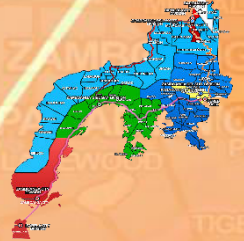




Republic of the Philippines  
**Department of Education**

**Regional Office IX, Zamboanga Peninsula**



Zest for P rogress  
 Zeal of P artnership

# ARTS

## Quarter 2, Wk. 3 - Module 1 Arts and Crafts of MIMAROPA

- JANUARY  
*Makugihon*
- FEBRUARY  
*Mahigugmaon*
- MARCH  
*Matinabungan*
- APRIL  
*Matinahuron*
- MAY  
*Mahapsay og Malimpyo*
- JUNE  
*Maabik og Masunod sa  
Dusaklong Oras*
- JULY  
*Maantigo og Maabilidad*
- AUGUST  
*Maginhuhunoon  
para sa Uban*
- SEPTEMBER  
*Madaginaton*
- OCTOBER  
*Matinud-anon*
- NOVEMBER  
*Masaligan*
- DECEMBER  
*Maalampon*



Name of Learner: \_\_\_\_\_

Grade & Section: \_\_\_\_\_

Name of School: \_\_\_\_\_



## WHAT I NEED TO KNOW

In this module, you will be learning the representative folk arts and crafts from Mindoro, Marinduque, Romblon, and Palawan (MIMAROPA). You will be familiar with the different motifs from the different places in MIMAROPA that will be helpful in appreciating the diversity of our culture.

The arts and crafts of MIMAROPA are a combination of designs from indigenous people that resides in the regions and the colorful and rich influence from the Spanish conqueror. Most of their crafts are made of materials that are abundant in their areas. Their designs are derived from their surroundings and represent their community. Some are used for religious activities while some have utilitarian functions and even became large industry for them.

Up to the present, the skills in weaving, pottery-making and sculpting have been an important part of their community. These are passed on from generation to generation. Even with the influence of modern technology, traces of their indigenous traditions and designs are still visible in their arts and crafts today.

At the end of this module, you are expected to:

- a) identify characteristics of arts and crafts in specific areas in MIMAROPA and the Visayas, Marinduque (Moriones masks), Palawan (Manunggul Jar), Mindoro (Hanunuo Mangyan writing, basketry, and weaving), Bohol (churches), Cebu (furniture), Iloilo (culinary arts and old houses), Samar (Basey mats), etc. **A7EL-IIa-2**;
- b) draw and design own morion applying the elements of arts and principles of design; and
- c) appreciate the artifacts and art objects in terms of its utilization and its distinct use of art elements and principles **A7PL-IIh-2**

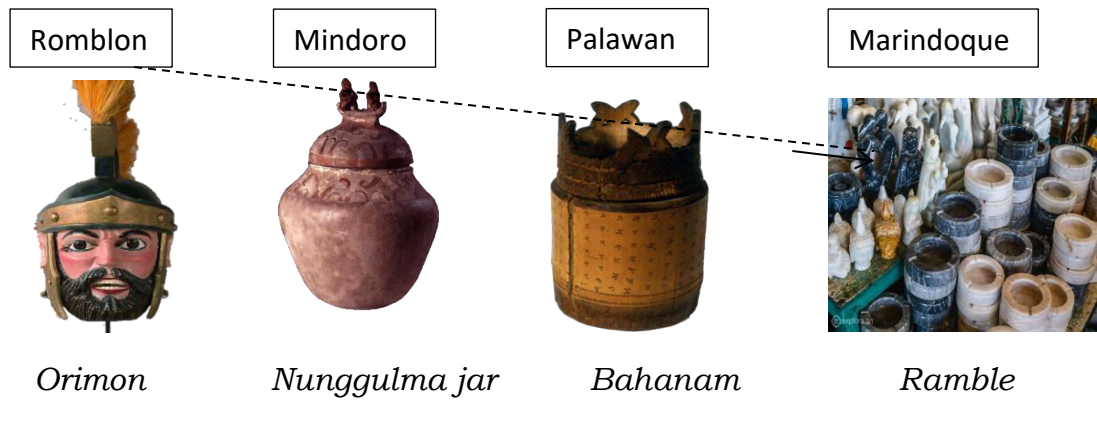


## WHAT I KNOW

### **Activity 1: Let's Match!**

Identify the different art forms in MIMAROPA by arranging the jumbled letters and matching its meaning and to its respective place of origin using an arrow.

arrow.



