. a boat having two human figures that represent two human souls' voyage to the afterlife
 - C. a boat having two human figures that represent a Filipino soldier and a colonizer
 - D. a boat having two human figures that represent a noble and a slave

4. What primary material is being used by the Guimaras weaving community?
 - A. *huri* leaves that are grown by native people
 - B. *nito* vines that are grown and found in the wild
 - C. *baryos* leaves that are grown in nearby plantations
 - D. *baging* vines that are collected from hundred- old trees

5. Which of the following crafts is **NOT** made from *huri* or palm leaves?

A. <i>bay-ong</i> of Mindoro	C. baskets of Marinduque
B. Tingkop of Palawan	D. <i>huri</i> baskets of Mindoro

6. Among the many crafts of the Mangyans of Mindoro is the *bay-ong* of the Hanunuo. It features the *pakudos* design that serves as a symbolical trademark for the tribe. Which of the following is NOT a use of *bay-ong*?

A. container for tissues	C. Eating utensils
B. flower pots	D. coin purse

7. *Nito* is a special vine that grows in the wild which is one of the raw materials in creating Iraya baskets of Iraya Mangyans in Oriental Mindoro. Though a staple material for Iraya basket weaving, there is a proper regulation in the use of it. Why is there a proper regulation on the use of *nito*?
 - A. Because *nito* is too expensive
 - B. Because *nito* cannot be planted nor cultivated
 - C. Because *nito* comes from foreign exportation
 - D. Because *nito* cannot be sold anymore

8. Aunt Monica loves to collect earrings, necklaces, bracelets and brooches that are mainly made up of pearls. To what place will you best recommend her to visit next to check out for these accessories that she is fond of collecting?

A. Mindoro	C. Palawan
B. Negros	D. Samar

9. Kapiz (capiz) shell is also an important material in the craft of Panay Island, particularly in Aklan and Iloilo. These are formed into various craft products like plates, utility box, chandelier, windows among others. What process do capiz shells need to undergo before being formed into crafts?
- A. freezing and streaking through using chemicals before forming into crafts
 - B. bleaching and drying before being pressed or cut into different shapes
 - C. heating and pressing to an ideal temperature for uniformity of quality
 - D. cutting and preserving until it reaches desired quality
10. Moriones Festival in Marinduque is a much-awaited Lenten tradition during the holy week. They use masks that are worn by the ones playing as Roman soldiers. What are the materials used in forming these masks?
- A. wood, tassels and crepe papers
 - B. card boards, beads, and *papel de japon*
 - C. cement, coins and shells
 - D. metal, sequins and artificial beads



What's In

That was cool! I know that felt mind refreshing.

The Southern Tagalog and Visayas are among the many places in the Philippines that own rich cultures and traditions. The people of these places have long embraced crafting objects and have been doing trademark designs that served as its cultural spine. No wonder why whenever you will search for the best crafts and accessories in the Philippines, you surely can't keep but come across them.

As it will be hard to fully understand a concept that you might have not read or heard about the topic enough yet, here is an activity that will help you check on your knowledge at hand.

Activity #2

Fact or Bluff	The following are statements that would either be factual or not. These are things that you can possibly prove or disprove as you go past the succeeding portions in this module. On your answer sheets, copy ONLY the statements that you think are factual. For those which you think are bluff (not factual), leave its corresponding number blank.
------------------------------	--

1. The word *pintados* came from the Spanish term *pintado* meaning painted.
2. The natural color of the bamboo cannot be used for tingkop baskets.
3. *Tingkop* is a type of traditional basket made by the Palaw'an tribe.
4. Anda, Bohol holds a good production of the antequera baskets in town. Thus, the place earned the title "Basket Capital of Bohol."
5. Kapiz shell undergoes the process of bleaching and drying after it is formed into various shapes.
6. Basket weaving is among the earliest industries that have been established in Bohol, particularly in Antequera
7. Aklan is regarded the Pearl Capital of the Philippines.
8. *Nito* is one of the necessary materials in the crafts of people in Panay Island, particularly in Aklan and Iloilo, in which people get to produce items like plates, chandelier, utility box, windows, and others.
9. Iraya basket is also a unique craft of the Hanunuo Mangyans.

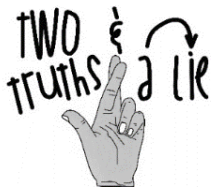
10. The Manunggul jar cover or commonly known as the lid, is structurally designed with a boat having two human figures that represent two human souls on a voyage to the afterlife.



What's New

Great! Now this time, let us see how well we could do in this activity.

Activity #3



TWO TRUTHS AND A LIE. Among the three statements for each number, two are factual and the remaining one is a bluff (lie). Identify which one tells a lie, then, write its corresponding letter on your activity notebook. I know you can do this!

1.
 - A. Manunggul jar is a salient secondary jar found in Palawan.
 - B. The manunggul jar cover is structurally designed with a boat having two human figures that represent two human souls' voyage to the afterlife.
 - C. The two human figures represent a typical Filipino husband and wife.

2.
 - A. The *bay-ong* is a traditional hand- woven bag from Boracay, Aklan.
 - B. The *bay-ong* has the *pakudos* design, a symbol which was once used to ward off evil spirits.
 - C. The *bay-ong* can now commonly seen in Hanunuo bags, clothing and accessories.

