Arts

Quarter 1 – Module 1

Elements and Principles of Arts and Crafts in Southeast Asia
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Arts
Quarter 1 – Module 1
Elements and Principles of Arts and Crafts in Southeast Asia
Introductory Message

For the facilitator:

Welcome to the Arts 8 Alternative Delivery Mode (ADM) Module on Elements and Principles of Arts and Crafts in Southeast Asia!

This module was collaboratively designed, developed and reviewed by educators both from public and private institutions to assist you, the teacher or facilitator in helping the learners meet the standards set by the K to 12 Curriculum while overcoming their personal, social, and economic constraints in schooling.

This learning resource hopes to engage the learners into guided and independent learning activities at their own pace and time. Furthermore, this also aims to help learners acquire the needed 21st century skills while taking into consideration their needs and circumstances.

As a facilitator, you are expected to orient the learners on how to use this module. You also need to keep track of the learners' progress while allowing them to manage their own learning. Furthermore, you are expected to encourage and assist the learners as they do the tasks included in the module.

For the learner:

Welcome to Arts 8 Alternative Delivery Mode (ADM) Module on Elements and Principles of Arts and Crafts in Southeast Asia!

This module was designed to provide you with fun and meaningful opportunities for guided and independent learning at your own pace and time. You will be enabled to process the contents of the learning resource while being an active learner.
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.
**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!
What I Need to Know

This module was designed for your advantage and specially written to suit your needed knowledge about Southeast Asian Arts. This can be used in all types of learning situations as the diversity of students in terms of their vocabulary level is being put into consideration. The lessons are organized, but it was modified to match with the textbook you are now using.

After going through this module, you are expected to:

1. Analyze elements and principles of art in the production of arts and crafts inspired by the cultures of Southeast Asia.\text{T(E-1b-1)}
What I Know

Read each item carefully. Choose the letter of the answer that corresponds to the given statement/situation. Write your answer on a separate sheet of paper.

____ 1. The following are the traditional colors used in Javanese batik, except:
   A. Black
   B. Blue
   C. Brown
   D. White

____ 2. Where can we usually find Malaysian batik?
   A. Bali
   B. Java
   C. Johor
   D. Vietnam

____ 3. The most common motifs of batik found in this country are leaves and flowers.
   A. Brunei
   B. Cambodia
   C. Indonesia
   D. Malaysia

____ 4. These are traditionally made from oiled rice paper on a bamboo frame.
   A. Batik
   B. Puppets
   C. Silk weaving
   D. Sky lantern

____ 5. What refers to the art of painting that shows live animals?
   A. Panchi
   B. Punpu
   C. Panyan
   D. Panyun

____ 6. Stories of their history were woven, not written. This is according to what tradition?
   A. Cambodian
   B. Lao
   C. Singaporean
   D. Vietnamese

____ 7. Below are the different techniques used in Brunei’s batik. Which of the these does not belong to the group?
   A. airbrushing
   B. bubble
   C. cracking
   D. digital printing

____ 8. The word batik is thought to be derived from the word ________ which can be translated into ‘a cloth with little dots’.
   A. ambatik
   B. klowongan
   C. kulit
   D. putri
9. It is a traditional form of puppet shadow play performed in the Indo-Malayan archipelago.
   A. Dhalang  
   B. Gamelan  
   C. Wayang Kulit  
   D. Wau Kite

10. Precious metals like bronze, silver, and gold were used as a media in the sculptural creations of what Southeast Asian country?
   A. Brunei  
   B. Cambodia  
   C. Lao  
   D. Myanmar

11. What is used in creating lampshades, writing paper, greetings cards, and bookmarks in Northern Laos?
   A. Fibers  
   B. Oiled paper  
   C. Rice paper  
   D. Sa paper

12. In the late 13th century, the women of Cambodia only weave cotton from what tropical tree?
   A. Bamboo  
   B. Ikat  
   C. Kapok  
   D. Khom loi

13. What are the two main types of Cambodian weaving?
   A. Ikat technique and Uneven twill  
   B. Geometric and Free Form  
   C. Mat weaving and Silk weaving  
   D. Shantung taffeta and Bengaline weave

14. What is the most popular form of Vietnamese art?
   A. Mat weaving  
   B. Silk painting  
   C. Silk weaving  
   D. Sky lantern

15. This is used to lull the children to sleep and as scarecrows in the fields.
   A. Batik  
   B. Kite  
   C. Lantern  
   D. Mat
Lesson 1 Elements and Principles of Arts and Crafts in Southeast Asia

This module intends to give you knowledge about the elements and principles of arts and crafts inspired by the cultures of Southeast Asia and let you discover its contribution to the history of the world of arts.