Burial jar that served as a container for the exhumed remains of the deceased.

A rhythmic, poetic expression with a meter of 7 syllables.

It means masks that are made from wood or *papier-mâché*.

The most significant mineral deposit and renowned product of Romblon.



## WHAT'S IN

### Activity 2- Recognize Me

Instructions: Classify the different arts and crafts of Luzon (Highlands and lowlands) according to its respective place of origin. Write your answers on the chart shown in the next page.

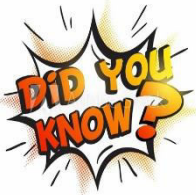
Calado	Vakul & soot	balisong	labba	Tumauni church
Bul'ul	higantes	burnay	Wang-od	Calle Crisologo
Dinumug	kiping	Ikat	bankudo	Pastillas wrapper
parol	bakwat	Jewelry industry	Inabel	Abucay church
Kalinga textile	Basket, slippers, coin purses	Singkaban	Kadangyan	San Andres Apostol church
ukit	Spanish gate	Pahiyas festival	wanes	Parish of the 3 Kings



ARTS AND CRAFTS OF LUZON		
Ilocos & Cordillera Administrative Region	Cagayan Valley & Central Luzon	CALABARZON & Bicol Region



### WHAT'S NEW



<https://www.palawanprogress.com/2017/08/mimaropa-to-choose-undernourished-kids-for-feeding-program/>

**MIMAROPA** is called the Southern Tagalog Region of the Philippines. It is designated as Region IV-B. The term MIMAROPA is a combination of the names of its constituent provinces Mindoro, Marinduque, Romblon, and Palawan. MIMAROPA's arts and crafts depict the different aspects of their culture.

### Activity 3: Artist's Eye!

Describe the elements of arts and principles of design used in the designs of the different art forms of MIMAROPA.



<https://365greatpinoystuff.wordpress.com/2010/04/06/96-moriones-festival/>



[http://www.mangyanlogger.com/2013/10/iraya-mangyans-preserve-traditions-thru.html](http://www.mangyanblogger.com/2013/10/iraya-mangyans-preserve-traditions-thru.html)



<https://cabilaocrown.lion.gov.ph/2019/06/19/native-mat/>

1. What colors made the mask and costume more festive?

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2. Describe the lines used and the shape of the basket.

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3. Describe the pattern and texture of the mat.

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## WHAT IS IT

### Arts and Crafts of MIMAROPA (Mindoro, Marinduque, Romblon, and Palawan)

#### MINDORO

There are seven native groups living in Mindoro. Collectively, they call themselves *Mangyans*. These groups are different from each other based on their language, customs and ways of living. The groups living in the Southern part of Mindoro are called *Hanunuo-Mangyan* which means “true/real/genuine” *Mangyan* while another group is called *Iraya-Mangyan*.

The art of Mangyans displays their rich, artistic heritage. One of their art forms is the *ambahan*, a rhythmic, poetic expression with a meter of seven syllables. This is presented through recitation and chanting without a determined musical pitch or accompaniment. Its purpose is to express in a symbolic way a situation or certain characteristics by the one reciting the poem.



<http://www.artesdelasfilipinas.com/archives/139/the-culture-and-art-of-the-mangyan>

A variation of this is the *urukay*, which uses eight syllables instead of seven. It is frequently written on bamboo tubes or slats.

The *Iraya-Mangyans* of Mindoro are fond of making baskets with intricate patterns and designs of humans, animals, trees and other objects. It is made of dried *nito* grass and forest vines, meticulously and patiently woven to create these very unique baskets.



<http://www.mangyanblogger.com/2013/10/iraya-mangyans-preserve-traditions-thru.html>



## MARINDUQUE



The *Moriones* Festival in Marinduque is a much-awaited Lenten tradition that is celebrated every Holy Week. “**Morion**” means masks that are made from wood or *papier-mâché*, adorned with colorful shells, crepe papers. <https://fishesca.wixsite.com/mysite/single-post/2016/03/03/Marinduques-Culture> Soldiers during the festival wear these masks together with vest, capes, and wooden shields.

Weaving is a skill that has been passed on through the years by the people of Marinduque. Because of the abundance of the **buli** (buri palm) and raffia that grow in their areas, these leaves become staple materials in the weaving of the Marinduqueños.



<http://marinduquegov.blogspot.com/2012/07/next-level-for-argao-buri-weavers.html>

## ROMBLON



Romblon is known not only for its fine marble products but also for the beautifully woven mats and bags out of *romblon* plants.



