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**Ministry of Education**



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**Curriculum and Pedagogy Studies:  
Art**

Teacher Educator Guide



## PREFACE

The Myanmar Ministry of Education developed the four-year Education College Curriculum, in line with the pre-service teacher education reform as specified in the ‘National Education Strategic Plan’ (NESP) 2016-2021.

The Myanmar Education College Curriculum consists of several components: the curriculum framework, syllabi, Student Teacher Textbooks, and Teacher Educator Guides. This curriculum for the four-year Education College was designed and structured to align with the Basic Education Curriculum and to equip student teachers with the competencies needed to teach effectively in Myanmar’s primary and middle school classrooms. It is based on a Teacher Competency Standards Framework (TCSF) which articulates the expectations for what a teacher should know and be able to do in the classroom.

The curriculum follows a spiral curriculum approach which means that throughout the four years, student teachers return to familiar concepts, each time deepening their knowledge and understanding. To achieve this, the four-year Education College programme is divided into two cycles. The first cycle (Years 1 and 2) is repeated at a deeper level in the second cycle (Years 3 and 4) to enable student teachers to return to ideas, experiment with them, and share with their peers a wider range of practices in the classroom, with the option to follow up on specific aspects of their teaching at a deeper level.

The curriculum structure provides an integrated approach where teaching of subject knowledge and understanding educational theories are learnt through a supportive learning process of relevant preparation and practical application and experience. The focus is, therefore, not just on subject content, but also on the skills and attitudes needed to effectively apply their knowledge, skills, and attitudes in teaching and learning situations, with specific age groups. As the focus is on all components of a ‘competency’ – knowledge, skills, attitudes and their effective application – it is referred to as a competency-based curriculum.

Accordingly, a competency-based curriculum is learner-centred and adaptive to the changing needs of students, teachers and society. Where new concepts are learnt, they are then applied and reflected on:

1. Learn (plan what and how to teach);
2. Apply (practise teaching and learning behaviours); and
3. Reflect (evaluate teaching practice).

Beyond the Education College coursework, it is intended that student teacher graduates will be able to take and apply this cycle of ‘learn, apply and reflect’ to their own teaching to effectively facilitate the learning and development of Myanmar’s next generation.

The Myanmar Education College Curriculum was developed by a curriculum core team which is a Ministry of Education-appointed team of Myanmar Education College teacher educators supported by the Ministry of Education, resource persons from the Universities of Education, University for the Development of National Races of the Union and a team of national and international experts. Overall guidance of the work was provided by the Department of Higher Education, Ministry of Education.

The curriculum development was also supported by the Strengthening Pre-Service Teacher Education in Myanmar project, with technical assistance from the United Nations Educational, Scientific and Cultural Organization (UNESCO) and financial contributions from Australia, Finland and UK Governments. Substantial input to the drafting process was also provided by Japan International Cooperation Agency and the primary education curriculum development team through the Project for Curriculum Reform at Primary Level of Basic Education (CREATE) team.

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# HOW TO USE THIS GUIDE

## **Who will use this Art Teacher Educator Guide?**

This Teacher Educator Guide has been designed to help you facilitate student teachers' learning of Year 1 Art. It is addressed to you, as the teacher educator, and should be used in tandem with the Student Teacher Textbook as you teach Art. This Teacher Educator Guide contains step-by-step instructions to help you guide the student teachers in your class towards achieving the learning outcomes for each lesson and unit in the Student Teacher Textbook.

## **When and where does Art take place?**

Art has been allotted 24 periods of teaching for each year of the four-year Education College programme. Classes will be held on the Education College campus.

## **What is included in the Year 1 Art Teacher Educator Guide?**

The organisation and content of both the Student Teacher Textbook and this Teacher Educator Guide align with the syllabus of the four-year Education College four-year degree programme on Art.

The Student Teacher Textbook, accompanying with Teacher Educator Guide, for this programme contains the following topics for Year 1 Art:

- Introduction to Art
- Performing Arts
  - Singing
  - Dancing
  - Playing Musical Instruments
- Visual Arts
- Methodology of Assessment

The Teacher Educator Guide follows the same structure as the Student Teacher Textbook. For each unit and lesson, there are **expected learning outcomes** that indicate what student teachers should know and be able to do by the end of the unit.

For each lesson, the Teacher Educator Guide includes:



**Competencies gained:** This list of competencies highlights the teacher competencies from the Teacher Competency Standards Framework (TCSF) that are focused on in that lesson.



**Time:** This is the total teaching minutes and number of 50-minute class periods allocated for the lesson as per the syllabus.



**Learning strategies:** This is an overview of all the learning methods used during the suggested lesson learning activities.



**Preparation needed:** This can include: guidance on what you need to know about the topic and references to subject knowledge resources; technology preparation; links to other subjects; room organisation; time management; reference to expected answers.



**Resources needed:** This can include: printed media; flipchart paper; coloured paper; marker pens; URLs; video clips; low/ no cost resources; practical equipment.



**Learning activities:** Each lesson includes a variety of suggested learning activities designed to help student teachers achieve the expected learning outcomes within the allotted time. Each lesson should begin by activating student teacher prior knowledge or fostering interest in the subject. Learning activities are varied and in line with competency-based approaches to teaching and learning.





**Stop and think** instruction boxes are included as an occasional ‘safety net’ at key points during the lesson, reminding you to quickly check that the lesson is flowing in the direction as planned, and to check if there are any points to emphasise to ensure that student teachers are learning effectively before moving forward.



**Assessment:** This comes at the end of each activity, an explanation or recap as to how each activity can be assessed formatively in order to assess success and inform future teaching. Instructions for facilitating various types of assessment are included in the Toolbox for assessment approaches.



**Possible student teachers’ responses:** The responses that you may get from the student teachers from each learning activity’s assessment are recorded here.



**Check student teachers’ understanding:** This is the lesson plenary. At the end of the lesson, revisit the learning objectives and TCSF competencies, summarise the learning outcomes and briefly assess the extent to which they have been achieved. Summarise the competencies and how they were addressed by the lesson content. Explicitly remind student teachers what they have studied and how they did so.



**Extension and differentiation activities:** Each lesson in this guide includes ideas on ways to adapt the learning activities to either provide additional stimulus for stronger student teachers (extension) or extra support for student teachers who are struggling or who have different learning needs (differentiation).

For each sub-unit, the Teacher Educator Guide includes:



**Review questions: Possible student teachers’ responses:** A box at the end of each unit gives you the answers to the Review questions in the Student Teacher Textbook. This section exists to support your knowledge as a teacher educator, and enables you to support your student teachers by confirming the answers to the questions in their Student Teacher Textbook. It is NOT part of the lesson.

For each unit, the Teacher Educator Guide includes:



**Unit summary:** This is a summary of the unit, including a reminder of the key points that student teachers should take from the unit.



**Unit reflection:** This section is part of the student teachers' self-study material and is included in the Student Teacher Textbook. It is duplicated here to inform you of its content. Your only task here is to remind the student teachers to read it. **It does not form part of any lesson.** It provides the student teachers with reflection points or questions relating to the learning in the unit.



**Further reading:** Suggestions for additional resources are listed according to the relevant unit. You can use these to learn more about the topic yourself or encourage student teachers to look them up in the library, on the internet or in your Education College's e-library.

Please note that the learning activities in the Student Teacher Textbook are designed for individual self-study. At times, these individual learning activities may be incorporated into the learning activities outlined in this guide. You may also wish to assign the learning activities in the Student Teacher Textbook for homework, or encourage student teachers to do them at their own pace.

While this Teacher Educator Guide contains detailed learning activities to help you plan and deliver lessons, the instructions in this guide are only suggestions. The student teachers in your classroom will have different characteristics and learning needs. As their teacher educator, you are encouraged to come up with your own learning activities which suit these needs, interests, and ability levels. You should feel free to change and adapt the lessons as much, or as little, as needed.

### **What is a competency-based curriculum?**

The Student Teacher Textbooks and Teacher Educator Guides for all Education College programmes follow a competency-based approach. This is outlined in the Education College Curriculum Framework for the four-year degree and is based on the Myanmar Teacher Competency Standards Framework (TCSF). A competency-based approach means that the teacher education curriculum does not just focus on subject content. Rather, it

emphasises the development of knowledge, skills, and attitudes and their application in real-life contexts. Competency-based curriculums are learner-centred and adaptive to the evolving needs of learners, teachers and society.<sup>1</sup>

The following elements are integrated throughout this Teacher Educator Guide, in line with a competency-based approach to teacher education:

- **Contextualisation:** The learning content and learning activities are based on the Myanmar context to ensure that student teachers can relate what they learn to daily life.
- **Flipped classroom:** This pedagogical concept and method replaces the standard lecture-in-class format with opportunities for student teachers to review, discuss and investigate course content with the teacher educators in class. Student teachers are typically expected to read the learning materials before class at their own pace. Classroom time is then used to deepen understanding through discussion with peers and problem-solving activities facilitated by you, as teacher educator.
- **Collaborative learning:** This educational approach involves groups of student teachers working together to solve a problem or complete a task. Learning occurs through active engagement among peers, either face-to-face or online. The main characteristics of collaborative learning are: a common task or activity, small group learning, co-operative behaviour; interdependence, and individual responsibility and accountability.<sup>2</sup>
- **Problem-solving:** This involves the act of defining a problem; determining the cause of the problem; identifying, prioritising and selecting alternatives for a solution; and implementing a solution. The learning content and activities included in this Teacher Educator Guide provide opportunities for student teachers to apply their problem-solving skills as appropriate.

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<sup>1</sup> Adapted from the Glossary of Curriculum Terminology (2013), International Bureau of Education (IBE), UNESCO

<sup>2</sup> Lejenué's Collaborative Learning for Educational Achievement (1999)

## **Course rationale and description**

This course prepares student teachers for teaching Performing Arts (music and dance) and Visual Arts (drawing and painting) based on Myanmar traditions at primary school level. The purpose of the course is to produce good teachers with a kind heart and skills in creating art in line with changing trends. Teachers will foster in their basic education students respect for their own traditional art, music and culture. The course includes singing, dancing, playing instruments, drawing and handicrafts. It will support students to be happy in school by practising cooperation with others, promoting responsible behaviour, and appreciation for art. With reference to the Educational College Curriculum Framework, in Years 1 and 2, student teachers are expected to develop fundamental knowledge of Art and develop basic pedagogical content knowledge for teaching Art. In Years 3 and 4, they will further develop deeper understanding of Art subject knowledge and to gain a more systematic grasp of primary Art curriculum, instruction and assessment.

## **Basic Education Curriculum objectives**

This subject is included in the pre-service teacher education curriculum for Education Colleges to ensure that teachers are prepared to teach the Art curriculum as defined for basic education in Myanmar. Primary school teachers will learn to academic standard equivalent to primary and middle school level in order to ensure a strong subject proficiency foundation for being effective teachers for primary school students (Education College Curriculum Framework, 2018).

## **Learning objectives for primary school students for Art subject (primary Art syllabus):**

### **Aesthetic subject**

- To improve skills in creativity through thinking, seeing and feeling by learning Aesthetic subject;
- To acquire problem-solving skills and critical thinking skills;
- To pass their daily life happily and gain knowledge by learning Aesthetic subject; and
- To become citizens who value, appreciate and take care of the traditional aesthetic.

## Teacher competencies in focus

**Table A. Art Teacher Competencies in Focus**

Competency standard	Minimum requirement	Indicators
A4: Know the Curriculum	A4.1 Demonstrate understanding of the structure, content and expected learning outcomes of the basic education curriculum	A4.1.2 Prepare lesson plans reflecting the requirements of the curriculum and include relevant teaching and learning activities and materials  A4.1.3 Describe the assessment principles underpinning the primary curriculum
A5: Know the subject content	A5.1 Demonstrate understanding of the subject matter to teach the subject/s for the specified grade level/s	A5.1.1 Describe the key concepts, skills, techniques and applications for the subjects covered in the grade levels taught
B1: Teach curriculum content using various teaching strategies	B1.1 Demonstrate capacity to teach subject-related concepts and content clearly and engagingly	B1.1.1 Clearly explains the curriculum content and intended learning outcomes
B2: Assess, monitor and report on students' learning	B2.1 Demonstrate capacity to monitor and assess student learning	B2.1.2 Use assessment information to plan lessons
C3: Promote quality and equity in education for all students	C3.1 Demonstrate a high regard for each student's right to education and treat all students equitably.	C3.1.1 Show awareness of the right to education of every child and a commitment to nurturing the potential in each student
	C3.2 Demonstrate respect for diversity of students and the belief that all children can learn according to their capacities	C3.2.1 Organise the classroom to encourage all students' participation in the lesson content, activities and interactions with the teacher
D2: Engage with colleagues in improving teaching practice	D2.1 Improve own teaching practice through learning from other teachers and Professional development opportunities	D2.1.1 Discuss teaching practices with supervisors and colleagues and willingly seek constructive feedback  D2.1.3 Establish goals for own professional development as a teacher  D2.1.4 Participate in professional activities conducted by school clusters and recognised professional associations

Source: Myanmar Teacher Competency Standards Framework (TCSF), Beginning Teachers, Draft Version 3.2. (May 2019) (pp 30 – 36)

## Teaching young adult learners

The student teachers in your classroom are young adult learners. As such, evidence suggests that they will learn best when:

- The module/course content is related to their prior knowledge and experiences;
- There are opportunities for them to be active in their learning, both in and outside the classroom; and
- They are asked to develop their critical thinking and social skills and to take ownership of their own learning.

The different types of content delivery and learning strategies proposed in this Teacher Educator Guide are based on the following ‘good practice’ principles of teaching adult learners:

1. **Keep it relevant.** Adults tend to be goal-oriented and practical. They want to understand how what they are learning will be important in their daily lives. This means that it is important to have clearly defined goals and objectives for what student teachers will accomplish in a lesson, and why. Student teachers need to see the relevance of what they are learning for their future jobs as teachers. You can tell them explicitly what they are learning or how individual learning activities will be useful to them as teachers.
2. **Recognise your student teachers’ backgrounds.** Your student teachers are coming to you with at least 18 years of life experience. The content of your course should reflect the level of education that they have completed and the realities of their daily lives. Adult learners need to be shown respect by valuing the experience and knowledge that they bring to the class. In your lessons, you can look for places where student teachers can draw on their real-life experiences and prior knowledge to help them understand and connect to a topic.
3. **Encourage exploration.** As adult learners, your student teachers are capable of learning on their own and being self-directed. Activities that require problem-solving and collaboration can help your student teachers to connect deeply and meaningfully with the lesson content. To do this, look for ways to actively involve

your student teachers through discussion groups, real-life practice and opportunities to teach others. It may help to think of yourself as a *facilitator* of learning, rather than a teacher. You can encourage the student teachers in your classes to take ownership of their learning by finding out what is interesting to them and encouraging them to pursue these things.

### **Gender equality and inclusivity in the classroom**

Actively promoting gender equality in the classroom is an essential element of your teaching. Facilitating a safe and positive environment and atmosphere where all student teachers feel that their contributions are equally valued, and have equal access to learning, requires you to be mindful of the teaching and learning strategies and resources you use.

As a teacher educator, it is your responsibility not only to ensure your student teachers have equal access to learning, but also to ensure that they understand and value the importance of gender equality and take that knowledge with them into their own teaching practice. The skills, knowledge, values and attitudes developed in the classroom with regards to gender, either implicitly or explicitly, can have a long-lasting impact on the future behaviour of your student teachers.

Be aware of your own gender biases. Reflect on your actions and the teaching strategies you use. Consider these ways in which you can ensure gender inclusivity in your classroom:

- Ensure that there is equal frequency in the representation of male and female names and characters. When identifying characters whose gender is unknown, use alternating pronouns (he, she).
- When using quotes, ensure that both female and male voices are heard.
- Ensure that females and males are represented equally in illustrations and that any existing gender stereotypes are not reinforced.
- Use equitable and gender-inclusive language in the classroom and ensure that your student teachers do likewise.