What’s In

You have already learned about Arts and its Elements and Principles in your Grade 7 Arts. Arts is a way of expressing the author’s imaginative and conceptual ideas intended to be appreciated for their beauty. Its elements are color, form, line, shape, space, texture, and value. The principles of art, however, are the rhythm, harmony, balance, contrast, movement, pattern, proportion, and variety.

In this module, you will now explore more how these elements and principles used to achieve fluency in the artworks as we specifically study some of the Southeast Asian arts and crafts.

What’s New

You will be introduced to the new lesson. This activity unfolds some of the topics you possibly encounter as you go on with this module.

Fill in the missing letter to complete the word.

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What is It

Elements and Principles of Arts and Crafts in Southeast Asia

Southeast Asia pertains to the huge peninsula of Indochina and the extensive archipelago that is sometimes called as East Indies. Southeast Asian arts are predominantly influenced by religious belief and are often expressed natural scenes and themes from their aesthetic tradition. Many of their artworks are influenced by their cultures thus expressing themes out of their daily scenes and norms.

Southeast Asians do not have a strong tradition of art theory for they are always more concerned with doing the actual work of producing beautiful things. Because of their contacts with foreign civilizations, the peoples of Southeast Asia once thought of having lack of inventiveness, but later, discoveries particularly in Myanmar and Thailand inspired some scholars to argue against the accepted theory. These scholars contended that the Southeast Asian people were cultivating plants, making pottery, and working in bronze about the same time as the peoples of the ancient Middle East. The western half of the mainland of Southeast Asia has always been thickly forested, so it was natural that the first material to be used for artistic purposes should have been wood.

Some of its political units are Indonesia, Malaysia, Thailand, Cambodia, Myanmar, Vietnam, Lao PDR, Brunei, and Singapore. And these are specifically what this module contained. The following are the mentioned Southeast Asian Countries, their known artworks and design using the elements and principles of arts that shows their culture which in some way influenced their work of art.
Indonesia

Indonesia experienced a long history with each period leaves distinctive arts, from prehistoric cave paintings to contemporary arts of modern Indonesian artists. The most common fabric in some Southeast Asian countries is the batik which is thought to be derived from the word ‘ambatik’ that can be translated into ‘a cloth with little dots’.

![Batik Pattern](image)

The “drop” action refers to the process of dyeing the fabric by making use of a resist technique: covering areas of cloth with a dye-resistant substance to prevent them from absorbing colors. Indonesian batik has many colors and patterns. Natural materials such as cotton or silk are used for the cloth, so that it can absorb the wax that is applied in the dye resisting process. The fabrics must be of a high thread count (densely woven). It is important that cloth of high quality have this high thread count so that the intricate design qualities of batik can be maintained.

Traditional colors for Central Javanese batik were made from natural ingredients and consisted primarily of beige, blue, brown and black. The oldest color that was used in traditional batik making was blue. The color was made from the leaves of the Indigo plant. The leaves were mixed with molasses sugar and lime and left to stand overnight. Lighter blue was achieved by leaving the cloth in the dye bath for short periods of time. For darker colors, the cloth would be left in the dye bath for days and may have been submerged up to 8 - 10 times a day. The number of colors in batik represents how many times it was immersed in the dye bath and how many times wax had to be applied and removed. A multicolored batik represents a lot more work that a single or two-color piece. Numerous dye processes are usually reflected in the price of the cloth. Nowadays, chemical dyes have pretty much replaced traditional dyes, so
colors are endless and much more liberally used. Batik designs are traced from stencils or patterns called pola.

In traditional batik, the second color applied was a brown color called *soga*. The color could range from light yellow to a dark brown. The dye came from the bark of the Soga tree. Another color that was traditionally used was a dark red color called *mengkuda*. This dye was created from the leaves of the *Morinda Citrifolia*.

