

7

# Arts

## Quarter 1 – Module 5: Arts and Crafts of Luzon (Highlands and Lowlands) Attire, Fabrics, and Tapestries



**Arts – Grade 7**  
**Alternative Delivery Mode**  
**Quarter 1 – Module 5: Creation of Arts and Crafts of Luzon (Highlands and Lowlands)**  
**Attire, Fabrics, and Tapestries**  
**First Edition, 2020**

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# **Arts**

**Quarter 1 – Module 5:  
Arts and Crafts of Luzon  
(Highlands and Lowlands)  
Attire, Fabrics, and Tapestries**

# Introductory Message

For the facilitator:

The 5th module in Art7 (Quarter 1) contains the discussion about the attire, fabrics, and tapestries of Luzon. Said discussion focuses on the elements and principles of arts which can be observed on the designs. The facilitator needs to strengthen the learners' understanding about the elements and principles of arts. Analysis of those will help the learners to fully understand its value and appreciate the aesthetic qualities and uniqueness of the design present in the arts and crafts from Luzon. This module used the Blooms' Taxonomy Instructional Design which integrates the Bloom's Taxonomy Model of Learning in every part of the module. Performance task is included in the last part of the module to enhance the creativity of learners. Please guide the learners in the different activities especially on the art activity that they have to accomplish.

For the learner:

The 5th module in Arts 7 (Quarter 1) will guide you to analyze the elements and principles of arts that can be observed in the designs of the attires, fabrics, and tapestries from Luzon. Discussions about those topics are included in this module for you to read and study. By looking into the designs, you could be able to identify the arts and crafts and the place where it originated. This module will guide you to create your own weave design which shows the characteristics of arts and crafts from Luzon. Are you excited to create your own artwork? Try to accomplish all the challenging task.

This module has the following parts and corresponding icons:



***What I Need to Know***

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



***What I Know***

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



***What's In***

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



***What's New***

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



***What is It***

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



***What's More***

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



***What I Have Learned***

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



***What I Can Do***

This section provides an activity which will help you transfer your new knowledge or skill into real life situations or concerns.



***Assessment***

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



***Additional Activities***

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



***Answer Key***

This contains answers to all activities in the module.

At the end of this module you will also find:

**References**

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

The following are some reminders in using this module:

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

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

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

## Lesson

# 1

## Creation of Arts and Crafts of Luzon (Highlands and Lowlands) Attire, Fabrics, and Tapestries

### Learning Competencies

The learner:

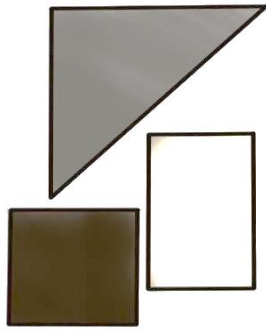
1. creates crafts that can be locally assembled with local materials, guided by local traditional techniques (e.g., habi, lilip, etc). - **(A7PR-Ic-e-1)**
2. derives elements from traditions/history of a community for one's artwork. - **(A7PR-If-2)**
3. The learner shows the relationship of the development of crafts in specific areas of the country, according to functionality, traditional specialized expertise, and availability of resources (e.g. pottery, weaving, jewelry, baskets). - **(A7PR-If-3)**
4. shows the relationship of Luzon (highlands and lowlands) arts and crafts to Philippine culture, traditions, and history (Islamic influences, Spanish heritage, and American legacies in education, business, modernization, and entertainment, as well as in indigenous practices, fiestas, and religious and social practices) **(A7PR-Ih-4)**



### *What I Need to Know*

In our past lesson, you learned about the Elements and Principles of Arts present in the arts and crafts of Luzon (highlands and lowlands). Let's make a review before we proceed to the next lesson.

The ingredients for great composition of a masterpiece are the **Elements of art**. The first element which is considered the most important among the elements is line. It is a mark produced by a tool like pencil, pen, or paintbrush as it moves across a paper or surface. Lines can be characterized as long or short, thick or thin, oblique and diagonal, horizontal or vertical, broken or solid, waving or zigzag, straight or curve.

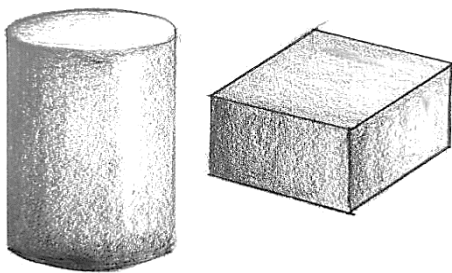


Geometric shapes



Organic shapes

Another element which created when a line becomes connected and encloses a space is called **shape**. There are two types of shapes, the geometric and organic shapes. **Geometric shapes** are measurable like square, circle, triangle and rectangle while **organic shapes** have more complicated edges like leaves, stone, flowers, etc.