3.
 - A. The weaving community in Guimaras started a very long time ago when their ancestors started crafting banigs as a source of livelihood.
 - B. Unlike before that they are limited to banig production, the Sapal weavers already know how to make other woven products like bags, baskets, pouches, hats, wallets and even slippers.
 - C. This has become an economic and livelihood booster for the people of Guimaras that the local government ordered schools to only offer courses related to weaving.

4.
 - A. Pintados came from the Spanish word *pintado* meaning painted.
 - B. Pintados refer to a group of tattooed men who were found by the Spaniards on the islands of Cebu, Bohol, Camotes islands, Negros, Leyte, Samar and adjacent places.
 - C. Pintados have been known from their tattoo art using sharp pieces of iron pricked on their skin and the rusts serve as their tattoo powder.

5.
 - A. Natural pearls are formed in nature without any human intervention.
 - B. Pearls only come in white, cream rose, and gold colors.
 - C. Pearls that were grown with human intervention are classified as farmed or cultured.



What Is It

Great! Congratulations for accomplishing that portion.

As you continue to embark on this new learning experience, I am sure your learning pockets in your knowledge bag are excited to be filled with something new. But before that, let us see how well your background knowledge will work on the activity below.

The terms that you are about to meet are the different crafts, accessories and body ornamentation cultures in the Southern Tagalog and Visayan islands. To give you clues on what they might possibly be, you have been provided with jumbled letters written before each mystery question.

Activity #4

A. WHO AM I? Have fun in honestly answering the riddles below! Answer this simple task on your activity notebook.

(O N T I)

1.) I grow as a vine, I grow in the wild
I'm woven to items, I'm one of a kind

(U G A N M L U G N

R J A)

2.) My lid has two humans who ride on a boat
They pose human souls to eternal abode

(T O P N D S I A)

3.) The Spanish have seen us, for them we just waited
They termed us this word, we're tattooed, were painted

(Z K P A I S L S L E H)

4.) I'm bleached and dried and cut into shapes
In the Islands of Panay, I'm kept and made

(O K P G I N T K A S B T E)

5.) I'm a traditional basket of the Palaw'an tribe
Hard- strip bamboos are of which I'm tied

Did you actually see that coming? Well, I know you are getting more and more excited! Let's go a little further on this.

B. DRAW me near.

Try to interview an elder in your home or community and ask their opinion about what they think crafts or accessories from Southern Tagalog or Visayan group of islands look like. If you are living in an area where such interview could not be made possible because of some reasons or circumstances, try to have your own image of these crafts and accessories in mind.

After doing so, try to draw an illustration of your concept in the boxes provided below and write a short description of each. This activity will encourage you to have a vivid concept of the crafts, accessories and ornamentation that we are about to unfold in this module. You can draw one representative object/ craft per box. Bring it on!

Southern Tagalog

I think crafts and ornamentation in Southern Tagalog can be best described as:

Visayas Group of Islands

I think crafts and ornamentation in the Visayan islands can be best described as:

Did you enjoy our fun guessing game above? How many correct answers did you get? How about the second activity? Were you able to use your artistic talent in your drawing? That is surely appreciated. Don't worry, the activities above were not meant to be graded. They were just made for you to gauge your familiarity and encourage your readiness to the topic that we are about to discuss.

In this module, you will surely learn more about the different crafts, accessories and body ornamentation cultures in the Southern Tagalog and the Visayan islands. Now, explore and read this with me.

Crafts and Accessories, and Body Ornamentation

The art of both MIMAROPA and Visayas group of islands are but with rich and artistic heritage. If you are a person who are fond of creativity, this lesson is surely for you.

Craft refers to an activity involving skill in making things by hand or the objects that are produced by manual skills. Accessories collectively refer to things or objects that add beauty, convenience or effectiveness to something. On the other hand, body ornamentation would pertain to things that are put to the body as either decorations or significant symbolism. Let's take a closer look on the following.

MIMAROPA



Iraya basket

IRAYA BASKET It has been a generational aim for the Iraya Mangyans, an indigenous group of Puerto Galera, Oriental Mindoro to guard and flourish the art of weaving in the said place. Their art of weaving had been most prominently known in the production of baskets. However, as seasons had been dynamic, the Iraya Mangyans have also developed this art form in creating modern items such as coasters, trays, and bread plates among others.

The indigenous group ensures that the products they produce, like this woven basket, do not ruin the nature and are still contributory to environmental sustainability. Thus, there is proper regulation in the use of *nito*, a special vine that grows in the wild, which is one of the raw materials in creating baskets. One among their primary reasons for such regulation is that, *nito* cannot be planted nor cultivated.¹

¹ Mangyan Heritage Center. Mangyan Heritage Center (Safeguarding the indigenous culture of Mindoro, Philippines). n.d. mangyan.org/products (accessed May 26, 2020).

Another traditional hand- woven bag from Mindoro is the *bay-ong* of the Hanunuo Mangyans. The *bay-ong* is made from buri (palm leaves). The *pakudos* design, once used to ward off evil spirits can be now commonly seen in their bags, clothing and accessories. Minus the original string strap, the *bay-ong* is an ideal and a uniquely designed local product of the Hanunuo Mangyans. It is being used as a container for tissues, as flower pots and the like.² Buri (palm leaf) weaving is a traditional art of the Hanunuo Mangyans. The soft, narrow strips of leaves are intricately woven into baskets, purses, pen holders and other small containers. To add a little touch of color, fine *nito* (vine) strips are laid over the woven buri to add a touch of color.