- Help and encourage your student teachers to be gender-aware, highlight any perceived gender-biased attitudes and encourage your student teachers to reflect on their own actions.
- Ensure that you interact equally with male and female student teachers, addressing and engaging them both to the same degree in your teaching, across different subjects, for example, when asking questions, asking for volunteers, selecting activity leaders, giving complements, giving eye contacts, or even remembering the names of student teachers.
- Encourage and support the participation of quieter student teachers, regardless of gender.
- Use teaching and learning strategies and assessment approaches that support equal participation from both genders, for example, group work, role plays and group discussions. Manage the activities in a flexible manner addressing different needs and learning styles of all student teachers to ensure that both female and male student teachers have the opportunity to participate actively and that individuals do not dominate activities.
- Ensure to set an equal expectation for both female and male student teachers on their performance across different subjects.
- Arrange the classroom setting in a gender-sensitive and equal manner, in terms of classroom decorations, seating arrangement or group formation/division.

Gender stereotypes are often inadvertently reinforced in the classroom through the use of language, pedagogical approaches and resources that support the preconceived culturally expected norms, roles, and responsibilities of women and men. By promoting a gender-inclusive environment in the classroom, you can support both male and female student teachers in building a healthy understanding of gender equality and further mainstreaming of this gender-sensitive and inclusive practice into basic education classrooms.



## **Toolbox for teaching and learning strategies**

This Teacher Educator Guide includes suggested learning activities for each lesson in the Student Teacher Textbook. These learning activities are intended to help support you as you plan your lessons but they do not dictate what you must do to help student teachers develop the desired knowledge, skills and attitudes for each lesson. On the contrary, you are encouraged to come up with the lesson activities that will best help the student teachers in your classroom to learn, given their unique backgrounds and needs.

Many of the learning activities listed below are used in this Teacher Educator Guide. You can also use this list to help you plan, or further adapt, your lessons. This is not an exhaustive list of teaching and learning strategies. You may wish to brainstorm additional teaching strategies by visiting <http://www.theteachertoolkit.com/index.php/tool/all-tools> or other similar websites.

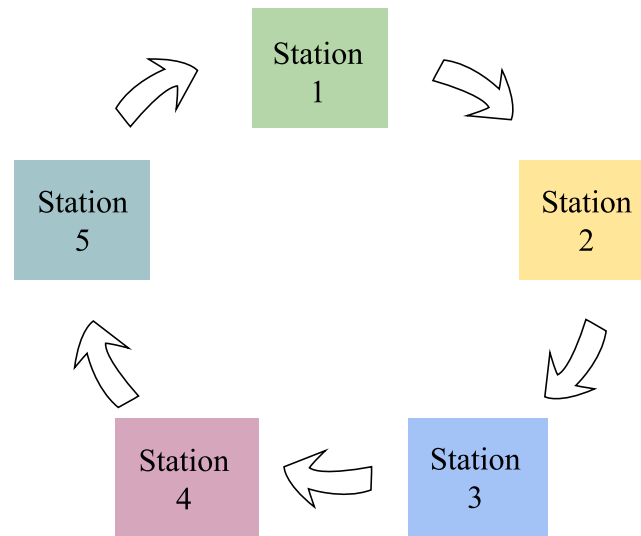
**Assignments:** The assignments that you give to student teachers might include formal written essays, portfolios and reflection journals. They also might be smaller, developmental tasks – for example, a short homework assignment answering questions about a reading. Assignments can help student teachers to review previously taught materials. They can also help student teachers prepare for future learning – for example, you might assign student teachers to read the Student Teacher Textbook content in advance of the next lesson.

**Case studies:** Working through case studies can help student teachers to develop their problem-solving and critical thinking skills as they must apply what they are learning to a scenario or story (the ‘case’). To complete a case study, student teachers first read the scenario and then discuss and answer one or more open-ended questions about the scenario. Case studies often require student teachers to propose solutions to the problem presented in the scenario.

**Directed activities:** These are activities set by you, as the teacher educator, but carried out by the student teacher independently. For example, a directed activity might be for a student teacher to interview a basic education teacher during their Practicum school placement, or to independently research a specific teaching method. Directed activities are typically followed up in tutorials, seminars or workshops which provide an opportunity for student teachers to share about what they have learnt and to learn from their peers.

**Gallery walk:** In a gallery walk, student teachers work in groups to answer questions or complete a task on poster paper at various stations. They then rotate stations and add comments, questions, or further content to the poster at that station.

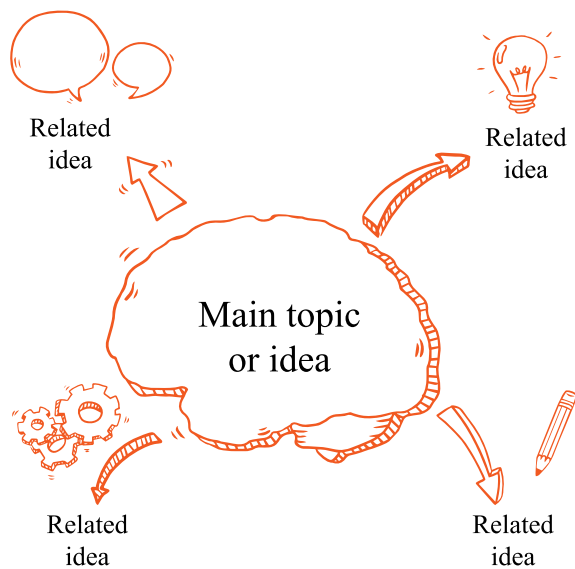
You can also use a version of the gallery walk to display student teachers' work. In this type of gallery walk, posters created during individual or group work are displayed around the room. Student teachers then circulate at their own pace to either simply view the posters, or to add their questions or comments to the poster.



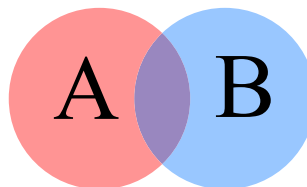
**Graphic organisers:** Graphic organisers are a simple and effective tool to help student teachers brainstorm and organise their thoughts and ideas in a way that makes it easier for them to understand. Graphic organisers can be used in any lesson for brainstorming, planning, problem-solving or decision-making.

Some of the most popular graphic organisers that you will see in your Teacher Educator Guides include:

- **Concept map (also called a mind map):** Concept maps, or mind maps, can be used to visually show the relationships between concepts or ideas. They are useful for brainstorming and also organising information. Concept maps can be organised in different ways and with different levels of complexity but most start with broad topics first, connected to sub-topics (or more specific concepts) to form a web of connecting ideas. The diagram below shows a very simple concept map.



- **Venn diagram:** Venn diagrams can be used to compare and contrast at least two different things or ideas (A and B). In the Venn diagram below, the overlapped area represents the characteristics belonging to both A and B and the two areas without overlap are for listing the characteristics that belong only to A and those that belong only to B.



- KWL chart:** KWL charts can help student teachers organise information before, during and after a unit or a lesson. They can be used to engage students in a new topic, activate prior knowledge, share unit objectives and monitor student teachers' learning. KWL charts can be completed as a small group, whole class or by an individual. Before the lesson or unit, student teachers should fill in the first two columns about what they already know and what they want to know. After the lesson or unit, they can fill in the column about what they have learnt.

<b>K</b> What I <b><u>K</u></b> now	<b>W</b> What I <b><u>W</u></b> ant to know	<b>L</b> What I <b><u>L</u></b> earned

- T-chart:** T-charts can help student teachers examine two facets of a topic; for example, the advantages and disadvantages, or facts versus opinions.

<b>Heading 1</b>	<b>Heading 2</b>

**Group work:** Group work refers to any time you ask student teachers to cooperatively work together in groups on a task (for example, see the Jigsaw activity below). Group work can help motivate student teachers and encourage active learning. It requires student teachers to practise key critical thinking, communication and decision-making skills. Student teachers can work in groups to answer questions, create a presentation, write a lesson plan, analyse a case study, conduct a role-play and many more learning activities. You may wish to assign roles to group members – for example, recorder, presenter and team leader – to make sure that everyone is involved in the task.

**Jigsaw:** In a jigsaw activity, small groups of student teachers become experts on one component of a topic and then ‘teach’ that component to their peers. This gives student teachers the opportunity to work with others and to see different points of view. The jigsaw technique is especially effective because each student teacher is responsible for another’s learning, and student teachers come to realise that each group member has something important to contribute to the group. In a jigsaw, student teachers must practise using many important skills, including communication, problem-solving and critical thinking.

**Lecture:** Lectures are largely one-way communication between you, as a teacher educator, and a group of student teachers. They can be useful for delivering straightforward new content. Even when giving a lecture, you can involve student teachers more actively by pausing to ask and respond to questions, or by asking a student teacher to reflect or comment on the topic.

**Micro-teaching:** During a micro-teaching experience, a student teacher, or a small group of student teachers, teaches their peers all or part of a lesson. They then receive feedback on the mini-lesson and reflect on the experience in order to develop practical skills and apply their learning. Micro-teaching is an important opportunity to prepare for the Practicum Lesson Study and school placements. It can also provide a chance to focus on specific core teacher practices; for example, asking open-ended questions or giving students positive feedback.

**Modelling:** Modelling is an instructional strategy in which the teacher demonstrates a new concept or approach, and students learn by observing.<sup>3</sup> As a teacher educator, you may choose to demonstrate a learning activity or teaching strategy, rather than simply telling the student teachers about it – this is modelling.

Modelling may also be followed by a discussion about how you presented the activity or strategy and what impact that had on the student teachers as learners. This can highlight the role of modelling in teaching and encourage student teachers to reflect on how they might use modelling in their own teaching in the future.

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<sup>3</sup> Eggen and Kauchak, *Strategies and Models for Teachers: Teaching Content and Thinking Skills*, (2001)

**Observation:** Student teachers can observe a peer or expert teacher teaching, then participate in structured, reflective discussion to make sense of what was observed. You may also observe a student teacher teaching all or part of a lesson and then follow this with a discussion to explore and develop the student teachers' thinking and practice. This strategy is an excellent opportunity to make links between theory and practice, and to support student teachers in making accurate assessments of their progress.

**Practicals:** Practical can include demonstrations by you as teacher educator (for example, showing how to conduct a science experiment) and those led by, or involving, student teachers (for example, having student teachers complete a mathematical investigation and associated worksheet). This strategy can help student teachers to understand how different activities can help students learn. Practical can also encourage student teachers to connect theory to their developing practice as teachers.

**Reading groups:** A reading group is a small group session focused on the analysis and interpretation of a text, most commonly an academic paper. The paper is usually issued in advance and student teachers are expected to be familiar with its contents before attending the reading group. One student teacher may be asked to present the paper to the group, followed by a discussion to which all student teachers contribute. This strategy helps to familiarise students with academic writing as well as with the ideas within papers. Discussions may focus on the content, presentation or the methodology of the papers presented.

**Role-playing:** Role-play is a technique that allows student teachers to explore realistic situations as they interact with people and scenarios in a simulated way to try different strategies. This can allow student teachers to work through common challenges, or specific aspects of teaching, in a safe and supported environment.

**Self-study:** In a self-study, student teachers must take responsibility for their own learning, with you as a guide. This strategy can supplement face-to-face and Education College-based learning and is important to help frame, supplement, and consolidate new learning. Self-study can take a number of forms, such as reading around topic areas and action planning. Self-study includes time to think about specific areas of education.

**Seminars:** Seminars are small group sessions where questions can be explored, and views can be debated and analysed. Students usually complete preparatory work or reading before the seminar. While you would lead the seminar as a teacher educator, all student teachers are expected to contribute to discussions. Seminars can be good for developing student teachers' deeper thinking about content with which they are already familiar.

**Think-pair-share:** Think-pair-share is a simple and collaborative strategy where learners work together to solve a problem or answer a question. To use think-pair-share in your class, you can follow these three steps:

1. **Think:** Begin by asking a specific question about the text. Ask student teachers to 'think' about what they know or have learnt about the topic.
2. **Pair:** Each student teacher should pair up with a classmate, or with a small group.
3. **Share:** With their partner or small group, student teachers should share and discuss their thinking about the question. You can then expand this time of sharing into a whole class discussion about the topic.

**Tutorials:** Tutorials are one-on-one or small group sessions between you and a student teacher. Tutorials allow for personalised, detailed discussion and exploration of ideas. They may have a pastoral or academic focus and may be used to support student teachers who are struggling with specific academic content, or who have missed out on an in-class learning experience.

**Virtual Learning Environment (VLE):** This widely-used tool is a teaching strategy to supplement and support learning and self-study. In VLE, activities, study skills and website links are shared with student teachers, and different tools are used to explore understanding, such as wikis, forums and blogs. An e-library is available for student teachers to access teaching and learning resources.

**Workshops:** Workshops are group sessions in which student teachers engage with new content and skills in order to develop their understanding and practice. This strategy often incorporates a great deal of collaboration and discussion as well as more lecture 'teaching' by you, as teacher educator. Workshops allow for detailed discussions about a topic and for student teachers to practise applying what they are learning.

## **Toolbox for assessment approaches**

There are many different ways you can monitor student teachers' learning before, during, and after a lesson. This Teacher Educator Guide includes many of these assessment approaches. Remember that providing feedback, either written or verbally, is an important part of formative assessment. Your feedback is what will help student teachers to learn and improve on future tasks. You can think of formative assessment as a chance for student teachers to practise before the summative assessment, where they will be asked to show what they have learnt through a larger test, exam or project.

Some of the most popular assessment methods you will see in this Teacher Educator Guide include:

**Demonstration:** In a demonstration, you may ask a student teacher to show you – or demonstrate – a skill that they have been learning. For example, you may ask a student teacher to demonstrate a dance technique, a step in a science experiment, or a movement in physical education. By observing the demonstration, you can monitor student teacher progress and provide suggestions for improvement. As with all formative assessment approaches, the feedback you provide on the student teacher's demonstration is what will help him or her to improve.

**Homework assignments:** Checking student teachers' homework assignments, which may include tasks such as reading and answering questions or looking up additional information, is a good way to monitor if they are on the right track. Depending on the homework assignment, you may wish to discuss answers as a class, check for completion, or collect and provide written feedback.

**Journal log/ reflection papers:** These are a detailed log of student teachers' thoughts and feelings about their professional development and growth. The journal log and reflection papers are intended to help student teachers think deeply about their own learning by reflecting on their progress towards becoming a teacher. The process of consciously reflecting on their learning will help student teachers make connections between the content they learnt in a subject and other subjects, solve problems that come up, and learn from their experiences. Teacher educators may provide advice to student teachers on the areas to focus on when preparing the journal logs and reflection papers.



**Observation:** Informal observation – by circulating the room, listening to groups discuss, and making eye contact – is a good way to get a general sense of whether student teachers understand the material. More formal observation would involve using a checklist or criteria that you are looking for in a student teacher’s answers or presentation. You can then provide feedback on the basis of what you have observed.

**Peer-assessment:** If you ask student teachers to evaluate or judge, the work of their peers, this is called peer-assessment. You will need to have the appropriate peer-assessment tools – either a rubric or a checklist – so that student teachers can provide feedback to their classmates based on established criteria. When student teachers observe each other during micro-teaching and complete an observation sheet, this is a form of peer-assessment.

**Presentation:** A presentation may be similar to a demonstration but often involves more preparation on the part of the student teachers. Asking groups or individuals to present their work – perhaps at the end of the lesson – is an excellent opportunity to check for understanding, correct any misconceptions and provide feedback.

