GRADE 7 ART TEACHING GUIDE

ALICE P. PANARES Author
K - 12 CURRICULUM FOR ART

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Author

JOHN G. GEPULLANO
Editor
FIRST QUARTER: DRAWING AND PAINTING

Module 1 Folk Arts and Designs from Luzon
  Lesson 1 Folk Arts of Ilocos Region and Cordillera Autonomous Region
  Lesson 2 Folk Arts of Cagayan Valley and Central Luzon
  Lesson 3 Folk Arts of Southern Tagalog and Bicol Region

Module 2 Folk Arts from the Visayas
  Lesson 1 and 2 Folk Arts of Eastern, Western and Central Visayas

Module 3 Folk Arts from Mindanao
  Lesson 1, 2 and 3 Folk Arts from Different Groups of Mindanao

Module 4 Philippine Paintings
  Lesson 1 Paintings During the Spanish Colonization
  Lesson 2 Paintings Before the Revolution
  Lesson 3 Paintings During the American Period and Post World War Era

SECOND QUARTER: PRINTMAKING

Lesson 1 Printmaking in the Philippines
Lesson 2 Printmaking Techniques and Processes
FIRST QUARTER: MODULE I : DRAWING AND PAINTING

INTRODUCTION TO THE ART OF THE PHILIPPINES (OVERVIEW)

Time Allotment: 1 session – 1 hour

Lesson Summary

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<td>Artifacts and visual art of the Philippines date back to pre-historic times, before the period of the Spanish occupation, the period of the American occupation and the present, contemporary times.</td>
<td>Group work: Research on the a. culture of indigenous groups from Luzon, Visayas and Mindanao b. arts during the Spanish period c. arts during the American period c. arts after American period up to contemporary times and visualize your research for a presentation.</td>
<td>Describe the visual characteristics and uniqueness of the arts and crafts of the indigenous groups in each island group. Describe the visual characteristics of the art created during the Spanish, American and contemporary period.</td>
<td>Discuss the similarities and differences among the different crafts and arts found in the three islands in terms of: * Design, motifs * Materials used * Use of objects * Influences Trace the influences of Philippine art during the different periods.</td>
</tr>
</tbody>
</table>

OBJECTIVES

The student will:

1. Research on the indigenous peoples of the Philippines from Luzon, Visayas and Mindanao and their culture, and the art produced by Filipino artists during the Spanish, and American occupation and after.

2. Create with his group, a presentation that will visualize his research which will be presented to the class.

3. Discuss, compare and appreciate the similarities, differences and uniqueness of Philippine art produced by the indigenous groups and during different historical periods.
ART VOCABULARY

- indigenous - native to the place
- pre-historic - the period before any written records were made
- comparisons - to look at two different objects, artworks, creations and compare them according to selected criteria.

ELEMENTS, PRINCIPLES, PROCESSES

1. Geometric lines - different straight or curved lines
2. Geometric shapes – squares, triangles, squares, rectangles, ovals, hexagons
3. Repeated design – one pattern or motif or color repeated over a space
4. Alternating designs – two or more patterns, motif or color alternated
5. Graduated designs - a motif or pattern that is repeated but in graduated size from small to big, or if is color, from light to dark.
6. Mural making – a big artwork which can be done alone or with a group, usually meant for a wall or wide space.

MATERIALS

(for their presentations)

any big paper, any material that is recycled, old magazine pages, glue, scissors, pictures, actual artifacts.

LESSON PROCEDURE

SESSION 1: (1 hr.) MOTIVATION: TRACING ONE’S ROOTS (ART HISTORY)

1. Ask each student what province his parents are from and where he grew up or stayed the longest. Name the province(s), the language/dialect he/she speaks, the food and fruits from that place, traditions celebrated, songs, crafts from that province.

2. Divide the class into the three island groups: Luzon, Visayas and Mindanao or into other groupings relevant to the provinces represented by the students and let them share their answers to the rest of their groupmates.

3. Let them synthesize findings of their group and present their group research.
SESSION 2: (1 hr.) ACTIVITY: RESEARCH, GROUP WORK. CREATE MURAL (ART PRODUCTION)

1. Assign each group to divide the work: (Session 2)
   a. Research on the different indigenous groups, or provincial or linguistic groups in their island groupings. Have written reports and visuals or drawings.

   b. Assign them to interview their parents, grandparents or relatives to get more data on the language, culture and artifacts and crafts from their place. (They can record the interview.)

   c. Prepare a visual mural of their researches and findings for presentation.

   d. Let students read the module on Module 1 of the Learning Guide.

K TO 12 - ART for GRADE 7

FIRST QUARTER: UNIT I: DRAWING AND PAINTING

INTRODUCTION TO THE ART OF THE PHILIPPINES (OVERVIEW)

SESSION 3: (1 hr.) PRESENTATION of each group and SYNTHESIS (ART APPRECIATION)

Let each group do their presentation and ask the other groups to ask questions and give their comments.

Post the work of the groups and let them write a synthesis of their learnings

In the group, and their insights about the report of the other groups.

Let them post their comments under the posted murals of each group.

(ART CRITICISM)

Let the groups choose: Best mural or poster in terms of design and presentation

Best presentation before the class – with all members participating
Best research with complete materials

Ask students to give an explanation for their choice. Guide them to look at the art elements and how they are applied in the mural.

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K-12 ART for GRADE 7
FIRST QUARTER: DRAWING AND PAINTING

MODULE 1. FOLK ARTS AND DESIGNS OF LUZON

LESSON 1, 2, 3: THE FOLK ARTS OF: ILOCOS REGION, Cordillera Autonomous Region, CAGAYAN VALLEY, CENTRAL LUZON, SOUTHERN TAGALOG, BICOL REGION

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Time Allotment: 6 sessions of 1 hr. each = 6 hours

Lesson Summary:

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<td>The folk arts of the different provinces in Luzon reflect different influences that is why there is a wide variety of motifs, designs and colors in their folk arts</td>
<td>The art of mat making and weaving are traditional skills of Filipinos from the different provinces of Luzon. Using native material, weave a simple mat following the patterns you see.</td>
<td>The designs of the artifacts in northern Luzon tend to be linear and spare compared to the designs coming from the southern area. Find out what factors affect the lines, colors and shapes of the motifs and designs.</td>
<td>Find out why the handmade textile and mat weaving craft is slowly dying and provide solutions to this problem.</td>
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OBJECTIVES

The student will:

1. Select one of the provinces of Luzon (possibly, where his parents or grandparents came from) and for each province, find out the various arts, crafts, architecture, that the province is known for and what its history is.

2. Draw the different artifacts, crafts of the one of the provinces from northern Luzon and one from Southern Luzon and select a dominant design or motif noting the lines, colors and shapes and compare them.