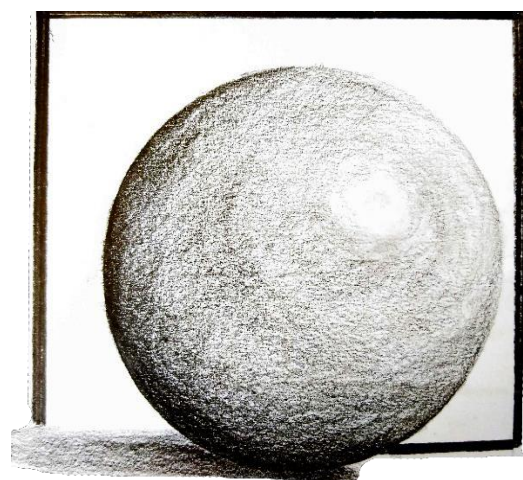


Samples of form

A **Form** is a three-dimensional (3-D) object. It has height, width and depth and NOT flat like shapes; its depth shows the thickness of the object.

**Color** add interest to artwork and make it more realistic. When light is reflected through a prism, colors can be seen. These colors are: **Red, Yellow, Orange, Green, Indigo, Blue and Violet**. Blue, red, and yellow are said to be primary because they can't be mixed to be made and they make all the other colors on the color wheel. When you mix 2 primary colors together, you get a secondary color.

**Value** is the lightness or darkness of a color and makes objects appear more real because it imitates natural light. **LIGHT SOURCE** is needed when showing value in a work of art.



Application of value





Tactile Texture

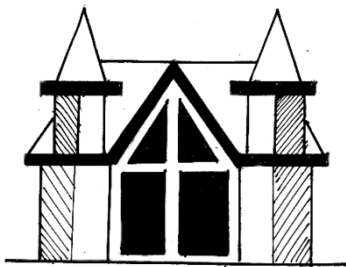
How the surface of an object actually feels is called **texture**. In the artistic world, we refer to two types of texture--**tactile and implied**. Tactile or real is the way the surface of an object actually feels like texture of sandpaper, cotton balls, tree bark, puppy fur, and the like. Implied Texture is the way of artists that is used when they draw and paint objects and these objects portrayed look like as it feels in person. It may look rough, fuzzy, gritty, or scruffy, but can't actually be felt.



Implied texture

The last element that refers to the distance around, between, above, below, and within an object is called **space**. There are two types of space, the positive and negative. Positive space is the space used or the space where the object is placed. Negative space is the unused space.

**Principles of Art** are tools to make elements of art organized. The first principle is balance. It is the arrangement of the elements or objects to create a feeling of stability in a work. Its forms include symmetrical, asymmetrical, and radial balance.



Symmetrical

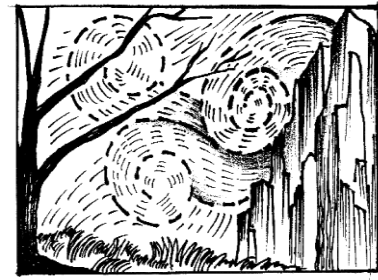


Asymmetrical



Radial

**Rhythm and movement** are the regular repetition or duplication of elements to produce the look and feel of movement while pattern is the repetition of design.



Rhythm and movement

When one area or thing stands out the most or serves as the focal point of an image, it is called the **emphasis**.



Proportion

Another principle that shows large difference between two things to create interest and tension is **contrast**.

**Proportion** comes when there is a comparative relationship of one part to another with respect to size, quantity, or degree (scale).

**Variety** refers to the changes and differences of the elements used to the work and thus, increase visual interest.

**Unity** is obtained when all the elements and principles are placed organized and work together to create a pleasing image.

After reviewing the elements and principles of arts, let us see how it applies to the arts and crafts of Luzon.

In the Philippines, textiles have unique designs, characteristics, materials, functions and uses. The process of making their textiles, tapestries, attires and fabrics is called weaving. It is a tradition that dates back several centuries and is an intrinsic part of the Filipino culture.

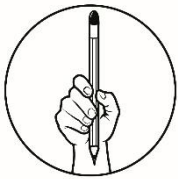
Our ancestors make their own design using their knowledge and techniques in making textiles and fabrics. It is important for them to preserve their traditional styles in creating the said crafts.

In this module, you will learn how to make attires, fabrics and tapestries using local materials and techniques of some tribes and groups in highlands and lowlands of Luzon.

## Learning Objectives

In this module, you will be able to:

- a. determine the different materials and techniques used in attire, fabrics, and tapestries production in the Highlands and lowlands of Luzon;
- b. make/create attire, fabrics and tapestries using local materials and techniques; and
- c. appreciate the weaving techniques of Luzon by determining the proper used of elements and principles of art and how it reflects their culture.



## *What I Know*

- A. Multiple Choice: Choose the best answer from the given choices. Write the letter and word/s on your answer sheet.
1. It is a hand weaving technique of Ilocanos that is produced using traditional wooden looms.
    - A. Yakan
    - B. Inabel
    - C. Bontoc
    - D. Pawekan
  2. Their textiles are very symbolic, from plain to intricate floating warps, "eye" designs and beautiful colorful twills. They are woven by the women from homegrown cotton and are dyed in bright natural colors
    - A. Kalinga
    - B. Inabel
    - C. Bontoc
    - D. Gaddang
  3. They are also skilled weavers; their method used in weaving is called ikat.
    - A. Kalinga
    - B. Inabel
    - C. Bontoc
    - D. Yakan
  4. This technique which put textures on the striped bands is being used by the Kalinga weavers who live in the upper area of Benguet and Mountain Province.
    - A. twirl- weaved technique
    - B. ikat technique
    - C. inabel technique
    - D. tying technique

