

“Gawad sa Manlilikha ng Bayan (GAMABA)”

Week: 8

QUEST

Relates the significance of arts forms from the regions (CAR11/12CAP-0c -e-8)

1. Identify which art forms the traditional artists are known;
2. Create a slogan about the significance of art forms in the Philippine arts; and
3. Appreciate the roles of the artists in the promotion of Philippine arts.

EQUIP

PROCESSING QUESTIONS

1. List down below the traditional art forms you know.

1. Do you know which community those art forms originated?

3. Do you know any traditional artists doing the art forms you listed?

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- The Gawad sa Manlilikha ng Bayan, or the National Living Treasures Award, is conferred on Filipinos who are at the forefront of the practice, preservation, and promotion of the nation's traditional folk arts.
 - Formalized in 1992, through Republic Act No. 7355, the Manlilikha ng Bayan Act.
 - The National Commission for the Culture and the Arts oversees its implementation.

The award logo is a representation of the human form used in traditional cloth. Below the logo is the phrase “Manlilikha ng Bayan” written in Baybayin, an ancient Filipino script used in the Philippines in the 16th century.

LIST OF AWARDEES

CATEGORY: LITERATURE

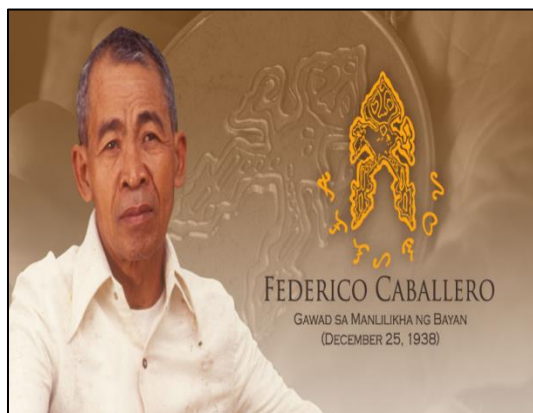
1. **Ginaw Bilog** is a Hanunoo Mangyan poet from Mansalay, Oriental Mindoro.

- He is considered as a master of the Ambahan poetry. This wisdom is his key to the understanding of the Mangyan soul.
- In 1993, he was given the Gawad sa Manlilikha ng Bayan award.



❑ **AMBAHAN**

- Ambahan is a poetic literary form composed of seven-syllable lines used to convey messages through metaphors and images.
- The ambahan is sung and its messages range from courtship, giving advice to the young, asking for a place to stay, saying goodbye to a dear friend and so on.



2. **Federico Caballero** is a Panay-Bukidnon epic chanter.

- He ceaselessly work for the documentation of the oral literature, particularly the epics, of his people.
- He is considered as a bantugan.
- He strives to dispense justice in the community through his work as a manughusay – an arbiter of conflicts.

CATEGORY: MUSIC/DANCE

3. **Alonzo Sacilag** is a Kalinga master of dance and the performing arts from Lubuagan, Kalinga. He has also mastered the dance patterns and movements associated with his people's ritual.

- He succeeded in keeping the treasured culture of Kalinga alive.
- He is the founder of the Kalinga Budong Dance Troupe.



4. **Masino Intaray** came from the indigenous community in southern Palawan.

- He was a musician and a poet whose expertise were the basal, kulilal and bagit.

- **Basal** is a kind of musical ensemble played during the tambilaw, a ritual of rice sharing among the Palawan people as an offering to the Lord of rice, and during the tinapay, a rice wine drinking ceremony.
- **Kulilal** is a lyric poem about love being sung to the accompaniment of kudyapi, two-stringed lute and pagang, a bamboo zither.
- **Bagit** is an instrumental music reflecting the sound and movement of nature.

5. Samaon Sulaiman is a Maguindanaoan musician from Mamasapano, Maguindanao.

- ❑ He is a kutyapi-master, it is a two-stringed plucked lute.
- ❑ He influenced and taught other community people to play the kutyapi.



6. UWANG AHADAS is from Lamitan, Basilan.

- He is a Yakan, a people to whom instrumental music is of much significance, connected as it is with both the agricultural cycle and the social realm.
- He is a hands-on-teacher to those who want to learn playing Yakan instruments including the kwintangan kayu.
- Despite of having defect in his eyesight and dimming vision, he managed to preserve and promote the music of the Yakan.

CATEGORY: WEAVING



7. DARHATA SAWABI is a weaver of Pis syabit from Barangay Parang, in the island of Jolo, Sulu.

- ❑ Pis Syabit is a square multi-colored traditional cloth. Traditionally, it is used as ornament or headdress of the Tausug men that symbolizes the

wearer's rank in the society.

8. HAJA AMINA APPI was recognized as the master mat weaver among the Sama indigenous community of Ungos Matata, Tandubas, Tawi-Tawi.

- Mat weaving is one of the most treasured traditions of the Sama people. It is made up of Pandan leaves which undergo tiresome processes from stripping to sun, drying, to dyeing, up to weaving.
- Her designs are complicated and creatively crafted with an interplay of hues.



9. LANG DULAY, a t'nalak weaver from the indigenous community of the T'boli in Lake Sebu, South Cotabato.

- T'nalak is a cloth made up of fine abaca fibers weaved with different designs that reflects the tradition of T'boli.
- Lang Dulay chose to produce the traditional t'nalak to preserve the tradition and story of the T'boli.
- She is an exemplary weaver who knows a hundred of designs. She wanted to establish a school where she can teach her art to the young generations.



10. MAGDALENA GAMAYO

a Filipino master weaver who makes “inabel”, an Ilokano handwoven cloth. She is from Pinili, Ilocos Norte.

- She started weaving at the age of 16.
 - Her years of practice, eyes for details, creativity, and innate skills caused her to produce excellent quality inabels.
 - Her works have been described as rare and timeless.
- She is known for higher thread count, evenly spaced threads, intricate designs, and uniform weaves.

CATEGORY: METALWORK

11. EDUARDO MUTUC is from Apalit, Pampanga. He has dedicated his life to creating religious and secular art in silver, bronze and wood.

- In doing his metalwork, he will first draw his design on a sheet of paper then he will transfer and carve it to a block of wood. He would cover it with a sheet of silver and would carefully hammer the metal unit it copies the design of the wood. Then, he would dip the metal into molten silver.



CATEGORY: CASQUE



12. TEOFILO GARCIA is a casque maker from San Quintin, Abra. He is known for tabungaw, which can last up to three to four generations if taken care of properly.

- The tabungaw that he makes is made up of native gourd called upo, rattan, and bamboo. He combines and experiments

with these materials to come up with decay resistant, elegant, and remarkable tabungaw.

STACK

Read and answer the following statements. Write your answers on the space provided.(5points each)

1. Choose two regions and compare their contemporary practices.

2. As a student, how can you promote arts in your locality?

MISSION 1

Group Activity:Slogan : Make a slogan about the significance of arts from different regions in the Philippines.

Rubrics:	Score
Content-----	15
Creativity-----	10
Cleanliness-----	5
Total-----	30 points

MISSION 2

Give the characteristics of the following:

	CHARACTERISTICS
PISYABIT	
TNALAK	
MAT WEAVING	
KULILAL	
TABUGNAW	

RESOURCES

- Ganzon, C.L. Journey:Contemporary art of the Philippines
- Sandagan, L., Sayseng A. (2016). Contemporary Philippine Arts from the Regions,p.79-93
- <https://hiroohama728.wixsite.com/magdalena-gamayo>
- https://www.deped.gov.ph/wp-content/uploads/2019/01/SHS-Core_Contemporary-Philippine-Arts-from-the-Regions-CG