The final hue depended on how long the cloth was soaked in the dye bath and how often it was dipped. Skilled artisans can create many variations of these traditional colors. Aside from blue, green would be achieved by mixing blue with yellow; purple was obtained by mixing blue and red. The *soga* brown color mixed with indigo would produce a dark blue-black color.

The tradition of batik making, specifically made in the island of Java, is best known in Indonesia. With diverse patterns influenced by many cultures, Indonesian batik has a long history of acculturation. When it comes to pattern, technique, and the quality of workmanship, Indonesian batik is the most developed one.

Batik pattern in Java can be divided into three main elements:
1. *klowongan* or the main decorative motif
2. *isen-isen*
3. decorative motif as filler

Indonesian batik patterns are usually symbolic. Infants are carried in batik slings decorated with symbols designed to bring the child luck, and certain batik designs are reserved for brides and bridegrooms, as well as their families.

Shadow puppetry is known in Indonesia. *Wayang Kulit* is a traditional form of puppet shadow play performed in the Indo-Malayan archipelago. It is derived from a Javanese Hindu-Buddhist tradition, in which the hand-crafted leather puppets depict epic stories of the gods in shadow play. There are usually seven types of puppets:
- *putri* or women
- *danawa* or monsters
- *dhagelan* or clowns
- *halus* or refined characters
- *gagah* or warrior-type characters
- *wanara* or monkeys, and
- *gusen* or characters with modest manners
At times, Wayang Kulit will also feature *lijepans* or refined characters with modest manners, and *lanjapans* or refined characters with a capacity for violence. In a Wayang Kulit performance, the puppet figures are rear-projected on a taut linen screen with a coconut oil (or electric) light. The Dhalang (shadow artist) manipulates carved leather figures between the lamp and the screen to bring the shadows to life.

The following are the elements of Wayang Kulit performance:

1. **Puppeteer or Dhalang** – one who entertains and teaches; usually men
2. **Gamelan** (a traditional Indonesian orchestra) – its job is to accompany the puppeteer’s story with engaging music.
3. **Shadow puppets (wayang kulit)** – traditionally made out of cowhide.

*Wayang Kulit* is among the best known, offering a unique combination of ritual, lesson, and entertainment.

Indonesia is also recognized for its stone, bronze, and iron-age arts, where sculptures are normally found in many archaeological sites in Sumatra, Java to Sulawesi. The Asmat wooden sculpture are of Papua, the Dayak wooden mask and sculpture, the ancestral wooden statue of Toraja, and the totem-like sculpture of Batak and Nias tribes are one of the most amazing sculptures in Indonesia.

Balinese painting tradition is notable for its highly vigorous yet refined intricate art which resembles baroque folk art with tropical themes.

The hundreds of meters of relief and hundreds of stone Buddhas at the temple of Borobudur in central Java are the most noticeable sculptures. Wooden and wood carving traditions can be found in Bali and Jepara, Central Java. Currently, it is the richest and most vivid wooden sculpture in Indonesia.
Both Indonesian diversity and history add to complexity on defining and identifying what is Indonesian art.

**Malaysia**

Malaysian batik can be found in the east coast of Malaysia such as Kelantan, Terengganu and Pahang. Since there are large number of Javanese immigrants in Malaysia, especially on the southern part, batik in Johor clearly shows Javanese influences.

The most common motifs of Malaysian batik are leaves and flowers. Designs that show animals are rare because Islam norms forbid animal images as decoration, except the butterfly theme.

The Malaysian batik also is known for its geometrical designs like spirals. The patterns are larger and simpler. To be able to put more vibrant colors, more brush painting is applied. The colors tend to be lighter and more vibrant than deep colored Javanese batik.

Kite-making tradition comes naturally to Malaysian people. *Wau Kite* in Malay is a Malaysian kite that is designed uniquely. It’s shape most closely resembled an English number 9, as in Comic Sans font. So, two nines set back-to-back, with the tails at the bottom, resemble two wau’s in the same positions. Its wings look like an Arabic letter (pronounced ‘wow’). Kites were being used
not just as a means to lull the children to sleep, but more importantly, farmers used them as scarecrows in the fields. Malaysia has been celebrating kite festivals annually like the *Pasir Gudang International Kite Festival*. This is to invite more tourists to visit the country.