5. It is a long textile or fabric measuring about ten to fifteen inches wide and three to five feet long and is used to cover private parts of the males of Kalinga.
  - A. Ginaspalawanes
  - B. Ikat
  - C. Bahag
  - D. Inabel

B. Match the statements in column A with its corresponding answer in column B. Write your them on your answer sheet.

**Column A**

**Column B**

- |   |  |
|---|--|
| <ol style="list-style-type: none"> <li>6. Tiny motifs, patterns and embellishments have characterized Kalinga textiles, including miniature lattice, continuous lozenges pattern, locally called _____.</li> <li>7. Bontoc motifs include _____ of humans, lizards, mountains, rains, and flowers, and other forms of plants, animals and land forms found in every surroundings.</li> <li>8. Its designs are inspired from natural elements: patterns that depict different land forms, the colors of flowers and vegetation, paid zigzags, animal patterns, the ocean waves or glittering night sky.</li> <li>9. It is considered the mother of pearl platelets.</li> <li>10. The color that signifies bravery for the Kalinga weavers.</li> <li>11. The color that signifies soil and land.</li> <li>12. The color that signifies the flowers of the coffee tree.</li> <li>13. This color that signifies sand.</li> <li>14. This color that signifies the mountains.</li> <li>15. The central part of bakwat is commonly decorated with _____ embellished in patterns which represent rivers and mountains.</li> </ol> | <ol style="list-style-type: none"> <li>A. geometric shapes</li> <li>B. white</li> <li>C. white beads accents</li> <li>D. green</li> <li>E. Red</li> <li>F. Pawekan</li> <li>G. Inata-ata</li> <li>H. Inabel</li> <li>I. Black</li> <li>J. Yellow</li> <li>K. pink</li> </ol> |
|---|--|



## What's New

Based on the discussion in the previous modules, describe and identify the uses of the following textiles.

<b>Textiles</b>	<b>Description/Uses</b>	<b>Techniques (habi, lilip,etc)</b>	<b>Materials used</b>
<i>Ex.: saya</i>	<i>An ordinary woman's skirt covering the body from waist to feet</i>		
kain			
lufid			
kadangyan			
bakwat			
ginaspalawanes			

1. How were you able to describe each textile?
2. What clues helped you describe the textile?
3. What tribe or group usually utilizes it?
4. Was it easy for you to identify and describe each textile? Why or why not?

The activity tells us about the different uses of textiles for every group of person in highlands and lowlands of Luzon. Their textiles show its relevance based on the color and designs found on it.



## What is It

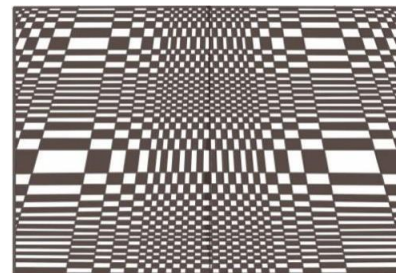
Highlands and lowlands of Luzon are rich in fabric or textiles, attires and tapestries. **Fabric or textile** is a cloth produced by weaving, knitting, tufting, knotting or bonding together using natural or synthetic threads, yarns, and other materials. **Attire** refers to the clothes or outfits worn by the group of people in a specific area or community. **Tapestry** corresponds to any piece of decorative fabric to where the designs were originally applied through weaving as the fabric is being made. It is used to cover furniture or floors, hang on walls and clothing decorations. There are proper and unique techniques in weaving of raw materials used in highlands and lowlands of Luzon.

### ILOCOS REGION

#### Textile/ Fabric

Inabel fabric is made of cotton and well known for its softness, beautiful designs, and strength. Ilocanos use the wooden or pedal loom or what they call pangablan, applied through several weaving techniques and features different designs or patterns. One of their techniques is the double-toned basket weave or dizzying binakul weave that represents the sea waves. They believe that it protects the one wearing it from evil spirits. Another technique is the suk-suk or discontinuous supplementary weft technique. Among the complicated ones is the brocade weave or pinilian which uses sticks inserted on selected warp threads to create designs that float on the threads. There are two kinds of pinilian: scattered and continuous supplementary weft techniques. The weavers of Pinili, Ilocos Norte are said to be adept in the simultaneous warp and weft-float type of pinilian called the impalagto, a technique unique in the town.<sup>1</sup>

These patterns depict different land forms, colors of flowers and vegetations, paid zigzags, animal patterns, ocean waves, glittering night sky and the like. These are the designs inspired by natural elements that can be seen on their textiles.<sup>2</sup>



Binakul



Suk-suk



Pinilian

<sup>1</sup> Franz Sorilla IV, Weaving the Threads of Filipino Heritage, Tatler Asia, 2017, <http://ph.asiatatler.com/life/weaving-the-threads-of-filipino-heritage>

<sup>2</sup> Lourdes R. Siobal et. al "Arts and Crafts of Luzon (Highlands and Lowlands)" in Music and Artrs Learner's Material-Grade 7, (Department of Education, 2017), 147

