

ARTS:

SOUTHEAST ASIA



GRADE 8
LEARNING MATERIAL
Quarter 1



INTRODUCTION

In this module you will learn the following about the folk arts of Southeast Asia (Thailand, Cambodia, Laos, Vietnam, Indonesia, Malaysia, Singapore, and Brunei):

- how the context of their fascinating art works influenced the historical and cultural phenomena in the world of art
- how the distinct characteristics of their art works are reflected in the wide array of exquisite textiles, crafts, architecture, ceramics, wood-carving, and leatherwork



OBJECTIVES

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

- name the countries in Southeast Asia
- understand the nature of Southeast Asian arts and crafts and how they affect the life and culture of the people
- analyze how the elements of art and principles of design are applied in Southeast Asian folk arts
- compare and appreciate the similarities, differences, and uniqueness of Southeast Asian Art
- create examples of Southeast Asian indigenous and folk arts showing understanding of the elements and principles of art
- put up a mini-Southeast Asian art exhibit using their own artworks
- appreciate the contribution of Southeast Asian art and culture



After reading the objectives, do the following activities to check your prior knowledge about the lesson.

PRE-ASSESSMENT

ACTIVITY 1: Find Me

Match the picture with its country of origin.



Philippines

Brunei

Malaysia

Indonesia

Singapore

Vietnam



Were you able to match the pictures correctly? How?

ACTIVITY 2: Loop Relay

Directions:

1. Choose five boys and five girls to represent the class.
2. The first player will read and analyze the written letters to form word/s related to the art of Southeast Asia.
3. Use chalk or any writing instrument to loop the word either horizontally, vertically, or diagonally.
4. Go back to your group and tag the next player to loop the next word. Do this until all the members of the group have identified the words.
5. The first group to finish wins.

W	A	U	L	S	O	N	G	K	O	K	E	F	A	S	E	W	B
C	O	R	U	I	R	Q	U	I	E	R	Z	A	G	Y	I	A	E
E	R	U	N	H	W	E	O	L	F	I	O	N	I	K	T	Y	T
N	I	O	N	N	L	X	O	Z	E	Y	O	G	C	I	F	A	G
T	E	C	K	H	I	G	S	A	I	T	H	E	K	T	U	N	V
I	K	A	T	E	G	E	X	O	A	W	D	A	L	A	N	G	A
N	I	R	E	N	G	M	E	R	L	I	O	N	U	K	Q	K	C
G	O	S	A	E	Z	T	K	H	O	T	K	S	I	M	P	U	R
I	X	Y	L	I	Q	Y	U	B	R	E	L	I	E	F	Y	L	F
S	A	H	T	D	O	A	M	Y	J	I	K	R	X	E	N	I	I
W	D	I	O	L	F	S	K	Y	L	A	N	T	E	R	N	T	E

LEARNING GOALS AND TARGET

Do not worry if you were not able to look for some words related to the art of Southeast Asia. You will learn more about them as we go on. Now based on the results of your pre-assessment activities, write your learning goals and targets for this quarter in your notebook.



At the end of this module:

I would like to know
about _____

I would like to learn how to _____

I would like to understand _____

I would like to produce or make _____

PART I: WHAT TO KNOW

Lesson 1: FABRIC / FABRIC DESIGN

Thai Silk

Thai silk is produced from the cocoons of Thai silkworms. It is mainly produced in Khorat which is the center of the silk industry in Thailand. Thai weavers from this region raise the caterpillars on a steady diet of mulberry leaves.

Today, Thai silk making is considered to be one of the finest arts in the world, a product of a unique manufacturing process and bearing unique patterns and colors.

Silk weaving in Cambodia dates to as early as the first century since textiles were used for trading. Modern textiles have traces of motifs imitating clothing details on ancient stone sculptures.



There are two main types of Cambodian weaving:

1. **ikat technique** (Khmer term: *chongkiet*) – to create patterns, weavers tie and dye portions of weft yarn before weaving begins. Patterns are diverse and vary by region; common motifs include lattice, stars, and spots.
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. Traditionally, Cambodian textiles have employed natural dyes coming from:
 - a. insect nests – red dye
 - b. indigo – blue dye
 - c. prohut bark – yellow and green dye
 - d. ebony bark – black dye

Cambodia's modern silk-weaving centers are Takeo, Battambang, Beanteay Meanchey, Siem Reap, and Kampot provinces. Silk-weaving has been revived in the past ten years and now provides employment for many rural

women. Cambodian silk is generally sold domestically, where it is used in *sampot* (wrap skirts), furnishings, and *pidan* (pictorial tapestries). Now, it has seen an increase in export viability.

Cotton textiles have also played a significant role in Cambodian culture. Though today, Cambodia imports most of its cotton, traditionally woven cotton remains popular. Rural women often weave homemade cotton fabric, which is used in garments and for household purposes. *Krama*, the traditional check scarves worn almost universally by Cambodians, are made of cotton.

According to Lao tradition, stories of their history were not passed on orally nor was it written, they were woven. Strand by strand, Lao stories were weaved in the intricate dense patterns and motifs of textiles. Unfortunately some are elaborately fantastic, and the motifs so cryptic, that in many cases only the weaver can accurately interpret the story.

Most diverse of these stories are the ones woven into a *sihn* — the Lao women's ankle-long skirt whose form is undeniable but whose patterns are unique to each skirt.



Sihn



Women wearing *Sihn*

Though the skirt looks simple and elegant, it is traditional that every woman in Laos weaves all the *sihns* she would wear throughout her lifetime. She uses folk icons to express personal views. This is often accomplished by symbolist totems from the inanimate or animate world — crabs for resourcefulness, snakes for fertility, butterflies for beauty, birds for success, and so on.

Vietnam

Golden thread silks were born in Vietnam. Many of our Vietnamese fabrics originated from Ha Dong, the center of weaving and sericulture (silk worm production) for centuries. Old jacquard looms are still used, weaving patterns containing centuries-old symbols and characters.



Silk with golden thread

Some popular Vietnamese fabric ranges are:

1. **Shantung taffeta**
2. **Bengaline weave**
3. **Ebony satin** – an all-natural lustrous silk hand-woven in southern Vietnam and naturally dyed using ebony fruit pods. The fabric dates back over a century, but was only recently revitalized by the designer Vo Viet Chung.

Indonesia, Malaysia, and Singapore



The fabric most common to both countries is the batik. The term “batik” is an Indonesian-Malay word, believed to be related to the Malay word “titik,” which means “point,” “dot,” or “drop.” 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 (usually hot wax) to prevent them from absorbing colors. This technique is has been taught for over a thousand years.



Sihn

There are two categories of batik designs:

1. **geometric motifs**
2. **free form designs**

Modern batik designs depend on the creativity of their designers.

Naturalistic motifs like leaves, flowers, and birds have been utilized to create elaborate and intricate designs.

Modern designs also include more colors, courtesy of chemical dyes, as artists are not bound by the strict guidelines of traditional practices, when craftsmen were dependent on natural dyes.

In Malaysia, the states of Kelantan and Terengganu are considered the cradle where batik first flourished, reaching even Singapore's shores.

There are two main types of batik that are produced there:

1. **Handpainted** – the artist uses the canting, a small copper container with one or more different-sized pipes
2. **Blockprinted** – is done by welding together strips of metal to form a metal block. The metal block is then dipped into molten wax and pressed against the fabric in order to make a pattern.



Malaysian Batik

Leaves and flowers in Malaysian batiks are incorporated to avoid the interpretation of human and animal images as idolatry, in accordance with local Islamic doctrine. This makes their batik look similar to that of Indonesia.



Flight attendants in Singapore wearing *batik*

However, the Malaysian batik is famous for its geometrical designs or spirals. The method of Malaysian batik-making is also different from those of Indonesian Javanese batik. Their patterns are larger and simpler. More brush painting is applied to be able to put lighter and more vibrant colors than deep-colored Javanese batik.

In Singapore, the existence and use of batik has been recorded since the 12th century but has receded in popularity through the years. Nowadays, batik is featured in as the uniform of flight attendants for the official flag carrier airlines of Singapore, Indonesia, and Malaysia.

Brunei

Brunei's traditional textile is also called batik but it is uniquely different from Indonesia, Malaysia, and Singapore. Its designs have their national flower *simpur*, *sumboi-sumboi* (pitcher plant), and Brunei's traditional design of *air muleh*.

Different techniques are used in Brunei's batik like airbrushing, cracking, bubble, rainbow, sprinkle, geometry, and marble. These techniques are applied on fabrics like cotton, chiffon, linen, and brocade.

Hand-made batik designs are created through the art of layering and mixing of colors injected with creativity.

Batik can be done in four different ways:

1. hand-drawn
2. using metal blocks
3. screen printing
4. digital printing



Brunei's *batik* polo shirt



Do you think there are more types of artworks in Southeast Asia? Let's continue our lessons.

Lesson 2: ARTS AND CRAFTS

Thailand (Sky Lantern Festival)



Sky Lantern Festival

Flying lanterns are made out of rice paper with a bamboo frame, which contain a fuel cell or small candle. When the fuel cell is lit, the flame heats the air inside the lantern, causing the lantern to rise.