**Projects:** Projects are completed by each student teacher, either individually or collaboratively in a group. This is to demonstrate their understanding in the subject content knowledge and their competencies gained through designing, planning and developing projects. Student teachers work on a project over a certain period of time to investigate a topic or a real-life issue. Teacher educators are requested to provide instructions on completing the projects, including the rubrics of the assessment.

**Question and answer:** Asking student teachers both close-ended and open-ended questions is a good way to monitor whether student teachers understand the material. During question and answer sessions, be sure to call on a variety of student teachers for their responses. While you may want to use some closed-ended questions (with one correct answer) to check understanding, you will be able to foster better and deeper discussions through open-ended questions, which have more than one right answer and generally require more thinking on the part of the student teachers.

**Quiz:** You may wish to use a short quiz to test the knowledge of your student teachers. Quizzes can be graded in class as a whole class activity, or you may wish to collect and check the quizzes outside of class. Quizzes can also be seen as a way to ‘practise’ for a summative test or exam.

**Self-assessment:** In a self-assessment, student teachers evaluate their own strengths and weaknesses. This process can help them to understand their own gaps in skills or knowledge and to create a plan to address these gaps. Self-assessments are good ways to encourage student teachers take ownership of their own learning and development. As in peer-assessment, student teachers will need some coaching to understand the assessment criteria and how to apply them to their own work or skill sets.

**Written examinations:** Written examinations are conducted usually at the end of each semester to test the basic subject content specific knowledge and reflection of related pedagogy discussed during the course.

### **General tips for facilitating a lesson**

Some of the teaching and learning strategies suggested here and throughout this Teacher Educator Guide may be new to you. If so, it is recommended that you spend some time carefully planning out how you will use them in your lessons so that student teachers can achieve the desired learning outcomes.

The following are some additional general tips that you can implement to help your student teachers learn.

Before teaching a class, you may wish to do the following:

- Choose a small amount of content to deliver. Keep in mind that in a given 50-minute class period, you generally do not want more than one-third of the class period should be focused on content delivery. This will enable there to be enough time for student teachers to practise their skills and deepen their understanding of the topic.
- Note down the key points you think are most important for your student teachers to learn from the lesson content. You can refer to these as you deliver the content to the class to make sure you discuss these key points.

- Make sure you are clear on how you will carry out the content delivery and the learning activities. Refer to the suggestions in this guide and discuss with other teacher educators, if needed. Always feel free to change the suggested steps so that the lesson activities work well for your specific classroom situation.
- For each learning activity, prepare clear written instructions for your student teachers describing, step-by-step, how to do the activity. The instructions could be displayed on a presentation slide, printed on a handout or written on the board. Make sure the instructions are large enough to be read by all student teachers.
- You may want to practise explaining the instructions verbally, going slowly and step-by-step. This will help you be ready to explain the instructions to your student teachers before the activity, so they will understand what to do. You can practise the explanation with a friend or colleague ahead of time and then ask them what needs to be explained more clearly.
- If time allows, prepare to model of what student teachers are expected to do during the activity. This might involve one or two teacher educators doing a short role-play, pretending they are the student teachers doing the activity. This will enable student teachers to *see* exactly what they should be doing.
- If student teachers are expected to produce something at the end of an activity, you may wish to prepare an example, or ‘end product,’ to show student teachers what they should be aiming to create during the activity.

During class, just before the content delivery or any learning activity, if applicable, it may be helpful to:

- Distribute any materials or learning supplies that student teachers will need to carry out tasks you will ask them to do. Make good use of the e-library to request student teachers to access necessary teaching and learning materials online as appropriate.
- Provide clear verbal and written instructions to student teachers about any task you would like them to do as you deliver the content.

- Model what the student teachers should do using a short role-play.
- Show the example end product to student teachers that you prepared before class.
- Ask one or more student teachers to repeat back to the class how to do the activity, using their own words, to make sure they understand the instructions.
- Tell student teachers how long they have to complete the activity.

Throughout the class, it may be helpful to:

- Look for any signs that suggest whether the student teachers understand the content you are delivering or the task they are working on. If you suspect certain points may be difficult for student teachers to understand, consider explaining the information in a different way or breaking down the information into smaller, more manageable pieces.
- Walk around to all parts of the classroom to:
  - Ensure all student teachers are on task;
  - Answer questions student teachers have;
  - Ensure student teachers have all the materials needed to do the activity; and
  - Assess student teachers' understanding by observing whether they are carrying out the activity as instructed.
- Encourage student teachers to ask questions.
- If you detect a misunderstanding, either talk directly to the student teacher to clarify, or if the whole class may benefit from the clarification, call the attention of all student teachers and explain to everyone.
- Check for **Stop and think** instruction boxes for points to emphasise and to ensure that student teachers are learning effectively before moving forward.

At the end of class, it may be helpful to:

- Consider following the suggested ways to “Check student teachers’ understanding” at the end of each lesson. This is an opportunity to summarise the lesson and to briefly assess the student teachers’ achievement of the learning outcomes and understanding of how the lesson addressed the Teacher Competency Standards Framework (TCSF).
- Assess student teachers’ understanding by asking them to share a point from the content you delivered that they thought was particularly interesting, or that surprised them.
- Encourage student teachers to ask questions and provide comments on what you have just taught them.
- Ask one or two student teachers to share what they produced during the activity. If the activity was not designed to produce an end product, ask one or two student teachers to describe what they learnt from the activity.
- After student teachers share their work or their thoughts, choose one or two aspects of what they shared to emphasise to the class. The point you choose to emphasise should be key points that you would like all student teachers to learn and remember from the activity.

As a teacher educator, you have an important role to play in creating a classroom where all student teachers feel free to ask questions, share their reflections, and practise teaching in a safe supportive environment. It is your feedback and support that will help them grow into teachers who can foster the holistic development and learning of Myanmar’s children and youth.

**Table B. Year 1, Semester 2, Art Content Map**

Units	Sub-units	Lessons	Learning Outcomes	TCSF	Periods
3. Visual Arts	3.1 Common Things in Visual Arts	3.1.1 The three stages of teaching primary Visual Arts	<ul style="list-style-type: none"> <li>Explain the three different stages that should support teachers when teaching Visual Arts to primary students</li> </ul>	A 4.1 A 5.1 B 1.1	1
	3.2 Drawing	3.2.1 History of drawing in Myanmar	<ul style="list-style-type: none"> <li>Explain the history of drawing in Myanmar</li> </ul>	A 4.1 A 5.1 B 1.1	1
		3.2.2 Teaching methodologies for drawing	<ul style="list-style-type: none"> <li>Explain how children's drawing evolves throughout their age levels in relation to child development theory</li> <li>Give examples of the learning activities suggested in the primary curriculum</li> </ul>	A 4.1 C 3.2	2
	3.3 Handicrafts	3.3.1 The history of handicrafts in Myanmar	<ul style="list-style-type: none"> <li>Explain the history of handicrafts in Myanmar</li> </ul>	A 4.1 A 5.1 B 1.1	1
		3.3.2 Teaching Myanmar handicrafts	<ul style="list-style-type: none"> <li>Explain the objectives of teaching handicrafts in the primary school</li> <li>Give examples of learning activities suggested in the primary curriculum</li> </ul>	A 4.1 A 5.1 B 1.1 D 2.1	2
	3.4 Appreciation of Myanmar Visual Arts	3.4.1 Explanation about appreciation of Myanmar Visual Arts	<ul style="list-style-type: none"> <li>Explain the objectives of teaching the appreciation of Visual Arts in the primary school</li> </ul>	A 4.1 A 5.1 B 1.1	1
		3.4.2 Teaching appreciation of Myanmar Visual Arts	<ul style="list-style-type: none"> <li>Explain the objectives of teaching the appreciation of Visual Arts in primary school</li> <li>Give examples of learning activities suggested in the primary curriculum</li> </ul>	A 4.1 A 5.1 B 1.1 D 2.1	2
	4. Methodology of Assessment	4.1 Assessment	4.1.1 Assessment in Visual Arts and Performing Arts	<ul style="list-style-type: none"> <li>Explain assessment methods to be used in Performing Arts at primary school level</li> <li>Explain assessment methods to be used in Visual Arts at primary school level</li> </ul>	A 4.1 A 5.1 B 1.1 B 2.1
<b>Total</b>					<b>12</b>

# Unit 3

## Visual Arts

This first unit in semester 2 of Art introduces the student teachers to the concept of teaching Visual Arts using a three-stage process: introduction, development and reflection. The student teachers will have the opportunity to work with the primary textbooks and teacher's guides to connect their learning to the resources they will use in the classroom. The unit covers the strands of drawing, where the history of drawing in Myanmar will be introduced, and the methodologies of teaching drawing at primary level will be presented. Traditional Myanmar handicrafts will also be introduced, and the student teachers will have the opportunity to explore the history of handicrafts, and the reasons why handicrafts are introduced to primary students. The final sub-unit of this unit will cover the third strand of the Visual Arts subject – appreciation.

Student teachers will have the opportunity to understand the importance of encouraging an appreciation of Myanmar traditional arts and will be encouraged to appreciate art. All lessons are linked to the lessons, learning outcomes and activities of Grades 1 and 2 Visual Arts curricula.

### Expected learning outcomes

**By the end of this unit, student teachers will be able to:**

- Explain the three different stages that should support teachers when teaching Visual Arts to primary students;
- Explain the history of drawing in Myanmar;
- Explain how children's drawing evolves throughout their age levels in relation to child development theory;
- Explain the history of handicrafts in Myanmar;
- Explain the objectives of teaching handicrafts in the primary school;
- Explain the objectives of teaching the appreciation of Visual Arts in the primary school; and
- Give examples of learning activities suggested in the primary curriculum.

## 3.1. Common Things in Visual Arts

This sub-unit introduces the concept of the three stages of teaching Visual Arts lessons and why it is useful to pay careful consideration to these stages when planning lessons. The stages exist to help student teachers plan and teach effective lessons and to ensure primary school students are learning in a structured active manner. The three-stage process also supports key skills such as problem-solving and creative thinking.

### 3.1.1. The three stages of teaching primary Visual Arts

#### Expected learning outcome

**By the end of the lesson, student teachers will be able to:**

- Explain the three different stages that should support teachers when teaching Visual Arts to primary students.



#### Competencies gained

A4.1 Demonstrate understanding of the structure, content and expected learning outcomes of the basic education curriculum

A5.1 Demonstrate understanding of the subject matter to teach the subject/s for the specified grade level/s

B1.1 Demonstrate capacity to teach the subject-related concepts and content clearly and engagingly



**Time:** One period of 50 minutes





**Learning strategies:** Group work; class discussion; self-reflection; peer-reflection



**Preparation needed:** Read Handout 1: Three Stages of Teaching Visual Arts, and Handout 2: Worksheet.



**Resources needed:** Grades 1 and 2 teacher's guides and textbooks

### Learning activities



#### Learning activity 1: Introduction (10 minutes)

1. Ask the student teachers: *What does the term Visual Arts mean?*
2. Take suggestions. You can record their suggestions in a mind map on the board.
3. If necessary, give a definition of 'Visual Arts': forms of art that are appreciated by seeing them, for example, photographs, films, paintings, sculptures, and handicrafts.
4. Nominate a few student teachers to recall their own experiences of learning Visual Arts:
  - a. What kinds of drawing and handicrafts have you learned at school or elsewhere?
  - b. What was the process of learning these?
  - c. How did you feel when learning about Visual Arts?



#### Assessment

Formative assessment takes place during Learning activity 1. Could student teachers define 'Visual Arts'? Could they give a variety of examples? Support them as necessary and write a definition on the board to ensure all student teachers have the same understanding. Some student teachers may have little experience of learning visual arts – remind them that it is now part of the Basic Education Curriculum.



### Possible student teachers' responses

Student teachers should be able to give a basic definition of visual arts and some examples, such as painting, drawing, sculpture, and photography. Some student teachers may be able to give examples of learning how to paint or draw at school or at home.



### Learning activity 2: Recap: The three stages of teaching Visual Arts (15 minutes)

1. Remind student teachers that their preparation for this lesson is to read Handout 1: Three stages of teaching Visual Arts.
2. Write the titles of the three stages of teaching on the blackboard: Introduction – Development – Reflection.
3. Ask student teachers to give examples of what happens during each stage. This should be provided in their own words, not directly read from the textbook. Write a summary of each stage on the board.
4. Ask the student teachers to compare their own experience of learning Visual Arts with the three-stage method that has just been covered. The student teachers should provide examples of where their experience is similar, and where there are differences.



### Assessment

Formative assessment takes place during Learning activity 2. Did student teachers give examples of the three stages? Did they explain the stages in their own words? If necessary, support by asking questions, such as: *'What does the teacher do in the introduction stage? What do students do in the reflection stage?'* Remind student teachers that these stages exist to support their teaching proficiency.



### Possible student teachers' responses

If student teachers read the assigned text before the lesson, they should be able to give some examples of what the teacher does during each stage of a lesson, and what the students do.

- **Introduction:** Make students interested, motivated and understand what the contents of the lesson are by demonstration, step by step instruction, and try-out.
- **Development:** Let students enjoy making their products from their own ideas, or observe the artworks carefully for appreciation.
- **Reflection:** Let students share their artwork, ideas or findings and feel enjoyment for learning Visual Arts.



### Learning activity 3: Group work (20 minutes)

1. Divide the class into groups of five or six student teachers. Each group will work on one of the following three lessons:<sup>4</sup>
  - a. Group A: Grade 1 – Unit 2, Lesson 2.2 ‘Frottage paper’<sup>5</sup>
  - b. Group B: Grade 2 – Unit 4, Lesson 3 ‘Making accessories by using leaves’
  - c. Group C: Grade 2 – Unit 5, Lesson 1 ‘Studying Myanmar art of turnery (*pan-put*)’
2. Each group will have 10 minutes to read the Teacher Educator Guide for their particular lesson and discuss with their group where the three key stages are evident.
3. Ask student teachers to complete Handout 2: Worksheet and ask them to complete the worksheet.
4. Explain student teachers that they must not copy from the Teacher Educator Guide. They should use their own words to record what happens during each of the three stages of the lesson they have been allocated.



### Assessment

Monitor the groups and check their worksheets as you move around the classroom. Support the student teachers in completing the worksheet, giving advice where necessary. Using the lessons in the primary teacher’s guides, ask groups questions such as: What is the teacher doing in this stage of the lesson? What are the students doing? Which stage of the lesson is this?

<sup>4</sup> There will be more than one of each group.

<sup>5</sup> The word ‘frottage’ is not used in the Grade 1 teaching guide, however the drawing technique introduced is called ‘frottage’. This is also known as ‘rubbing’ and involves placing paper onto a surface with texture and using a pencil or crayon to draw on the paper, this reflects the texture of the surface onto the paper.



### Possible student teachers' responses

On the worksheet, student teachers should be able to identify each of the three stages in their assigned primary textbook lesson, and give examples of how the activities in the lesson apply to each stage.



### Check student teachers' understanding (5 minutes)

1. Remind student teachers that the learning outcome of this lesson was to explain the three stages of a lesson.
2. Ask student teachers to turn to their partner and say the names of the three stages (Introduction; Development; and Reflection).
3. Remind student teachers that they looked at primary curriculum lessons that they will teach when they are qualified teachers.
4. Nominate two or three student teachers to give an example of one of the stages from the lesson in the primary teacher's guide.



### Extension and differentiation activities

**Learning activity 1:** Challenge student teachers to give specific examples. For example, what styles of painting or drawing do they know? What sculptures or handicrafts have they seen?

**Learning activity 2:** Support less confident student teachers by allowing them to refer to the information in their textbooks. Write a clear summary of each stage on the board.

**Learning activity 3:** Support less confident student teachers by making mixed ability groups. Monitor and assess groups during the activity. Extend confident student teachers by asking them how they would teach or adapt their allocated lesson.



### **Review questions: Possible student teachers' responses**

Question 1: What is the most effective way of giving instructions in a practical Visual Arts lesson? Why?