3. Create a mat using native material and follow a specific pattern or design.

4. Select one cultural craft of Luzon and discuss why that craft is slowly disappearing and recommend solutions for its continued practice.

K-12 ART for GRADE 7

FIRST QUARTER: DRAWING AND PAINTING

MODULE 1. FOLK ARTS AND DESIGNS OF LUZON

LESSON 1, 2, 3: THE FOLK ARTS OF: ILOCOS REGION, Cordillera Autonomous Region, CAGAYAN VALLEY, CENTRAL LUZON, SOUTHERN TAGALOG, BICOL REGION

ART VOCABULARY:

- pay-yo – rice terraces in Banawe, Battad, Hungduan and other places
- abel – handwoven cotton textile of the Ilocos region.
- vakul – head covering of people in Batanes made of natural grass for rain or sun
- lingling-o – bronze amulets worn by the Ifugaos which are fertility symbols.
- burnay - hand molded pottery found only in the Ilocos region
- buri - the raw material from a plant, used for making mats.
- piña – fabric woven from fine pineapple fiber
- barong tagalong- men’s formal shirt with handmade embroidery, famous in Lumban, Laguna
- higantes – giant papermache figures that are bigger than man, paraded during a festival in Angono
kiping - leaf-shaped decorative hanging brightly colored, that is used for the harvest Festiva (Pahiyas) in Lucban and other towns in Quezon.

ART ELEMENTS, PRINCIPLES:

Anthropomorphic design - based on living things – plants, animals, persons, nature

Geometric design - based on lines and shapes like the square, rectangle, oval, and different kinds of lines (straight, curvilinear)

Repetition - when a line, shape, color is repeated in a design as in a textile or mat.

MATERIALS

(for mat weaving) – buri strips of various colors and widths

paper; pencil or crayons - for drawing design motifs

paints – natural from dyes, or regular paints

brushes – for painting

found materials – seeds, leaves, and recycled foil from tetra packs.

LESSON PROCEDURE

SESSION 1: MOTIVATION and RESEARCH – ART HISTORY

1. Ask students what province they or their parents, grandparents come from or where they lived for some time. If they cannot name a province, they can choose one of the provinces in Luzon and read from their Learning Guides and other sources, what crafts, designs, festivals the province is known for. Encourage the students to share their memories about the province familiar to them.

Do the Memory Check Exercise in the Learning guide.

2. Students may work in groups and join those researching and reading about a particular province or region. They could find out the following: (Read Learning Guide)
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FIRST QUARTER: DRAWING AND PAINTING

MODULE 1. FOLK ARTS AND DESIGNS OF LUZON

LESSON 1, 2, 3: THE FOLK ARTS OF: ILOCOS REGION, Cordillera Autonomous Region, CAGAYAN VALLEY, CENTRAL LUZON, SOUTHERN TAGALOG, BICOL REGION

TAGALOG, BICOL REGION

- a. language spoken in that province
- b. crafts or industry the province is known for and why – what materials they use; where materials are sourced.
- c. where crafts are used and when is it sold
- d. particular designs or motifs used - they will draw this for presentation

SESSION 2: Students read and use as researchsource the Learning Guide: Lesson 1 (Folk Arts of Ilocos Region, CAR); Lesson 2 (Folk Arts of Cagayan Valley and Central Luzon), Lesson 3 (Folk Arts of Southern Luzon, Bicol Region).

Students do Activity 1, Activity 2, Activity 3, Memory Check, and Reflections

SESSION 3: Students make PRESENTATIONS by groups, with each member sharing a different topic.

SESSION 4 and 5.(1 session of 1 hr.) ART PRODUCTION

Based on their researches, the student will do the following:

Activity 4 (drawing your design) and Activity 5 (weaving) in Learning Guide.

- a. using buri strips, weave a small mat
- b. do a drawing inspired by the piña barong designs of Lumban
- c. using recycled tetrapack foil, make strips that can be woven into a small basket, wallet or container.
- d. if clay is available in the locality, mold a pot using coil or slab method and
create differently shaped pots.

e. choose a particular design motif (from Mt.Province textile, Batangas barong, Bicol baskets, and adapt it to create a modern design. Paint your design.

SESSION 6 (1 session of 1 hr.) SYNTHESIS and ART APPRECIATION

a. Find out which artists were inspired to paint or draw scenes, persons, crafts from the different provinces of Luzon. Comment on the style of the artist.

b. List down arts and crafts of Luzon which are still being created and bought by people in the city or in the malls. Where are they used? Who buys them? Are they expensive?

c. Let students do a PORTFOLIO as part of their synthesis (Homework)

d. Integrate what you have learned in the art sessions with your lessons in Araling Panlipunan (History of the Phil. -Luzon); with Music - music of the northern communities.

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FIRST QUARTER: DRAWING, PAINTING

MODULE 2: FOLK ARTS FROM THE VISAYAS

Lesson 1 and 2: FOLK ARTS OF THE VISAYAS:

Panay, Aklan, Antique, Capiz, Guimaras, Iloilo, Negros,
Siquijor, Bohol, Cebu, Samar, Leyte, Biliran.

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Time Allotment: 2 sessions of 1 hour each = 2 hours

Lesson Summary

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<td>The Visayan islands is where we see the strong influence of the Spanish culture in the songs, dances, food, textiles, attires, religious festivals and the architecture. The Visayans have different languages.</td>
<td>Craft a simple mat, leaf whistle (torotot), mat or basket following the traditional steps of the Visayan craftsmen and women.</td>
<td>Trace the inspiration of the art motifs and other creative expressions in the Visayas, which is different from Luzon and Mindanao.</td>
<td>Compare the design motifs of the Visayans with those of Luzon and those from Mindanao. What characterizes Visayan motifs?</td>
</tr>
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</table>

OBJECTIVES

The student will:

1. trace the history of the Visayan islands and be able to specify the most dominant influence in their visual arts and crafts.

2. be able to describe the religions, languages, crafts, food, festivals of the the different provinces of the Visayas, and show the distinctions of each and make a creative presentation on the different provinces.

3. be able to draw design motifs inspired by the motifs seen in the crafts.
4. be able to weave a simple mat; construct a whistle out of a leaf, and make a visual and text portfolio on the arts and crafts of the Visayas.

VOCABULARY

Manunggul jar – famous pre-colonial secondary burial jar excavated from Manuggul Cave in Palawan, with two figures rowing a boat, signifying belief in the journey of the soul to the afterlife.