Once airborne the sky lantern will rise until the fuel cell or candle stays alight. When the candle burns out the sky lantern floats back to the ground.

In Thailand, flying lanterns are used during the year for festivals, the most popular being the Loy Krathong Festival. This festival is held on the night of the 12th full moon, usually in November, with Chang Mai believed to have the brightest and most spectacular celebrations.

All of Phuket's major west coast beaches take part in Loy Krathong festivities, with a mix of locals and tourists. Patong beach and Nai Harn around the lake usually have the most activity with locals visiting beaches like Karon and Kata.

Sky lanterns or wish lanterns as they are also commonly known have become popular on the main tourist beaches of Phuket.

Wander down to the beach on most nights and you will find locals selling wish lanterns for a small cost. Light your candle, make your wish, and once your wish lantern is floating skyward, sit back and enjoy.

Cambodia and Laos



Indigenous people represent 1.4 percent of the total population in Cambodia, and the majority of them live in remote rural areas within the country. Often referred to as highlanders, their ways of life are different from the lowlanders, both from the cultural and economic perspective.

Handicrafts are part of their traditional culture and their livelihood as they produce textiles, baskets, jars, pottery, and other tools for their daily use.

Many indigenous groups have established small enterprises and produce traditional products to generate supplementary income in order to support their livelihood.

The handicraft sector provides vital employment opportunities to most indigenous artisans and disadvantaged people, especially women who are struggling for survival.

In this country, they make paper by hand in the wider region for over 700 years using the bark of the local **sa** or mulberry tree. The 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.

Traditionally sa paper was used for calligraphy and for making festive temple decorations, umbrellas, fans, and kites. In former times it was also used as a filter in the manufacture of lacquerware.

In recent years the art of sa paper handicraft has been revived, particularly in Luang Prabang, Northern Laos, where it is now used to create lampshades, writing paper, greetings cards, and bookmarks.

Vietnam



Silk Painting

Vietnamese silk painting is one of the most popular forms of art in Vietnam, favored for the mystical atmosphere that can be achieved with the medium. During the 19th and 20th centuries, French influence was absorbed into Vietnamese art and the liberal and modern use of color especially began to differentiate Vietnamese silk paintings from their Chinese or Japanese counterparts.

Vietnamese silk paintings typically showcase the countryside, landscapes, pagodas, historical events, or scenes of daily life.

Indonesia



Wayang Kulit

Shadow puppetry is famous in Indonesia. *Wayang*, in modern Indonesian language means "show" or "perform." *Kulit* means "skin," a reference to the leather material that the figures are carved out of. Others say that *wayang* is also attributed to the Indonesian word *bayang* which means "shadow."

Wayang Kulit is a type of puppet shadow play performed around the Indo-Malayan archipelago, tracing its origins to India. It is derived from a Javanese Hindu-Buddhist tradition, where hand-crafted leather puppets depict epic stories of the gods in shadow play. A traditional Gamelan orchestra would accompany the story-telling.

The puppets come in all sizes, ranging from 25 cm to 75 cm. The puppets are usually made out of buffalo and goat hide and mounted on bamboo sticks. The characters are usually represented by several versions in a set. The best puppets are made from young female water buffalo parchment and the curing can take up to ten years.

The Performance of *Wayang Kulit*

The puppets are moved behind a cotton or linen screen by a *dalang*, or a "puppet master" in a shadow puppet play. The *dalang* tells the story, interprets, and voices each character, producing sound effects with speech and movement and manipulates all the figures between the lamp and the screen to bring the shadows to life.

Most shadow play is based on two epic stories from India – the *Mahabharata* and the *Ramayana*. The Balinese and Javanese have combined the Hindu stories with Buddhist and Muslim ideas mixed with their own folklore.

Malaysia (*Wau Kite*)

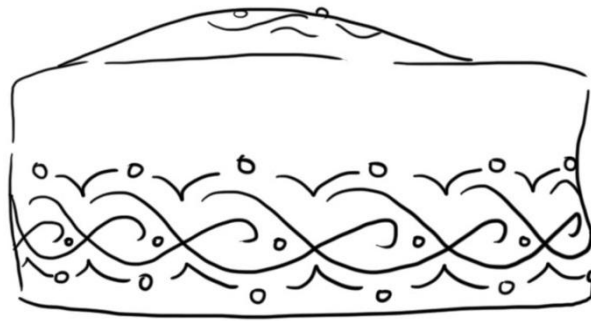


Wau Kite

Wau Kite in Malay is a uniquely designed Malaysian kite called "wau." Its wings are similar to an Arabic letter (pronounced "wow"). This kite-making tradition comes naturally to Malaysian people, especially in the eastern states of the Malayan Peninsula.

Farmers used kites as scarecrows in the fields and as a means to lull their children to sleep, so they could work with little interruption. Now, kite flying has become a popular sport not just in Malaysia but also internationally. Malaysia has been celebrating kite festivals annually like the Pasir Gudang International Kite Festival. These kite festivals encourage more tourists to visit their country.

Brunei (*Songkok*)



Songkok

The *songkok* (also called *peci* or *kopiah*) is a cap widely worn in Indonesia, Brunei, Malaysia, Singapore, the southern Philippines, and southern Thailand, mostly among Muslim males in formal gatherings such as wedding feasts, funerals, or festive occasions such as the Muslim Eidul-Fitr and Eid al-Adha. The *songkok* came to be associated with Islam in Malaysia, while in Indonesia *peci* is also associated with the nationalist secular movement.

In Brunei Darussalam, men's headgears are categorized into three:

1. ***dastar*** which is a piece of cloth tied around the head
2. ***songkok*** or ***kopiah***, a type of cap made from velvet
3. ***tangkolok*** or ***serban***, which resembles a turban and is a typical headdress in the Middle East

After a period of time the wearing of *songkok* became a tradition and synonymous with being a Malay. Gradually it replaced the *dastar* as part of the Malay's national dress on most formal occasions.

Today, like other gears, the *songkok* comes in many colorful variations to suit individual tastes and styles. Some men like to have their *songkoks* made to measure – even if it means that they have to pay a little bit more – so that they can incorporate their own innovations as well as select the type and color of the velvet to mirror their individuality. Others, who are more economical, prefer to choose from the wide variety of ready-made *songkoks* available in many of the shops in town.



The value of *songkok*-wearing is taught to the young both at home and at school. An adult may not want to wear the *songkok* all the time but he will certainly wear it on various important occasions. Naturally there are people who habitually wear the *songkok* most of their waking hours. However, in former times, the act of not wearing it was usually associated with piety. Nowadays people have the option to wear the *songkok* to fulfill traditional religious requirements or not at all. Some government servants are given *songkoks* with the appropriate decorations as part of their uniforms.



Southeast Asian people show their artwork through fabrics and exhibit other artworks through festivals. Do you think Southeast Asia can offer more kinds of artworks? Let's read on.

Lesson 3: SCULPTURE

Cambodia



For many thousands of years, the art of stone carving has flourished in Cambodia. From small statues to the breathtaking carvings found at Angkor Wat, this art medium has become one of the country's most cherished art forms.

Stone carving has been both a passion and a livelihood for many Cambodian sculptors.

The art of stone carving in Cambodia has a very long, fascinating history which goes back to the foundation of the Khmer nation.

Thailand



Wat Pho

Thailand is world-famous for its sculpture that dates back 4,000 years. The most commonly used materials are wood, stone, ivory, clay, and various metals. The most notable sculptures are the Thai bronzes famous for their originality and grace.

This famous sculpture in Wat Pho in Bangkok is 46 meters long and 15 meters high. It is made of plaster on a brick core and finished in gold leaf. The feet are inlaid with mother of pearl.

Laos

If Cambodia has stone carvings, Lao artisans use a variety of media in their sculptural creations. Typically, the precious metals such as bronze, silver, and gold are used. The most famous statue made of gold is the Phra Say of the sixteenth century, which the Siamese carried home as loot in the late eighteenth century. Another famous sculpture in Laos is the Phra Bang which is also cast in gold. Unfortunately, its craftsmanship is said to be of Sinhalese, rather than Lao, origin. It is traditionally believed that relics of the Buddha are contained in the image.

Vietnam



Stone sculptures in Vietnam

Vietnamese sculpture has been heavily influenced by the three traditional religions: Taoism, Confucianism, and Buddhism, which come from neighboring countries China and India.

Among the famous sculptures is the 10,000-year-old carvings which can be seen on the Dong Noi cave.

The Dong Son culture is famous for its kettledrums, small carvings, and home utensils which have handles sculpted in the shape of men, elephants, toads, and tortoises.

Five provinces: Gia Lai, Kon Tum, DakLak, DakNong, and Lam Dong are suited in the highlands of south-west Vietnam. Mourning houses erected to honor the death of the Gia Rai and Ba Na ethnic groups are symbolized by statues placed in front of the graves. These statues include couples embracing, pregnant women, people in mourning, elephants, and birds.