*Answer: Demonstration is the most effective way of giving instructions because students will understand more when observing a demonstration rather than just listening or reading the instructions. Demonstrations make students understand the objectives of the lesson and the creative procedure.*

Question 2: How can the teacher encourage students to be creative?

*Answer: By asking students questions to clarify their own imagination or ideas. Let students create artworks with their own imagination and ideas rather than imitating so-called beautiful and nice artworks.*

Question 3: What instructions should be given to students at the end of a practical Visual Arts lesson?

*Answer: Clean up their materials and give back their tools. Wash their hands if they are dirty.*

## 3.2. Drawing

This sub-unit gives student teachers comprehensive background knowledge on the history of drawing in Myanmar and introduces them to some activities to help primary school students with their drawing, taking into account a child's stages of development. There is also a series of self-study tasks designed to improve the student teachers' drawing skills.

Drawing means the art of representing objects by lines made with a point, such as a pen, pencil, crayon or piece of charcoal. It is this ability to create precision which distinguishes drawing from painting.

Drawing a variety of lines and shapes transforms one's idea into an object, a landscape, a flower or a tree.

### 3.2.1. History of drawing in Myanmar

#### Expected learning outcome

**By the end of the lesson, student teachers will be able to:**

- Explain the history of drawing in Myanmar.



#### Competencies gained

A4.1 Demonstrate understanding of the structure, content and expected learning outcomes of the basic education curriculum

A5.1 Demonstrate understanding of the subject matter to teach the subject/s for the specified grade level/s

B1.1 Demonstrate capacity to teach the subject-related concepts and content clearly and engagingly



**Time:** One period of 50 minutes



**Learning strategies:** Pair work; lecture; group work; presentation/gallery walk



**Preparation needed:** Student teachers and teacher educators should read the information on the history of art from the Student Teacher Textbook, Sub-unit 3.2, Lesson 3.2.1, starting from the section titled ‘Drawing in Myanmar’. Read Handout 3. Prepare quick quiz to check understanding (optional)



**Resources needed:** Post-it notes; Student Teacher Textbook, Sub-unit 3.2, Lesson 3.2.1; flipchart paper; marker pens

### Learning activities



#### Learning activity 1: Pre-test (pair work) (10 minutes)

1. Draw a horizontal line across the length of the board. This is your timeline.
2. Distribute one or two post-it notes to each pair of student teachers.
3. Ask student teachers to recall in pairs what they learnt from ‘Drawing in Myanmar’, without looking in their textbook. Focus on how drawing has developed over the years.

Give the class five minutes to write key events on their post-it notes and stick them on the board at the appropriate point on the timeline.



#### Assessment



#### Stop and think

The time limit of **five minutes** is important here. You do **not** need to make a complete timeline of Myanmar drawing at this stage. This is a quick pre-test to see how much information the class can gather as a student-centred introduction to the topic.

Briefly review the post-it notes that have been stuck on the timeline. Check whether they are correct. Ask the student teachers to continue reviewing the timeline throughout the lesson as there may be events that are missing, in the wrong position, or incorrect in other ways. They will have a chance to work on the timeline again later in the lesson.

From the pair discussions and the items placed on the timeline, you will be able to assess the class's overall understanding of the history of Myanmar drawing.



### Possible student teachers' responses

Student teachers should be able to provide some key points in the history of Myanmar drawing. See 'Drawing in Myanmar', Student Teacher Textbook, Lesson 3.2.1 for examples. Do not worry if the timeline is incomplete – student teachers will increase their subject knowledge and add to the timeline during this lesson.



### Learning activity 2: Lecture (10 minutes)

1. Summarise the information from the Student Teacher Textbook, Lesson 3.2.1 to give a brief history of drawing and art, explaining the progression from primitive 'pre-history' cave drawings to the modern era.
2. Remember the student teachers have read this text in preparation for the lesson, so it is important to prepare this lecture as a **short summary** only.



### Assessment

The content of your lecture will depend on the success of Learning activity 1. You may choose to focus on points that the student teachers did not stick on the timeline.



### Possible student teachers' responses

No responses required. You may wish to invite questions following the lecture. Ensure your own subject knowledge is sufficient if you choose to do this.





### Learning activity 3: Group work (10 minutes)

1. Divide the class into groups of five or six student teachers.
2. Give each group one sheet from Handout 3: History of Myanmar Art to study and discuss within the group.
3. Inform the class that each group must become experts on the period of Myanmar history that they have been allocated. While reading, student teachers should list the main ideas they want to share with the class.
4. After 10 minutes of reading, they must be prepared to share their knowledge with the rest of the class.



### Assessment

Formative assessment takes place during Learning activity 3. Ensure student teachers understand the information on their worksheet. Be prepared to answer questions.

Assess student teachers' ability to summarise information in their own words rather than simply copying from the worksheet.

Soft skills may also be assessed here: How well do student teachers work as a team? Do they communicate with each other and agree as a team which key points they want to present?



### Possible student teachers' responses

Student teachers should summarise the information on their worksheet in a format that can be clearly presented to the class in the next activity.



### Learning activity 4: Plenary sharing (10 minutes)

1. Invite one representative from each time period in order to present their key points to the class using their flipchart presentation.
2. Alternatively, ask groups to stick their flipchart paper on the wall and conduct a gallery walk.



### **Assessment**

You can assess student teachers' understanding as they make their presentations, and consolidate their understanding by asking follow-up questions. Encourage peer-assessment in the same way. Give positive and constructive feedback.



### **Possible student teachers' responses**

Groups should present a summary of the information on their handout, using their own words.



### **Learning activity 5: Review (5 minutes)**

1. Distribute more post-it notes to each group.
2. Give class five minutes to write key points on the post-it notes and add to the timeline.



### **Assessment**

As in Learning activity 1, assess the accuracy of the timeline as it is being constructed. Give immediate feedback and at this point, ensure the timeline is as full and accurate as possible.



### **Possible student teachers' responses**

Groups should be able to add events to the timeline using the information from their handouts and from the group presentations.



### **Check student teachers' understanding (5 minutes)**

1. Remind student teachers that the learning outcome of this lesson was to explain the history of drawing in Myanmar.
2. Direct their attention to the timeline – invite them to take photos with their mobile devices.

3. Remind student teachers that the teacher competencies in this lesson are concerned with subject knowledge.
4. Ask student teachers to write or say at least one question for their partner to answer (based on the content of the lesson).<sup>6</sup>



### Extension and differentiation activities

The activities in this lesson address the objectives in a variety of learning styles – auditory, visual and kinaesthetic. Student teachers who prefer active learning may benefit more from the timeline creation activities. Student teachers who prefer auditory learning may benefit more from the lecture and from talking to their partner.

**Learning activity 1:** There is no need for every student, or even every pair, to stick up a post-it note. Encourage all student teachers to pay attention to the notes stuck on the timeline so they all have access to the information throughout the lesson. Encourage pair work and discussion.

**Learning activity 2:** Student teachers may find it helpful to refer to the Student Teacher Textbook in conjunction with the lecture.

**Learning activities 3 & 4:** Ensure English and Myanmar language versions of the handouts are available. Form mixed ability groups and encourage peer-assessment within the groups. Observe groups at work and assist if they are not sure which points to present – do not tell groups what to write: ask questions to encourage problem-solving and critical thinking skills, for example, *What do you think is the most important event on your handout? Why?*

**Learning activity 5:** As with Learning activity 1, there is no need for every group to stick up a post-it note as long as there is sufficient and accurate information on the timeline. Encourage all student teachers to pay attention to the timeline and to take a photograph which they may be able to use in other subjects, for example, Educational Studies.

Student teachers who are interested in the history of Myanmar art could watch this video (which is almost an hour long and in English) from the Asia Society Museum in New York: <https://asiasociety.org/video/buddhist-art-myanmar-intersection-faith-and-karma-complete>

<sup>6</sup> Alternatively, prepare a quick quiz for student teachers to do in pairs or for homework.

## 3.2.2. Teaching methodologies for drawing

### Expected learning outcomes

By the end of the lesson, student teachers will be able to:

- Explain how children's drawing evolves throughout their age levels in relation to child development theory; and
- Give examples of the learning activities suggested in the primary curriculum.



#### Competencies gained

A4.1 Demonstrate understanding of the structure, content and expected learning outcomes of the basic education curriculum

C3.2 Demonstrate respect for diversity of students and the belief that all children can learn according to their capacities



**Time:** Two periods of 50 minutes



**Learning strategies:** Group work; group presentation; gallery walk



**Preparation needed:** Read Handout 4, Handout 5, Handout 6, and Handout 7



**Resources needed:** Flipchart paper; marker pens

## Learning activities

### Period 1



#### Learning activity 1: Introduction (10 minutes)

1. Direct the student teachers to Handout 4: Examples of Children's Drawings.
2. Ask the student teachers to briefly discuss the following questions in pairs:
  - a. Which drawing has been completed by the eldest child?
  - b. Why do you think this?

(Facilitation note: There is no right or wrong answer here. The point of the exercise is for the student teachers to explore the skills displayed in the pictures – the most important part of this is that the student teachers consider the differences between the drawings and ascertain how those differences influence their decision on the relative ages of the children who drew the pictures.)

3. Take feedback. Explain to the student teachers that children have different development stages at different ages. This means that their drawings may also be different in each stage of development.



#### Assessment

Encourage thinking skills by reminding student teachers that this is an open-ended task – there are no correct answers.



#### Possible student teachers' responses

All student teachers should be able to come to an initial conclusion in their pair discussion. Most student teachers should be able to describe some differences in the pictures. Some student teachers should be able to suggest developmental reasons for the differences.



#### Learning activity 2: Group work (20 minutes)

1. Divide the class into groups of five or six student teachers.
2. Direct student teachers to Handout 5: Pictures for Learning activity 2 and ask them

to look at the pictures on the handout.

3. Ask the groups to order the pictures from youngest artist (write number 1) to oldest artist (write number 6).
4. Once the pictures have been put into age order, ask the groups to guess the age of the child who drew each picture, and to write their guesses on the handout.
5. Ask the groups to discuss their reasons for their order and age guesses. What indicators can they point to that demonstrate the progression of skills development in drawing?
6. Ask the student teachers to share their findings among the groups and discover whether they have come to the same conclusion or not. Briefly discuss their findings.
7. Direct student teachers to Handout 6: Answers for Learning activity 2, which indicates the age of the children that drew the pictures and gives some information about the distinctive aspects of that development stage.
8. The student teachers should reflect on their own work, and discuss in their groups any differences between their ideas and the child development theory on the handout.



### Assessment

Self-assessment takes place in Learning activity 2. Monitor and observe to carry out your own assessment: did they order the pictures in the same way as the answer sheet? If not, can they give reasons for their choices?



### Possible student teachers' responses

Student teachers should suggest a logical order. Groups of student teachers should collect ideas to explain their decisions. Student teachers should be able to identify some similarities or differences between their group's ideas and the answer sheet.



### Learning activity 3: Reading and discussion (10 minutes)

1. Direct student teachers to Handout 7: The Development Stages of Visual Arts in Children.
2. Ask student teachers to read about the six development stages (the six paragraphs from 'Scribble stage' to 'Decision stage').

3. In their groups, ask student teachers to match the distinguishing features described in Handout 7 with the pictures in Handout 5.
4. Take some feedback from individual student teachers.



### Assessment

Monitor and observe group discussions. Make notes of points that you hear and nominate student teachers to communicate these points to the class.



### Possible student teachers' responses

Student teachers should match elements of the children's drawing to the descriptions of the developmental stages. Some student teachers will have more ideas than others, so ensure groups share their ideas together.



### Check student teachers' understanding (10 minutes)

1. Remind student teachers that the learning outcome of this lesson was to explain how children's drawing evolves with age.
2. Draw student teachers' attention to Teacher Competencies Standard Framework (TCSF) competency C3.2 (see *Competencies gained*, above).
3. Ask student teachers to discuss in pairs how they think this lesson addressed this competency. Prompt them to think about the development stages of drawing and what they know about child development in general.
4. Take feedback – direct student teachers to understand that children do not all develop at the same rate. The ages suggested in Handout 7 will not apply to all children. Some children may never reach the 'pseudo-naturalistic stage' and may be reluctant to practise if they believe that they are 'bad at drawing'.
5. It is important that the student teachers recognise this and treat all students with respect, as well as teaching their students to treat each other with respect. As teachers, it is their job to plan lessons that help all students to make progress.<sup>7</sup>

<sup>7</sup> The concept being addressed here is 'inclusivity', which is covered in detail in Educational Studies.

<sup>8</sup> There may be more than one of each group.

## Period 2



### Learning activity 4: Group work and presentation (35 minutes)

1. Put the student teachers in pairs and ask them to recap the learning from the last period. What stages can they recall? What are some of the distinguishing features of the different stages?
2. Divide the class into groups of five or six student teachers.
3. From Handout 7, allocate a different drawing stage to each group:<sup>8</sup>
  - Group 1: Scribble stage;
  - Group 2: Pre-schematic stage;
  - Group 3: Schematic stage;
  - Group 4: Dawning realism stage;
  - Group 5: Pseudo-naturalistic stage; and
  - Group 6: Decision stage.
4. Instruct each group of student teachers to prepare an instructional poster that explains the visual arts development stage that they are looking at. The poster must include a demonstration drawing, and an explanation of the development stage. The information from Handout 6 and the supplementary grade information at the end of Handout 7 can support this.
5. One member from each group should present the information to the class. What elements of child development have they demonstrated?
6. Display the posters on the wall for the student teachers to review each stage and see the progression of development.



### Assessment

A quick recap quiz at the start of this period assesses knowledge gained from the previous period. The poster activity demonstrates student teachers' understanding of the development stages.





### Possible student teachers' responses

Student teachers should work collaboratively to create their poster. It should include graphics and an explanation of the stage. Challenge them to describe the development stage and its elements in their own words.



### Check student teachers' understanding (15 minutes)

1. Remind student teachers that the learning outcomes of this lesson were to explain how children's drawing evolves with age and how this relates to the primary education curriculum.
2. Distribute copies of primary textbooks and/or teacher's guides from Grades 1 to 5.
3. Invite student teachers to look at how the lessons on drawing and painting teach students to practise the various stages of drawing.
4. As an example, Grade 2, Unit 2 'Drawing Basic Shapes' shows how students can make progress in the schematic stage.
5. Ask student teachers to look for other examples across the grades.



### Extension and differentiation activities

**Learning activity 1:** Make sure the images are clearly visible to all student teachers. Challenge the class to suggest their own theories. Accept all reasonable responses at this point.

**Learning activity 2:** Make sure groups are communicating collaboratively. Ensure all members of the group can see the answer sheet. Some student teachers may need their own copy of the answer sheet.

**Learning activity 3:** In the reading stage, nominate a student teacher to read aloud each section of the worksheet to the class. This gives all student teachers equal access to the text.

**Learning activity 4:** Instead of individual group presentations, you may wish to facilitate a gallery walk – this is a more active exercise but it will require careful classroom management to ensure student teachers learn from the posters.

Student teachers could do some additional research online to view the different stages of development – this video (in English, but with plenty of active demonstration) <https://thevirtualinstructor.com/stages-of-artistic-development.html> is a useful place to start.

There are comprehensive instructions and exercises on drawing included in the student teacher textbook, and the student teachers should be encouraged to practise drawing as much as possible.



### **Review questions: Possible student teachers' responses**

Question 1: What does the 1987 Lowenfeld & Brittain study aim to show?

*Answer: Development of creative artwork related to mental development in children.*

Question 2: Why is it important to practise drawing different types of lines?

*Answer: Because lines are the basis of almost all artwork.*

Question 3: Which single activity can help children with writing and drawing?