K TO 12 CURRICULUM FOR ART: GRADE 7
FIRST QUARTER : DRAWING, PAINTING

MODULE 2 : FOLK ARTS FROM THE VISAYAS
Lesson 1 and 2: FOLK ARTS OF THE VISAYAS :
Panay, Aklan, Antique, Capiz, Guimaras, Iloilo, Negros,
Siquijor, Bohol, Cebu, Samar, Leyte, Biliran.

malmag – or tarsier, found in Bohol, is one of the smallest living primate.

tikog- a kind of leaf used for weaving mats of Basey, Samar.(In Waray they call it bariw or romblon)
lara– is the Samar word for “weave” and the mat weaver is called “naglalara” and weaving is “paglalara” or “pagrarara”
burda–is the word for “to embroider” on the mats
pu-so orbodbod– is the woven container of the glutinous rice or puto, bibingka in the
Visayas.
salugin – the traditional Tagbanua attire made of pounded bark of trees.


torotot - handmade whistles

banig – handwoven mat of various local materials, the most famous found in Basey.
patadyong – the wrap around handwoven skirt of Visayans which has a checkered pattern.
kapis – shell used for various crafts, and for the windows of local houses.
pinya - the fiber extracted from the pineapple leaves and used as fine fabric for the barongtagalog

ART ELEMENTS, PRINCIPLES, PROCESSES

curvilinear lines – lines that are curved and inspired by lines found in flowers and plants

geometric design – made of various straight lines and shapes.

natural dyes – dyes from seeds, fruits and bark of trees used to dye mats and fabrics

repetition – when a line or color or shape is repeated in a mat or fabric

contrast – when a light color is woven beside a dark color or when a thin line or shape is placed beside a thick line or shape to provide contrast

weaving - the handmade craft of using warp and weft strips or string to create a fabric or mat

MATERIALS

buri or bangcuang, bamboo strips or any kind of leaf that can be made into strips for weaving or recycled materials

any dyes or coloring material
paper and pencil or pen, crayons for sketching designs
any adhesive for pasting artworks, pictures for the portfolio

LESSON PROCEDURE

OVERVIEW and HISTORY OF THE VISAYAS

1. Find out who among the students come from the Visayas. Let them speak their language, and describe their province; their customs and traditions; their food and crafts.

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FIRST QUARTER: DRAWING, PAINTING

MODULE 2: FOLK ARTS FROM THE VISAYAS

Lesson 1 and 2: FOLK ARTS OF THE VISAYAS:

Panay, Aklan, Antique, Capiz, Guimaras, Iloilo, Negros,
Siquijor, Bohol, Cebu, Samar, Leyte, Biliran.

2. List down on the board what students know about the Visayas region.
3. Ask students to get their Learning Guide and do the Memory Check exercise and read the overview in the Learning Guide.

Group the class by province; and ask them to study the province and do research, using the Learning Guide and other sources. Do Activity 2, 3

APPRECIATION OF THE VISAYAN ARTS AND CRAFTS

1. After their research, let the groups make a creative presentation of their selected province (including visuals, songs, dramatization and actual crafts if possible) before the class. They can include a creative assessment or test at the end of their presentation to check what their classmates recalled.
2. The students can select: the most creative presentation
   the most interactive presentation
   the presentation with the most impact on audience

3. Display the posters, murals, presentation boards, created by the different groups on the provinces of the Visayas and display them in a public place in school.

ART PRODUCTION: CREATION OF WOVEN MATS and TOROTOT

1. Let students source local leaf strips like buri, pandan, banana, and other leaves. If these are not available, let them look for recycled materials: strips of tetrapacks, old colored magazines and newspapers, paper bags or even old plastic bags.
   Check the steps in weaving from the Learning Guide. (Activity 4 and Activity 5)
   (It would be helpful if a real weaver from the province can be invited to demonstrate weaving techniques before the class.) Let students improvise on the final woven product: can it be made into placemats, bookmarks, glass holder or table runner or even a wallet or small bag – possible handmade gifts.

2. The students can also sketch or draw the curvilinear designs of the barong on small strips of paper, which could be made into notepads, stationery, or bookmarks.

EVALUATION

1. Let students write their thoughts on the REFLECTIONS in the Learning Guide.
2. Submit their PORTFOLIOS as part of their assessment and evaluation for this module.
3. Evaluate the mats and torotot: is the mat symmetrical in shape? Was there any variation in the weaving? Does the torotot make a musical sound?
4. Let students answer the Reflection pages to give their comments.
K TO 12 ART for GRADE 7

FIRST QUARTER: DRAWING AND PAINTING

MODULE 3. THE FOLK ARTS OF MINDANAO

Lesson 1,2: FOLK ARTS FROM MINDANAO:

ARMM Autonomous Region of Muslim Mindanao, CARAGA,
Davao, Northern Mindanao, SOCSARGEN and Zamboanga Peninsula
Lesson Summary

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<td>Of the three island groups, Mindanao has the most number of indigenous groups, and also the biggest number of Muslims in the whole of the Phil. Show in a cultural map the location of each.</td>
<td>Draw a fern, which is a common motif in their art. Create an assemblage made of varied plant materials. Draw a motif derived from a design found in an artifact of an indigenous group from Mindanao</td>
<td>Discover the sources of design of the indigenous communities from Mindanao and find out to what other countries they are similar to. Create a portfolio of your researches.</td>
<td>Contrast the artistic motifs in the textile and artifacts of the northern indigenous communities and those from the south. Cite their differences. Find out other countries in the world that have similarities to the culture of the Mindanaoans.</td>
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OBJECTIVES

The student will:

1. describe the uniqueness of the different cultural communities in Mindanao through a visual presentation and appreciate the differences and variations of attire, their crafts, and their practices.

2. describe their unique culture: their languages, beliefs, practices, rituals, social system, myths and legends that influence their lifestyle and artifacts.

3. draw a design derived from a motif of one of the artifacts of the cultural communities

VOCABULARY
sarimanok – the Maranao mythical bird with a fish in its beak or at its claws, and with intricately carved wings, made of wood or bronze, that is often used as décor

okir/ ukkil - the wood carving designs of the Maranao and the Tausug that includes the sarimanok, the naga (serpent-derived design) pakorabong (plant derived design)

panulong – the extended beams of a torogan, an elite Maranao house, that is shaped like the prow of a boat, intricately carved with the naga or sarimanok motif, and brightly colored.

kulintang – a set of bossed gongs suspended on a wooden frame and hit with a thick wooden stick to create a unique resonating sound.
t’nalak - the T’boli handwoven, elaborately tie-dyed (called ikat) abaca cloth whose design is dreamt by the weaver, so no two t’nalaks are the same.

malong – is the tubular multi-purpose garment worn by different groups in Mindanao, with the most intricate and colorful worn by the Maranaos; it is decorated by an embroidered narrow panel called the ‘langket’ with pakorabong or okir designs

Maitum jars - these are secondary burial jars and are unique because the human heads that decorate the cover have different facial features. It was discovered in Maitum cave.