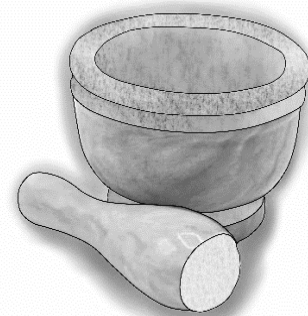
pakudos inspired bay-ong

There is also a weaving culture that has been passed on through the generations by the people of Marinduque. The weaving skill of the people were supported by the availability and abundance of *buli* (buri palm) and raffia that grow in their areas. These leaves became staple materials in the weaving of the Marinduqueños. Woven crafts from *buli* range from multi- purpose baskets and beyond.



bay-ong made of buli

Meanwhile, it is not only the beautifully woven mats and bags that the island of Romblon is famous for. Marble stones crafted to different products such dining and center tables, mortar and pestles, key chains, *sungkaan* and the like are also a certified attraction here. These products are commonly the souvenir items that tourists who have visited Romblon will usually be bagging home. The variety of colors that Romblon marble products comes in include pure white, gold, gray, and rare onyx black. The availability of marble stones in this place is so abundant that among the many attractions in Romblon, the Marble Zoo is one. It is a place that showcases various finely sculpted images of animals, all made out of pure, smooth marble stones and it serves as a trademark tourist spot in Romblon.



mortar and pestles

² 1. Philippine Primer The Experts' Guide to the Philippine Lifestyle. A Woven Tradition: The Iraya- Mangyan Community of Puerto Galera. July 17, 2017. primer.com/blog/20 (accessed May 26, 2020).

Tingkop is a traditional basket in Palawan by the Palaw-an tribe which is made up of blackened and/or natural bamboo. Because of this feature, the basket's design that is created by an extremely subtle changing of the under-over pattern of the bamboo strips really stands out. The con- shaped colander type of basket is another fine example of Palaw'an tribe skilled artistry. A writer named Gilbert Ramoya described the tingkop basket vividly and said that the center of the cone has the bamboo strips skived slightly smaller, creating even holes for the screen. The funnel effect is accomplished through a close weaving of the bamboo strips towards the top.³



Tingkop



Manunggul Jar

Manunggul Jar is a salient secondary jar found in Manunggul Cave, Lipuun Point, Palawan, hence, manunggul jar. The National Museum described the upper portion of the jar as well as the cover as incised with curvilinear scroll designs and painted with natural iron or hematite. The jar cover or commonly known as the lid, is structurally designed with a boat having two human figures that represent two human souls on a voyage to the afterlife. One figure is a man with crossed hands on the chest while the other one, the boatman, is seated behind the first human figure. The said position of the hands is a traditional Filipino practice observed when arranging the corpse while the entire concept is a signifying the belief of early Filipinos in the life after death.⁴

³ Music and Arts 7. Pasig: DepEd- BLR via FEP Printing Corporation, 2017.

⁴ Music and Arts 7. Pasig: DepEd- BLR via FEP Printing Corporation, 2017. 2 Mangyan Heritage Center. Mangyan Heritage Center (Safeguarding the indigenous culture of Mindoro, Philippines). n.d. mangyan.org/products (accessed May 26, 2020).

Accessories

Traditionally, all Mangyan tribes wear beaded accessories made of plant seeds. Nowadays, the Hanunuo, Buhid, Alangan and other Mangyan tribes started making colorful beaded accessories from commercial glass beads. Beaded products include name bracelets, necklace, pakudos bracelet, pakudos keychain, pen holder, rosary, rosary bracelet, round bracelet, buri wallet (*linunyon*), sling bag (*ramit*) and buri coin purse. These accessories vary in color, size and shape depending on the bead artist.



Mangyan beaded bracelet



Morion mask

Aside from buli baskets, Marinduque also is famous for masks that are commonly used in Moriones Festival, a much awaited Lenten tradition during the holy week. Masks that are utilized in the said festival are made from wood or *papier-mache*, adorned with colorful shells, animal hairs, tassels and crepe papers and are usually worn by the ones playing as Roman soldiers.⁵

Accessories made from pearls had been a trademark to Palawan. Natural pearls are formed in nature without any human intervention. Meanwhile, pearls that were grown with human intervention are classified as farmed or cultured. Such examples are freshwater pearls, tahitian pearls, akoya pearls and south sea pearls. These are made by Palawan folks to incredible accessories as earrings, bracelets, necklaces and more. Pearls that are very rich in Palawan may come in different colors like white, cream rose, champagne up to the finest shades of gold. Its range of colors can be generally described as warm, natural and lustrous.⁶



necklaces made of pearls

⁵ Music and Arts 7. Pasig: DepEd- BLR via FEP Printing Corporation, 2017.