*Answer: Creating figures and objects based on letters of the alphabet.*

## 3.3. Handicrafts

Myanmar is rich in handicrafts. A handicraft is an artwork, but what defines a handicraft? You will find that handicrafts come to life when the craftsman, who creates an image or an object, has a specific idea of what, how and why those artworks are to be made. Therefore children, who may or may not become skilled craftsmen, need to know how to create an object or an image and they need to know why they are doing it – thereby supporting their mental and physical development.

Children are interested in creating art which combines their imagination and their creative instincts. They have to search for fine clay, treat it, and use their fingers instead of tools to create a figure out of substances found in their environment (Figure 3.29). Most children in rural areas shape toys out of clay obtained from nearby paddy-fields which are still wet in winter.



**Figure 3.29. Animals that can be made from clay**

Children are naturally aesthetically minded – they enjoy creating works of art. They just need time to pursue the skills of making figures or toys by hand and they need a little something to stoke up their passion. Part of this involves allowing them to think freely, to carry out their own ideas and use their imagination.

A good teacher will understand the need to release the dormant force within. As a teacher, you will have to inspire them to use their imagination and to find their own way of working with a variety of materials. You can certainly give them the benefit of your experience but it must be remembered that a child's inalienable right is to experiment, explore and discover his/her own thoughts and ideas.

Every child is endowed with an interpretation of their environment and an ability to select art forms that have meaning to them. Generally, a mere suggestion is all that is needed to call forth the most original conception, and once started, the child will soon far outstrip this suggestion.<sup>9</sup>

### 3.3.1.

## The history of handicrafts in Myanmar

### Expected learning outcome

**By the end of the lesson, student teachers will be able to:**

- Explain the history of handicrafts in Myanmar.



#### Competencies gained

A4.1 Demonstrate understanding of the structure, content and expected learning outcomes of the basic education curriculum

C3.2 Demonstrate respect for diversity of students and the belief that all children can learn according to their capacities



**Time:** One period of 50 minutes

<sup>9</sup> Andrews, M. F. (1966). *Sculpture and Idea*. New Jersey: Prentice Hall.



**Learning strategies:** Group work; group presentation; gallery walk



**Preparation needed:** Read Handout 4, Handout 5, Handout 6, and Handout 7



**Resources needed:** Flipchart paper; marker pens

### Learning activities



#### Learning activity 1: Quick quiz (5 minutes)

1. Prepare the following five questions on the board or on a handout to test the student teachers' understanding of the pre-lesson reading:
  - i. What do we know about the size of handicrafts from the Pyu period?  
*(They were often very large)*
  - ii. What did Pyu craftsmen make with gold?  
*(Accept any answer from: Bracelets, anklets, earrings (in other word, jewellery), bells)*
  - iii. During which period did the 10 flowers become widely known?  
*(The Bagan period)*
  - iv. How did the use of colour develop during the Bagan period?  
*(Brighter colours were used)*
  - v. What is the general opinion about the quality of handicrafts produced today?  
*(The quality is lower today than in the past)*
  
2. Keep a strict time limit, considering that time may also be needed to give the answers.



#### Assessment

This can be self-assessed if you give the answers in class. Alternatively, ask the student teachers to write their answers in their notebooks and hand in to be marked.



### **Possible student teachers' responses**

Answers given above.



### **Learning activity 2: Flipped classroom (15 minutes)**

1. Give a brief introduction to the cultural and historical importance of the 10 traditional Myanmar art and handicraft skills, known as 'the 10 flowers' (*pan-se-myo*).
2. Divide the class into 10 groups and direct student teachers to Handout 8: Handicrafts in Myanmar to the groups.
3. Allocate each group one of the 10 traditional handicraft skills to investigate and discuss. Ask each group to prepare a short summary of the skill that they have been allocated. The information to inform this presentation will come primarily from the Student Teacher Textbook and from Handout 8 although the student teachers could also carry out additional internet research.
4. Each group must be prepared to deliver a two-minute summary, and they must prepare a supporting poster to be displayed in the classroom.



### **Assessment**

Observe and facilitate an effective group presentation by asking information checking questions to each group about their allocated handicraft. Ask them if they can think of any examples in their surroundings. Check that they understand and have prepared to talk about different elements of their allocated handicraft – size, era, location, purpose, quality, products, development, comparisons between past and present.



### **Possible student teachers' responses**

Groups will mainly use the information provided in the Student Teacher Textbook and Handout 8 plus their own research.



### Learning activity 3: Group presentation (25 minutes)

1. Each group will be given two minutes to present their findings and the information that they have established during their reading and research on their specific handicraft area.
2. The posters that each group has prepared can be displayed in the classroom.



### Assessment

Give positive feedback to the presentations especially where groups have included their own research.

Homework assignment: Ask student teachers to observe the traditional handicrafts in their surroundings and take pictures with their mobile phones.<sup>10</sup> Ask student teachers to make a list of the different traditional handicrafts that they experience each day, and challenge them to find examples of all of them. The student teachers could also add handicrafts that they experience in their daily lives which do not fall under the 10 flowers classification.



### Possible student teachers' responses

Information from the presentations is primarily a consolidation of the material in the Student Teacher Textbook and Handout 8.

The homework assignment may be presented in a journal or reflection log and can be developed during the semester.



### Check student teachers' understanding (5 minutes)

1. Remind student teachers that the learning outcome of this lesson was to explain the history of handicrafts in Myanmar and that the teacher competencies being developed in this lesson are concerned with subject knowledge.
2. Remind them that they addressed these elements of the lesson by taking part in a quick quiz and by investigating one handicraft in more detail.

<sup>10</sup> An example of ICT-integrated learning.

3. Ask one or two student teachers *how* they can learn more about the handicrafts – this may involve using books, the internet, speaking to craftsmen or analysing the handicrafts in real life.
4. Ask them to self-assess which handicrafts they need to learn more about.
5. Remind them to take some time during subsequent weeks to look at all the posters and remind themselves of the wide variety of traditional handicrafts in Myanmar.



### **Extension and differentiation activities**

**Learning activity 1:** There are many ways to facilitate this quick quiz, depending on the needs and preferences of your class. Options include but are not limited to:

- Questions on the board or questions on a handout;
- Reveal the questions one by one or all at the same time;
- Split the class in half and award points for the first team to shout out each answer;
- Nominate a student teacher to give an answer;
- Ask student teachers to write their answers on the handout or in their notebooks; and
- Give the answers in class for self-assessment or collect written answers to mark.

**Learning activity 2:** Depending on time and resources, give student teachers the option to do further research in their own time and add to their posters in future lessons.

**Learning activity 3:** Make sure posters are displayed to address this task from the perspective of different learning styles (auditory, visual, kinesthetic).



## 3.3.2.

# Teaching Myanmar handicrafts

### Expected learning outcomes

**By the end of the lesson, student teachers will be able to:**

- Explain the objectives of teaching handicrafts in the primary school; and
- Give examples of learning activities suggested in the primary curriculum.



### Competencies gained

A4.1 Demonstrate understanding of the structure, content and expected learning outcomes of the basic education curriculum

A5.1 Demonstrate understanding of the subject matter to teach the subject/s for the specified grade level/s

B1.1 Demonstrate capacity to teach the subject-related concepts and content clearly and engagingly

D2.1 Improve own teaching practice through learning from other teachers and professional development opportunities



**Time:** Two periods of 50 minutes



**Learning strategies:** Video presentation; individual activities; class discussion; presentation; reflection



**Preparation needed:** Download or prepare to play video lesson: Visual Arts Grade 2, Unit 3, Lesson 5 ‘Creating flowers and flower pot using paper’:

<https://www.youtube.com/watch?v=Ng44-n3xC10&feature=youtu.be>



**Resources needed:** Handout 9. Grade 2 Visual Arts student textbooks and teacher’s guides. For each student teacher: a half page of A4 paper; a quarter page of A4 paper; pieces of newspaper; scissors; glue; coloured pencils

## Learning activities

### Period 1



#### Learning activity 1: Video lesson observation (20 minutes)

1. Introduce the topic of the lesson to the student teachers and explain that in order to introduce handicrafts in Myanmar to primary students, it is important to encourage them to practically apply their understanding. Explain to the student teachers that they will watch a 20-minute video of a teacher in a primary classroom instructing primary students how to create a paper flower.
2. Direct student teachers to Handout 9: Lesson Observation Worksheet.
3. Instruct the student teachers to watch the video and make notes on the worksheet to identify what happens during the introduction, development and reflection stages of the lesson (covered in Lesson 3.1.1).



#### Assessment

Monitor the student teachers as they make notes. Further assessment takes place in the next activity.



#### Possible student teachers' responses

Student teachers should be able to identify some specific parts of the lesson that relate to each of the three stages. They may comment on what the teacher does and what the students do.



#### Learning activity 2: Comparison of primary textbooks and observed lesson (20 minutes)

1. Split the class into groups of five or six student teachers.
2. Distribute Grade 2 Visual Arts textbooks and teacher's guides for the groups to compare with the video lesson.

3. Draw a comparison chart on the board:<sup>11</sup>

Lesson stage	Video	Primary textbook
Introduction	<i>observation</i>	<i>observation</i>
	<i>observation</i>	<i>observation</i>
Development	<i>observation</i>	<i>observation</i>
	<i>observation</i>	<i>observation</i>
Reflection	<i>observation</i>	<i>observation</i>
	<i>observation</i>	<i>observation</i>

4. Ask the student teachers to give examples of what they saw in the introduction, development and reflection stages of the lesson, both in the video and in the Grade 2 textbook or teacher's guide. Write their examples in the chart.
5. Ask them to identify similarities and differences between the video and the books.



### Assessment

While you are taking ideas and writing them on the board, peer-assessment and self-assessment are taking place as student teachers compare their peers' ideas with their own.



### Possible student teachers' responses

See Learning activity 1.



### Check student teachers' understanding (10 minutes)

1. Remind student teachers that the learning outcome of this period was to give examples of learning activities in the primary curriculum.
2. Point out the TCSF competencies, in particular *D2.1 Improve own teaching practice through learning from other teachers and professional development opportunities*.
3. Remind them that they watched a video of an experienced primary school teacher who adapted the lesson from the teacher's guide to make it informative, active and engaging for his students.
4. In pairs, ask them to summarise this period by identifying one element of the video lesson which was similar to the instructions in the teacher's guide, and one element that was significantly different.

<sup>11</sup> In place of the word *observation*, write the student teachers' ideas about what happens during each part of the lesson.



### Extension and differentiation activities

Learning activity 1: If student teachers find it difficult to identify elements of each stage, support by asking questions such as *Which stage is this? What is the teacher doing?*

If facilities are not available for watching the video in class, consider your options:

- Demonstrate the lesson yourself; and
- Ask the student teachers to watch the video lesson on their mobile devices before the lesson.

Learning activity 2: Ensure all student teachers have access to the information by writing class ideas on the board. Challenge gifted student teachers to suggest ways in which they might teach the lesson differently.

### Period 2



#### Learning activity 3: Pair work (practical) (30 minutes)

1. Put student teachers in pairs. One person in each pair will play the role of ‘teacher’; the other will play the role of ‘student’.
2. Distribute the resources required to make the flower and flowerpot.
3. The ‘teacher’ will instruct the ‘student’ how to produce a flower and flowerpot, following the instructions from the video and teacher’s guide, making sure to include the three components of the lesson (introduction, development and reflection). The ‘student’ will follow the instructions and create the flower and flowerpot.
4. Support the ‘teachers’ and ensure that the task can be completed within the allocated time. Give occasional reminders of the time available to support student teachers’ time management.



### Assessment

Monitor and give frequent positive feedback – although this should be a fun activity, student teachers may find it difficult and frustrating if they have not had much practical teaching experience. If necessary, model tricky elements of the procedure as you circulate.

Homework assignment: Ask the student teachers to select another lesson from the primary textbooks and make notes on the three stages they see in the lesson. Other video lessons are available: [https://www.youtube.com/channel/UC0pW4hIIFeAbZiN\\_4ez9hRA/videos](https://www.youtube.com/channel/UC0pW4hIIFeAbZiN_4ez9hRA/videos)



### Possible student teachers' responses

Student teachers may replicate some elements from the video lesson. They should aim to demonstrate the three stages of a lesson.



### Learning activity 4: Discussion (15 minutes)

1. Ask the 'students' to briefly show their creation to the class.
2. Write the following discussion points on the board:
  - *'Teachers': Explain how you were able to support your student.*
  - *'Students': Explain how it felt to be a learner.*
3. Ask three or four 'teachers' and three or four 'students' to feedback to the class.



### Assessment

This is vital self-assessment. Make sure student teachers focus on the points written on the board, intended for them to self-reflect, rather than assess each other's performance.



### Possible student teachers' responses

'Teachers' and 'students' have the opportunity to express their own feelings. Be sensitive, as not all student teachers will want to share their inner feelings.



### Check student teachers' understanding (5 minutes)

1. Remind student teachers that this period addressed TCSF competency B1.1 *Demonstrate capacity to teach the curriculum-related subject concepts and content clearly and engagingly* and that having practical experiences of teaching is essential – even if it is only teaching one person.
2. Thinking about their studies in Reflective Practice and Essential Skills (RPES), ask

student teachers to reflect upon how they might teach this lesson again. *What would they do differently? What did they do well? If they were the 'student', how would they advise their 'teacher' partner?*



### Extension and differentiation activities

**Learning activity 3:** Support 'teachers' by writing key techniques as reminders on the board:

- Remember the three stages;
- Give clear, short instructions; and
- Model the skill, then ask your 'student' to demonstrate the same skill.

'Teacher' and 'student' could swap roles if there are major difficulties.

**Learning activity 4:** If student teachers are not prepared to share their inner feelings, this could be done *anonymously* in writing: Give the student teachers a strip of paper and ask them to write how they felt in one sentence. They do not need to write their name. Collect the strips. This will give you a good overall impression of how the class feels about the reality of teaching.



### **Review questions: Possible student teachers' responses**

Question 1: Who were the Pyu?

*Answer: The Pyus founded the kingdoms of Beikthano, Ha(n)lin, Thayekhittara (Sriksetra) and traces of their culture are found all over Myanmar. They existed as a distinguished race up to the time of the Bagan period, and their language and literature were still used in the Bagan empire. (U Thein Hlaing, 2016).*

Question 2: What sorts of handicrafts emerged in the Pyu period?

*Answer: There are generally six types of Pyu handicraft: blacksmithing, painting, masonry, stucco reliefs, bronze works and stone sculpture.*

Question 3: Why is Bagan such a popular tourist destination?

*Answer: Tourists come to see the ornaments and religious buildings in Bagan. Stucco reliefs, plaques, murals, images and sculptures can be seen in many of the ancient pagodas, temples and monasteries.*

## 3.4. Appreciation of Myanmar

### Visual Arts

This sub-unit invites you and the student teachers to further explore Myanmar art from social, political and cultural perspectives through the ages. The notion of ‘appreciation’ is addressed from various angles – it is not just about saying what you like or do not like; it is about understanding the provenance, heritage and development of art, to express your feelings, and to explain how and why those feelings can be affected by works of art.

#### 3.4.1.

### Explanation about appreciation of Myanmar Visual Arts

#### Expected learning outcome

**By the end of the lesson, student teachers will be able to:**

- Explain the objectives of teaching the appreciation of Visual Arts in the primary school.