The visual identity of Malaysian sculpture is based on the physical form and space. Malaysia’s sculptures are mostly relief. Relief sculpture is done with stone, marble, bronze, and many other substances. It is divided into three types:

1. Alto form – This is similar to the Egyptians’ alto relief sculptures of gods or Pharaohs attached to their temples. It is almost completely carved from its surface, highly shaped with very little of the structure touching the base or plane.
2. Bas form – This is common as wall decorations on Greek or Roman buildings, and these are mostly seen on the Colosseum. It is a relief that barely extends past the base.
3. Sunken relief sculpture – an image that is carved into the surface rather than out of it.

The best Malay woodcarving is from Terengganu and Kelantan, where the craft is divided into two:

1. *Ukiran halus* (fine carving) – involves the carving of relief patterns, hilts of keris (short Malay dagger), bed heads, and cupboard tops.
2. *Ukiran kasar* (rough carving) – refers to the carvings on larger objects like furnitures.

**Thailand**

Did you know that Thai silk is produced from the cocoons of Thai silkworms? Weavers raise the caterpillars on a steady diet of mulberry leaves. Presently, Thai silk making is considered to be one of the finest arts in the world.

Thai art is basically composed of Buddhist art and scenes from the Indian epics and was influenced by indigenous civilizations of the Mon and Khmer. By the Sukothai and Ayutthaya period, Thai had developed its unique style and was later further influenced by the other Asian styles.
In Thailand, sky lanterns are traditionally made from oiled rice paper on a bamboo frame. The general design is a thin paper shell about 30 cm to a couple of meters across with an opening at the bottom. The opening is about 10 to 30 cm wide and is surrounded by a stiff collar that used to suspend the flame source. The source of hot air may be a small candle or fuel cell composed of a waxy flammable material. The Thai name is *khom loi*.

During the year for festivals, flying lanterns are commonly used in Thailand. The most popular one is the Loy Krathong Festival which is held on the night of the 12th full moon, usually in November.

Famous sculpture is Wat Pho in Bangkok. It is one of the largest temple complexes in the city, it’s famed for its giant reclining Buddha that is 46 meters long and 15 meters high, covered in gold leaf. It is made of plaster on a brick core and finished in gold leaf. The Buddha’s feet is 5 meters long decorated in mother of pearl.

**Cambodia**

Silk weaving in Cambodia dates to as early as the late 13th century where women only weave cotton from Kapok, a tropical tree, since none of the locals produces silk. In recent years, people from Siam have come to live in Cambodia, and unlike the locals they engage in silk production. Cambodian weaving has two main types:

1. Ikat technique – quite complex; it produces patterned fabric which is diverse and vary by region. To create patterns, weavers tie-dye portions of weft yarn before weaving begins.
2. Uneven twill – it yields single or two-color fabrics, which are produced by weaving three threads so that the color of one thread dominates on one side of the fabric, while the two others determine the color on the reverse side.

Takeo, Battambang, Beanteay Meanchey, Siem Reap, and Kampot provinces, are Cambodia’s modern silk-weaving centers. Cambodian silk is generally sold domestically, where it is used in sampot (wrap skirts), furnishings, and pidan (pictorial tapestries). Interest in international trade is increasing.
Cotton textiles also became part of Cambodian culture. Rural women often weave homemade cotton fabric. Krama, the traditional check scarves worn almost universally by Cambodians, are made of cotton.

Cambodian farmers weave baskets made of thinly cut bamboo as a source of income. Mat weaving, however, became a seasonal occupation. They are made of reeds. Mats are laid out for guests and are important building materials for homes. In Cambodia, the highlanders make paper by hand for over 700 years using the bark of the local sa or mulberry tree. This bark is crushed and soaked in water until it dissolves into a paste. The liquid is then scooped out, poured through a bamboo sieve, and finally placed in a thin layer on a bamboo bed and dried in the sun.

Cambodia’s kite making tradition is now popular throughout the country. Kites are usually flown at night during the northeast monsoon season. To produce a musical sound, a bow is attached to the kites.