<https://explora.ph/attraction/840/marble-shopping-center> <https://cabilaocrown.loon.gov.ph/product/romblon-mat/>

## PALAWAN

Palawan, known as the country’s last frontier, is rich in cultural and natural diversity. It is said that the first inhabitants of Palawan are the *Tagbanuas*. They have their own writing system that they use to communicate with each other. Like the *Hanunuo* and *Buhid Mangyans*, they use their writing system to write their own history.



The men of Palawan are skillful wood carvers while children and women are proficient weavers.

**Tingkop** is a cone-shaped colander harvest basket made of blackened and natural bamboo. It displays

their craftsmanship in weaving. The extremely subtle changing of the under-over pattern of the bamboo strips makes the design stand out.

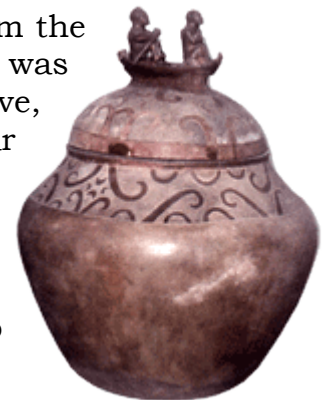
<https://www.pinterest.ph/pin/130111876713745781/>



*Tagbanua* carvers are well known for their black wood sculptures of animals with simple etched or incised features exposing the original white grain of wood. These are used in rituals or as toys for children.

<https://www.lakadpilipinas.com/2011/coron-coron-souvenir-gift-shop.html>

One of the most important ancient artifacts from the Philippines is the **Manunggul jar** (890-710 BCE). It was excavated in the early 1960's inside the *Manunggul Cave*, Lipuun Point Palawan. The vessel is a secondary burial jar that served as a container for the exhumed remains of the deceased. The upper portion of the jar, as well as the cover, is incised with curvilinear scroll designs and painted with natural iron or hematite. On top of the jar cover is a boat with two human figures representing two souls on a voyage to the afterlife.



<https://www.nationalmuseum.gov.ph/nationalmuseumbeta/ASBMD/Palawan.html>

**Activity 4:** Identify the different arts and crafts of MIMAROPA. Complete the table below.

Arts and Crafts	Mindoro	Marinduque	Romblon	Palawan
Weaving				
Sculpture/pottery				
Other Art Forms				



### WHAT'S MORE



**Task 1: Let's Appreciate!**

Appreciate the arts and crafts of MIMAROPA by identifying its use/function/purpose and materials used.

Arts & Crafts	Materials Used	Uses/Function/Purpose
<i>Iraya-Mangyans' baskets</i>		
<i>Morion</i>		
Romblon's woven mats & bags		
<i>Tingkop</i>		
<i>Tagbanua's sculpture</i>		

**Task 2: Look Closer!**

Observe the image below and answer the questions briefly and concisely.



1. What are the figures that can be seen on top of the Manunggul jar?

\_\_\_\_\_

\_\_\_\_\_

2. What do these figures symbolize or represent?

\_\_\_\_\_

\_\_\_\_\_



**WHAT I HAVE LEARNED**

I learned

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**WHAT CAN I DO**



### **Activity 5: Make Me A Morion!**

Materials:

- Short bond paper
- Pencil, marker, eraser
- Coloring materials
- Colored paper

Procedure:

1. Observe the colors and design of the morion on pages 3, 4 and 5.
2. Draw your own morion (mask). You may design it using other materials for the tassel.
3. Make it more festive using coloring materials.

Please be guided with the **Rubric**:

<b>Criteria</b>	<b>10 Excellent</b>	<b>7 Above Average</b>	<b>4 Average</b>	<b>2 Below average</b>	<b>2 Unsatis factory</b>
<b>Elements of Arts and Principles of Design</b>	Planned carefully, showed effective use of the elements of arts and applied principles of design to produce end products that illustrate the characteristics of the arts of a given place.	Applied principles of design using one or more elements of arts in creating products or artworks that illustrate the characteristics of the arts of a given place.	Used some principles of design but with few elements of arts in their artworks	Used few elements of arts and did not apply the principles of arts in their artworks.	Did not use any elements of arts and principles of arts in their artworks.