Indonesia



Stone Arts of Indonesia

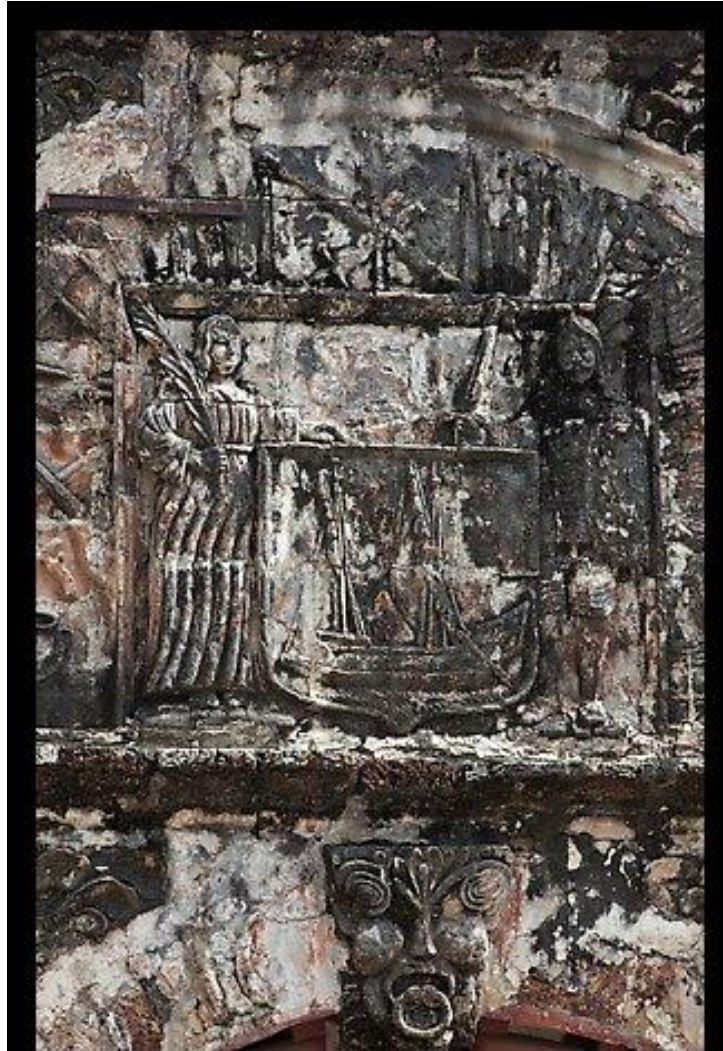
Indonesia is known for its stone, bronze, and iron-age arts. The sculptures can be found in numerous archaeological sites in Sumatra, Java to Sulawesi. The native Indonesian tribes usually create sculptures that depict ancestors, deities, and animals. This is evident in the pre-Hindu-Buddhist and pre-Islamic sculptures from the tribes.

The most amazing sculptures are the Asmat wooden sculpture of Papua, the Dayak wooden mask and sculpture, the ancestral wooden statue of Toraja, and also the totem-like sculpture of Batak and Nias tribe.

From the classical Hindu-Buddhist era of Indonesia, the most prominent sculptures are the hundreds of meters of relief and hundreds of stone Buddha at the temple of Borobudur in Central Java.

Today in Indonesia, the richest, most elaborate and vivid wooden sculpture and wood carving traditions can be found in Bali and Jepara, Central Java. Balinese handicrafts such as sculptures, masks, and other carving artworks are popular souvenir items for tourists. The Jepara wood carvings are famous for their elaborately carved wooden furniture, folding screens, and also *pelaminangebyok* (wedding throne with carved background).

Malaysia



Porta de Santiago Bas-Relief

Most of Malaysia's sculptures are relief. These are partially carved into or out of another surface. These sculptures rely on a base or plane to support them and are a combination of both three-dimensional and two-dimensional art forms.

This is very popular along the walls and stone columns of the ancient Greek and Roman buildings and can still be seen today on many famous buildings, including the Colosseum.

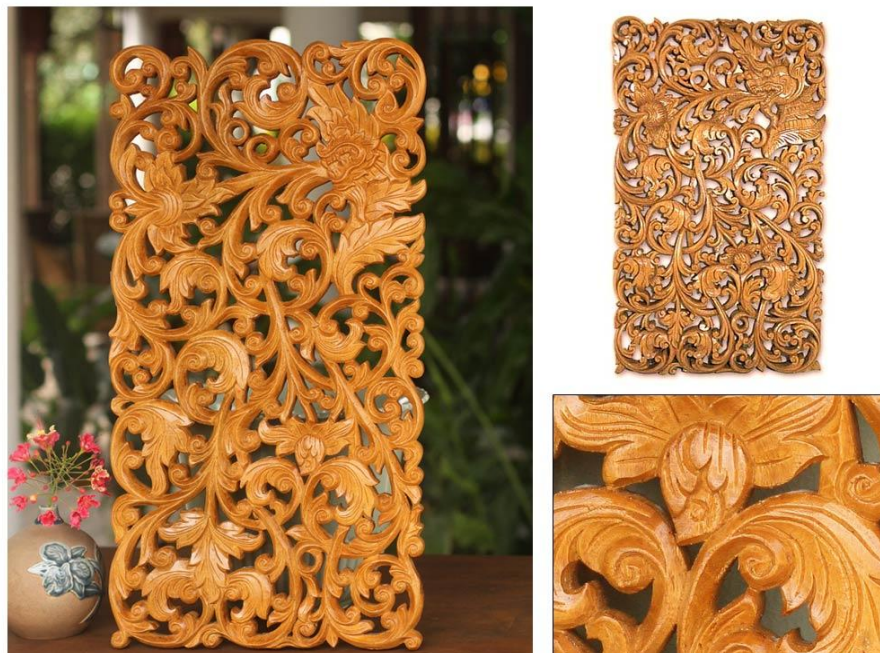
Relief sculpture is practiced today by artists and architects, done with stone, marble, bronze, and many other substances. There are three main types of relief sculptures:

1. **Alto form** – is almost completely carved from its surface highly shaped, with very little of the structure touching the base or plane

could possibly stand alone if the base or plane were removed these are similar to the Egyptians' alto-relief sculptures of gods or Pharaohs attached to their temples common among Greeks and Romans.

2. **Bas form** – is a relief that barely extends past the base common as wall decorations on Greek or Roman buildings and are the type mostly seen on the Colosseum.
3. **Sunken relief sculpture** – an image that is carved into the surface rather than out of it

Relief wood carvings frequently adorn the doors, walls, and windows of traditional Malay houses. Popular motifs of such relief carvings are the various kinds of Malaysian flowers and plants. These carvings require a high degree of skill, patience, and determination.



The best Malay woodcarving is from Terengganu and Kelantan. Passed down from one generation to another, the craft is divided into **ukiran halus** (fine carving) and **ukiran kasar** (literally meaning “rough carving”).

Ukiran Halus involves the carving of relief patterns, hilts of **keris** (short Malay dagger), bed heads, and cupboard tops.

Ukiran Kasar, refers to the carvings on larger objects like furniture, pillars, windows, room portions, and eaves of roofs.

Cengal is the preferred wood for building houses and boats. Being expensive, other woods such as **balau** or **perah** (which is slightly softer than *cengal*) might be used for the rafters or floorboards of a house or for the prow of a boat.

Singapore



Sri Mariammam Hindu temple

The Sri Mariammam Hindu temple with sculptures of different images is almost as old as Singapore itself. This was constructed and dedicated to the goddess Mariamman who is worshipped for her power to cure disease (early Singapore was mostly jungle, so disease was rampant). Its most interesting feature is its impressive ***gopuram*** (tower) over the main entrance, which is decorated with numerous Hindu deities.



Merlion of Singapore

The Merlion was conceived because the Singapore Tourism Board (STB) felt the country lacked a distinct image representing the nation and its history. They set out to fabricate an icon, which could tap into the particular myths and folklore of the area, many of which feature sea-beasts and magical fish-creatures.

The Merlion is also partly inspired by the story of how Singapore got its name or “The Singapura Story.”

The Sentosa Merlion is the biggest replica, standing at 37 meters and made from glass- reinforced concrete.

Brunei



Metal Sculpture at ASEAN Park in Brunei

Sculpture in Brunei takes on a more utilitarian role than an aesthetic one. The people of Brunei have a long tradition as excellent craftsmen using bronze and silver to create adornments and functional items such as bowls, tools, and the like.

Sculpting is one art form that is not yet widely practiced in Brunei Darussalam. There are a number of artists who can make sculptures like any other.

Examples of their creations can be seen at the ASEAN Squares in the ASEAN member countries. To help preserve this heritage of metalwork, the Brunei Arts and Handicraft Training Center was established in 1975 to revive and promote the nation's dying tradition of crafts, including metalwork. The opening of this center is still considered a landmark in the history of development of Brunei's arts and handicrafts. In addition to training youths in the art of sculpting, the center also helps facilitate the sale of their crafts.