For the Cambodian sculptors, stone carving has been both a passion and a livelihood.

**Myanmar**

Myanmar has ten most famous traditional arts and crafts which is called *Pan Sel Myo* (10 flowers):

1. *Panchi* – the art of painting that shows live animals and inanimate objects with the use of different colors.
2. *Punpu* – the art of sculpture which produced figures and floral motifs made of wood.
3. *Panbe* – being tempered in the iron in the oven to make the desired elements. It is a kind of blacksmith.
4. *Panyun* – a vehicle that produces materials. It may either be a bamboo, wood or thick black paint.
10. *Pante* – manufacturer of materials of copper, bronze or brass. The craftsmen are Gong, and the brass bowl brass triangle Monaco, and small bells brass gong.
Vietnam

Fabric ranges that are popular to Vietnamese:

1. *Shantung tafetta* – a type of silk plain weave fabric; slightly thinner and less irregular
2. Bengaline weave – a woven silk-and cotton material. It offered the impression of genuine silk but was made with lesser amounts of silk than cotton.

Silk painting is one of the most popular forms of Vietnamese art. Vietnamese silk paintings showcase the countryside, landscapes, pagodas, historical events, or scenes of daily life. The Vietnamese style of silk painting emphasizes softness, elegance and has a flexibility of style. The success of a silk painting depends on the quality of the silk. The colors are used delicately with the canvas to make Vietnamese silk paintings. The delicate white color found in the sky, water, or human portrait, is the color of silk. The color of silk is well known to describe human figure in the paintings of many famous Vietnamese artists. Delicate color and silk background give the paintings such harmony with the nature.

These traditional religions – Taoism, Confucianism, and Buddhism, greatly influenced the Vietnamese sculpture. One of the famous sculptures is the 10,000 year old carvings located on the Dong Noi cave.

Handles sculpted using men and some animals like elephants, toads, and tortoises, as inspiration, the Dong Son culture is known for its kettledrums, small carvings, and home utensils.

Lao

According to Lao tradition, their history was not passed on orally, it was woven. Their stories were better shown and reflected in most intricate dense patterns and motifs of textiles. Unluckily, some motifs are fantastic and cryptic, that in most cases only the weaver can interpret the story accurately.

Creativity and cultural expression which originally came from Laos are what make the Lao art. This includes both ancient artefacts and recent productions. Laotian art often features religiosity as their theme and includes such material forms as textiles, wood carving and basket-weaving.

Embroidered textiles and the production of woven is said to be the most prolific of all traditional crafts in Laos. Textiles are made of perishable materials. Through the invention of spinning, succeeding generations developed more flexible fibres and were
used to make yarn from wool, linen, cotton, or silk. Colour is very important to textiles, thus, many villages in Laos produce organic dyes from plants, roots, insect, resin, and soil. Compared to paints, textiles ensure a longer lifetime as dyes are absorbed into the very fibres of it.

Sihn is the Lao women’s ankle-long skirt that has undeniable form and unique patterns. Cotton sinhs are comfortable in the Lao heat. The bottom of the sihn is called the foot, “sinh din” in Lao. It is often a separate intricately woven piece and attached later to the rest of the skirt. Sometimes the skirt is plain or just a basic stripe, but sometimes also an intricate design, producing an interesting dynamic. Some skirts have no definite foot but usually by the direction, weight, and style of the pattern you can tell which edge is the foot.

Sa paper is now used to create lampshades, writing paper, greetings cards, and bookmarks, as the mentioned handicraft has been revived recently in Luang Prabang, Northern Laos.

Lao artisans used precious metals like bronze, silver, and gold as a media in their sculptural creations. The most known statue is the Phra Say of the sixteenth century that is made of gold in which the Siamese carried it home as loot in the late eighteenth century. Another is the Phra Bang which is also made of gold. It is believed that relics of the Buddha are contained in the image, so traditionally believed, it is more of a Sinhalese than Lao.

Brunei

Brunei’s traditional textile, also called batik, is distinctly different than that of Indonesia, Malaysia, and Singapore. It has its own unique design that shows their national flower simpur, sumboi-sumboi (pitcher plant), and Brunei’s traditional design of air muleh.