## Attire



kimona



Pandiling

The traditional Ilocano dress made from inabel came in a two-piece ensemble – blouse and skirt. The blouse called kimona is either plain white or pastel, usually with a cowl neckline. The full-length skirt called pandiling is cone-shaped with a drawstring around the waist. The designs of the weave are inspired by things in nature such as diamonds, milky way, shells and stripes or checkered. The dress is worn over a full slip called kamison. The tsinelas meanwhile, is a pair everyday footwear made of leather, while the formal footwear called kutso are made of beaded felt and leather which are worn on Sundays and fiestas.<sup>3</sup>

## Tapestries

A hand woven wrap-around cloth called tapis is a rectangular- shaped, vibrantly colored cotton fabric traditionally worn by Ilocanos. It serves as clothing decoration that compliments to the pandiling.

Another tapestry from Ilocos Region is their blankets. The wasig blankets with striped design are hundred percent originally handwoven by the artistic weavers of Bangar, La Union. They use abel weaving practices on a 2-pedal traditional wooden loom. Each blanket is literally a work of art which continuously preserves the beauty and usefulness of itself for years.



Wasig Blanket

<sup>3</sup> Franz Sorilla IV, Weaving the Threads of Filipino Heritage, Tatler Asia, 2017, <http://ph.asiatatler.com/life/weaving-the-threads-of-filipino-heritage>

## CORDILLERA ADMINISTRATIVE REGION (CAR)

### KALINGA

#### Textile/Fabric

The natives of Kalinga are skilled in terms of weaving. They exhibit motifs as though they are embedded in the geometry itself. The upper Kalinga weavers put textures on the striped bands using a twill-weaved technique. This technique is made when the weft thread passes over two or more warp threads and repeats that design one warp thread over so that a diagonal or oblique line is formed



Some characteristics of Kalinga textiles are tiny motifs, patterns and embellishments, including miniature lattice, continuous lozenges pattern, locally called *inata-ata*, and *pawekan* or mother of pearl platelets, among others.

The colors used in their textile have cultural meanings: **red** signifies bravery; **black** is for the soil or land; **white** is for the flowers and coffee trees; **yellow** for the sand; and green for the mountains.<sup>4</sup>

#### Attire

The attire for male Kalingas is the “bag” or commonly called *bahag*. It is a long textile or fabric measuring about ten to fifteen inches wide and three to five feet long. It is used to cover their private parts and is firmly secured at the waist to prevent the cloth from falling off. Some of them include their costume a head gear with feathers and some arm bands.

Females of northern Kalingas wear *saya*, an ordinary woman’s skirt covering the body from waist to feet. In the old times, both male and female have no upper clothing. They only have tattoos which covers their upper body.



Kalinga male attire

<sup>4</sup> Lourdes R. Siobal et.al, “Arts and Crafts of Luzon (Highlands and Lowlands)” in Music and Artrs Learner’s Material-Grade 7, (Department of Education ,2017), 148



## Tapestries



Kagoy Blanket

Southern Kalinga women wear a tapis called kain-- a large rectangular woven clothing about three to five feet wide, and three to four feet long. It is worn below the abdomen and reaches below the knee.

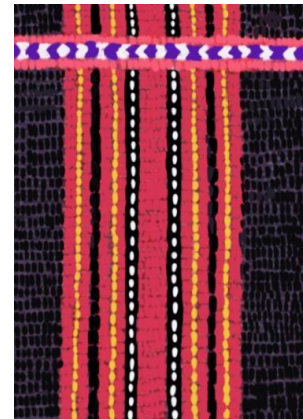
Meanwhile, the cotton blanket called kagoy came from malbakan. It is a large rectangular blanket made of three strips of material sewn together. It consists of color white cloth with red, yellow and green stripes.

## BONTOC

### Textile/Fabric

Bontoc people are skilled weavers too. Their weaving method is called ikat,-- process of tying and dyeing the threads to prepare the patterns before they are woven into the textile. A key factor in their life is seen on their textile design that revolves around the idea of 'centeredness' which symbolizes permanence, order and balance.

Young Bontoc girls usually start their training with the simplest part of the cloth, the langkit or edging. Next, they move on to pa-ikid (side panels), leaning to simple designs such as fatawil (warp- bands) and shukyong (arrows). After mastering this level, they move on to the most challenging part, the sinangad-am design which represents the Sinamaki weaving.<sup>5</sup>



Bontoc weaving / cloth

### Attire

Bahag or wanes is the traditional attire of men in Bontoc. It is made from long strips of hand woven loin cloth. The women wear a short and lufid, a narrow wrap-around skirt which covers the navel down to the knees and has a side opening.



Attire of Bontoc female

<sup>5</sup> Franz Sorilla IV, Weaving the Threads of Filipino Heritage, Tatler Asia, 2017, <http://ph.asiatatler.com/life/weaving-the-threads-of-filipino-heritage>

## Tapestries



ginaspalawanes

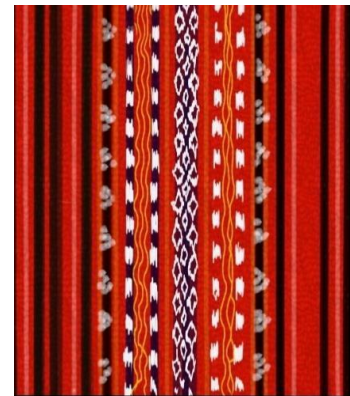
Bontoc and Kankanay women in Northern Cordillera people wears a type of belt called ginaspalawanes once they get married. It is decorated with continuous zigzag patterns woven in double faced with braided warps that end as tassels.