Are you ready to check what you have learned? What kind of artworks is Southeast Asia famous for? Let's do the following

ACTIVITY: Research and Report

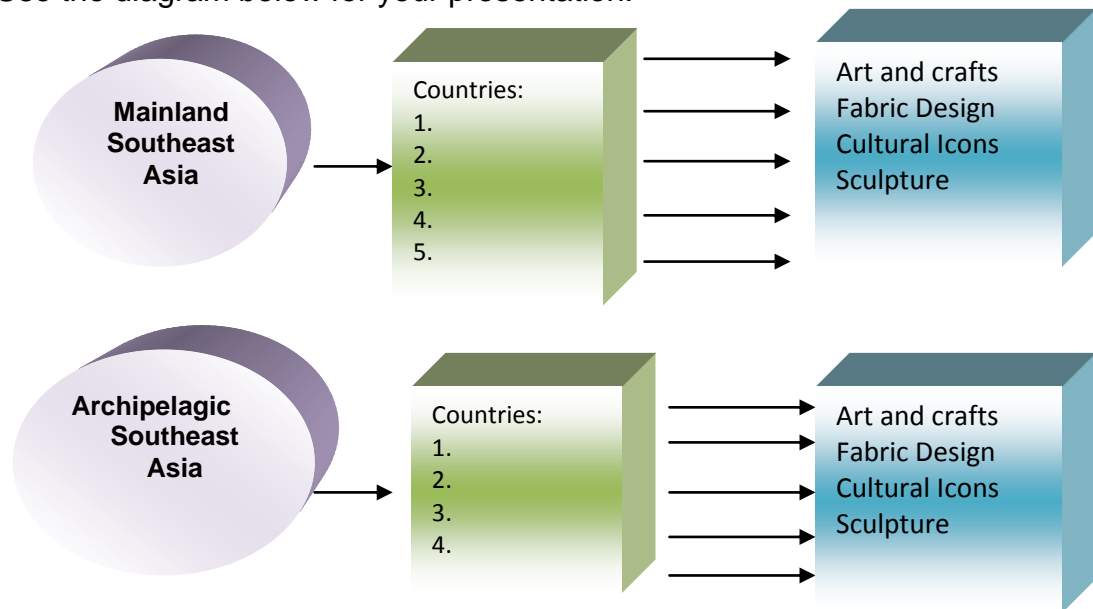
Your class will be divided into four groups. Research on the different folk arts and cultural symbols assigned to your group.

Group 1 and 3: Folk Arts in Mainland Southeast Asia

Group 2 and 4: Folk Arts in Archipelagic Southeast Asia

1. Research on the different arts and crafts, fabric design, cultural icons, and sculpture based on their groupings. Bring visual representations or drawings. You may use multimedia technology for your presentations and are encouraged to exhibit creativity.
2. Use the rubrics to check the presentation of your group.

Use the diagram below for your presentation:



CRITERIA	4	3	2	1
Content	All topics are relevant	Some topics are not relevant	Only a couple of relevant topics	Only 1 relevant topic
Visual Aids	All topics have illustrations or samples	Some topics had illustrations or samples	Only a couple of illustrations or samples	Only 1 illustration or sample
Cooperation	All members presented	1 member did not present	A couple of members did not present	Only 1 member presented
TOTAL				

Now it's time for you to learn how to make Southeast Asian artworks. Do the following activities and have fun creating the artworks. Follow the procedures carefully to produce fabulous artworks!



PART II: PROCESS

ACTIVITY 1: *Batik* Making

Materials

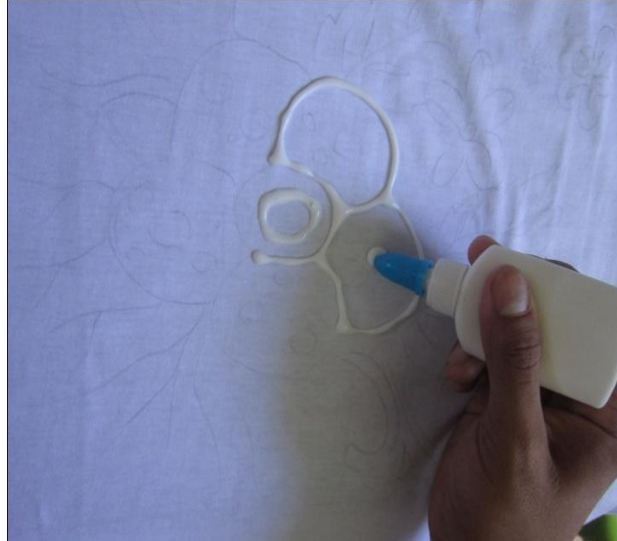
- canvas or old cotton fabric
- fabric paint or acrylic paint (latex)
- washable white glue or Elmer's washable blue gel glue
- paint brushes
- plastic wrap or plastic placemat

Procedure

1. Prepare your fabric. Cut the canvas or cotton fabric into the desired size.



2. Sketch a design (optional). If you plan on making a detailed picture, you can lightly sketch your design onto the fabric. Another option you can do is to cut out a picture or template and trace its outline on the fabric.



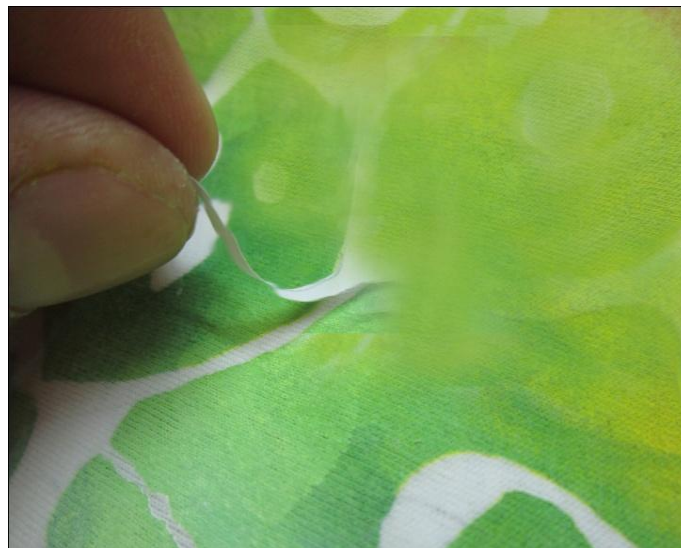
2. Make your *batik* design with glue. Place plastic wrap or a plastic placemat under your fabric in case the glue seeps through. Squeeze the glue to make lines and designs on your fabric. You can make simple designs like flowers or geometric shapes, or do a complete picture. If you will use a sketch, you simply have to apply glue along the lines of your drawing.
3. Allow the glue to dry. This will take around six hours or more, depending on the weight of your fabric and the thickness of the glue lines. When completely dry, the glue lines will turn transparent.



4. Remove the glue. Soak the fabric in warm water for 15 to 30 minutes. You can do this in a basin or directly inside a sink or bathtub. The glue will soften as it soaks longer. You can speed up the process by rubbing on the areas with glue. After all the glue has been removed, hang the fabric to dry.



5. Another method that does not involve soaking in water is to peel off the dry glue lines directly from the fabric. This does not work for certain types of fabric. However, it works well with canvas batik but not on cotton tank top.



6. Apply finishing touches. Once your *batik* has dried, iron it and it is ready to be framed or displayed as an artwork. You may also hem the

edges to turn it into a placemat, napkin, or bandana. If you worked on a large piece of *batik*, you can sew and transform it into a bag, pillowcase, tablecloth, and other projects.



Rubric

CATEGORY	Excellent	Good	Fair	Poor
Following Directions	Followed the directions correctly	Followed most of the directions	Followed some of the directions	Did not follow instructions
Creativity and Workmanship	Student output is very creative and tidy	Student output is good and tidy	Student output is fair and has few errors	Student output is dull with lots of errors
Pattern	Pattern of Southeast Asian culture is well-defined and used from beginning to end	Pattern of Southeast Asian culture is visible but not clearly defined	Pattern of Southeast Asian culture is somewhat visible but not continuous	There is no visible pattern of Southeast Asian culture

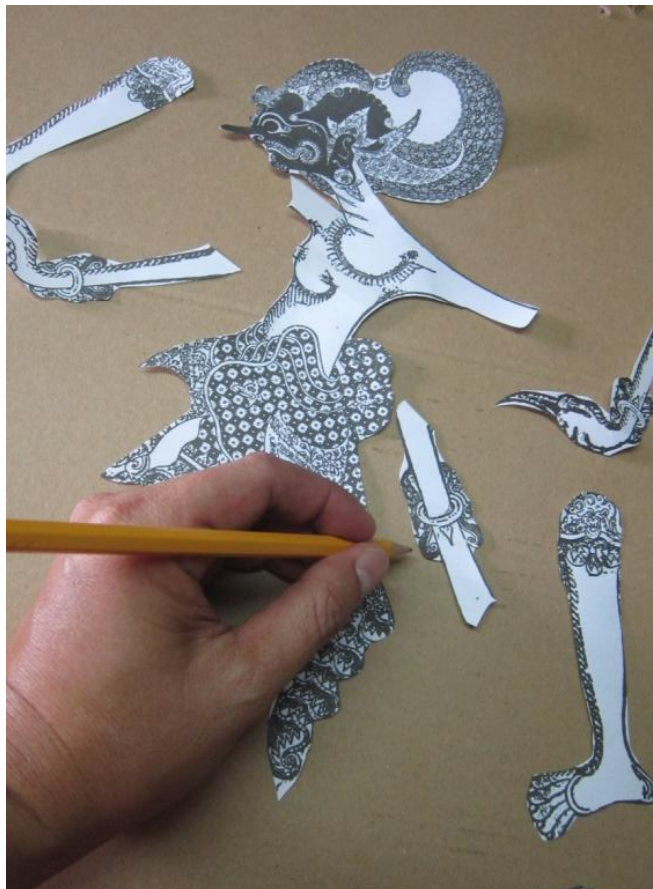
ACTIVITY 2: Making a *Wayang Kulit* Puppet

Materials

- pattern or template
- old cardstock
- watercolor
- cutter
- single hole punch or press punch
- paper fasteners
- wooden sticks or wooden skewers
- string or nylon cord
- clear gloss (optional)
- gold or silver doilies

Procedure

1. Draw or trace the pattern of a character (Bima) on cardstock or illustration board.





2. You can enlarge the pattern if you wish and then photocopy it directly onto the cardstock or you may print off the pattern and then glue this down to your cardstock or illustration board.