These are the techniques used in Brunei’s batik: airbrushing, cracking, bubble, rainbow, sprinkle, geometry, and marble. These can be applied on fabrics such as cotton, chiffon, linen, and brocade.

Batik can be done in different ways: hand-drawn, using metal blocks, screen printing, and digital printing.

Also called as peci or kopiah, songkok is a cap commonly worn in Southeast Asia. It was associated with Islam in Malaysia, while it was with the nationalist secular movement in Indonesia.
The three categories of men’s headgears in Brunei Darussalam:

1. *dastar* – a piece of cloth tied around the head. It is a symbol of honour and self-respect.
2. *songkok* or *kopiah* – a type of cap made from velvet. It has a shape of a truncated cone.
3. *tangkolok* or *serban* – like a turban and is a typical headdress in the Middle East. It is made from long songket cloth folded and tied in particular style.

**Singapore**

Batik is featured in as the uniform of flight attendants for the official flag carrier airlines of Singapore, Indonesia, and Malaysia.

Sri Mariammam Hindu Temple is a sculpture as old as Singapore itself. This was dedicated to the goddess Mariammam who is worshipped for her power to cure disease (early Singapore was mostly jungle, so disease was rampant). The feature that makes it more impressive is the gopuram (tower) over the main entrance, which is decorated with Hindu deities.

The Merlion as a mythical creature and as a symbolic nature to Singapore was widely used to represent both the country and its people. The lion head represents Singapore’s original name – ‘Singapura’ meaning ‘Lion City’. The Sentosa Merlion is the biggest replica, having 37 meters tall and made from glass-reinforced concrete.

The elements and principles of Southeast Asian arts and crafts were shown in the styles, structures, and designs among various artworks. They have their own unique styles and themes because of its inspiration based on their own culture.
Enrichment Activities

Activity 1: SAY SOMETHING!

Have a careful analysis on the following pictures. Identify what is it and describe each picture as much as you can.

1. 
2. 
3. 
4.
Activity 2:

Classify the words found in the box as to what country they belong.

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<th>Songkok</th>
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<tr>
<th>Malaysia</th>
<th>Thailand</th>
<th>Cambodia</th>
<th>Myanmar</th>
<th>Vietnam</th>
<th>Laos</th>
<th>Brunei</th>
<th>Singapore</th>
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Activity 3: See The Difference!

Using the Venn diagram, compare and contrast the two pictures in terms of the elements of art.

Indonesian Batik

Malaysian Batik
What I Have Learned

Complete the thought of the sentence by filling in the missing word/s. Write your answer on your activity notebook.

1. Southeast Asia is the huge peninsula of Indochina and the extensive archipelago that sometimes called as _________.

2. Southeast Asian arts are basically ________ in nature.

3. The States of ______ and ______ are where batik first flourished.

4. Cotton textiles also became part of Cambodian culture. Rural women often weave homemade _______ fabric.

5. _______ were being used not just as a means to lull the children to sleep, but more importantly, farmers used them as scarecrows in the fields.

6. Krama, which is made of cotton, is the traditional check scarves worn almost universally by __________.

7. Silk weaving in Cambodia dates to as early as the late 13\textsuperscript{th} century where women only weave cotton from ________, a tropical tree.

8. Vietnamese ________ showcase the countryside, landscapes, pagodas, historical events, or scenes of daily life.

9. These traditional religions – __________, ______, and ______, greatly influenced the Vietnamese sculpture.

10. According to __________, their history was not passed on orally, it was woven. Their stories were better shown and reflected in most intricate dense patterns and motifs of textiles.

11. ________ is now used to create lampshades, writing paper, greetings cards, and bookmarks.

12. Brunei’s traditional textile has its own unique design that shows their national ________.
13. In Cambodia, the highlanders make paper by hand for over _______ years using the bark of the local sa or mulberry tree.

14. During the year for festivals, flying lanterns are commonly used in ________.

15. _________ has ten most famous traditional arts and crafts which is called Pan Sel Myo.

What I Can Do

Collage Making

Collect pictures related to the different artworks of Southeast Asia. You may print it or cut it out from the unused magazines or books then paste it on a ½ size illustration board. Show your understanding, appreciation, and creativity through collage making.