ART ELEMENTS, PRINCIPLES, PROCESSES

anthropomorphic designs – stylized designs derived from plants, animals, persons like the pakorabong (vine), naga (serpent)
geometric designs – based on different kinds of lines and shapes
primary colors

natural dyes – colors derived from seeds, bark of trees, leaves and flowers, mineral.
tie-dye – an intricate process where threads of a fabric are tied according to a design and dipped in different colors of dye and then untied and woven to create a one-of-a-kind fabric design.
collage – an artwork which includes the gluing of textured natural or man-made found materials to create a composition
MATERIALS

nature materials – seeds, leaves, small twigs, petals. Dried flowers

- glue

- found material - magazine pages, paper

- cutting tools – scissors, cutter, knife

- pen or crayons for drawing, paper

K TO 12 ART for GRADE 7
FIRST QUARTER: DRAWING AND PAINTING

MODULE 3. THE FOLK ARTS OF MINDANAO

Lesson 1,2: FOLK ARTS FROM MINDANAO:

ARMM Autonomous Region of Muslim Mindanao, CARAGA, Davao, Northern Mindanao, SOCSARGEN and Zamboanga Peninsula

LESSON PROCEDURE

SESSION 1: INTRODUCTION/ MOTIVATION (ART HISTORY)

1. Look at the map and list the provinces belonging to the regions in Mindanao.

2. Let students read and look at the illustrations in the Learning Guide for Module 3, Overview to get a background about Mindanao and its history.
3. Assign the students by groups to research on the different regions of Mindanao: the peoples, the language, the culture, the religion, the festivities, the artifacts.

    They can include drawings and pictures in their presentation.

NOTE: If some of the students are from Mindanao, let them talk about their province, their family, their customs and traditions. If they can perform (sing or dance) or bring actual artifacts from their province, this would be more interesting for the students.

SESSION 2: PRESENTATION OF PEOPLES OF MINDANAO

    (ART APPRECIATION and ART PRODUCTION)

1. The student groups can hang their posters and presentations on the wall so the others can appreciate the variety of cultural communities: their attires, artifacts, festivals, icons of the groups they researched on. Begin making a Portfolio on your selected cultural community.

2. Look at Activity 2 of the Learning Guide, for creating an assemblage of leaves, seeds and flowers and create your own assemblage.

3. Look at the samples of textile designs in Activity 3. What different motifs can you see? Draw some of these motifs on paper. Fill up the Reflection Page.

4. Let each choose one motif from the cultural artifacts of the group they presented and make a sketch of it. It can be a faithful replication of the design or it can be an adaptation. (Materials can be any kind of paper, pencil or pen, crayons)

4. Post the sketches and select which designs are traditional and which are adaptations. Label the drawings placing the name of the design and where it
came from.

K TO 12 ART for GRADE 7
FIRST QUARTER: DRAWING AND PAINTING
MODULE 3. THE FOLK ARTS OF MINDANAO

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SESSION 3: SYNTHESIS

1. Do the Memory Check Activity in Learning Guide.
2. Do the Final Glance Exercise and the Reflection Page in the Learning Guide.
3. Let students exhibit their artworks in a public place so more students can learn from it.
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OBJECTIVES

The student will:
1. view the designs seen in the *panulong* or the *langkit* and focus on the *pako rabong* or vine motif and analyze how it is stylized.

2. draw sketches of any actual fern available in the locality and stylize it like the *pakorabong* and create an original stylized design that can be applied or used as a motif in a poster, a cloth design, or a bookmark.

3. post the drawings of the stylized ferns done by the students in class and select the most unique designs; the most stylized; and the most colorful.

**VOCABULARY**

- **stylized** - deriving a design from a real object and abstracting the design by using lines, shapes and colors that are simplified, magnified or emphasized.

- **Pakorabong** — a stylized design based on a vine or fern.

- **symmetrical composition** – when both sides of a composition are the same or balanced

- **informal composition** – when one side of the composition is not the same as the other.
Cultural groups in Mindanao and where they live:

Maranao – largest and most dominant Muslim group; found in Lanao, Sultan Kudarat, Cotabato

Bajao – in Sulu and Tawi-tawi

Bagobo – in eastern uplands of Mindanao and eastern area of Davao del Sur

Bilaan – upland of Davao del Sur

Maguindanao – Maguindanao province, north and south Cotabato

Mandaya – southern part of Davao

Mamanwa – in northern Surigao and Agusan del Norte

Samal – in Sulu, Tawi-tawi, and coast of Basilan

Subanen – in Zamboanga

T’boli – uplands of South Cotabato

Tausug – in jolo, Tawi-tawi, coast of Basilan

Tiruray – eastern part of Maguindanao, near Sultan Kudarat

Yakan – Basilan island

ART ELEMENTS, PRINCIPLES, PROCESSES

anthropomorphic designs – stylized designs derived from plants, animals, persons

like the pakorabong (vine), naga (serpent)

geometric designs – based on different kinds of lines and shapes

symmetrical balance – both sides of the work are the same

asymmetrical balance – when one side of the composition is not identical to the other
primary colors - are the most basic colors (red, yellow, blue)

secondary colors – are colors derived from mixing two primary colors.

natural dyes – colors derived from seeds, bark of trees, leaves and flowers, mineral.

tie-dye – an intricate process where threads of a fabric are tied according to a design and dipped in different colors of dye and then untied and woven to create a one-of-a-kind fabric design.

collage – an artwork which includes the gluing of textured natural or man-made found materials to create a composition

MATERIALS

Nature materials – seeds, leaves, small twigs, petals. Dried flowers

found material - magazine pages, paper

cutting tools – scissors, cutter, knife

pencil, crayons, paints, dyes

K TO 12 ART for GRADE 7

FIRST QUARTER: DRAWING AND PAINTING

MODULE 3. THE FOLK ARTS OF MINDANAO

Lesson 3: THE RICH VARIETY OF THE CULTURAL COMMUNITIES IN MINDANAO

LESSON PROCEDURE
APPRECIATING and CREATING THE “PAKORABONG” DESIGN

1. Ask the students to read Activity 2 of the Learning Guide. Ask them to comment on the different indigenous art samples done by other students in the last class period. Which compositions are ‘symmetrical’ and which are asymmetrical or Informal in balance?

2. Let the students look at the different vine motifs on the LANGKIT, the PANULONG and ask them to create a design derived from any of the leaves or flowers and stylize it. The design can be symmetrical or asymmetrical. Let them display their work for others to appreciate and comment on:
   a. which designs are original?
   b. Which designs are symmetrical?
   c. Which designs are asymmetrical?
   d. Where can you apply these designs? For what products?