## CAGAYAN VALLEY

### Nueva Vizcaya

#### Textile/Fabric

Gaddangs textiles of Nueva Vizcaya are usually decorated with little seed beads. They also use the twill-weave technique because they are located near Ifugao, Benguet and Quirino. Their textiles are very symbolic, from plain to intricate floating warps, "eye" designs and beautiful colorful twills. These textiles are woven by the women from homegrown cotton, and dyed in bright natural colors.



Gaddang textile



#### Attire

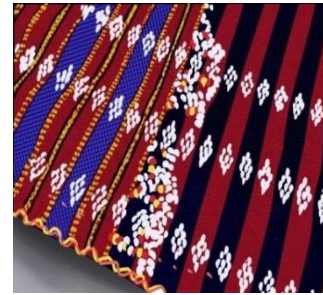
The attire of Gaddang women is long-sleeve, round-neck, collarless and waist-length blouse. An upper collarless, short garment is also worn, together with headkerchiefs. They have lavishly tasseled and beaded headbands and combs. The traditional costume for the Gaddang male is the G-string, which is held by a girdle, whose flap is weighted on the hem by beaded tassels.<sup>6</sup>

<sup>6</sup> 1 Lourdes R. Siobal et.al, "Arts and Crafts of Luzon (Highlands and Lowlands)" in Music and Artrs Learner's Material-Grade7, (Department of Education ,2017), 154 Tapestries

## Tapestries

Another work of art of Gaddang women is "tapis" or skirt. It is a lengthy piece of cotton cloth worn around the waistline down to the knees.

Bakwat is a cloth that serves as belt by the mother after giving birth. The center part of this cloth is commonly decorated with white beads accents embellished in patterns which represent rivers and mountain.



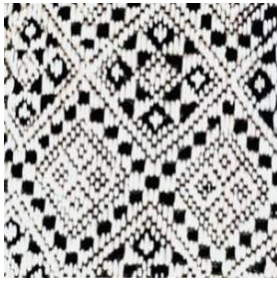
Bakwat

Before we continue, let's see how well you understood the discussion. List down the materials and techniques in making fabric, attires and tapestries given in the first column.

	<b>Materials used</b>	<b>Techniques used</b>
<b>Fabric/Textiles</b>		
1. Inabel textiles/cloth		
2. KalingaWeave/Cloth		
3. Bontoc Weave/ Cloth		
4. Gaddang textiles/ cloth		
<b>Attire</b>		
1. pandiling		
2. Bahag		
3. Lufid		
4. G- string		
<b>Tapestries</b>		
1. Wasig blankets		
2. Kagoy blankets		
3. Ginaspalawanes		
4. Bakwat		

You made it! Good job, You've learned a lot from the discussion. Let's try another activity. Hope you like it!

Describe the following pictures based on their designs. (Elements and Principles of Arts). Explain how the elements and principles of arts reflect the functionality, tradition, expertise, and availability of resources.



Inabel



Kalinga



Bontoc

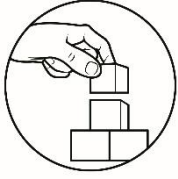


Gaddang

<b>Elements/ Principles</b>	<b>Inabel</b>	<b>Kalinga</b>	<b>Bontoc</b>	<b>Gaddang</b>
Line				
shape				
color				
texture				
balance				
contrast				
emphasis				
Rhythm/movement				
proportion				

Congratulations! You made it. After describing the elements and principles of art used, kindly answer the following questions on another sheet of paper.

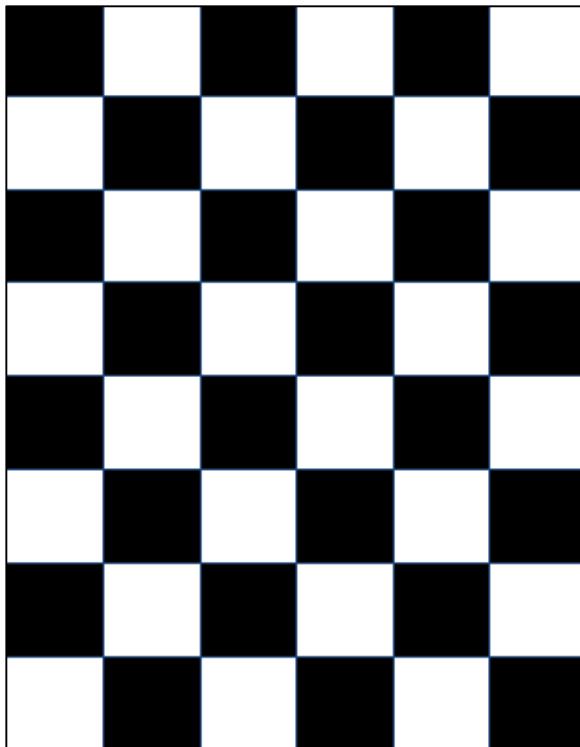
1. What are the similarities and differences of the textiles based on the elements of art used/seen in them?
2. How about the similarities and differences on the principles of arts used?
3. Based on their culture and history, how did the elements create distinctive designs of textiles?