#### Competencies gained

A4.1 Demonstrate understanding of the structure, content and expected learning outcomes of the basic education curriculum

A5.1 Demonstrate understanding of the subject matter to teach the subject/s for the specified grade level/s

B1.1 Demonstrate capacity to teach the subject-related concepts and content clearly and engagingly





**Time:** One period of 50 minutes



**Learning strategies:** Group work; pair work; gallery walk



**Preparation needed:** Read Handout 10. Read Handout 3 from Semester 1 (Lesson 1.2.1)



**Resources needed:** Flipchart paper; pens



### Learning activity 1: Brainstorm (15 minutes)

1. Ask student teachers what they understand by the term ‘appreciation’. Conduct a whole class brainstorm and build up a whole class mind map on the board.
2. Ask the student teachers why they appreciate art, for example, *How do works of art make you feel? What do different types of art make you think about?* Remind student teachers that they can think about all types of art – international and Myanmar, ancient and modern.
3. Ask student teachers to look at Handout 3: Worksheet 3 from Lesson 1.2.1.
4. Ask student teachers to work in pairs and discuss the statement under ‘Strand 3: Appreciation’. They should develop an answer to the following question: *Why do you think appreciation of Myanmar visual arts is important for primary children?*
5. Ask three or four student teachers to share what they discussed.



### Assessment

There is no single correct answer to this task. Accept any reasonable ideas, giving credit for critical thinking.



### Possible student teachers’ responses

Student teachers should offer some experiences of their feelings for different types of art. In the second part of the activity, they should discuss aspects such as maintaining national pride, understanding culture and history, and encouraging creativity and critical thinking.



## Learning activity 2: Group work (25 minutes)

1. Direct student teachers to Handout 10: Appreciation of Visual Arts and ask them to briefly remind themselves of the grade-wise objectives and grade-wise contents by strand that were first introduced in Semester 1 (Lesson 1.2.1).
2. Divide the class into 10 groups – two groups for each grade. Distribute a corresponding textbook and teacher’s guide to each group. Student teachers should find examples of how the grade-wise objectives and grade-wise contents are achieved in their allocated textbook and teacher’s guide.
3. Give each group flipchart paper and pens. Instruct student teachers to create a graphic organiser to show the relationship between grade-wise objectives and content in one or more lessons.<sup>12</sup>
4. Support the groups to understand how the grade-wise objectives and grade-wise contents are presented in each lesson.



## Assessment

Continuous assessment: monitor and observe, giving support where necessary. Ask checking questions, with reference to the primary textbook material, to help student teachers see the link between the worksheet and the textbooks, for example, *Which grade-wise objective is this lesson teaching? How do you know?* Also refer to your demonstration to assess their presentation format.



## Possible student teachers’ responses

Groups should be able to match lessons with grade-wise objectives and grade-wise content. They should present this in large poster format.

<sup>12</sup> You may need to demonstrate a graphic organiser. See *Toolbox of teaching and learning strategies* in the introduction to this guide.



### **Check student teachers' understanding (10 minutes)**

1. Remind student teachers that the learning outcome of this lesson was to explain the objectives of teaching the appreciation of Visual Arts, and that the TCSF competencies were concerned with curriculum knowledge – therefore, it is vital to know what is in the primary curriculum and how the grades deliver a programme of progression.
2. Display the posters in grade order and conduct a gallery walk. Evaluate the posters as you circulate, highlighting the evidence of progression between the grades and making any adjustments as necessary.



### **Extension and differentiation activities**

In preparation for the next lesson, the student teachers should consider the other strands of Visual Arts. Direct the students to review the learning carried out so far in this semester on handicrafts and drawing and look back at Lesson 1.2.2. from Semester 1 ‘Understanding the Primary Art Curriculum Structure (Visual Arts)’.

## 3.4.2.

# Teaching appreciation of Myanmar Visual Arts

### Expected learning outcomes

**By the end of the lesson, student teachers will be able to:**

- Explain the objectives of teaching the appreciation of Visual Arts in primary school; and
- Give examples of learning activities suggested in the primary curriculum.



#### Competencies gained

A4.1 Demonstrate understanding of the structure, content and expected learning outcomes of the basic education curriculum

A5.1 Demonstrate understanding of the subject matter to teach the subject/s for the specified grade level/s

B1.1 Demonstrate capacity to teach the subject-related concepts and content clearly and engagingly

D2.1 Improve own teaching practice through learning from other teachers and professional development opportunities



**Time:** Two periods of 50 minutes



**Learning strategies:** Group work; presentation; pair work; reflection



**Preparation needed:** Read Handout 11, Handout 12, Student Teacher Textbook Lesson 3.4.1



**Resources needed:** Primary Grades 1-5 textbooks and teacher's guides

## Learning Activities

### Period 1



#### Learning activity 1: Warm-up (10 minutes)

1. Write on the board: *Write one thing you remember from Student Teacher Textbook Lesson 3.4.1 ‘Appreciation of Myanmar Visual Arts’.*
2. For the first five minutes of the lesson, as student teachers enter the classroom (or when you enter the classroom), invite several student teachers to write one piece of information on the board.<sup>13</sup>
3. Briefly summarise and assess the information.



#### Assessment

Peer-assessment takes place as student teachers observe each other. Your own observations of the contributions will enable you to assess and consolidate whole class knowledge in summary. *What points have been made? Are there any incorrect points that they should try to correct as the lesson progresses?* Add some key areas that have not been included – student teachers can focus on these to improve their knowledge of the subject as the lesson progresses.



#### Possible student teachers’ responses

With a large board and the contribution of several student teachers, there should be a range of information from the textbook.



#### Learning activity 2: Group work (30 minutes)

1. Divide the class into groups of five or six student teachers. Distribute the primary student textbooks and teacher’s guides for Grades 1-5, and Handout 11: Worksheet 1.
2. Allocate each group one lesson on appreciation in any of the Grade 1-5 student textbooks and corresponding teacher’s guide. Some lessons may be allocated to

<sup>13</sup> It may be possible for three or four student teachers to do this simultaneously if you have a large board.

more than one group. Examples of relevant lesson are:

Grade 1:

(5-1) Myanmar art of lacquerware

(5-2-1) Myanmar sculpture U Han Tin

(5-2-2) Myanmar artist Wunna Kyaw Htin U San Win

Grade 2:

(5-1) Myanmar art of turnery

(5-2-1) Myanmar artist Saya Gyi U Ba Nyan

(5-2-2) Myanmar painter Saya Gyi U Ba Kyi

3. Ask each group to complete Handout 11: Worksheet to record their findings of the investigation of the lesson. Each group will analyse the introduction, development and reflection stages of the lesson on the worksheet.
4. Ask some of the groups to present their findings and give examples of where they saw the three different stages.



### Assessment

Monitor and observe group work, ensuring that specific elements of the allocated lesson are noted in the correct place on the worksheet. Give positive feedback to encourage all groups to analyse the lesson as fully as possible.

Presentations will allow you to further assess the student teachers' understanding of the 'three stages' concept. Giving constructive feedback on the presentations will further support student teachers' understanding.



### Possible student teachers' responses

Student teachers have studied the 'three stages' concept previously in this unit, so they should be able to make comprehensive and accurate records for each stage of their allocated lesson.



### Learning activity 3: Group discussion (10 minutes)

1. Ask each group to discuss the types of art they personally like and appreciate, and why.
2. Take some feedback from three or four student teachers.
3. Explain that in the next period, the student teachers will be developing a lesson to teach appreciation of a type of art of their choice.
4. Ask student teachers to bring an example of their chosen type of art to the next period.



### Assessment

During this activity, monitor student teachers' discussions to assess their likes, dislikes, and appreciation of different art forms. Foster critical thinking skills by asking them to justify their opinions – this may include talking about appreciation of style, historical importance, cultural importance or appreciation of how the art makes them feel – and challenging them to consider a variety of visual art forms.



### Possible student teachers' responses

All student teachers should be able to say which types of art they like or dislike. Most student teachers should be able to justify their opinions to some degree.



### Extension and differentiation activities

**Learning activity 1:** Ensure a mix of male and female student teachers. If a student teacher is reluctant to write on the board, you can ask for a contribution and write it yourself.

**Learning activity 2:** Form mixed ability groups so student teachers can learn from each other. Encourage group discussion by asking questions that check their understanding of how the three stages are represented in their allocated lesson.

**Learning activity 3:** Extend student teachers' critical thinking skills by challenging them to justify their likes and dislikes. For example, can they *appreciate* an art form even if they do not personally like the style?

## Period 2



### Learning activity 4: Brainstorm (20 minutes)

1. Instruct student teachers to individually brainstorm how they could teach appreciation of their chosen type of art following the three stages of a lesson, indicated on Handout 12: Worksheet 2.
2. Remind student teachers to think about how they could teach their partner effectively using the three stages. They may refer to their work in the previous period and the primary textbooks and teacher's guides.



### Assessment

This is a challenging task. Make it achievable by focusing on student teachers' ability to base their ideas around the *three-stage structure* of the lesson: Introduction – Development – Reflection. Student teachers can self-assess by comparing their ideas with their work in the previous period, and by referring to the primary textbooks and teacher's guides.



### Possible student teachers' responses

Given the structured framework of the three stages, student teachers should be able to use the preparation work from the previous period, and ideas from the primary syllabus, to suggest ways in which they could teach appreciation of their chosen type of art.



### Learning activity 5: Pair work (20 minutes)

1. Put student teachers in pairs.
2. In turn, each student teacher explains their ideas to their partner.
  - What is their idea for the introduction? How will it engage the students?
  - What is their idea for development? What will students do in the lesson?
  - What is their idea for the reflection? What type of assessment can take place?



3. Encourage student teachers to do peer-assessment each other's ideas, to share ideas and to help each other. Encourage positive, constructive feedback.



### Assessment

This task is peer-assessed. Monitor and assess through observation, giving suggestions and asking questions to support and increase student teachers' confidence in the practicalities of teaching.



### Possible student teachers' responses

Focus student teachers on the guiding questions on the worksheet. Encourage teamwork – they are not to compete against each other, but to share ideas and work together to develop what is essentially a lesson plan.



### Check student teachers' understanding (10 minutes)

1. Ask three or four student teachers to give their thoughts on the process. How did they feel about developing the stages of a lesson?
2. Remind student teachers that this period gave them some insight into TCSF D2.1 and that this strand of the TCSF “highlights the need for active research to support teachers' classroom performance” – that is, developing their planning skills and reflecting upon how this works in practice is a very important part of their development as teachers.
3. Reflect on how teaching appreciation of art can happen effectively.



### Extension and differentiation activities

**Learning activity 4:** You may need to demonstrate this activity by using one of your own favourite types of art. It may be possible to group student teachers to brainstorm together if there are several student teachers who have brought similar types of art. Remind the class to refer to the work they did in the previous period and to take ideas from the primary textbooks and teacher's guides.

**Learning activity 5:** Student teachers struggling for original ideas can take ideas directly from the previous period's worksheet – this consolidates their knowledge of teaching approaches.



**Review questions: Possible student teachers' responses**

Question 1: What are the four purposes of teaching and learning Visual Arts?

*Answer: i) Applying art in learning and teaching; ii) Appreciating and understanding Myanmar traditions; iii) Preservation of your culture; iv) To encourage skilled students to become professionals*

Question 2: Name and describe at least one of the four traditional techniques employed by royal artists.

*Answer: i) Kanote: Depicting convoluted lotus stems, buds, blossoms; ii) Kapi: Drawing apes and similar creatures; iii) Nari: Depicting female figures; iv) Gazar: Depicting elephants, horses and so on especially in the royal palace*

# Unit Summary



## Key messages

- The important concepts of teaching visual arts are fostering thinking skills, imagination and creativity of children through making various drawings and handicrafts.
- The three stages of a lesson are: introduction, development and reflection.
  - Introduction: Make students interested, motivated and understand what the contents of the lesson are by demonstration, step by step instruction, and try-out.
  - Development: Let students enjoy making their products by their own ideas, or observe carefully about the artworks for appreciation.
  - Reflection: Let students share their artwork, ideas or findings and feel enjoyment for learning Visual Arts.
- Children have different development stages at different ages. This means that their drawings may also be different in each stage of development.
- The ability to draw is not just dependent on ‘natural ability’ but is something that can be developed through practice and instruction, in a similar way that learning how to read or write or even speak is developed.
- There are six stages of artistic development according to Lowenfeld & Brittain (1987)<sup>14</sup>
  - Scribble stage (1-3 years old);
  - Pre-schematic stage (3-5 years old);
  - Schematic stage (4-8 years old);
  - Dawning Realism stage (9-11 years old);
  - Pseudo-Naturalistic stage (11-14 years old); and
  - Decision stage (13-17 years old).
- Myanmar traditional painting developed with the religion of Buddhism in the Bagan region.

<sup>17</sup>The ages are approximate and naturally overlap as children develop at different rates.

- Appreciating art involves the ability to understand the value of art, considering likes and dislikes, historical and cultural importance, the effect on the senses (touch and sight, in particular) and emotions.

This unit has been concerned with increasing knowledge and skills in the following areas:

- Handling pencils flexibly to draw pictures;
- The nature of lines and forms and how they play their parts in visual arts;
- Having the courage to create your own artworks;
- Appreciating that art can be applied in your day to day life through usage of visual art;
- The aesthetic value of visual arts and how it plays an important role in preserving culture;
- Precious and well-researched histories of visual arts;
- A collection of books on visual arts;
- Taking responsibility for the teaching of drawing; and
- Handing down cultural heritage to younger generations.



## Unit reflection

This unit has dealt with the issue of understanding the value of instilling national pride through appreciation of art. In what ways does art demonstrate national pride? How much national pride do you feel when you see different types of art? Think about ancient and modern artworks. Remember the meaning of ‘appreciation’.

As a teacher, it is your job to share and foster appreciation for traditional visual arts with primary school students. Why is it important that future generations continue to respect and preserve the important artefacts and traditional arts that make up the history of Myanmar? Should all Myanmar arts stay in Myanmar? Should other countries be allowed to exhibit Myanmar art? What are the positive and negative consequences of moving artworks to different parts of the world?

How important is it for Myanmar arts to be known around the ASEAN region and the world?

‘The 10 flowers’ of Myanmar handicrafts are an important part of the history of Myanmar visual arts, and they are as important today as they have ever been. How you can impart the influence and relevance of the 10 flowers to the students you will teach in the future?

The teacher competencies in this unit focus on subject knowledge, syllabus knowledge and improving your teaching practice. What resources are available to you to help you continually improve your knowledge of visual arts? Which lessons could be a challenge for you to teach and why?

If you are worried about teaching a lesson, go back to basics. Use the ‘three stages’ structure of a lesson – plan what *you* are going to do and what the *students* will do in every stage.

Finally, the ability to draw is not just dependent on ‘natural ability’ but is something that can be developed through practice and instruction, like learning how to read or write or even speak. Practise drawing and try to improve your technique.

But do not worry if you are not an expert in drawing – you may even find that some primary school students are better than you! Remember that your job as a teacher is not to be ‘better’ than your students but to foster enjoyment for learning. Encourage your students to take ownership of their learning by finding out what is interesting to them and by encouraging them to pursue their interests.



### Further reading

#### 3.1.

This is a comprehensive history of Myanmar art that is interesting to read and can complement the lesson: Hays, J. (2018). *Burmese Painting and Modern Art*. Retrieved from factsanddetails.com website: [http://factsanddetails.com/southeast-asia/Myanmar/sub5\\_5e/entry-3085.html](http://factsanddetails.com/southeast-asia/Myanmar/sub5_5e/entry-3085.html)

Naing, R. K. K. (1997). *The history of Myanmar art*. Yangon: Sarpaybeikman.

Shin, N. W. (1998). *Myanmar art, sculptors and architects, Vol. 1*. Yangon: Sarpaybeikman.

#### 3.2.

Gyi., Z. (1951). *Ancient and traditional art of Myanmar. Ministry of Culture: Archaeology Department*.

Thein., H. A. (1982). *An introduction to the pavilion art*. Yangon: Sarpaybeikman.