<b>Creativity / Originality</b>	Illustrates/ shows original ideas and interpretation of the given activities or artworks and innovates on materials used.	Shows original ideas interpretation but does not innovate on materials used.	The student tries an idea, but lacks originality, does not innovate on materials used.	Does not try new idea nor innovate on materials used.	The student shows no evidence of original thought.
<b>Effort Perseverance</b>	The activity is beautiful and neatly finished and passed on time.	The activity is finished and passed on time but shows lack of effort.	The activity is finished and passed on time but needs many improvements.	The artwork was passed on time but unfinished.	The artwork is unfinished and was not passed on time.
<b>Craftsmanship/ Skill Consistency</b>	The artwork was beautiful and patiently done.	With a little more effort, the work could have been outstanding; lacks finishing touches	The students showed average craftsmanship; adequate, but not as good as it could have been; a bit careless	The students showed below average craftsmanship; lack of pride in finished work.	The student showed poor craftsmanship; evidence of laziness or lack of understanding

After accomplishing this, you will receive "Reaching with others Badge" for GSP Senior Scout



## ASSESSMENT

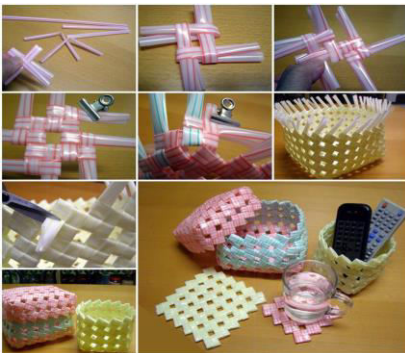
**Instructions:** Identify the following statements below. Write your answer on the space provided for.

- \_\_\_\_\_ 1. A combination of the names of its constituent provinces Mindoro, Marinduque, Romblon, and Palawan.
- \_\_\_\_\_ 2. A cone-shaped colander harvest basket made of blackened and natural bamboo.
- \_\_\_\_\_ 3. They are well known for their black wood sculptures of animals with simple etched or incised features exposing the original white grain of wood.
- \_\_\_\_\_ 4. A rhythmic, poetic expression with a meter of seven syllables.
- \_\_\_\_\_ 5. It is made of dried *nito* grass and forest vines, meticulously and patiently woven.
- \_\_\_\_\_ 6. A much-awaited festival in Marinduque that is celebrated every Holy Week.
- \_\_\_\_\_ 7. It is known not only for its fine marble products but also for the beautifully woven mats and bags out of *romblon* plants.
- \_\_\_\_\_ 8. A burial jar that served as a container for the exhumed remains of the deceased.
- \_\_\_\_\_ 9. It is said to be that they are first inhabitants of Palawan.
- \_\_\_\_\_ 10. It uses eight syllables instead of seven. It is frequently written on bamboo tubes or slats.



## ADDITIONAL ACTIVITY

**Instruction:** The pictures below show that you can create products or arts and crafts out of recycled materials. Identify its use/function/purpose and materials used.



Picture 1

<https://www.icreativeideas.com/diy-woven-straw-storage-baskets/>



Picture 2

Picture No.	Materials Used	Uses/Purposes
Picture 1		

## Region IX: Zamboanga Peninsula Hymn – Our Eden Land

Here the trees and flowers bloom Here the breezes gently blow Here the birds The liberty forever stays,	Picture 2 Gallant men And Ladies fair Linger with love and care The visions you'll never forget Oh! That's Region IX	Cebuanos, Ilocanos, Subanons, Boholanos, Ilongos, All of them are proud and true Region IX Our.. Eden... Land...
Here the Badjaos roam the seas Here the Samals live in peace Here the Tausogs thrive so free With the Yakans in unity	Hardworking people Abound, Every valleys and Dale Zamboanguenos, Tagalogs, Bicolanos,	

### My Final Farewell

Farewell, dear Fatherland, clime of the sun caress'd  
Pearl of the Orient seas, our Eden lost!  
Gladly now I go to give thee this faded life's best,  
And were it brighter, fresher, or more blest  
Still would I give it thee, nor count the cost.

On the field of battle, 'mid the frenzy of fight,  
Others have given their lives, without doubt or heed;  
The place matters not—cypress or laurel or lily white,  
Scaffold or open plain, combat or martyrdom's plight,  
T is ever the same, to serve our home and country's need.

I die just when I see the dawn break,  
Through the gloom of night, to herald the day;  
And if color is lacking my blood thou shalt take,  
Pour'd out at need for thy dear sake  
To dye with its crimson the waking ray.

My dreams, when life first opened to me,  
My dreams, when the hopes of youth beat high,  
Were to see thy lov'd face, O gem of the Orient sea  
From gloom and grief, from care and sorrow free;  
No blush on thy brow, no tear in thine eye.