3. Let students write their comments on the REFLECTIONS page.

DRAWING AND PAINTING A TEXTILE DESIGN INSPIRED BY THE WOVEN FABRICS OF THE INDIGENOUS GROUPS

1. Let students go to Activity 3 of the Learning Guide and look closely at the different patterns, lines, shapes and colors woven by the different groups:

   a. Yakan
   b. T’boli
   c. Maranao
   d. Kinarayan
   e. Dagmay
   f. Maguindanaon
2. Using the same motifs and symbols that are used, let students adapt these designs to create their own original design, using different patterns.

(Students can use pencils, pens, and crayons or paints or dyes. They can draw their designs on paper, a bilao, abaca fabric, flat coconut leaf, or any surface like bamboo or wood.

3. The drawing or painting of the design can be embellished with natural materials like seed, leaves, shell and other found objects that can add texture.

K TO 12 ART for GRADE 7

FIRST QUARTER: DRAWING AND PAINTING

MODULE 3. THE FOLK ARTS OF MINDANAO

Lesson 3: THE RICH VARIETY OF THE CULTURAL COMMUNITIES IN MINDANAO

4. Display the original designs and motifs created by the students. Let them choose their favorite and let them explain why it is their choice.

5. SYNTHESIS: Let students write their thoughts on the final REFLECTIONS page of the Learning Guide.

5. Discuss with the students what makes the fabrics of the indigenous communities so unique. The National Commission for Culture and the Arts (NCCA) has awarded some weavers the Gawad Manlilikhang Bayan (GAMABA) because of the intricacy, artistry and highly refined creative designs they show in their handmade fabrics. Who are these GAMABA artists? Research them in the www.ncca.gov.ph website and share your research with your class.
LESSON 1, 2, 3: PAINTINGS DURING THE SPANISH OCCUPATION,
BEFORE THE REVOLUTION, DURING THE AMERICAN PERIOD, and POST WORLD WAR ERA

Time Allotment: 3 sessions of 1 hour each = 3 hours

Lesson Summary

<table>
<thead>
<tr>
<th>ART HISTORY</th>
<th>ART PRODUCTION</th>
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<tbody>
<tr>
<td>The Pilipinos were introduced to the western style of painting by the Spaniards who use these to Christianized them. However, some local artists created their own styles of painting particularly when they did portraits of the rich families or of peasants, traders and local folks.</td>
<td>Following the style of Pilipino artists, draw and paint portraits and a landscape. Do presentation of one of the famous Phil. painters. Create also a storyboard based on a local myth or legend. Create a photo montage of your friends or family</td>
<td>Distinguish the styles of the different Pilipino painters and give examples of their works. Describe the famous works of Juan Luna, Hidalgo, Manansala, and other artists and give reasons why they are famous. When the camera was invented photos took the place of portraits</td>
<td>Which of the local artists would you consider original and unique in their style? Justify your answers. Which artists followed the styles of the western world? Who among the present artists are your favorites? Which is better – a portrait painting or a photo of a person.</td>
</tr>
</tbody>
</table>

OBJECTIVES

The student will

1. Research on the Filipino artists who lived during the different historical periods and show samples of their works with detailed descriptions for presentation.

2. Draw portraits following the style of our artists during the Spanish period, and paint a landscape following the style of contemporary artists.
3. Choose a painter and write about the influences in his life and his art. Define the styles he tried and the style he is known for.

K TO 12 ART for GRADE 7

FIRST QUARTER: UNIT II – DRAWING AND PAINTING

MODULE 4: PHILIPPINE PAINTINGS

LESSON 1, 2, 3: PAINTINGS DURING THE SPANISH OCCUPATION, BEFORE THE REVOLUTION, DURING THE AMERICAN PERIOD, AND POST WORLD WAR ERA

ART VOCABULARY

*tipos al pais* – or genre paintings; of the local scene and scenery

*miniaturismo* - a style of portraiture when the artist painted a miniature portrait of a person usually meant for a locket or a small frame.

Symbolism - when drawings and paintings had images or secret symbols only certain groups understood

*portrait* - a drawing, painting or print of a person

ART ELEMENTS, PRINCIPLES

shapes and colors of faces – there are different shapes of faces; skin and hair of
persons are also unique.

Texture – landscapes show texture of places and buildings.

Harmony – when the artist uses colors, shapes and lines that are complementary, the painting or drawing has harmony.

MATERIALS

different kinds of paper – bond, craft, newsprint, oslo, watercolor paper
canvas, textile or wood or any surface (bilao, banig, wooden panels) to paint on
different kinds of drawing tools – pencils, crayons, pens
different kinds of paints - watercolor, poster paints, acrylic, oil

PROCEDURE

MOTIVATION (1 session)

Look at the examples of Philippine painters in the Learning Guide (Overview), and read about the historical background of the reasons why and how our local painters had specific styles of painting to answer the need of the times (Spanish Period, Revolutionary, American Period, Post World War period and the present times).

How did the paintings and drawings serve as the visual history of the Philippines?

Have a creative presentation of the paintings showing a timeline of the art works.

PROCESS: DRAWING and PAINTING (2 sessions)
1. Choose a particular Filipino painter during the Spanish period and emulate his style of doing portraits.

K TO 12 ART for GRADE 7

FIRST QUARTER : UNIT II – DRAWING AND PAINTING

MODULE 4: PHILIPPINE PAINTINGS

LESSON 1, 2, 3: PAINTINGS DURING THE SPANISH OCCUPATION, BEFORE THE REVOLUTION, DURING THE AMERICAN PERIOD, and POST WORLD WAR ERA

2. After it is done, display your portraits and let your classmates name the artists whose style you emulated. What are the characteristics of this style?

3. Choose a Philippine landscape and render it in watercolor or acrylic, poster or oil. Select complementary colors to create your landscape.

Select a contemporary landscape and make a painting of it.

Compare this painting with the earlier landscape painting you did. Describe the differences.

4. Select a Philippine myth or legend, and create a storyboard illustrating it. (Research on artists like Botong Francisco or Fernando Amorsolo and describe The myths or legends that they painted).

APPRECIATION and ASSESSMENT
1. Have an exhibit of your drawings and paintings and hold it in a public space in your school or community. Give an art appreciation session for your viewers.

2. Make a written comment about the paintings and drawings on display:
   a. which portrait is similar in style to a particular artist?
   b. which portrait is original in style?
   c. which photograph of a person is most expressive? Why?

3. Invite a local artist and let him talk about his art, show some of his paintings and watch him as he paints. The experience of being with a painter as he works (even if he does not talk, is a great learning experience for students).
   a. describe how the artist works
   b. what is the style of the artist?
   c. what do you appreciate about his style?