This is an eight-minute video that explains the different stages of drawing. The video is in English, but includes lots of practical examples that can be universally understood: Fussell, M. (2019). *The Stages of Artistic Development*. Retrieved from The Viral Instructor website: <https://thevirtualinstructor.com/stages-of-artistic-development.html>

This is an interesting article in the online magazine *Hyperallergic*, on the history of contemporary art in Myanmar: Pearlman, E. (2017). A Brief History of Contemporary Art in Myanmar. Retrieved from Hyperallergic website: <https://hyperallergic.com/374488/a-brief-history-of-contemporary-art-in-myanmar/>

Tun, D. T., & Myint., U. A. (2011). *Ancient Myanmar Designs*. Bangkok: i-Group Press.

Tun., B. H. T. (2004). *The stream of Myanmar paintings*. Yangon: Sarpaybeikman.

### 3.3

Create. (n.d.). CREATE channel. Retrieved from youtube website: [https://www.youtube.com/channel/UC0pW4hIIFEAbZiN\\_4ez9hRA/videos](https://www.youtube.com/channel/UC0pW4hIIFEAbZiN_4ez9hRA/videos)

Dun., K. (1920). Lacquerware called 'yun'. *Journal of the Burma Research Society*.

Fraser-Lu, S. (1985). *Burmese lacquerware*. Bangkok: Tamarind Press.

Gyi., K. M. (1981). *Burmese lacquer*. Yangon: Sarpaybeikman.

Hays, J. (2014). GOLD BEATING AND GOLD FOIL MAKING IN MYANMAR. Retrieved from facts and details website: [http://factsanddetails.com/southeast-asia/Myanmar/sub5\\_5e/entry-3087.html](http://factsanddetails.com/southeast-asia/Myanmar/sub5_5e/entry-3087.html)

Kyi., U. P. (2016). *The 10 kinds of Myanmar flower art: The 21<sup>st</sup> century art record, 1st edition*. Mandalay: Munzuthaka Art.

Naing, R. K. K. (1987). *Myanmar sculpture that deserves to be inherited*. Yangon: Sarpaybeikman.

Nyun., D. K. (1987). 'The 10 flower arts in Bagan period.' *Fine Arts Research Subcommittee Paper Reading Session*.

Shin, N. W. (1998). *Myanmar art, sculptors and architects, Vol. 1*. Yangon: Sarpaybeikman.

### 3.4

Naing., U. M. (1975). *Royal artist U Kyar Nyunt and his works*. Ministry of Culture.

Thein, M. M. (2001). *The study of parabeik art*. Yangon: Sarpaybeikman.

Trish Gallery in Yangon has a huge collection of Myanmar art and artefacts from some of Myanmar's most celebrated artists, with many examples on their website: Yoma Technologies. (2019). Trish Gallery. Retrieved from <https://www.trishgallery.com>

One of the oldest galleries in Yangon, Lokanat, hosts a number of artworks from masters such as U Hla Shein and U Kin Maung (Bank): Lokanat Galleries, & Prosoft Dynamic Web Studios. (2019). Lokanat Galleries. Retrieved from <http://www.lokanatgalleries.com/index.php>



# Unit 4

## Methodology of Assessment

This unit introduces methodologies of assessment used in Performing and Visual Arts at primary Grades 1 to 5. The student teachers will have an opportunity to explore the different methods of assessment used in the different strands and grades and will be encouraged to explore the ways that assessment becomes more complex as the subject progresses through the grades. The student teachers will also need to consider the difference between **subjective** and **objective** assessment and how their learning of assessment in Educational Studies can be linked to assessment in Art.

### Expected learning outcomes

**By the end of this unit, student teachers will be able to:**

- Explain assessment methods to be used in Performing Arts at primary school level; and
- Explain assessment methods to be used in Visual Arts at primary school level.



# 4.1. Assessment

In this one-lesson sub-unit, student teachers will revise the objectives of the primary curriculum, and study and apply various assessment methods that may be used in Art lessons. Student teachers will look at how to assess different tasks and how to measure attainment. They will also have the opportunity to develop their own assessment tools for a range of primary Art lessons by referring to a toolbox for assessment approaches.

## 4.1.1. Assessment in Visual Arts and Performing Arts

### Expected learning outcomes

**By the end of the lesson, student teachers will be able to:**

- Explain assessment methods to be used in Performing Arts at primary school level; and
- Explain assessment methods to be used in Visual Arts at primary school level.



### Competencies gained

A4.1 Demonstrate understanding of the structure, content and expected learning outcomes of the basic education curriculum

A5.1 Demonstrate understanding of the subject matter to teach the subject/s for the specified grade level/s

B1.1 Demonstrate capacity to teach the subject-related concepts and content clearly and engagingly

B2.1 Demonstrate capacity to monitor and assess student learning



**Time:** Two periods of 50 minutes



**Learning strategies:** Think-group-share; practical; group work; discussion



**Preparation needed:** Read Handouts 13.1, 13.2, 13.3, 13.4, 13.5, Handout 14, Handout 15, Handout 16; prepare examples of advanced, satisfactory and emerging levels of attainment (optional)



**Resources needed:** Grade 1 and 2 Visual Arts and Performing Arts textbooks and teacher's guides

### Period 1



#### Learning activity 1: Recall (15 minutes)

1. Ask student teachers what methods of assessment they know.
2. Record their ideas on the board in a mind map or list.
3. Stress to student teachers that the assessment of Art is often more subjective than objective – when we assess Art, we cannot say it is right or wrong.
4. Remind student teachers to refer to their Educational Studies module and Handout 16: Toolbox for Assessment Approaches.
5. Remind the student teachers of the overall subject objectives for Art, Performing Arts and Visual Arts, which is also described in this Student Teacher Textbook.

**Table 4.1. Subject objectives**

<b>Art objectives:</b>
<ul style="list-style-type: none"> <li>• To improve creativity by enjoying creating arts through learning activities in aesthetic education.</li> <li>• To think, judge and solve problems by themselves.</li> <li>• To enrich their daily life by acquiring basic knowledge through performing and visual arts.</li> <li>• To be good citizens who have minds to understand and appreciate Myanmar traditional arts.</li> </ul>
<b>Performing Arts objectives:</b>
<ul style="list-style-type: none"> <li>• To enable children to enjoy school life and foster the willingness of learning.</li> <li>• To foster rich aesthetic sentiment.</li> <li>• To foster feelings to appreciate and cooperate with each other.</li> <li>• To foster feelings to appreciate, value and perform music.</li> </ul>
<b>Visual Arts objectives:</b>
<ul style="list-style-type: none"> <li>• To enable children to develop basic drawing skills through application and creation of colour and shape.</li> <li>• To enable children to develop the creative thinking and visualisation based on what they see, feel and think.</li> <li>• To appreciate and value handicraft in their region.</li> </ul>

6. Ask student teachers to work in pairs and discuss how visual and performing arts can be assessed if there is not necessarily a correct answer to assess. The student teachers should try to imagine how assessment could be developed, and think of some of the difficulties that may arise from assessing the subject. The student teachers should use the objectives as guidelines.



### Assessment

Use Handout 16 as a checklist. Consider that student teachers may be able to describe assessment methods without using academic terms – be prepared to address this possibility with positive, constructive feedback and confirmation of the academic terms.



### Possible student teachers' responses

Student teachers may be able to suggest methods of assessment that they have studied in other subjects, particularly Educational Studies – either in academic terms or in informal terms.



## Learning activity 2: Jigsaw brainstorming (25 minutes)

1. Split the class into five groups and allocate *one* of Handouts 13.1-13.5 to each group.
2. Each of the five groups will be allocated a grade to review.
3. Demonstrate the task by completing one section of Handout 13 on the board, referring to Handout 16.
4. Ask each member of each group to complete the handout on the grade they are assigned to, referring to Handout 16.
5. Tell student teachers to discuss the grade objectives for each strand and think about assessment approaches that *could* be used in each strand.
6. Conduct a 'jigsaw' sharing exercise: Give each member of each group a number from 1 to 5. Ask all the number 1s to form a group, all the number 2s to form a group and so on.
7. Ask student teachers, in their new groups, to discuss the methods of assessment they have chosen for each grade. They should discuss: '*How effective is each method of assessment? Are different methods of assessment required at different grade levels?*'



### Stop and think

Check that each grade is represented in the new groups. It may be necessary to divide each new group into two smaller groups, again ensuring that each group contains at least one student teacher to represent each grade.



### Assessment

Remember that there is no single correct answer. Observe and support student teachers' ability to recognise the connection between an objective and its assessment. Can they explain why one form of assessment may be more suitable than another? Use your assessment of this activity to inform how you proceed with this lesson – determine how much support student teachers need and act accordingly.

## Possible student teachers' responses

Student teachers should use Handout 16 to make and justify their suggestions.



### Learning activity 3: Group discussion (10 minutes)

1. Lead the class in a discussion on their findings from the exercise and allow the students to share some of the difficulties that they faced in selecting assessment methodologies.
2. Explain to the student teachers that this exercise encouraged them to think of the different assessment methodologies required at different grades and for different lesson objectives.



### Assessment

This is a continuation of Learning activity 2. Again, student teachers' success depends on their ability to make a connection between a lesson objective and a particular form of assessment. If necessary, remind them that there is no single correct answer and that deciding on the best form of assessment comes with practice and experience.



### Possible student teachers' responses

Student teachers may suggest some difficulties in distinguishing between one form of assessment and another, or in deciding which form of assessment is best suited to a lesson objective.

## Period 2



### Learning activity 4: Primary textbook analysis (Grade 1) (15 minutes)

1. Introduce the concept of assessment at primary Grade 1 for Performing Arts. Refer student teachers to the paragraph in the Student Teacher Textbook entitled ‘Measuring attainment’:

Each lesson has objectives developed for that lesson, and the assessment of the students in that lesson will be based on the student’s attainment of those lesson objectives. Students are measured on their **satisfactory** attainment of the lesson objectives. This means that if a student performs better than the satisfactory level, their assessment is graded as ‘**advanced**’ but if they are assessed to have not achieved a satisfactory level in their attainment of the objectives of the lesson, then their assessment level will be graded as ‘**emerging**’.

1. Distribute the textbooks for Grade 1 Performing Arts and ask the student teachers to look at Unit 1, pages 1-5, which covers the lesson ‘Nightingale’.
2. Give the student teachers a few minutes to look through the unit and then ask them to discuss in pairs: ‘*What might a satisfactory level of attainment look like in this lesson?*’
3. Give the student teachers a few minutes to discuss their ideas and make notes.
4. Direct them to Handout 14: Grade 1: Assessment of Performing Arts. Ask the student teachers to read the handout and compare the lesson activities in the textbook with the three assessment domains described in the handout (interest, performance and skills).
5. Give the pairs of student teachers a few minutes to discuss their findings.



### Assessment

**Question and answer:** Select some student teachers and ask to report their findings to the class.



### **Possible student teachers' responses**

Student teachers should be able to match a lesson objective to one of the three assessment domains.



### **Learning activity 5: Teacher's guide analysis (Grade 1) (15 minutes)**

1. Distribute Grade 1 Performing Arts teacher's guides. Divide the class into groups of five or six student teachers.
2. Allocate one of these lessons to each of the groups:
  - Unit 2 – Let's sing and dance happily;
  - Unit 3 – Myanmar fundamental dance;
  - Unit 4 – Basic head dance;
  - Unit 5 – Playing flute; and
  - Unit 6 – Diatonic scale.
3. Ask student teachers to review the assessments against the lesson objectives, and note how the assessments relate to the three domains shown on the handout (interest, performance and skills).



### **Assessment**

Monitor and observe the group's ability to match the assessment criteria in the teacher's guides with one of the three assessment domains. Point out any mismatches.



### **Possible student teachers' responses**

By now, student teachers should be developing a solid understanding of the structure of the primary syllabus, and should be able to match the assessment criteria in the teacher's guide with one of the three assessment domains.





### Learning activity 6: Primary textbook analysis (Grade 2) (15 minutes)

1. Remind the student teachers that each grade will be assessed in an increasingly complex way, before distributing the Grade 2 Visual Arts textbook.
2. Ask the student teachers to look at Unit 1, pages 1-3, which covers the lessons ‘Painting using circular, rectangular and triangular shapes’ and ‘Drawing and colouring pictures by combining triangular, rectangular and circular shapes’.
3. Give the student teachers a few minutes to look through the three lesson pages and then ask them to work in pairs to discuss what a satisfactory level of attainment might look like.
4. Give the student teachers a few minutes to discuss their ideas, and make notes.
5. Direct student teachers to Handout 15: Grade 2: Assessment of Visual Arts. Ask the student teachers to read through the handout and compare how the assessment rubrics on the handout relate to the lesson activities in the textbook.



### Assessment

Homework assignment: To assess the student teachers’ understanding of assessment criteria and rubrics, present them with a choice of Grade 2 lessons:

- Unit 2 – Drawing shapes by modelling real objects;
- Unit 3 – Creating handicraft by using paper;
- Unit 4 – Creating handicrafts by using materials in their surroundings; and
- Unit 5 – Understanding Myanmar traditional art.

Ask them to create a sample assessment rubric for at least one of these lessons, following the model in Handout 15. Remind student teachers to create their rubrics based on the lesson objectives.



### Possible student teachers’ responses

Given the model of Handout 15, and the practice during this period, student teachers should be able to create a similar rubric for at least one of the lessons suggested above. Their rubric should address the ‘satisfactory’, ‘advanced’ and ‘emerging’ levels of attainment.



### Check student teachers' understanding (5 minutes)

1. Remind student teachers that this lesson introduced the ways in which Art is assessed. Draw their attention to the TCSF competency *B2.1: Demonstrate capacity to monitor and assess student learning*.
2. Write the following questions on the board and ask them to check the answers in pairs:
  - Is assessment of Art subjective or objective? (*Subjective*)
  - How can we assess Art? (*Use an assessment rubric based on the lesson objectives*)

### What are the three levels of attainment? (*Advanced, satisfactory, and emerging*)



### Extension and differentiation activities

**Learning activity 1:** It is essential that all student teachers understand that the assessment of Art does not involve 'right' and 'wrong' answers. Ask closed questions to strengthen this point, for example, "*Is it possible to say a painting is 'right' or 'wrong'?* (*No*)". Challenge stronger student teachers to identify specific difficulties in assessing the objectives.

**Learning activity 2:** Support student teachers by ensuring they refer to Handout 16. Challenge stronger student teachers to justify their choices to their group.

**Learning activity 3:** Remind student teachers that even in this lesson, there is not a single correct answer – several assessment methods may be possible for each objective – so they should not be disheartened if they are finding it difficult to select the most appropriate method.

**Learning activity 4:** The 'Nightingale' lesson is available on the CREATE Project's YouTube channel: <https://www.youtube.com/watch?v=o461vRreV-s>. Can student teachers identify students performing at advanced, satisfactory and emerging levels of attainment?

**Learning Activities 5 & 6:** Prepare or model examples of advanced, satisfactory and emerging levels of attainment. Ask student teachers to demonstrate examples of the levels of attainment. Support student teachers by making frequent comparisons between the lessons and the examples on the handouts.



### Review questions: Possible student teachers' responses

Question 1: What is the difference between subjective assessment and objective assessment?

*Answer: In subjective assessment, there is not only one correct answer, for example, the assessment of painting. In objective assessment, there is only one correct answer, for example, the assessment of fact.*

Question 2: The assessment of Performing Arts is done through the consideration of which three domains?

*Answer: Interest, performance, skills.*

Question 3: What is the purpose of an assessment rubric?

*Answer: An assessment rubric describes what a student should produce to obtain a satisfactory level of attainment. Higher and lower levels of success will usually be described in the rubric so that various levels of success can be assessed.*

# Unit Summary



## Key messages

- The assessment methodologies used in Art are more subjective than objective.
  - Objective assessment generally has a single correct answer.
  - Subjective assessment may have more than one correct answer.
- The purpose of assessment is to recognise how much students have learnt and to discover their additional learning needs. Assessment is an important activity as it contributes towards the improvement of learning of the students. Assessment can be done in a variety of ways; it can be carried out during a lesson or after a lesson.
- It is important to assess students according to the lesson objective, in other words, to what extent have they achieved the lesson objective?
- Performing Arts lessons are assessed across three domains: interest, performance, and skills.
- Visual Arts and Performing Arts are assessed according to a rubric containing three level of attainment: advanced, satisfactory, and emerging. Only a ‘satisfactory’ level of attainment is specifically described in the syllabus.