⁶ (Gayle 2019)

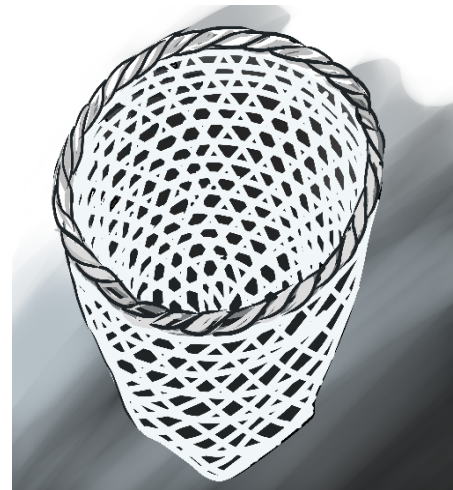
Body Ornamentation

While Mangyan is the collective name for the indigenous groups living in Mindoro, the seven ethno- linguistic tribes to be exact, each with its own name, language and set of costumes, there is a remarkable body ornamentation culture that works well for the Buhid Mangyan tribe. Buhid women wear woven black and white brassier called *linagmon* and a black and white skirt called *abol*. Unmarried women wear body ornaments such as braided nito belt (*lufas*), blue thread earrings, beaded hand band (*sangbaw*), beaded bracelet (*uksong*) and beaded long necklace (*siwayang* or *ugot*). The men wear g- strings. To enhance body beauty, the men also wear ornaments like a long, beaded necklace, tighter choker (*ugot*) and *uksong*.⁷

Visayas Group of Islands

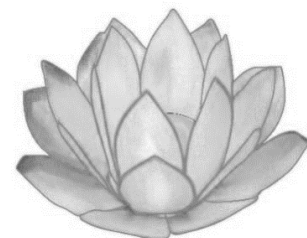
Crafts

Antequera baskets are handicrafts made out of any native materials on hand like bamboo, rattan, wicker, nito, buri, sig- id and other vines. Hampers, wall decors, home furnishings, bags and fashion accessories are examples of the crafts that are formed out of this native weaving culture of Bohol. Basket weaving is among the earliest industries that have been established in Bohol, particularly in the town of Antequera where most of the weavers have developed the skills and have handed them down from generation to generation. For years, this has been the town's industry and earned them the title "Basket Capital of Bohol".



Antequera basket

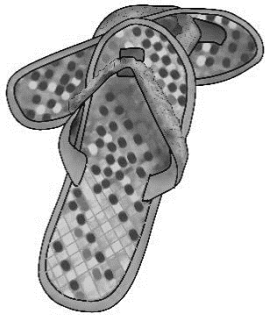
Kapiz (capiz) shell undergoes the process of bleaching and drying before it is formed into various shapes. This is one of the necessary materials in the crafts of people in Panay Island, particularly in Aklan and Iloilo, in which people get to produce items like plates, chandelier, utility box, windows, and others.⁸



Kapiz candle holder

⁷ Mangyan Heritage Center. Mangyan Heritage Center (Safeguarding the indigenous culture of Mindoro, Philippines). n.d. (accessed May 26, 2020).

⁸ Music and Arts 7. Pasig: DepEd- BLR via FEP Printing Corporation, 2017.



Slippers made of baryos leaves

The weaving community in Guimaras started a very long time ago when their ancestors started crafting banigs as a source of livelihood. They use *baryos* leaves that are grown in nearby plantations. The plant is dried, colored and pressed and is mainly used for craft-making. These days, the people of Guimaras have started using small technologies to aid in their weaving cultures. Unlike before that they are limited to banig production, the Sapal weavers already know how to make other woven products like bags, baskets, pouches, hats, wallets and even slippers. This has become an economic and livelihood booster for the people of Guimaras.⁹

Accessories

Though *panubok* is technically the traditional embroidery of the Panay- Bukidnon women, it is also used to produce crafts that are considered accessories for Panay- Bukidnon, particularly in their native costumes. Coins are also among the basic materials used.



panubok



necklace designed with *panubok*

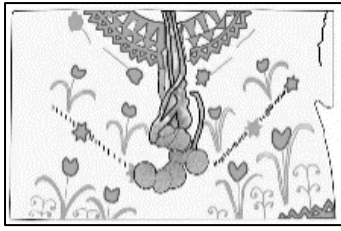
A choker- type necklace designed with *panubok* and coins called *bali- og* is traditionally worn by Panay- Bukidnon (*tumandok*) women.

Pudong, a headdress designed with old coins and serves as a heirloom from grandmothers.



pudong

⁹ Piccio, Belle. Sapal Weaving Community: Showcasing the Native Products of Guimaras. Guimaras, February 17, 2016.



biningkit

Meanwhile, *biningkit* is a jewelry made from coins and beads. The necklace uses coins to denote the wealth of a person's family.¹⁰

Aside from coin accessories, they also weave handbags and pouches made of dried pandan strips that were dyed using tree sap. These are also among the culturally- significant souvenir items that you have to check out if you will have to visit their place.¹¹



Panay- Bukidnon handbag made of dried pandan strips

Body Ornamentation



pintados

The tattooed indigenous Cebuano, Waray and Porohanon people were once described by the Spaniards during the Spanish colonization using the term *pintados*, which actually means painted. These group of tattooed men were found on the islands of Cebu, Bohol, Camotes islands, Negros, Leyte, Samar and adjacent places.

These men have been known from their tattoo art using sharp pieces of iron pricked on their skin. Black powder is applied to the open wounds and is absorbed by the skin permanently, thus, creating tattoos.

If you will notice, the folks both in MIMAROPA and Visayas developed weaving and creating of crafts and accessories based on the abundance and availability of primary materials around them and on how each method of creating and weaving is significant to their cultural system. Most of these methods support their livelihood and basic means of living while maximizing the resources surrounding them and are available at hand. Likewise, these productions carry an important role in the local and national tourism and industries as most of them come up as souvenirs.

¹⁰ Piccio, Belle. Sapal Weaving Community: Showcasing the Native Products of Guimaras. Guimaras, February 17, 2016.