4. Let students do the Activity pages and write his/her comments in the Reflection pages of the module.

K to 12 ART for GRADE 7
SECOND QUARTER: PRINTMAKING

MODULE 5 - PRINTMAKING TECHNIQUES: An Introduction

LESSON 1: PRINTMAKING IN THE PHILIPPINES

Time Allotment: (2 sessions - 2 hours)
Lesson Summary

<table>
<thead>
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<tr>
<td>Printmaking in the Philippines was done long before the Spaniards came but it was from them that block printing began. Now we have many artists who use printmaking as their medium.</td>
<td>There are many methods of printmaking but the most common are nature or found object prints or rubbings, rubber prints, wood cuts, and stencil prints.</td>
<td>Prints exhibit a variety of texture and lines as these are etched or carved or etched from the master plate. In stencils, shapes and colors are emphasized.</td>
<td>Though prints make it possible to have several editions of a work, each print is an original, particularly if the printing is done by hand. Good prints have clearly etched lines, variety of textures and colors.</td>
</tr>
</tbody>
</table>

OBJECTIVES

The student will:

1. Research on the history of printmaking in the Philippines during pre-hispanic times, the Spanish occupation and up to the present.

2. Make a creative presentation with a group on the history of printmaking in the Philippines, including samples of the different prints from the different historical periods or a presentation on the different kinds of printmaking techniques.

3. Appreciate and compare the unique characteristics of prints made in the Philippines and the contemporary prints using different techniques.

ART VOCABULARY

1. Laguna copper plate
2. wood block printmaking
3. relief prints: object and nature prints, lino or rubber prints, wood block prints
4. stencil prints, silkscreen
5. collagaphs
ART ELEMENTS, PRINCIPLES

1. texture, lines, color, shape
2. variety, repetition, contrast, radial, alternating

MATERIALS and RESOURCES

1. pictures of prints for discussion
2. materials for presentation
3. internet websites on printmaking in the Philippines

LESSON PROCEDURE

MOTIVATION
1. Show samples of prints to students and ask them how these were made.

2. Look at the different illustrations of prints in the Learning Guide and read the history of printmaking in the Philippines. Let students form a team of seven and discuss what they have read in the Learning Guide.

ART ACTIVITY (See Activity 5 in the Learning Guide)

1. Cluster the students by groups and assign them to research on the following topics on printmaking in the Philippines (2 sessions – 2 hours). Read Learning Guide

   a. printmaking in pre-historic times
   b. printmaking during the Spanish period
   c. printmaking after the Spanish period (American period)
   d. printmaking during contemporary times (20th century)
   e. famous printmakers in the Philippines.

2. RESEARCH

   Give time for students to go to the library; access the internet; visit art galleries or interview artists and printmakers in the community. The group should discuss how they will present their researches and interviews, using a creative format: power point presentation; visual poster presentations; TV-interview format; bring a guest artist-printmaker to class; install a print exhibit; have a game-contest, etc…

3. PRESENTATION

   Students give their creative group presentation before the class.

   Presentations will be judged on the following points:

K to 12 ART for GRADE 7
a. comprehensiveness – did the report cover all the data, historical texts available? Were the points well explained?

b. clarity of presentation - was the language of the text relevant and understandable to their classmates?

c. visuals - were the visuals used supporting the text of the report? were there enough visuals to clarify the text and show the different types of printmaking?

d. creativity of format – was the style/mode of presentation unique and interesting?

e. teamwork – did all the members of the team have a part to play in the presentation

f. preparedness – did the group answer the questions from the class adequately?

4. ASSESSMENT and EVALUATION (CRITIQUING)

a. Before the presentation, tell the students how they will be evaluated by their classmates on the six points listed above.
b. Explain that the students should give descriptive (text) evaluations and numerical evaluation for each of the six points listed above for each group presentation.

5 - excellent
4 - very good
3 - good
2 - fair
1 - poor

c. Do the Reflection page in the Learning Guide.
Time Allotment: 1 session - 1 hour

Lesson Summary

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<td>Printmaking was done by people from different parts of the world to create designs on paper, textile or on walls.</td>
<td>Create a print or rubbing from found materials, objects and compose these prints using different designs: radial, repeated motifs, alternating motifs contrasting motifs. Product: book cover, textile design, wall design, wall hanging</td>
<td>Prints exhibit a variety of texture and lines, as seen in rubbings of coins, found objects, with textured surfaces and other objects.</td>
<td>Clarity and design in a print is achieved by doing a clear rubbing and by arranging the motif following a design that is radial, border design, repeated, alternating or contrasting.</td>
</tr>
</tbody>
</table>

OBJECTIVES

The student will:

1. Analyze the various designs and motifs created by other artists for various products: wall hanging, textile design, for borders of walls, plates, mugs, and book covers.

2. Name the kinds of designs seen in the display or pictures, using art vocabulary.

3. Create a rubbing using various objects found in the room and the Environment following a particular pattern.

ART VOCABULARY
1. rubbing and patterns
2. impression
3. stamping, rolling, pressing
4. product design
5. different designs: radial, repeated motifs, alternating, contrasting motifs
6. hand made prints vs. machine prints

K to 12 ART for GRADE 7
SECOND QUARTER: PRINTMAKING
MODULE 5 - PRINTMAKING PROCESS IN THE PHILIPPINES
LESSON 2. PRINTMAKING TECHNIQUES AND PROCESSES
ACTIVITY 1: SIMPLE PRINTS: RUBBINGS FROM FOUND OBJECTS

ART ELEMENTS & PRINCIPLES

1. texture – is created by rubbing an object whose surface has embossed or etched or indented parts (it can be smooth, corrugated, rough, ridged, stippled)
2. lines - various lines are created depending on the instrument used for carving or etching (thick, thin, jagged, smooth, curved, straight)
3. shapes- embossed shapes can be geometric or natural shapes.
4. design motifs can be rectangular, oval, square, circular, triangular.

MATERIALS, RESOURCES

Various objects that have a flat surface but has varied textures (coins, pendants,
keys, alphabet blocks, corrugated paper, etc.

Crayons or charcoal

Absorbent paper or cloth

**PROCEDURE**

**MOTIVATION**

Ask students what different prints they have seen and what was the source of the print.

Show samples of rubbings and demonstrate how it is done.

**PROCESS**

1. Layout several coins or textured objects on cloth or thick newspaper so it will not move or slide.

2. Place thin paper on top of the textured objects.

3. Rub the side of a dark crayon on the paper which is over the objects, and keep on rubbing until the shape and texture of the object is transferred to the paper.

4. Arrange the rubbings in an orderly design. It can be in a series or the rubbings can overlap. Experiment and try different arrangement.

5. Make several rubbings of different objects. Display your prints.

**APPRECIATION and ASSESSMENT**
Ask students to look at their work and comment on the clarity of the rubbing; the pattern created by the arrangement of the rubbings. Choose which rubbings are well designed and are clear.