Dream of my life, my living and burning desire,  
All hail ! cries the soul that is now to take flight;  
All hail ! And sweet it is for thee to expire ;  
To die for thy sake, that thou mayst aspire;  
And sleep in thy bosom eternity's long night.

If over my grave some day thou seest grow,  
In the grassy sod, a humble flower,  
Draw it to thy lips and kiss my soul so,  
While I may feel on my brow in the cold tomb below  
The touch of thy tenderness, thy breath's warm power.

Let the moon beam over me soft and serene,  
Let the dawn shed over me its radiant flashes,  
Let the wind with sad lament over me keen ;  
And if on my cross a bird should be seen,  
Let it trill there its hymn of peace to my ashes.

Let the sun draw the vapors up to the sky,  
And heavenward in purity bear my tardy protest  
Let some kind soul o'er my untimely fate sigh,  
And in the still evening a prayer be lifted on high  
From thee, O my country, that in God I may rest.

Pray for all those that hapless have died,  
For all who have suffered the unmeasur'd pain;  
For our mothers that bitterly their woes have cried,  
For widows and orphans, for captives by torture tried  
And then for thyself that redemption thou mayst gain

And when the dark night wraps the graveyard around  
With only the dead in their vigil to see  
Break not my repose or the mystery profound  
And perchance thou mayst hear a sad hymn resound  
'T is I, O my country, raising a song unto thee.

And even my grave is remembered no more  
Unmark'd by never a cross nor a stone  
Let the plow sweep through it, the spade turn it o'er  
That my ashes may carpet earthly floor,  
Before into nothingness at last they are blown.

Then will oblivion bring to me no care  
As over thy vales and plains I sweep;  
Throbbing and cleansed in thy space and air  
With color and light, with song and lament I fare,  
Ever repeating the faith that I keep.

My Fatherland ador'd, that sadness to my sorrow lends  
Beloved Filipinas, hear now my last good-by!  
I give thee all: parents and kindred and friends  
For I go where no slave before the oppressor bends,  
Where faith can never kill, and God reigns e'er on high!

Farewell to you all, from my soul torn away,  
Friends of my childhood in the home dispossessed!  
Give thanks that I rest from the wearisome day!  
Farewell to thee, too, sweet friend that lightened my way;  
Beloved creatures all, farewell! In death there is rest!

### I Am a Filipino, by Carlos P. Romulo

I am a Filipino—inheritor of a glorious past, hostage to the uncertain future. As such I must prove equal to a two-fold task—the task of meeting my responsibility to the past, and the task of performing my obligation to the future.

I sprung from a hardy race, child many generations removed of ancient Malayan pioneers. Across the centuries the memory comes rushing back to me: of brown-skinned men putting out to sea in ships that were as frail as their hearts were stout. Over the sea I see them come, borne upon the billowing wave and the whistling wind, carried upon the mighty swell of hope—hope in the free abundance of new land that was to be their home and their children's forever.

I am a Filipino. In my blood runs the immortal seed of heroes—seed that flowered down the centuries in deeds of courage and defiance. In my veins yet pulses the same hot blood that sent Lapulapu to battle against the first invader of this land, that nerved Lakandula in the combat against the alien foe, that drove Diego Silang and Dagohoy into rebellion against the foreign oppressor.

The seed I bear within me is an immortal seed. It is the mark of my manhood, the symbol of dignity as a human being. Like the seeds that were once buried in the tomb of Tutankhamen many thousand years ago, it shall grow and flower and bear fruit again. It is the insignia of my race, and my generation is but a stage in the unending search of my people for freedom and happiness.

I am a Filipino, child of the marriage of the East and the West. The East, with its languor and mysticism, its passivity and endurance, was my mother, and my sire was the West that came thundering across the seas with the Cross and Sword and the Machine. I am of the East, an eager participant in its spirit, and in its struggles for liberation from the imperialist yoke. But I also know that the East must awake from its centuries sleep, shake off the lethargy that has bound his limbs, and start moving where destiny awaits.

I am a Filipino, and this is my inheritance. What pledge shall I give that I may prove worthy of my inheritance? I shall give the pledge that has come ringing down the corridors of the centuries, and it shall be compounded of the joyous cries of my Malayan forebears when first they saw the contours of this land loom before their eyes, of the battle cries that have resounded in every field of combat from Mactan to Tirad Pass, of the voices of my people when they sing:

“I am a Filipino born to freedom, and I shall not rest until freedom shall have been added unto my inheritance—for myself and my children and my children's children—forever.”