3. Cut out all the pieces of your puppet and paint them.

4. Using a single-hole puncher or the tip of a knitting needle, punch a hole in all the little circles on the pattern. You can also add extra holes for decoration as these look good in the shadow. These are your joints so you can have some movement in your puppet. Attach some paper fasteners. If the ends from a large fastener are too long, just fold it back on itself or you can trim them off with scissors.



5. Attach the main part of your puppet to a stick using adhesive tape.

6. The best way to attach the wooden sticks to the arms is by a string so that you can get better movement for your puppet. Attach a piece of string to the stick using adhesive tape. Wrap the string around the



wrist of the puppet. This enables the stick to move sideways from the arm which makes the puppet easier to manipulate.



7. You can add a coat of clear gloss varnish to your puppet so it will last through many performances.

8. This is how the finished product should look. Bima is one of the five sons of King Pandu. Research and you can find many images of *Wayang Kulit* characters as well as some of the traditional plays and you can build your own little puppet troupe.



Rubric

CATEGORY	Excellent	Good	Fair	Poor
Following Directions	Followed the directions correctly	Followed most of the directions	Followed some of the directions	Did not follow instructions
Creativity and Workmanship	Student output is very creative and tidy	Student output is good and tidy	Student output is fair and has few errors	Student output is dull with lots of errors
Pattern	Pattern of Southeast Asian culture is well-defined and used from beginning to end	Pattern of Southeast Asian culture is visible but not clearly defined	Pattern of Southeast Asian culture is somewhat visible but not continuous	There is no visible pattern of Southeast Asian culture

ACTIVITY 3: Making a Merlion Statue Model

Materials

- soap
- knife
- cutter
- pencil
- old newspaper / cardboard

Procedure

1. Choose a bar of soap. Any soap will work; however, a larger bar is easier to hold and gives more material to work with. Make sure you have a well-covered area to do your soap carving on.



2. Choose a knife to use. Soap is fairly soft, so a sharp knife is not absolutely necessary. Plastic knives, spoons, or popsicle sticks would also work. This is especially important to note to prevent any accidents from using sharp knives.



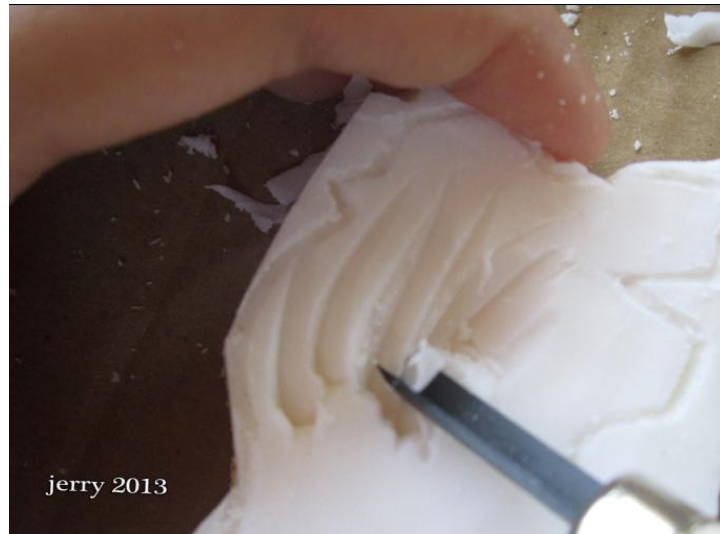
3. Draw an outline of your carving on one side of the soap. You can either draw the outline first using a pencil, or directly use a knife, orange wood stick, or toothpick to scrape the outline into the soap.



4. Remove the soap outside the outline using small slivers or chips. Make sure to scrape away only small portions at a time, as it would be easier to remove than to put back an over scraped portion. Cutting off too much would cause the soap to break off into chunks.



4. Add details to the inside of your outline to refine the design further. When the carving is finished, wet your finger and rub the surface of the soap to create a smooth finish. Allow it to dry and harden for a day.



❧❧❧ The Finished Product ❧❧❧



Rubric

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ACTIVITY 4: Sky Lantern Making

Watch a video presentation of a Floating Lanterns Festival at Yi Peng / Loy Krathong – Chiang Mai, Thailand (<http://www.youtube.com/watch?v=N9Ko-yvJzHU>). After watching the video, you will make a sky lantern with your group.

Materials

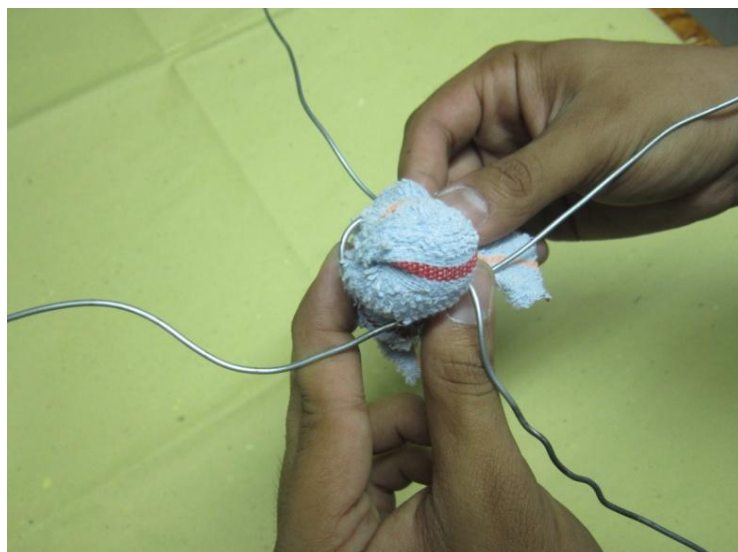
- fabric from an unused rag or towel
- household candle
- lighter or flame source
- plate or tray
- aluminum foil
- 18" (45.7cm) piece of florist's wire
- bamboo skewers
- razor blade or utility knife
- non-flammable tape
- 16 to 20 sheets of kitchen paper towel or 8 to 10 sheets tissue paper
- plastic or canvas drop cloth
- protective clothing
- fireproofing spray (paper fireproofing spray can be purchased at a local hardware supplier)
- 1 large piece of brown craft paper

- pencil
- ruler or tape measure
- white school glue
- lighter or match

Procedure

Create the Candle

1. Tie the fabric into a tight knot. Trim the end pieces so they are approximately 1" (2.5cm) on each side. The end pieces will become the wicks of the candle that will propel your sky lantern much as a flame propels a hot air balloon.



2. Center the two 24" (60cm) pieces of florist's wire over the knot. The two pieces should be perpendicular to each other with their midpoints overlapping on top of the knot.

3. Wrap the wires around the knot and twist them tightly to make them secure. The four wire ends should be approximately 9" to 10" (23 to 25 cm) long on each side so that they are long enough to reach the lantern's bamboo frame. Set the wire-wrapped knot aside.

4. Place the candle over a lighter or other open flame until the wax melts into a liquid state. You should also place a plate or a tray beneath to catch the wax as it melts



5. Place the knot into the hot, melted wax and let it soak for three to five minutes.

6. Remove the newly created wick from the wax. As it cools, the wax will harden.
7. Wrap the aluminum-foil strip around the knot in the center of the wick. Twist the ends of the foil strip around the metal wire so that they cover the wire completely.