K to 12 ART for GRADE 7
SECOND QUARTER: PRINTMAKING

MODULE 5 – PRINTMAKING TECHNIQUES AND PROCESSES

LESSON 1, ACTIVITY 2: LEAF PRINTS

Time Allotment: 1 session or 1 hour

Lesson Summary

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<tr>
<td>Printmaking was done by people from different parts of the world to create designs on paper, textile or on walls. The objects printed often times came from natural objects.</td>
<td>Create a print from different leaves and compose these leaf prints using different designs: radial, repeated motifs, alternating motifs contrasting motifs. Product: book cover, textile design, wall design, wall hanging</td>
<td>Leaf prints exhibit a variety of texture and lines because the leaves have different shapes, contours and the back of the leaf has veins that create a design.</td>
<td>Clarity and design in a print is achieved by doing a clear print and by arranging the leaf print following a design that is radial, border design, repeated, alternating or contrasting.</td>
</tr>
</tbody>
</table>

OBJECTIVES
The student will:

1. realize that nature is a rich source of design as can be seen from different shapes of leaves.

2. create several motifs for a design using prints of different leaves, and apply it for a book cover or textile design.

3. appreciate the variety of leaf designs and the uniqueness of each print created by other students and be able to select unusual designs.

ART VOCABULARY

1. patterns
2. clear impression or print
3. stamping, rolling, pressing
4. product design
5. different designs: radial, repeated motifs, alternating, contrasting motifs
6. hand made prints vs. machine prints

K to 12 ART for GRADE 7
SECOND QUARTER: PRINTMAKING

MODULE 5 – PRINTMAKING TECHNIQUES AND PROCESSES
ART ELEMENTS & PRINCIPLES

1. texture – is created by inking an object whose surface has embossed or indented parts (it can be smooth, corrugated, rough, ridged, stippled) like the surface or the back of leaves.

2. lines - various lines are found in the surface of leaves: (thick, thin, jagged, smooth, curved, straight)

3. shapes - shapes of leaves can be circular, oval, pointed oval, jagged edges

4. design motifs - can be rectangular, oval, square, circular, triangular.

MATERIALS, RESOURCES

1. different kinds of leaves with veins that are clear, or whose shapes are unusual

2. paint which can be dripped on a wet sponge, or stamp pad with ink,

3. a brush or cloth to apply the ink or dye on the leaf.

4. old newspapers, rags, water
PROCEDURE

MOTIVATION: demonstrate the steps in doing a leaf print

1. assign students the day before this lesson to bring leaves with defined veins and those with unusual shapes (like guava, San Francisco, papaya, etc)

2. show samples of leaf prints

3. have materials and equipment ready: leaves, dyes or stamp pad, thick paint on wet sponge, old newspapers, rags.

PROCESS

1. using a brush or balled cloth or sponge, get a modest amount of ink

2. dab the ink on the veined part of the leaf. Dye or ink should not be too watery or too dry. Ink the raised part of the veins of the leaf and ink the whole leaf.
3. press the inked part of the leaf on an absorbent piece of paper or textile.

4. place a newspaper sheet on top of the leaf and rub well over the leaf so the inked side will be imprinted onto the paper.

5. lift newspaper and inked leaf carefully to see the imprint of the leaf.

6. check if the print is clear, and distinct. If not keep on practicing inking, pressing the leaf until you get a good print.

7. plan the design of the leaf prints so they follow a pattern or shape (radial, rectangular, square, oval, etc..)

**PRINTING**

Let students do their own prints. Allow them to make several attempts and trials until they are able to create a clean and distinct print. Remind them that printing of the leaf should not at random, but they should decide the shape of the print design.

**APPRECIATION and ASSESSMENT**

Once the design is completed, hang the paper to dry. If there is time, another leaf and design pattern can be printed. Combining different leaf shapes would make an interesting shape. Judge the leaf print on the same criteria used in appreciating and judging the rubbings.
a. is the print clear?

b. does the leaf that was selected unusual in shape?

c. was there a clear impression of the veins of the leaf?

d. what kind of design pattern was created?

Write your reactions and thoughts in the REFLECTION page of the Learning Guide.
Time Allotment: 1 session – 1 hour

Lesson Summary

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<tr>
<td>Printmaking was done by people from different parts of the world to create designs on paper, textile or on walls. The objects printed often times came from natural objects like vegetables and fruits.</td>
<td>Create a print from different cut old vegetables or cross section of fruits and compose these using different designs: radial, repeated motifs, alternating motifs contrasting motifs. Product: cards, cover</td>
<td>Vegetable or fruit prints exhibit a variety of texture and lines because the cut vegetables or fruits have interesting shapes...</td>
<td>Clarity and design in a print is achieved by doing a clear print and by arranging the object print following a design that is radial, border design, repeated, alternating or contrasting.</td>
</tr>
</tbody>
</table>

OBJECTIVES

The student will:

1. realize that nature is a rich source for objects that can be printed, like the various fruits and vegetables: potatoes, okra, stalk of the banana leaf, onions, calamansi, tomato, ampalaya, tomato, that when cut, have interesting cross sections

2. be able to create prints using cross sections of old vegetables and fruits and make a pattern out of different fruit or vegetable prints.

3. appreciate how men were able to create unique prints from vegetables and fruits and describe the different patterns created from prints.
ART VOCABULARY (ELEMENTS)

1. vegetable or fruit print

2. cross section

3. natural dyes

4. textures - veiny, rough, spotted, dotted, striated, ribbed

K to 12 ART for GRADE 7
SECOND QUARTER: PRINTMAKING

MODULE 5 PRINTMAKING PROCESS IN THE PHILIPPINES

LESSON 2: PRINTMAKING TECHNIQUES AND PROCESSES

ACTIVITY 3: PRINTS FROM VEGETABLES and FRUITS

RESOURCES, MATERIALS

1. samples of vegetable and fruit prints

2. print making materials: natural or manmade dyes
   paint on cloth or sponge
   brushes or cloth rolled in a ball
   old newspapers, rags, water
PROCEDURE

MOTIVATION

Show samples of prints from vegetables and fruits and ask students to identify it.

Demonstrate how to create a print using vegetable and fruit cross sections:

Ink the object by brushing or stamping the dye or ink or paint on the sponge.

Press the inked object on paper or cloth and put pressure so the print is clear.

PROCESS AND ASSESSMENT

1. Cluster the students by groups so they can share the materials. Ask them to
   Look at the Learning Guide to see how prints are done.

2. Let them plan how they will print the objects. Will the design be circular, oval,
   rectangular, or square?

3. Practice inking the object and printing it. The print must show distinct texture,
   Lines and designs of the fruit or vegetable.

4. If cards are going to be the end product, fold the paper and plan the design of
   placement of the prints.
5. Assign the groups to create prints:
   a. from one vegetable only
   b. from a combination of 2 fruits
   c. show overlapping prints as a variation

6. Hang prints to dry and display, so others can appreciate and assess them.
   Use the standard criteria used for rubbings and judge the fruit and vegetable prints, their own and those of others.