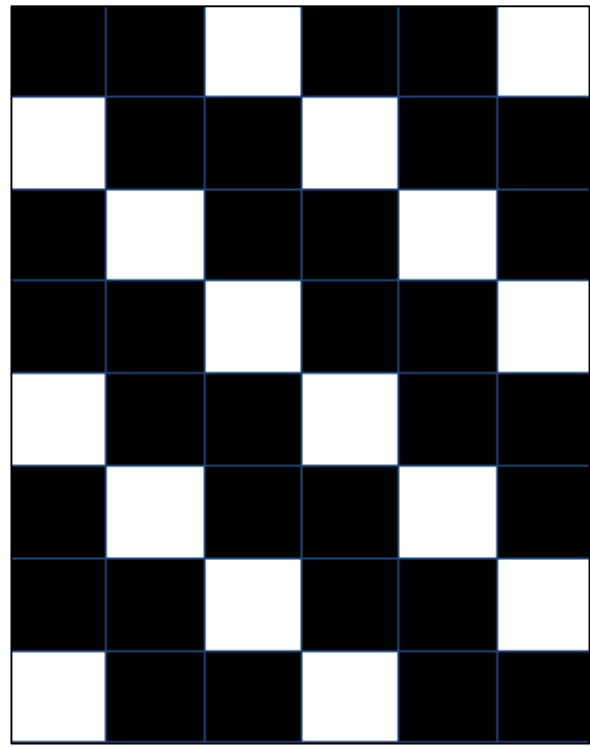
## ***What's More***

### **Activity 1**

In this activity, you will be able to illustrate your own design. It will enhance your creative imagination in designing weaving pattern from simple to complex ones. You may look to the pattern below as your reference. Draw your weaving pattern design on a separate sheet of paper.



over-under-over-under



over-over-under-over

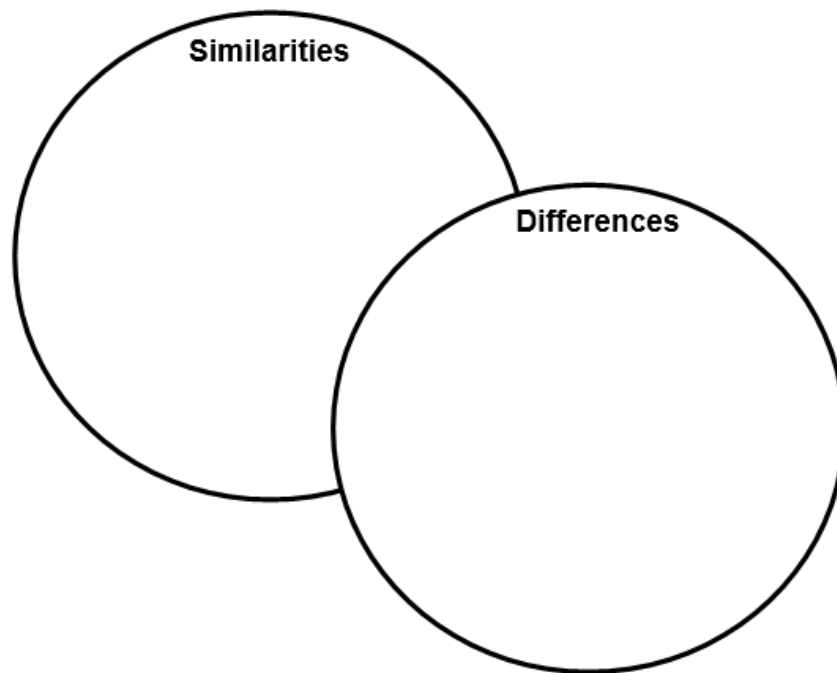
Compare your own weaving design from the given illustrations above. Use the following guide questions.

1. What is/are the special characteristic/s of your design that make/s it different from the other illustrations?
2. Give at least five elements of art used in your design and explain its importance.
3. How will these new set of knowledge you earned be beneficial to you?

**Activity 2: FILL ME UP!**

In this activity, you are tasked to choose two among the four textiles as presented below. After you choose, use the given diagram to explain their similarities and differences. Afterwards, respond to the following questions.

- Inabel textiles/cloth
- KalingaWeave/Cloth
- Bontoc Weave/ Cloth
- Gaddang textiles/ cloth



1. Based on your answer on the given diagram, how would you discuss the elements used in the artworks you have chosen?
2. Why did you choose the two textiles? What do you think are the elements that made the two textiles similar and different? Please discuss.

Congratulations for making it this far! You have almost reached the final part of the module. All you need to do is take the remaining activities. This will determine how much you have learned from the module. Do your best and let's see if you can remember all that you learned by writing your realization or reflection about the lesson.