Construct the Bamboo Frame and Add the Candle



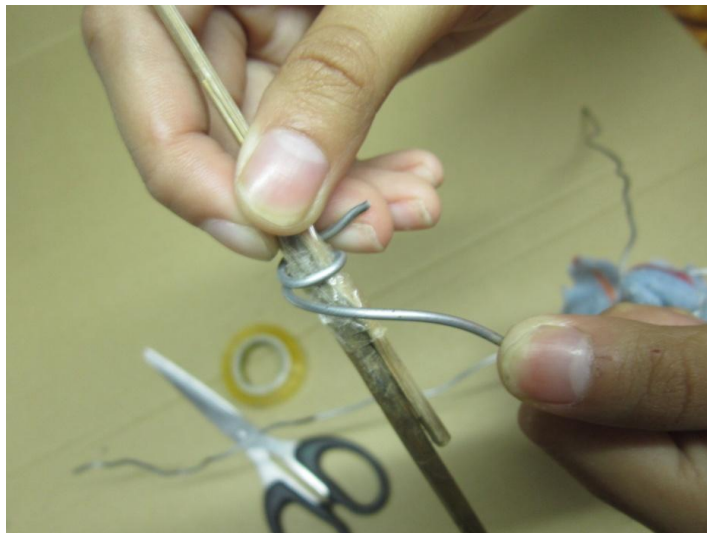
1. Cut three bamboo skewers in half lengthwise using either a razor blade or a utility knife. Run the split bamboo through the flame of a candle while subtly bending it. This will make the bending job easier and you should be able to form a full circle in less than five minutes.



2. Line the split bamboo up end to end on a table to make a single long strip. The bottom end of one skewer should overlap with the top end of another skewer to create a 1" (2.5 cm) overlapping connection point.



3. Secure the overlapping connection points together with non-flammable tape.
4. Bring the right and left tips of the long strip together. Again, create a 1" (2.5 cm) overlap with the tips. Secure the tips together with tape to make a circle.



5. Tape the ends of the foil-wrapped wires that protrude from the wick to opposite sides of the bamboo frame. The wires should cross the exact center of the circle so that the circle is divided into four equal quarters. The candle should be in the middle of the circle and supported by the

wires that are attached to the bamboo frame. Twist the wires around the frame. Wrap the wire connections with tape to make them more secure.

Fireproof the Paper

1. Hang 16 to 20 pieces of kitchen paper towel (or about half that of tissue paper) on a clothesline using clothespins (pegs).

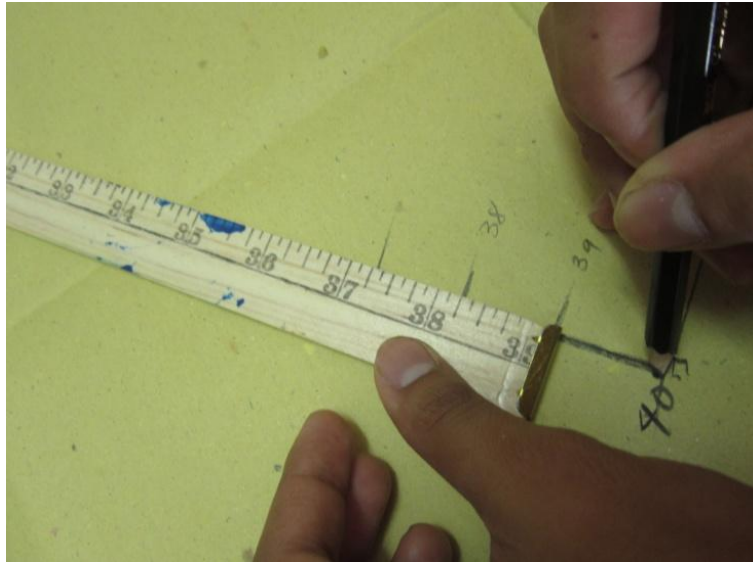


3. Place a plastic or canvas drop cloth under the paper to catch any dripping.

4. Spray both sides of each piece of paper thoroughly with the fireproofing spray. Avoid spraying the points where the clothespins are holding the paper. Otherwise, the paper will tear. Allow the pieces to dry before you continue working with them.



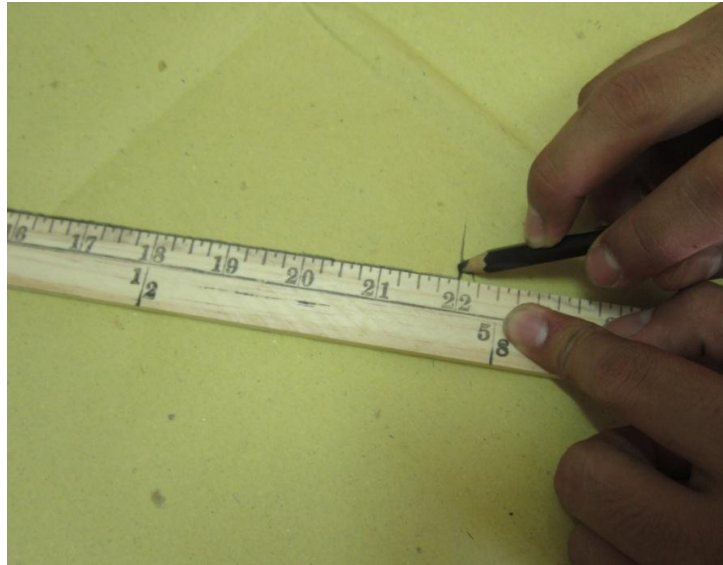
Create a Pattern for the Balloon



1. Draw a vertical line 40" (about 1 meter) long down the center of the brown craft paper. Use a tape measure or a ruler to measure your line precisely.



2. Draw a horizontal line 12" (30 cm) long at the base of the vertical line. The line should be perpendicular to the vertical line, and the base of the vertical line should touch the midpoint of the horizontal line so that you have 6" (15 cm) on either side of the vertical line.



3. Draw a second horizontal line that is 22" (1/2 meter) long approximately two-thirds of the way up the vertical line. The second horizontal line should be parallel to the first, and the vertical line should also cross through the midpoint of the horizontal line so that you have 11" (28 cm) on either side of the vertical line.



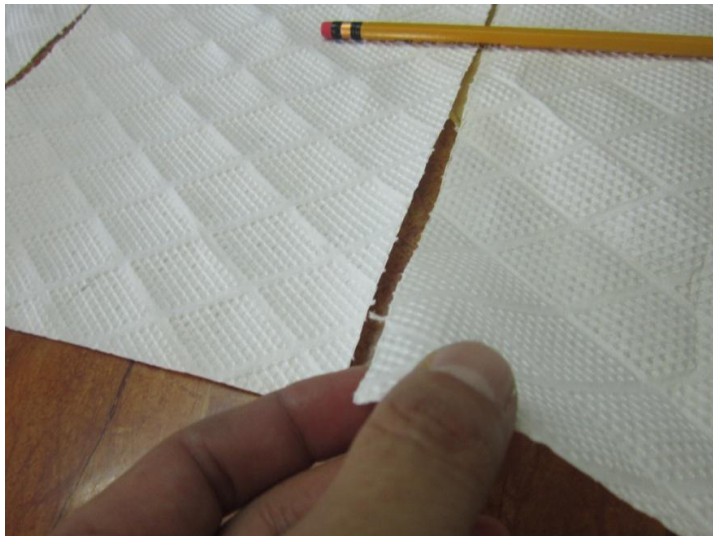
5. Connect the two horizontal lines by sketching a line that curves gently inward before meeting the vertical line. The line should extend from the right end of the bottom horizontal line, curve inward, and then stretch out to meet the right end of the second horizontal line.
6. Draw a second line mirroring the line that you just drew to connect the left tips of the two horizontal lines. Sketch mirroring lines that connect

each end of the upper horizontal line to the top of the vertical line. This will finish the shape of your pattern, which should look like the pointed blade of a tropical ceiling fan.

6. Cut the shape that you've drawn out of the brown craft paper using scissors. This shape will serve as the pattern for creating your balloon.

Finish the Balloon

1. Lay the 16 to 20 fireproofed paper pieces on a flat surface. Set out two rows consisting of 16 to 20 pieces of kitchen paper towel (or 8 to 10 pieces of tissue).
2. The top, shorter width of one row of papers should touch the bottom, shorter width of the other piece of row papers.



3. Overlap the connected ends of the papers by about 1" (2.5 cm) so that you can glue them together.

4. Use a non-flammable glue to seal the overlapped ends of the papers together. Allow the overlapped seams to dry while they lay on the flat surface. When gluing the paper, gently spread it out—do not blot. This way, you can avoid glue marks in the paper (and blotting can cause weakening in the balloon body's adhesion).



5. Lay one 2-piece panel of paper towel / tissue paper over the brown craft paper pattern. Center the pattern piece beneath the paper towel / tissue paper and cut the paper towel / tissue paper with scissors so that it matches the exact size and shape of the pattern that you've placed beneath it.

7. Repeat this step with the remaining 2-piece paper panels.
-
-



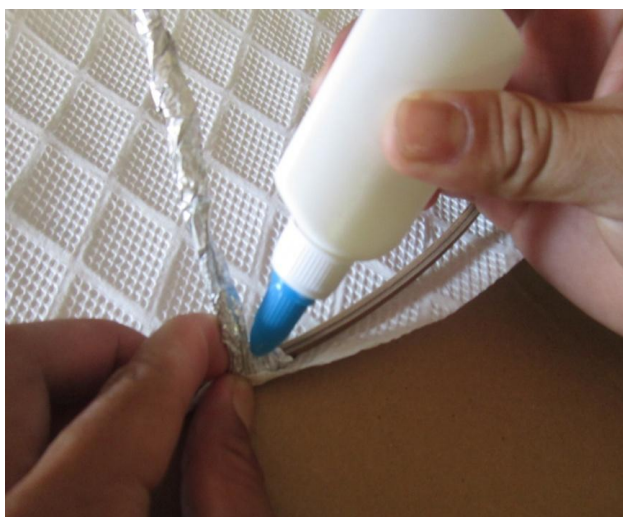


7. Connect the pointed tips of the paper towel / tissue paper panels together. Glue the tips together so that they are secure, leaving the base open to create a large bag.