7. Fill up and write their thoughts and reactions on the Reflection Page in their guide.

K to 12 ART for GRADE 7
SECOND QUARTER: PRINTMAKING

MODULE 5 PRINTMAKING PROCESS IN THE PHILIPPINES
LESSON 2: PRINTMAKING TECHNIQUES AND PROCESSES

ACTIVITY 4: STENCIL PRINTS

Time Allotment: 1 session – 1 hour

Lesson Summary

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<tr>
<td>To decorate a big surface and repeat a design or motif. People in the older times used stencils.</td>
<td>Create a stencil from thick paper, plastic or wax paper by cutting out the shape or letters you want printed.</td>
<td>Stencils allow the artist to replicate his/her design many times over. This is found in borders of walls or on walls, or for posters and T-shirts.</td>
<td>Clarity and design in a print is achieved by doing a clear print and by arranging the object print following a design that is radial, border design, repeated, alternating or contrasting.</td>
</tr>
</tbody>
</table>
OBJECTIVES

The student will:

1. know the history of stenciling, since it is a tradition in countries like India and France and the early American people.

2. create a simple stencil using letters and a variety of geometric or natural shapes, which can be used on T-shirt or cloth or a big poster.

3. appreciate the skill of those who can print stencils with artistry, neatness and accuracy.

ART VOCABULARY

Stencil - has the design cut out from the paper or waxed paper

Brayer or roller – another way of applying the paint or ink, using a rubber roller

Sponge stamp – stamping the ink on the cut out portions of the stencil using the sponge with paint

printer’s ink or acrylic ink - different kinds of ink for textile or any surface.

RESOURCES, MATERIALS

Check Learning Guide for steps demonstrated in creating a stencil and printing it

Waxy paper or plastic
Sponges

Acrylic or water-based ink in black or different colors (from the hardware)

K to 12 ART for GRADE 7

SECOND QUARTER: PRINTMAKING

MODULE 5 PRINTMAKING PROCESS IN THE PHILIPPINES

LESSON 2: PRINTMAKING TECHNIQUES AND PROCESSES

ACTIVITY 4: STENCIL PRINTS

PROCEDURE

MOTIVATION

1. Display products that have stenciled designs: T-shirts, mugs, posters, cards, bags, book covers etc.

2. Discuss with students how the prints were made.

3. Demonstrate (if students know the process, let them do the demonstration)
   The steps in stencil printing. (Look at the Learning guide)

PROCESS

1. Student draws his/her design on a piece of paper.
2. Cut out the parts you want printed by using a pair of scissors or cutter.

   Exercise caution when using sharp tools like the cutter. Use old newspapers under the paper when using a cutter.

3. Place the cutout stencil on top of the paper or T-shirt or cloth and using a Sponge, dab some paint or ink and make sure there is no excess. Dab the Sponge on newspaper to check the consistency and thickness of the paint.

4. Once the design is printed, lift the paper and place it on another paper or cloth and repeat the process.

ASSESSMENT

1. Hang the stenciled paper or cloth to dry and display after.

2. Select the works with well-printed stencils; with well-planned designs and clear letters.

3. Which stenciled products can be sold in the future? How can people make a business out of stencil printing?
K to 12 ART for GRADE 7

SECOND QUARTER: PRINTMAKING

MODULE 5 PRINTMAKING PROCESS IN THE PHILIPPINES

LESSON 2: PRINTMAKING TECHNIQUES AND PROCESSES

ACTIVITY 5 - LINO CUT AND WOOD CUT

Time Allotment: 1 session – 1 hour

Lesson Summary

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<tr>
<td>Printmaking has many techniques. Wood cut and wood blocks were used for printing books and their illustrations. An easier medium are linocuts, since it is made of rubber. Presently, we have many artists using different media to create prints.</td>
<td>Create a print using small rubber sheets or soft wood like palo china or batikuling. The master plate has to be carved using sharp woodcarving tools.</td>
<td>Rubber or wood master plates can print hundreds of prints like in the making of a book when printing presses were not yet invented. Artists carved those unique prints.</td>
<td>Clarity and design in a print is achieved by using sharp tools in carving the lines and textured areas. A good print shows contrast in lines and textured areas.</td>
</tr>
</tbody>
</table>

OBJECTIVES

The student will:

1. look at the works of different Pilipino printmakers and analyze their different styles and topics and what makes each one distinct.
2. create a lino cut or woodcut by learning how to use carving tools carefully and with enough skill to be able to create different kinds of lines and textures, and to be able to print several editions of the print.

3. recognize a good print by its qualities: clear and crisp lines and contrasts between textured and linear areas and solid areas; variety of lines and shapes; clear images.

ART VOCABULARY

1. lino cut
2. wood cut
3. brayer or roller
4. carving; carving tools
5. printer’s ink
6. artist’s edition
7. original print
ART ELEMENTS AND PRINCIPLES

1. texture – created by using different carving tools (V-shape; u-shape)
2. lines - thin lines and thick lines, rough lines, jagged lines created by using different carving tools
3. contrast of negative and positive space – created by carved areas and solid areas

MATERIALS AND RESOURCES

1. rubber sheet (sole of shoes and slippers)
2. wood block (palo china or any soft wood that can be carved by woodcut tools)
3. wood cut tools
4. printer’s ink
4. roller or brayer
5. cloth to put under the rubber or wood plate
6. absorbent paper or textile

PROCEDURE

MOTIVATION
Show the prints of different Pilipino printmakers and ask the students to discuss the different styles, compositions and topics of each.

Demonstrate the steps for making a linocut or woodcut.
PROCESS

1. Draw the design of the lino cut, using thick crayons so that the contrast between carved area and solid area is clear.

2. Carve out the areas that are meant to be white and carve the texture the other areas

3. Make a rubbing first by putting soft paper on top of your rubber or wood block to see if there is a strong contrast between the white, the black and the textured areas. If not, continue carving more areas.

4. For the final print, ink the plate by using the roller or brayer to spread the ink evenly over the surface. Too much ink will smudge the plate and too thin or little ink will create a blurry print. It takes practice to ink a plate, so do several trials.
APPRECIATION AND ASSESSMENT

1. Display several editions of the print and choose the better prints for exhibit.

2. Give comments about your work: the original plate; the prints; contrasts achieved by the carved areas and the solid areas. Comment on how your print can be improved.

3. View the prints of the students in the class. Pick out and acknowledge the outstanding prints and give reasons for your choice.

4. Write your comments on the Reflection Page in the Learning Guide.

5. Discuss how you can use prints to make a livelihood or for your own use. Since you can produce multiple prints, with whom will you share your prints.