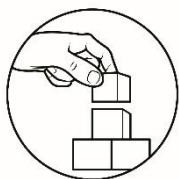
¹¹ Piccio, Belle. Sapal Weaving Community: Showcasing the Native Products of Guimaras. Guimaras, February 17, 2016. 2 damiendavid. Mandirimang Pintados- The Tattooed Warriors. February 3, 2014.

Activity #5: Let's Dig In

Let's see how well you are coping. Kindly answer the following questions on your activity notebook.

1. Were you able to thoroughly observe the elements and principles of arts in the representative crafts, accessories and ornamentation in Southern Tagalog and Visayas? Name at least five (5) and elaborate them.
2. With reference to the elements of art, how are the crafts of Southern Tagalog the same with those in Visayas? How do they differ?
3. With reference to the principles of art, how are the crafts of Southern Tagalog the same with those in Visayas? How do they differ?

Most people today do not have enough opportunities to learn about these unique creations that would best represent the regions in our country, particularly those from Southern Tagalog and Visayas. If you are reading this, consider yourself among the lucky portion that can bear with them the pride that these cultural representations give us as Filipinos. Can you write below how you think these masterpieces help in preserving and showcasing our rich Filipino culture?










What's More





Thank you for spending time to share your thoughts.




Activity #6: Jot It Down!

This time, I want you to extract the most valuable details among the things that you have learned about the crafts of MIMAROPA and Visayas. Below is a table that you need to complete and accomplish. If you wish, you may derive your answers from credible printed and online resources as long as you agree to cite them below your answers. Please write your answers on your activity notebook. Make sure to copy the chart.

Crafts	Place of Origin	Materials/ Features	Techniques Used in Making	Principles and Elements of Art present	How do the principles and elements of art reflect the history, tradition/ functions of arts in each culture?
<p>1. Iraya Basket</p> 					
<p>2. Bay-ong</p> 					
<p>3. Buli Baskets</p> 					

<p>4. Marble Products</p> 					
<p>5. Tingkop Basket</p> 					
<p>6. Manunggul Jar</p> 					
<p>7. Mangyan Beaded Bracelet</p> 					

<p>8. Morion Masks</p> 					
<p>9. Pearl Accessories</p> 					
<p>10. Antequera Baskets</p> 					
<p>11. Kapiz Shells</p> 					

<p>12. Sapal Weaving Banigs</p> 					
<p>13. Panay-Bukidnon Women Accessories</p> 					
<p>14. Pintados</p> 					

I hope that you had a wonderful time learning about the different crafts and accessories of Southern Tagalog and Visayas group of islands. For sure, this had been really worth your while. To treasure your experience, kindly write the most valuable reflections you were able to collect and you wish to share. Write your reflection on your notebook.

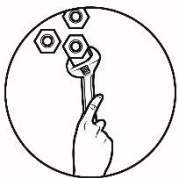


What I Have Learned

Will you tell me how your experience had been? Write down your thoughts while answering this module in the chart below titled “My Reflections”.

My Reflections

Today, I learned that:



What I Can Do

Activity #7: FROM SCRAP to CRAFT!

Now that you have an enough dose of familiarity and knowledge of the crafts and accessories of the Southern Tagalog and Visayas group of islands, it's time to make your own craft! **You have two options for this activity:**

1. Follow the step-by-step procedures illustrated below.
2. Using your smart phone or any electronic device that you have with you, please check the following links for the step-by-step procedure in doing the extraordinary craft that you are about to make:
<https://youtu.be/reHa-Ecx3y8>

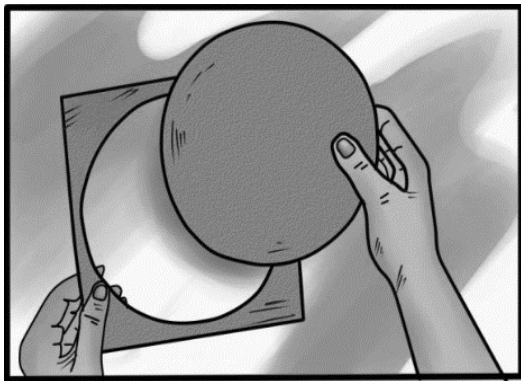
You will be needing the following materials from just around the corner:

- Cardboard
- Pair of scissors
- Glue
- Water
- Old newspapers/ magazines/ similar materials
- Walis tingting (*broomsticks*)
- Varnish/ Paint (optional)

Do you have your materials with you already? Are you sure you don't miss out a thing? Now it's time for you to showcase all that you have gotten in your learning bag. Make sure to incorporate designs and techniques from MIMAROPA and Visayas art cultures to bring out the best in your work. Enjoy making your own craft!

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

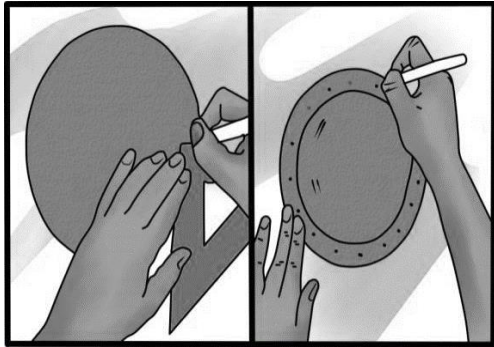
Here's How:



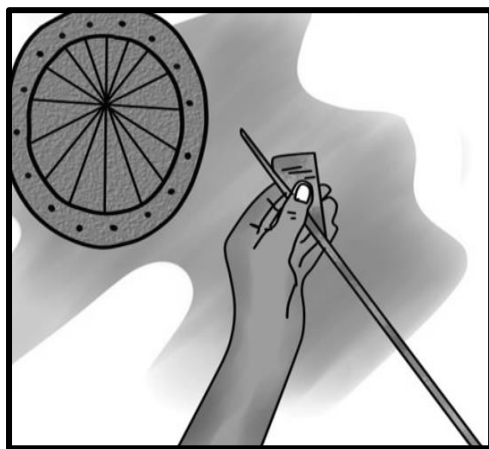
1. Use a plate, compass or any object to trace four perfectly round shapes from the card board of equal size. The size of your round shapes to be cut will depend on your desired size for your basket. These round shapes shall serve as your basket base. Please label them card board A, card board B, card board C and card board D.