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<tr>
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<td>Content</td>
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<td>Resourcefulness</td>
<td>20%</td>
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<td>Total</td>
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Read the statements/questions carefully and identify what is being referred to in each item. Write your answer on your activity notebook.

1. It is a traditional form of puppet shadow play performed in the Indo-Malayan archipelago?
   A. Dhalang  
   B. Gamelan  
   C. Wayang Kulit  
   D. Wau kite

2. It refers to the art of painting that shows live animals.
   A. Panchi  
   B. Punpu  
   C. Panyan  
   D. Panyun

3. What is the most popular form of Vietnamese art?
   A. Mat weaving  
   B. Silk painting  
   C. Silk weaving  
   D. Sky lantern

4. The following are the traditional colors used in Javanese batik, except:
   A. Black  
   B. Blue  
   C. Brown  
   D. White

5. Stories of their history were woven, not written. This is according to what tradition?
   A. Cambodian  
   B. Lao  
   C. Singaporean  
   D. Vietnamese

6. The word batik is thought to be derived from the word ________ which can be translated into ‘a cloth with little ‘dots’.
   A. ambatik  
   B. klowongan  
   C. kulit  
   D. putri

7. These are traditionally made from oiled rice paper on a bamboo frame.
   A. batik  
   B. puppets  
   C. silk weaving  
   D. sky lantern

8. Where can we usually find Malaysian Batik?
   A. Bali  
   B. Java  
   C. Johor  
   D. Pahang
9. The most common motifs of batik found in this country are leaves and flowers.
   A. Brunei  
   B. Cambodia  
   C. Indonesia  
   D. Malaysia  

10. Below are the different techniques used in Brunei’s batik. Which of these does not belong to the group?
   A. airbrushing  
   B. bubble  
   C. cracking  
   D. digital printing  

11. Precious metals like bronze, silver, and gold were used as media in the sculptural creations of what Southeast Asian country?
   A. Brunei  
   B. Cambodia  
   C. Lao  
   D. Myanmar  

12. In the late 13th century, the women of Cambodia only weave cotton from what tropical tree?
   A. Bamboo  
   B. Ikat  
   C. Kapok  
   D. Khom loi  

13. What is used in creating lampshades, writing paper, greetings cards, and bookmarks in Northern Laos?
   A. Fibers  
   B. Oiled paper  
   C. Rice paper  
   D. Sa paper  

14. What are the two main types of Cambodian weaving?
   A. Ikat technique and Uneven twill  
   B. Geometric and Free form  
   C. Mat weaving and Silk weaving  
   D. Shantung taffeta and Bengaline weave  

15. This is used to lull the children to sleep and as scarecrows in the fields.
   A. Batik  
   B. Kite  
   C. Lantern  
   D. Mat
Additional Activities

Reflection Journal

Reflect on the lessons you have gained in this module. You may include your most significant learning and its impact to you as a learner. Write it in your activity notebook.
Answer Key

**What I Know**

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

**What's New**

Malaysia
Indonesia
Arts
Craft
Southeast Asia
Batik
Principle
Elements
Merion
Southest Asia
Myanmar
Art
D. silver
C. cotton
A. flower
B. cloth

**What I Have Learned**

1. East Indies
2. Religious
3. Kelantan and Terengganu
4. Cotton
5. Kites
6. Cambodian
7. Kites
8. Silk paintings
9. Taoism, Confucianism and Buddhism
10. Laos tradition and Buddhism

**What's More**

Activity 1

- Silk weaving
- Malaysian batik
- Wau kite
- Merlion
- Sky lantern
- Wayang kulit
- Sampan
- Wau kite
- Malaysian handkerchief
- Silk weaving

Activity 2

1. Malaysia – wau kite, Pasir Gudang International Kite Festival
2. Thailand – Loy Krathong Festival
3. Cambodia – ikat technique, Uneven twill
4. Vietnam – ebony satin
5. Laos – sa paper
6. Vietnam – Emby sajin
7. Malaysia – Panpoot
8. Cambodia – cloth and bamboo, Lao nea Twill
9. Thailand – Kay Kraphoong Festival
10. Malaysia – wau kite, Pasir Gading International Kite Festival

**Assessment**

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

Book


Website


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