Complete the Sky Lantern

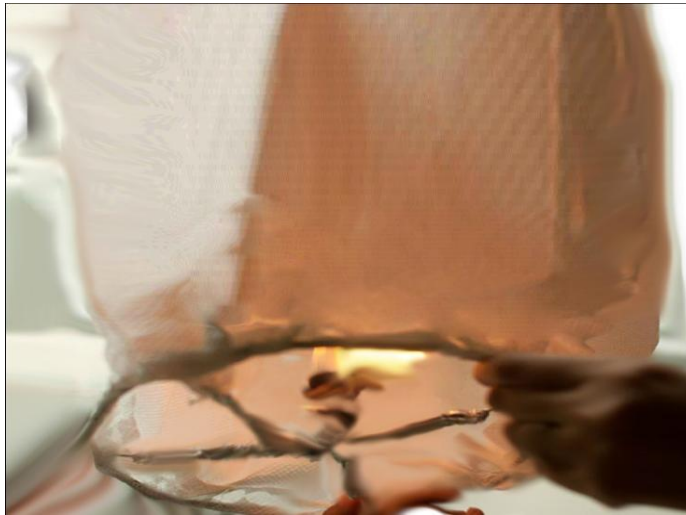
1. Attach the opening of the paper bag to the bamboo frame. Tuck the frame about 1" (2.5 cm) inside the opening of the

2. Fold the end of the paper bag upward to cover the frame. Glue the folded end to the inside of the balloon to secure the frame to the balloon. Allow the glue to dry



completely before attempting to launch the lantern.

3. Take your lantern outside at night or at dusk. Light the wicks, which are the ends that protrude from the wax-dipped knot, and hold the lantern for a few seconds until the wicks catch fire completely. Make your wish. Then, let go of the lantern.



Sky lanterns can cause flames. There is the danger that it can cause fire when landing on flammable ground or on any materials that can burn. Be sure that the wind is not strong to achieve great height. Launch the lantern in an open air or in a safe place like a field.

Rubric

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ACTIVITY 6: *Songkok* Making

Watch the video “Our reflections as he made the *Songkok*.”
(<http://www.youtube.com/watch?v=QJRemUxTwJ8&feature=related>)
After watching the video, you will make a *songkok*.

Materials

- pattern or template
- old cloth scissors
- sewing machine
- decorative recycled materials
- needle
- thread
- cutter

Rubric

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ACTIVITY 7: Making a *Wau* Kite (Malay Kite)

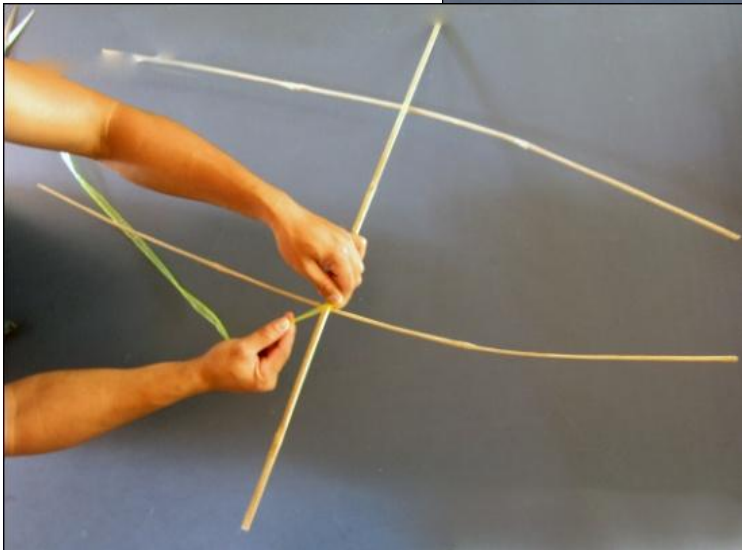
Materials

- colored garbage bag
- white glue
- paint brushes
- latex paint
- bamboo sticks
- cutter yarn
- scotch tape
- metallic paper

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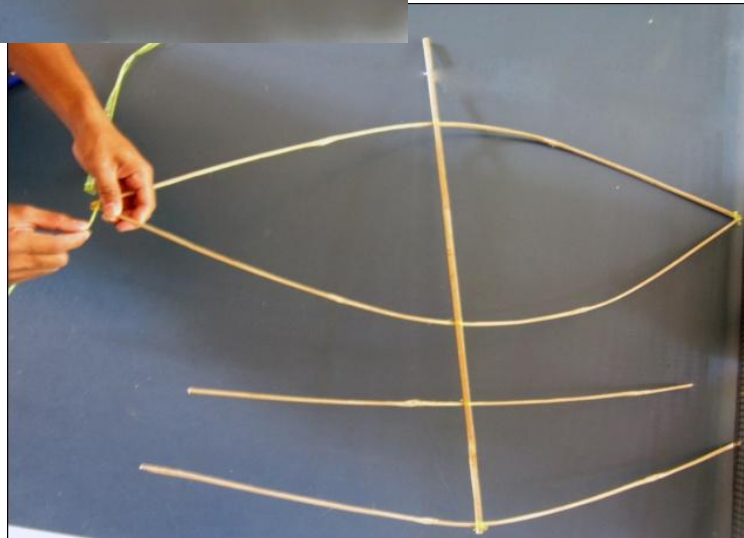
Procedure

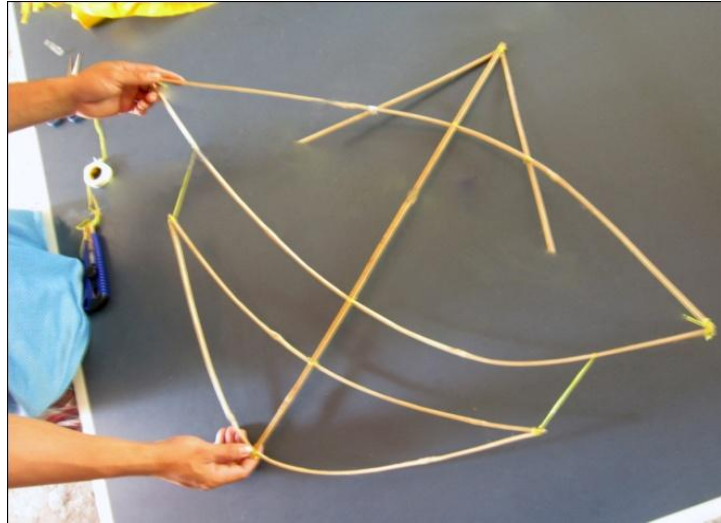
1. Use one stick as the center of the kite.



2. Take two sticks and tie both ends together tightly with string. Pull the two sticks apart into an oval shape. Tie it to the upper part of the main stick.

3. Take another two sticks and tie both ends together tightly. Bend the two sticks into a crescent shape. Tie it to the lower part of the spine stick. Tie more string or you may add bamboo sticks to support the kite frame.





4. Place the completed kite frame on the colored garbage bag and trace the outline of the oval and crescent. Draw a 1 cm border edge around the outline.

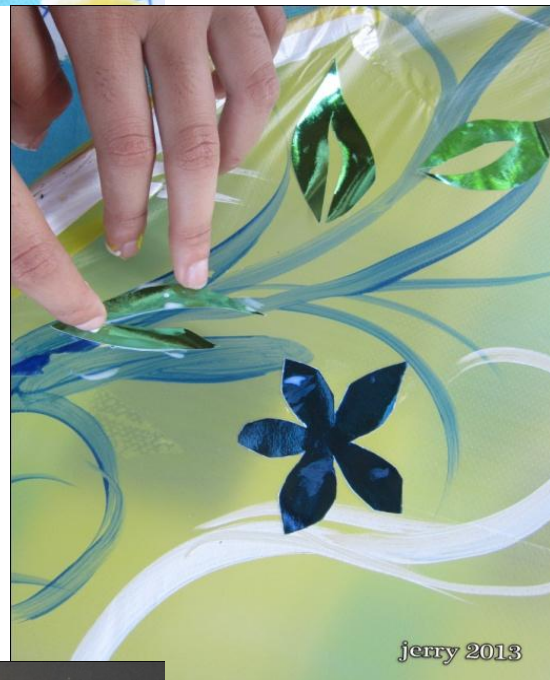
5. Design your kite with latex paint.





6. Cut out the metallic paper with floral designs.

7. Paste the cut-out metallic design on your kite.



8. Cut thin strips of colored garbage bag and paste them on as kite tails.

9. You may decorate your kite with glitter.



Rubric

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Good job! Did you have fun creating artworks from Southeast Asia? Do you think these types of artworks can be used for business opportunities?