## ***What I Have Learned***

### **My Reflections**

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## **Assessment**

A. Multiple Choice: Choose the best answer from the given choices. Write the letter and word/s on your answer sheet.

1. It is a hand weaving technique of Ilocanos that is produced using traditional wooden looms.
  - A. Yakan
  - B. Inabel
  - C. Bontoc
  - D. Pawekan
  
2. Their textiles are very symbolic, from plain to intricate floating warps, "eye" designs and beautiful colorful twills. They are woven by the women from homegrown cotton and are dyed in bright natural colors
  - A. Kalinga
  - B. Inabel
  - C. Bontoc
  - D. Gaddang
  
3. They are also skilled weavers; their method used in weaving is called ikat.
  - A. Kalinga
  - B. Inabel
  - C. Bontoc
  - D. Yakan
  
4. This technique which put textures on the striped bands is being used by the Kalinga weavers who live in the upper area of Benguet and Mountain Province.
  - A. twirl- weaved technique
  - B. ikat technique
  - C. inabel technique
  - D. tying technique
  
5. It is a long textile or fabric measuring about ten to fifteen inches wide and three to five feet long and is used to cover private parts of the males of Kalinga.
  - A. Ginaspalawanes
  - B. Ikat
  - C. Bahag
  - D. Inabel



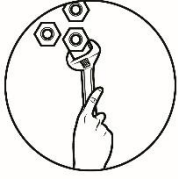
B. Match the statements in column A with its corresponding answer in column B. Write your them on your answer sheet.

**Column A**

6. Tiny motifs, patterns and embellishments have characterized Kalinga textiles, including miniature lattice, continuous lozenges pattern, locally called \_\_\_\_\_.
7. Bontoc motifs include \_\_\_\_\_ of humans, lizards, mountains, rains, and flowers, and other forms of plants, animals and land forms found in every surroundings.
8. Its designs are inspired from natural elements: patterns that depict different land forms, the colors of flowers and vegetation, paid zigzags, animal patterns, the ocean waves or glittering night sky.
9. It is considered the mother of pearl platelets.
10. The color that signifies bravery for the Kalinga weavers.
11. The color that signifies soil and land.
12. The color that signifies the flowers of the coffee tree.
13. This color that signifies sand.
14. This color that signifies the mountains.
15. The central part of bakwat is commonly decorated with \_\_\_\_\_ embellished in patterns which represent rivers and mountains.

**Column B**

- A. geometric shapes
- B. white
- C. white beads accents
- D. green
- E. Red
- F. Pawekan
- G. Inata-ata
- H. Inabel
- I. Black
- J. Yellow
- K. pink



## ***What I Can Do***

### **MINI-LOOM BOARD WEAVE**

In this activity, you will put your imaginative appreciation on weaving of textiles, fabric, and tapestries into realization through creating your own Mini-Loom board weave by following the directions carefully as presented below. You may incorporate the forms, design and the spirit of the highland and lowland object in your creation to make it more realistic and creative.

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

#### **Materials:**

cardboard/ Illustration board/ carton

scissors

yarn/ colored strings/ Shoelace/ other available strings

popsicle sticks / barbecue sticks

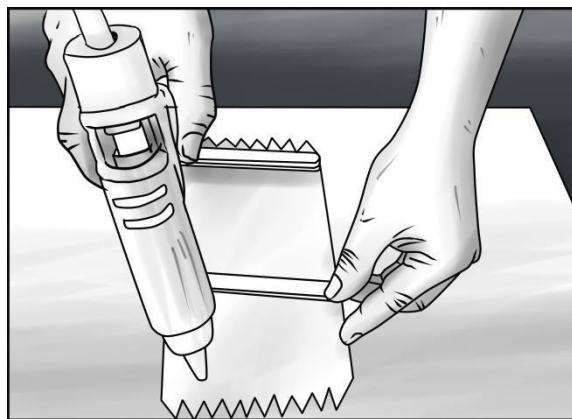
glue gun and glue stick

#### **Procedures:**

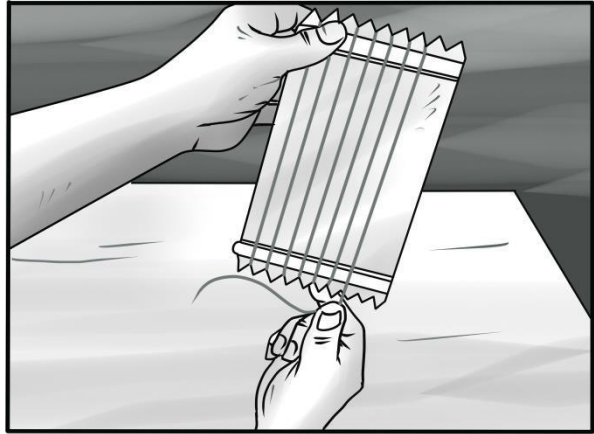
1. Cut both sides of the cardboard same as with the picture. This structure will serve as your loom that you will use to give support and tension on your weave.