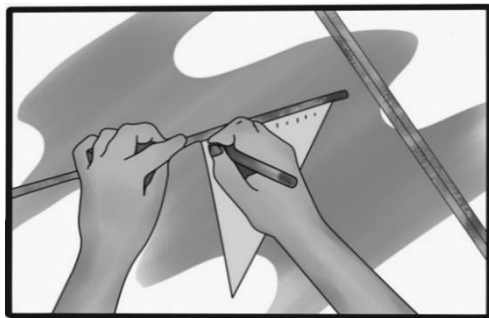
2. Using a ruler, plot points around the sides of card board A with a distance of 1cm from the outermost portion of your cut shape. Connect the points until they create an inner circle. Using a stick, punch the plot points to make holes that are large enough for yarns, sticks or strings to penetrate.



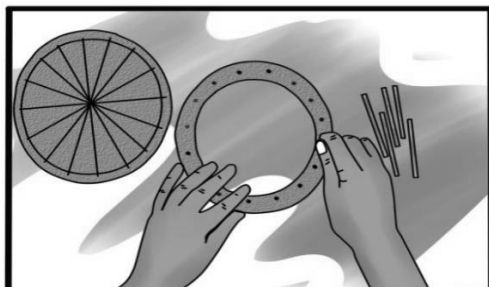
3. For card board B, make also an inner circle but with a 2cm distance from the outermost edge. Cut the inner circle with a cutter so you will have a ring for the mouth of your basket. Overlap cardboard A with B and trace the holes of cardboard A to cardboard B. This shall leave plot points to cardboard B parallel to cardboard A. Set them aside first.



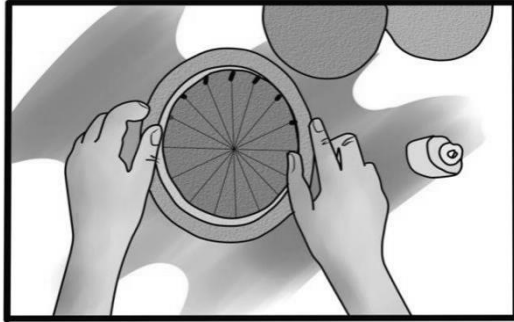
4. Prepare the broomsticks (*tingting*) and the old newspapers. Use the old newspapers to cover each broomstick. The number of broomsticks to be covered will depend on the number of holes in your cardboard and the approximate size of your basket. They covered sticks shall be used as your basket brace. To ensure its durability, you may brush a combination of water and glue over the sticks covered with newspaper and let it dry for a while.



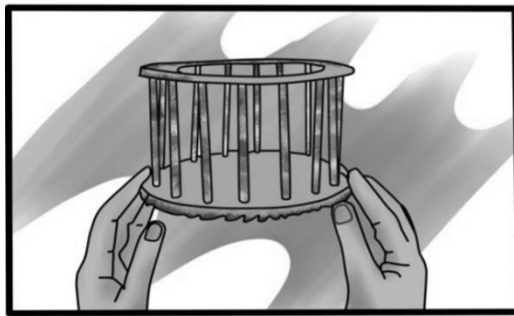
5. Using a ruler, cut small sticks of equal sizes. It will determine the bucket height of your basket. 8cms would be ideal. The number of sticks will depend on the number of holes you have plot in your cardboard.



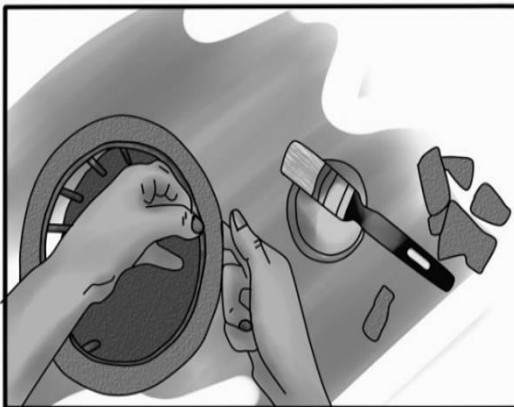
6. Paste cardboard C at the back of cardboard A. Afterwards, put some glue on each hole of cardboard A-- enough to let the 8-cm broomsticks stand. Insert broomsticks on each corresponding hole one by one.



7. Now paste cardboard B (mouth) to the other end of the 8- cm broomsticks. Let it dry.

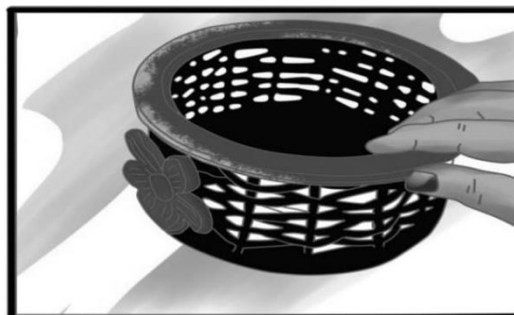


8. Paste cardboard B (mouth) to the other end of the 8- cm broomsticks. As you let it dry, get card board D and plot points with a distance of 1.5 cms away from the outermost edge and cut the inner circle. This will be used to cover the other sides of the 8cm sticks. You shall form your basket frame.