PART III: REFLECT AND UNDERSTAND

TEACHER-ASSISTED ACTIVITY

On a sheet of paper, answer the following questions:

1. What Philippine artwork/s have similar characteristics with the artworks discussed in this quarter?
2. Is Philippine art as marketable as those of our Southeast Asian neighbors?

GROUP ACTIVITY

Based on the lessons, how would you compare the sculptures in Southeast Asia? What characteristics are different or common? Write your answer on the box provided for each item. Write your answers on a manila paper.

1. Merlion
2. Sri Mariammam
3. Borobudur
4. The World of Asean
5. Phra Bang
6. Angkor Wat
7. Wat Pho



Art has been part of Southeast Asian culture through the centuries. Do you still have the artworks you have made? It's time to show your artworks. Turn to the next page.

PART IV: PERFORMANCE

1. Create an art exhibit focusing on Southeast Asian arts using your own artworks.
2. You need to prepare the exhibit area for your audience.
3. Answer questions from your audience regarding your artworks.
4. The exhibit should be documented.

ASSESSMENT

CRITERIA	VERY GOOD (10 Points)	GOOD (6 Points)	AVERAGE (4 Points)	NEEDS IMPROVEMENT (2 Points)
ORDER	Exhibit was arranged properly	Some parts of the exhibit were out of place	Several exhibited artworks were out of place	Artworks were disorderly placed
COOPERATION	All group members have artworks in the exhibit	Some group members did not exhibit their artworks	Most of the group members did not exhibit their artworks	Only 1 member exhibited his / her artwork
RESOURCEFULNESS	All members used recycled materials	Most of the members used recycled materials	Some of the members used recycled materials	Only 1 member used recycled materials
Total Points				
Highest Possible Score: 30 pts. Equivalent Rating: Very Good: 25-30=100 pts. Good: 21-25=90 pts Average: 16-20=80 pts Needs Improvement : 6-15= 70 pts.			Score	
			Rating	

SUMMARY

- Archipelagic Southeast Asia (ASEA) is comprised of tens of thousands of islands and a small part of mainland Southeast Asia. It encompasses the countries of Philippines, Timor-Leste, Indonesia, Brunei, Malaysia, and Singapore.
- Indonesian dance-dramas in the form of puppets are the *Wayang Topeng*, *Wayang Orang*, *Wayang Kulit*, and *Wayang Golek*.
- *Wayang*, in modern Indonesian language, is loosely translated to mean "show" or "performance."
- *Kulit* means "skin" a reference to the leather material that the figures are carved out of.
- The term *batik* is an Indonesian-Malay word believed to be related to the Malay word *titik*, which means "point," "dot," or "drop."
- Relief sculptures were done with stone, marble, bronze, and many other substances.
- There are three main types of relief sculptures: alto (high), bas (low), and sunken
- The *songkok* or *peci* or *kopiah* is a cap widely worn in Indonesia, Brunei, Malaysia, Singapore, the southern Philippines, and southern Thailand, mostly among Muslim males.
- The Merlion is a mythical creature with the head of a lion and the body of a fish used as a mascot and national personification of Singapore. Its name combines "mer" meaning the sea and "lion."

Glossary

Angkor – a substance mixed with paint to soften the gold so it adheres more smoothly

Artisan – a skilled manual worker; a craftsperson

Alto – a form of relief sculpture almost completely carved from its surface. It is highly shaped, with very little of the structure touching the base or plane.

Batik – an art medium and methodology for creating design, usually on cloth, by applying wax to portions of the material and then dyeing it, then removing the wax. This can be done to make vibrant colors and incredible designs.

Bima – the second son of King Pandu in *Wayang Kulit*

Canting – to tilt or turn

Dhalang – a puppet master, a shadow master, a literary and linguistics master, and a leader

Dye – a substance used to color materials, also called dyestuff

Folk Art – art originating among the common people of a nation or region and usually reflecting their traditional culture and history

Gamelan – an integral part of all cultural activities in Java such as *Wayang Kulit* (leather puppets) performance, court dance, *uyon-uyon* (symphony orchestra performance), etc.

Hol – Khmer clothing, defined by its myriad of designs in a single piece of fabric

Ikat – a method of printing woven fabric by tie-dyeing the warp yarns (warp *ikat*) the weft yarns (weft *ikat*) or both (double *ikat*) before weaving

Indochina – a peninsula of South Eastern Asia that includes Myanmar, Cambodia, Laos, Malaysia, Thailand, and Vietnam

King Pandu – the younger brother of King Drutharashtra who rules Hasthinapur

Loy Krathong – festival in Thailand

Mahabharata – an epic that tells of Ancient India

Menkuang – is a huge pandan-like plant that grows along the back mangroves and is also found in Malaysia

Merlion – is a mythical creature with the head of a lion and the body of a fish, used as a mascot and national personification of Singapore. Its name combines "mer" meaning the sea and "lion"

Papier Mache – a material, made from paper pulp or shreds of paper mixed with glue or paste, that can be molded into various shapes when wet and becomes hard and suitable for painting and varnishing when dry

Ramayana – one of the two great Indian epics that tells about life in India around 1000 BCE

Relief – the projection of forms or figures from a flat ground, so that they are partly or wholly free of it

Sihn – the simple elegant ankle-length skirt worn by Lao women

Silapin – Thailand artist

Sky lantern – a small hot-air balloon made of paper with an opening at the bottom where a small candle or fire is placed. It is used for some Southeast Asian events.

Songkok – a cap widely worn in Indonesia, Brunei, Malaysia, Singapore, the southern Philippines and southern Thailand, mostly among Muslim males

Wayang Kulit – a type of puppet shadow play performed around the Indo-Malayan archipelago, tracing its origins to India. It is derived from a Javanese Hindu-Buddhist tradition, where hand-crafted leather puppets depict epic stories of the gods in shadow play. A traditional Gamelan orchestra can accompany the storytelling.

Wau – a traditional kite that is especially popular in the state of Kelantan, on the East Coast of Malaysia

Wayang Golek – are wooden doll puppets that are operated from below by rods connected to the hands.

Resources

<http://Wikipedia.com>
<http://www.illustrationsof.com/royalty-free-asian-woman-clipart-illustration-213065.jpg>
<http://www.google.com.ph/imgres?q=wayang+kulit&num=10&um=1&hl=en&biw=1366&bih=667&tbm>
http://www.sparklebox.co.uk/gallery/gal341-345/_wp_generated/ppcae09667_0f.jpg
<http://talk.onevietnam.org/ao-dai-history-and-significance-in-vietnamese-culture/>
<http://www.gotlaos.com/silskma.html>
<http://www.thefolkartgallery.com/blog/?cat=82>
<http://www.marlamallett.com/indochina-2.htm>
<http://www.illustrationsof.com/royalty-free-asian-woman-clipart-illustration-213065.jpg>
<http://www.google.com.ph/imgres?q=wayang+kulit&num=10&um=1&hl=en&biw=1366&bih=667&tbm>
<http://blog.pantone.com/wp-content/uploads/2012/06/photo.jpg>
<http://www.google.com.ph/imgres?q=southeast+asian+arts&um=1&hl=en&sa=X&biw=1366&bih=667&>
http://farm4.staticflickr.com/3574/3432688735_9cf75d3532_z.jpg
http://www.curriculum.edu.au/verve/_resources/A_Thai_folk_story.pdf
<http://practicalthaidotcom.files.wordpress.com/2011/04/msv-30-e1304107598294.jpg>
http://www.asia-art.net/manual_arts_in_thai_tradition.htm
<http://www.asiatrainspacific.com/travel-destinations/myanmar#!/group-trip/burma-land-of-the-golden-pagoda>
http://www.ehow.com/how_8608016_make-pagoda-out-clay.html
http://www.ehow.com/how_12142749_build-pagoda-school-project.html
<http://www.library.umaine.edu/theses/pdf/KiriwatAX2001.pdf>
<http://www.masksoftheworld.com/Orient/Thai%20Khon%20Mask%202.htm>
http://www.ehow.com/how_4886553_create-childs-art-portfolio.html
<http://www.thefreedictionary.com>
[http://thajonboard.wordpress.com/culture-heritage/games-pastimes/Wayang_kulit_\(Javanese_shadow_puppetry\)_characters](http://thajonboard.wordpress.com/culture-heritage/games-pastimes/Wayang_kulit_(Javanese_shadow_puppetry)_characters)

http://www.britishmuseum.org/explore/highlights/highlight_objects/asia/s/shadow_puppet_of_bima.aspx

<http://www.sbg.org.sg/index.asp>

<http://www.theatlanticcities.com/arts-and-lifestyle/2012/07/singapore-airport-unveils-worlds-largest-kinetic-art-sculpture/2546>

http://www.123rf.com/photo_4989337_sculptures-in-sri-mariamman-temple-the-oldest-hindu-temple-in-singapore-built-in-1827-along-telok-ay.htm

<http://www.sbg.org.sg/index.asp>

<http://www.orientalarchitecture.com/singapore/singapore/srimariamman.php>

<http://www.rtb.gov.bn/NewsUpdate/2003/July03/230703/main7.htm>

<http://museum.bu.ac.th/newsletter3.pdf>