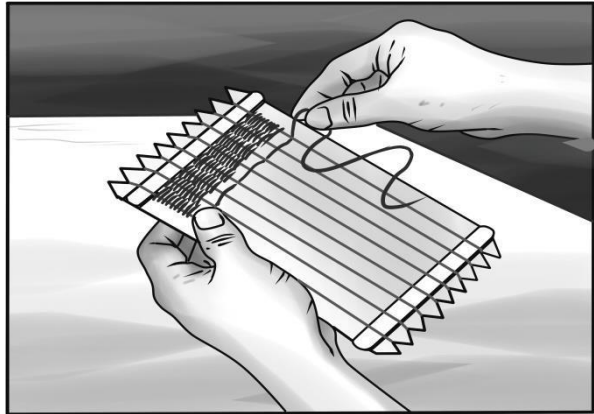
2. Glue the popsicle sticks on both sides of your board.



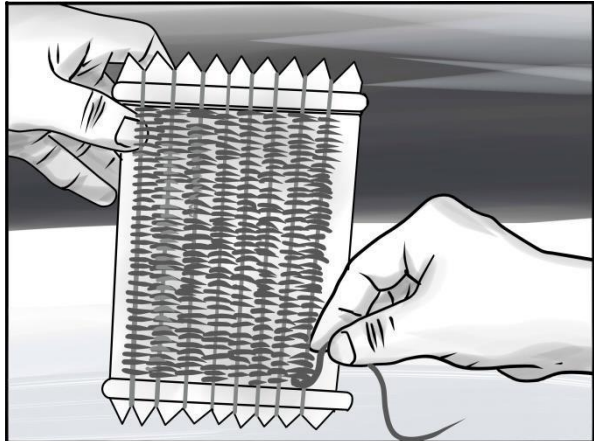
- Using a yarn, string it over the card board vertically. This process will be the backbone of your weave. This yarn is called the warp thread.



- With another yarn, known as weft thread, weave it using the over-under-over-under technique. You will see that you are creating patterns and design in the weave. To add aesthetic on your work, you may utilize different colors of yarn.

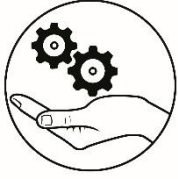


- When you're done, make sure to knot the end tip of the yarn.



## RUBRICS

	<b>10 POINTS</b>	<b>8 POINTS</b>	<b>6 POINTS</b>	<b>4 POINTS</b>
Creativity/ Elements of Arts & Principles of Design	Artworks contain an original design. Designs should not be copied from other learning resources. Effective use of the Elements and Principles of art were observed in all aspects of the design	Most of the artwork elements are unique, but 1 element was copied from the source material. Elements and Principles of art were observed, however, 1 element does not complement to the over-all design and theme	Most of the artwork elements are unique, but 2 elements were copied from the source material. Elements and Principles of art were observed, however, 2 elements does not complement to the over-all design and theme	Some of the artwork elements are unique, but 3 elements were copied from the source material. Elements and Principles of art were observed, however, 3 elements does not complement to the over-all design and theme
Attractiveness/ Craftsmanship	The artwork exhibited attractiveness and craftsmanship with the following characteristics: a. neatness b. accuracy of the execution of the elements and principles of art c. accuracy of the weaving techniques d. the design obtained high level of difficulty and complexity	The artwork exhibited attractiveness and craftsmanship, however, only 3 characteristics were met.	The artwork exhibited attractiveness and craftsmanship, however, only 2 characteristics were met	The artwork exhibited attractiveness and craftsmanship, however, only 1 characteristic was met
Timeliness	The artwork was submitted on the set schedule	The artwork was submitted one day beyond the set schedule	The artwork was submitted two days beyond the set schedule	The artwork was submitted three days beyond the set schedule



## ***Additional Activities***

Congratulations! You have reached the end of the module. Your learning endeavor has come to an end and it's successful. You are now ready for the next module!

At this point, take this activity as you ready yourself in your next journey. To enrich your learning about the lesson in this module. Try to do the task below and make your learning journey more effective and enjoyable!

### **Activity 1: REASON OUT!**

Directions: Respond to the following questions about the Creation of Arts and Crafts of Luzon. Write your answer on your notebook and prepare yourself to share in front of your facilitator.

1. If you were to go to a vacation, which between the Ilocos Region and Cordillera Administrative Region would you go? Why? Explain your answer.
2. What specific crafts would you want to have from your chosen region and why do you want to have it?
3. In your own opinion, how do these regions share common goals in preserving their culture and tradition through their arts and crafts like attires, fabrics and tapestries?



## ***Answer Key***

### **What I Know / Assessment**

1. B. Inabel
2. D. Gaddang
3. C. bontoc
4. A. twirl-waved technique
5. C. Bahag
6. G. inata-ata
7. A. Geometric shapes
8. H. Inabel
9. F. Pawekan
10. E. Red
11. I. Black
12. B. White
13. J. Yellow
14. D. Green
15. C. White beads accents

## ***References***

Lourdes R. Siobal et.al, “Arts and Crafts of Luzon (Highlands and Lowlands)” in Music and Artrs Learner’s Material-Grade 7, (Department of Education, 2017), pp.147,148,154

Franz Sorilla IV, Weaving the Threads of Filipino Heritage, Tatler Asia, 2017, Accessed December 20, 2019. <https://ph.asiatatler.com/life/weaving-the-threads-of-filipino-heritage>

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