9. For smoother texture and better appeal, you may *papier mache* your basket by means of using scrap sheets from your card boards, water and glue. Let it dry.

Papier mache- a method of art using a composite material using paper pieces or pulp, tissue and are bound with an adhesive such as glue, starch or wallpaper paste.



10. Roll newspaper to form paper sticks. This will be used as your weaving material following the under- over pattern.

For best results, you may use varnish, spray or basic paint to color your basket.

Please bring your output on our next meeting. Your work/ craft will be assessed using the following rubrics:

Criteria	5	4	3	2	1
Elements of Arts and Principles of Design	Planned carefully, showed effective use of at least 4 elements of arts and applied 5 principles of design to produce end products that illustrate the characteristics of the arts of a given place.	Applied the principles of design using 3 elements of arts and 4 principles of design in creating products or artwork that illustrates the characteristics of the arts of a given place.	Used 2 elements of arts and 3 principles of design in their artworks.	Used 1 element of arts and 2 principles of design in creating their artworks.	Did not use any elements of arts and principles of design in creating their artworks.
Creativity/ Originality	The student illustrates/ shows original ideas and interpretations of the given activities or artworks and innovates on materials used.	The student shows original ideas and interpretations but does not innovate on the materials used.	The student tries an idea, but it lacks originality, does not innovate on the materials used.	The student does not try new idea nor innovate on the materials used.	The student shows no evidence of original thought.
Effort/ Perseverance	The activity was beautifully and neatly finished and passed on time.	The activity was finished and passed on time but showed lack of effort.	The activity was finished and passed on time but needed many improvements.	The artwork was passed on time but unfinished.	The artwork is unfinished and was not passed on time.
Craftsmanship /Skill / Consistency	The student showed outstanding craftsmanship.	The student showed craftsmanship. Adequate, but with minimal inconsistencies	The student showed average craftsman ship.	The student showed below average craftsman	The student showed poor craftsmanship; evidence of laziness and lack of

		with the artwork.	Adequate, but lacked finishing touches; a bit careless.	ship, lack of pride in finishing the artwork.	understanding were observed.
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Assessment

A. MULTIPLE CHOICE.

Directions: Read and analyze the statements below. Answer each item by writing the letter of the correct answer. Do this activity on your activity notebook.

- Though *panubok* is technically the traditional embroidery of the Panay-Bukidnon women, it is also used to produce crafts that are considered accessories for Panay- Bukidnon, particularly in their native costumes. Which of the following materials are used in the said place?
 - sequins and pearl
 - buds and vines
 - animal bones and teeth
 - coin and beads
- What is the significance of the staple material used in making *biningkit* by the Panay- Bukidnon women?
 - to express the extent of one's love for another person
 - to portray popularity and prominence
 - to symbolize fertility of the one wearing it
 - To denote the wealth of a person
- Manunggul jar is a salient secondary jar found in Manunggul Cave, Palawan, hence, called Manunggul jar. Which of the following is structurally designed on the manunggul jar?
 - a boat having two human figures that represent a Filipino husband and wife
 - a boat having two human figures that represent two human souls' voyage to the afterlife
 - a boat having two human figures that represent a Filipino soldier and a colonizer
 - a boat having two human figures that represent a noble and a slave

4. What primary material is being used by the Guimaras weaving community?
- buri* leaves that are grown by native people
 - nito* vines that are grown and found in the wild
 - baryos* leaves that are grown in nearby plantations
 - baging* vines that are collected from hundred- old trees
5. Which of the following crafts is **NOT** made from *buri* or palm leaves?
- bay- ong* of Mindoro
 - Tingkop of Palawan
 - baskets of Marinduque
 - buri* baskets of Mindoro
6. Among the many crafts of the Mangyans of Mindoro is the *bay-ong* of the Hanunuo. It features the *pakudos* design that serves as a symbolical trademark for the tribe. Which of the following is NOT a use of *bay- ong*?
- container for tissues
 - coin purse
 - Eating utensils
 - flower pots
7. *Nito* is a special vine that grows in the wild which is one of the raw materials in creating Iraya baskets of Iraya Mangyans in Oriental Mindoro. Though a staple material for Iraya basket weaving, there is a proper regulation in the use of it. Why is there a proper regulation on the use of *nito*?
- Because *nito* is too expensive
 - Because *nito* cannot be planted nor cultivated
 - Because *nito* comes from foreign exportation
 - Because *nito* cannot be sold anymore
8. Aunt Monica loves to collect earrings, necklaces, bracelets and brooches that are mainly made up of pearls. To what place will you best recommend her to visit next to check out for these accessories that she is fond of collecting?
- Samar
 - Negros
 - Palawan
 - Mindoro

9. Kapiz (capiz) shell is also an important material in the craft of Panay Island, particularly in Aklan and Iloilo. These are formed into various craft products like plates, utility box, chandelier, windows among others. What process do capiz shells need to undergo before being formed into crafts?
- A. freezing and streaking through using chemicals before forming into crafts
 - B. bleaching and drying before being pressed or cut into different shapes
 - C. heating and pressing to an ideal temperature for uniformity of quality
 - D. cutting and preserving until it reaches desired quality
10. Moriones Festival in Marinduque is a much-awaited Lenten tradition during the holy week. They use masks that are worn by the ones playing as Roman soldiers. What are the materials used in forming these masks?
- A. wood, tassels and crepe papers
 - B. card boards, beads, and *papel de japon*
 - C. cement, coins and shells
 - D. metal, sequins and artificial beads

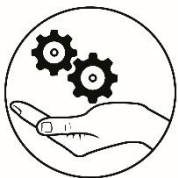
B. TWO TRUTHS AND A LIE. Among the three statements for each number, two are factual and the remaining one is a bluff (lie). Identify which one tells a lie, then, write its corresponding letter on your activity notebook. I know you can do this!

1. A. Manunggul jar is a salient secondary jar found in Palawan.
B. The manunggul jar cover is structurally designed with a boat having two human figures that represent two human souls' voyage to the afterlife.
C. The two human figures represent a typical Filipino husband and wife.
2. A. The *bay-ong* is a traditional hand-woven bag from Boracay, Aklan.
B. The *bay-ong* has the *pakudos* design, a symbol which was once used to ward off evil spirits.
C. The *bay-ong* can now commonly seen in Hanunuo bags, clothing and accessories.

3. A. The weaving community in Guimaras started a very long time ago when their ancestors started crafting banigs as a source of livelihood.
 B. Unlike before that they are limited to banig production, the Sapal weavers already know how to make other woven products like bags, baskets, pouches, hats, wallets and even slippers.
 C. This has become an economic and livelihood booster for the people of Guimaras that the local government ordered schools to only offer courses related to weaving.

4. A. Pintados came from the Spanish word *pintado* meaning painted.
 B. Pintados refer to a group of tattooed men who were found by the Spaniards on the islands of Cebu, Bohol, Camotes islands, Negros, Leyte, Samar and adjacent places.
 C. Pintados have been known from their tattoo art using sharp pieces of iron pricked on their skin and the rusts serve as their tattoo powder.

5. A. Natural pearls are formed in nature without any human intervention.
 B. Pearls only come in white, cream rose, and gold colors.
 C. Pearls that were grown with human intervention are classified as farmed or cultured.



Additional Activities

Activity #8: Cut and Paste

Directions: For a moment, look around you. Try to think of a/an object, craft, accessory or body ornamentation that can be considered unique or famous in your locality. On a separate sheet of paper, cut and paste or draw the said craft and put a short description below it. In your notebook/ answer sheet, copy and answer the questions that follow.

Illustration:

Short Description:

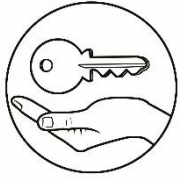
Please answer the following questions:

1. How important is this craft, accessory or body ornamentation to your locality? What does it symbolize or stand for?
2. How would you compare this craft, accessory or body ornamentation to the ones from Visayas in terms of characteristics, materials and techniques used? If your locality is within Visayas, could you name the specific characteristics that your illustrated object has which were also discussed in this module? Please identify the principles and elements of art used.

Please bring your output on our next meeting. Your work/ craft will be assessed using the following rubrics:

Criteria	5	4	3	2	1
Elements of Arts and Principles of Design	Planned carefully, showed effective use of at least 4 elements of arts and applied 5 principles of design to produce end products that illustrate the characteristics of the arts of a given place.	Applied the principles of design using 3 elements of arts and 4 principles of design in creating products or artwork that illustrates the characteristics of the arts of a given place.	Used 2 elements of arts and 3 principles of design in their artworks.	Used 1 element of arts and 2 principles of design in creating their artworks.	Did not use any elements of arts and principles of design in creating their artworks.
Creativity/ Originality	The student illustrates/ shows original ideas and interpretations of the given activities or artworks and innovates on materials used.	The student shows original ideas and interpretations but does not innovate on the materials used.	The student tries an idea, but it lacks originality, does not innovate on the materials used.	The student does not try new idea nor innovate on the materials used.	The student shows no evidence of original thought.
Effort/ Perseverance	The activity was	The activity was finished	The activity was finished	The artwork	The artwork is

	beautifully and neatly finished and passed on time.	and passed on time but showed lack of effort.	and passed on time but needed many improvements	was passed on time but unfinished.	unfinished and was not passed on time.
Craftsmanship / Skill / Consistency	The student showed outstanding craftsmanship.	The student showed craftsmanship. Adequate, but with minimal inconsistencies with the artwork.	The student showed average craftsmanship. Adequate, but lacked finishing touches; a bit careless.	The student showed below average craftsmanship, lack of pride in finishing the artwork.	The student showed poor craftsmanship; evidence of laziness and lack of understanding were observed.



Answer Key

- 5. B
- 4. C
- 3. C
- 2. A
- 1. C

B. Two Truths and A Lie

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

A. Multiple Choice

What I Know / Assessment

- 5. Tingkop basket
- 4. Kapiz shells
- 3. Pintados
- 2. Mannunggul jar
- 1. Nito

Activity # 4

- 2, 4, 7, 8, 9

BLUFF (Items to be left blank)

- 1, 3, 5, 6, 10

FACT (Items to be copied):

Activity # 2: Fact or Bluff

- 5. Sinamay
- 4. Tapestries
- 3. Fabric
- 2. Weaving
- 1. Patadyong

Activity # 1: Name It

Module 6

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