## Unit reflection

This unit has given you the opportunity to explore different forms of assessment and identify how they could be used in the primary school context. Consider the point of assessment in general. Why do we assess students? What might happen if teachers never assess their students?

The assessment of Art is quite different to some other subjects in that it is often assessed subjectively. What are the advantages and disadvantages of assessing attainment in this way?

Pay great attention to assessment criteria and rubrics – they are there to help you *and your students* because they define what ‘success’ looks like in each lesson. Assessment criteria and rubrics should not be secret ‘teacher information’ – if you tell your students what you are looking for, they can aim for success.

Think of some other good reasons for telling your students what success looks like. Thinking of the different strands of the subject, how many different ways can you think of to show students what success looks like?

As you become a more experienced teacher, you will become more confident in your ability to assess your students effectively. This will enable you to adapt your teaching to the needs of your students.

Deciding which assessment task to use depends very much on the assessment need. Before selecting an assessment type, a teacher must first consider who they are assessing, at what stage in the learning they are being assessed, and whether the assessment is going to be formative or summative, evaluative or diagnostic. An effective teacher will understand where and when to use each type of assessment. Each type of assessment can also be tailored to better meet the needs of the student. Closed assessment tasks can be made more open, and open assessment tasks can be made more closed.

To gain experience and practice, watch the demonstrations lessons on the CREATE Project's YouTube channel and assess the students based on the learning objective and assessment criteria that you can find in the teacher's guides. Compare your assessments with a friend – and be prepared to justify your assessment by using the rubric!



### **Further reading**

#### **4.1**

A selection of assessment ideas for visual arts and performing arts at primary and middle school levels, with sample assessment papers and rubrics (in English, free registration required):

arts achieve. (2019). Performance Assessment. Retrieved from arts achieve website: <http://www.artsachieve.org/assessment>

An informative, clear and useful guide to using and creating rubrics (in English):

The Center for Faculty Development. (2006). Creating a Rubric. Retrieved from University of Colorado Denver website: [http://www.ucdenver.edu/faculty\\_staff/faculty/center-for-faculty-development/Documents/Tutorials/Rubrics/index.htm](http://www.ucdenver.edu/faculty_staff/faculty/center-for-faculty-development/Documents/Tutorials/Rubrics/index.htm)

# Glossary

Terms	Elaborations
<b>Advanced</b>	In the Basic Education Curriculum, a level of attainment assessed by the teacher to be above satisfactory level
<b>Arabesque</b>	A type of design based on flowers, leaves, and branches twisted together*
<b>Artefact</b>	An object that is made by a person, such as a tool or a decoration, especially one that is of historical interest*
<b>Assessment criteria</b>	A description of the standards against which a piece of work will be assessed
<b>Casting</b>	Making an object by pouring hot liquid, such as melted metal, into a shaped container where it becomes hard*
<b>Charcoal</b>	A black solid form of carbon, obtained by burning wood, which can be used for drawing
<b>Clay</b>	Thick, heavy soil that is soft when wet, and hard when dry or baked, used for making bricks and containers*
<b>Composition</b>	The organisation of the people or things in a piece of art
<b>Delineated</b>	Described; shown; marked out
<b>Emerging</b>	In the Basic Education Curriculum, a level of attainment assessed by the teacher to be below satisfactory
<b>Festoon</b>	A decorative chain formation
<b>Glazed</b>	A shiny surface made by adding and heating or drying a liquid substance*
<b>Graphic organiser</b>	Any of various ways of showing and organising thoughts and ideas in a kind of diagram or chart, for example a mind map
<b>Impressionism</b>	A style of painting originating from 19 <sup>th</sup> century France focusing on the artist's 'impression' rather than 'reality'
<b>Kanote</b>	A floral pattern believed to have originated from depictions of the lotus flower
<b>Landscape</b>	A picture of the countryside; any picture with the long edge at the top and bottom (antonym: <b>portrait</b> )
<b>Lead line</b>	A faint line drawn by an artist as a guide to perspective and size

<b>Terms</b>	<b>Elaborations</b>
<b>Loincloth</b>	A simple item of clothing, usually one piece of cloth or leather, worn around the waist and legs
<b>Molten</b>	Melted or made liquid by being heated to a high temperature*
<b>Motion</b>	In artistic term, the representation of movement
<b>Mural</b>	A large picture painted on a wall
<b>Objective</b>	A form of assessment in which there is a single correct answer
<b>Oblique</b>	At a diagonal angle
<b>Outline</b>	A drawing or picture that shows only the shape of an object
<b>Panoramic</b>	Giving a view of a wide area*
<b>Papier mâché</b>	Material made of pulped paper; models made of that material
<b>Perpendicular</b>	At right-angles
<b>Pigment</b>	A substance, usually mixed with oil or water, which produces a colour for painting
<b>Pinnacle</b>	A small pointed tower on top of a building*
<b>Plaque</b>	A flat piece of metal, stone, wood, or plastic, often with writing on it, that is attached to a wall, door, or other object
<b>Portrait</b>	A picture of a person; any picture with the long edge on the left and right sides (antonym: <b>landscape</b> )
<b>Primary colour</b>	The colours red, yellow and blue, from which secondary colours can be created
<b>Relief</b>	A type of sculpture in which images project out from a flat surface+
<b>Resin</b>	A thick, sticky substance produced by some trees which becomes yellow and hard after it is collected*
<b>Rubric</b>	A guide which helps teachers assess student performance by describing various levels of achievement, particularly in tasks which do not have a single correct answer
<b>Satisfactory</b>	In the Basic Education Curriculum, the level of attainment that is necessary to achieve a lesson objective
<b>Sculpture</b>	Diverse art form, traditionally objects made from natural materials like stone, clay, and metal+



Terms	Elaborations
<b>Slab</b>	A thick, flat piece of a solid substance, such as stone, wood, or metal, usually square or rectangular*
<b>Stroke</b>	The movement of the brush, pencil and so on; a mark made by that movement
<b>Structure</b>	The representation of relative proportion in a piece of art
<b>Stucco</b>	A type of plaster used for covering walls and ceilings, especially one that can be formed into decorative patterns*
<b>Stupa</b>	A dome-shaped religious monument, often containing relics
<b>Stylised</b>	Showing simplified details rather than naturalness or reality*
<b>Stylus</b>	A small, pointed tool used for writing, marking or shaping
<b>Subjective</b>	A form of assessment in which several answers or conclusions are possible and permissible
<b>Tempera paint</b>	A kind of paint in which egg is the binding medium for the <b>pigment</b> <sup>+</sup>

<sup>+</sup> Source: Artsy.net. Retrieved from <https://www.artsy.net>

\* Source: *Cambridge Advanced Learner's Dictionary & Thesaurus*. (2019). Cambridge University Press. Retrieved from <https://dictionary.cambridge.org/dictionary/english>

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# Annexes

# Handout 1:

## Three Stages of Teaching Visual Arts (Lesson 3.1.1)<sup>16</sup>

### The main concept of teaching Visual Arts lessons

The important concepts of teaching visual arts are fostering thinking skills, imagination and creativity of students through making various drawings and handicrafts. Students should enjoy the creative activities and have fun.

There are three stages to teach primary Visual Arts lessons, and these stages should be taught in the child-centred approach. In addition, preparation and post lesson activities are very important for delivering Visual Arts lessons.

### Three stages of teaching primary Visual Arts

#### Stage 1: Introduction



<sup>16</sup> Copyright of all pictures and illustrations is under CREATE. They may be used in EC materials.

At the beginning of lesson, the teacher should demonstrate to the students, ensuring they understand what to do in the lesson.

Students can understand more when they observe demonstrations rather than just listening or reading the instructions.

- The teacher demonstrates the activities in the lesson to make students understand the objectives of the lesson and procedure of the creative activities.
- The teacher should teach the procedure of making visual arts outputs.
- Demonstrate and explain carefully step by step.
- Do not force students to copy the demonstration but encourage them to create artworks based on their own ideas.
- Make sure tools like scissors are used safely.

After the demonstration, in some lessons, the teacher will encourage the students to try out what has been demonstrated.

The teacher should give enough time for students to become familiar with the materials and tools to be used.





The teacher ensures students understand how to make visual arts outputs through their own experiences or by giving advice and reminding the students of the procedures.

In the lessons of the appreciation strand, the teacher should motivate the students to learn about the lesson contents by presenting real examples of the subject to be taught or to allow the students to observe pictures where this is not possible. The students should be encouraged to ask questions and share opinions of the subject.

## **Stage 2: Development**

After the introduction stage, the teacher should encourage the students to develop their own work using their own creativity and ideas.



- In this part, the teacher should focus on teaching students to foster their creativity rather than strictly teaching the procedures.
- To foster creativity of students, the teacher should help them. For example, by asking questions to clarify their own imagination or ideas.
- Students work collaboratively in pairs or groups in some lessons.
- To foster creativity of students, the teacher should let students create artworks with their own imagination and ideas rather than imitating so-called beautiful and nice artworks.

In the lessons of the Appreciation strand, let students observe artworks carefully and understand the artworks more through various activities.

- The teacher explains about the artworks by showing pictures, for example, creation process, biography, and so on.
- Students observe artworks carefully and find out the facts, for example, compare genuine and fake lacquer ware, find out what are drawn in pictures, and so on.
- The teacher ensures students understand the artworks more, for example, letting them ‘freeze’ like sculptures, cutting paper symmetrically to understand turnery, and so on.
- Students discuss and present their findings from the above activities.

### **Stage 3: Reflection**

After the activities in the Development stage, students should show their products to each other and appreciate each other’s work.

- Give instructions for appreciation and reflection. ‘Assessment rubrics’ in teacher’s guides give ideas as to what kinds of instruction should be given to students for reflection and appreciation.
- Students should consult and advise each other, so that they can improve their products and achieve better results.



- Students should praise and encourage each other, so that they feel happy and enjoy learning visual arts.
- The teacher should assess the achievement of objectives through students' presentation.
- The teacher should evaluate more on originality and creativity of outputs rather than imitating so-called beautiful works.
- Foster the feelings of students that they love their own products and are proud of giving presentations in front of others.
- After appreciation and reflection, the teacher should conclude and finish the lesson.
- In the lessons of the Appreciation strand, the teacher lets students express their opinions and foster their motivation to appreciate artworks.

### Preparation before lesson



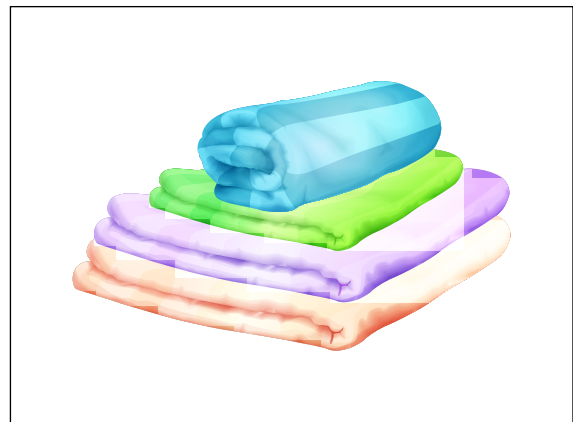
*Newspaper*



*Glue*



*Paper*



*Textile*

- It is very important for teachers to prepare lessons beforehand such as tools and materials for the lessons and to understand the teaching procedure of the lessons.
- Prepare materials for students or inform students to bring them for the lesson beforehand.
- Try out activities and use the teaching materials of the lessons beforehand to confirm.
- Predict the pitfalls and problems that could occur during the lesson and consider the possible solutions in advance. For example, how to support students who press too much and cannot get good frottage.
- Read and understand the instructions of the lesson in teacher's guides.

### Post-lesson activity



- Give instructions to students to clean up their materials and give back their tools.
- It is also important to let them wash their hands if they are dirty.

## Handout 2: Worksheet (Lesson 3.1.1)

### Lesson 3.1.1 Worksheet

Grade and lesson number		Subject of lesson
Stage of teaching		What were the key activities of teaching in each stage?
1	Introduction	
2	Development	
3	Reflection	

## Handout 3:

# History of Myanmar Art (Pre-history to 19<sup>th</sup> century)<sup>17</sup>

### 1. Myanmar painting

Painting is called *pan-chi* in Myanmar. Myanmar traditional painting developed with the religion of Buddhism in the Bagan Region. Most of Myanmar's paintings date back to the Bagan period, which began in earnest in the 11<sup>th</sup> century AD. There are also works from the Konbaung period (which ended in the 19<sup>th</sup> century) and the Ava period. During the Mandalay period in the 19<sup>th</sup> century, many beautiful paintings were done in folding books called *parabeik* and on canvas. Many of these paintings have been copied and collected by the Archaeological Department of Myanmar.

The history of Myanmar's painting can be traced back to pre-historic times. Stone age paintings have been discovered in Pyadalin cave in the Taunggyi district of Shan State. Nine wall paintings and brown-coloured sketches have been found there at a height of about 10 to 11 feet on the cave walls. Some wall paintings are found in Lawka Hmankin Cave at Sagaing Hill in central Myanmar. This cave was built in the Innwa period of the Nyaungyang Dynasty between the 13<sup>th</sup> and 16<sup>th</sup> centuries. On the cave's ceilings are wall paintings depicting the life of Buddha, the jatakas and floral designs. [Source: Myanmar Travel Information]

Eleventh century Bagan mural paintings have strong Indian influence and floral patterns are the main elements of the paintings. The Bagan period artists excelled in line drawing, and popular techniques included fresco, oil painting and tempera painting. Most of the paintings depict the 550 Jatakas (Buddha stories). Innwa (Ava) paintings initiated depicting the social life of the people, and only red and green paints were mainly used for the murals. [Source: Myanmar.com]

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<sup>17</sup> Source: [http://factsanddetails.com/southeast-asia/Myanmar/sub5\\_5e/entry-3085.html](http://factsanddetails.com/southeast-asia/Myanmar/sub5_5e/entry-3085.html)

In early Konbaung era (18<sup>th</sup> century), the paintings marked the transition from traditional Myanmar flat painting to western styles of perspective and tones. Blue was generously used and the paintings recorded the lifestyles, entertainment and scenes of that era. In the Yadanabon era in Mandalay in the 19<sup>th</sup> century, western style painting started to influence but traditional line sketches remained intact. During the colonial era, western styles and modern techniques were introduced and became popular. Contemporary art also flourished in the 20<sup>th</sup> century, and now Myanmar contemporary art is mainly impressionistic. In ancient times, palm leaf painting and parchment painting flourished. Some of these paintings can be found intact in some pagodas and monasteries and at the National Museum of Myanmar.

## 2. Burmese mural paintings

In the 11<sup>th</sup> century, Myanmar traditional painting was derived from India culture in Bagan and floral patterns were the feature of these murals. The development of mural painting coincided with the strengthening of the Buddhist religion during this era, thus religious themes are showcased. There were no mural paintings depicting the social lives of the people though the lifestyles of the Bagan people can be understood through these paintings. In the 18<sup>th</sup> century during the Konbaung era, the Bagan mural paintings moved away from the *pala* or Indian influence and developed into more of a Myanmar style.

Mural paintings from the Innwa era, between the 16<sup>th</sup> and 17<sup>th</sup> centuries, can be found in the Shwesigon pagoda, Mee Pauk pagoda, and in caves at the Phoewun Hills in the Monywa District. Paintings of this era mark the end of Myanmar traditional flat painting. In the Sularmani Pagoda, the upper parts of the mural paintings depict stories and the lower parts depict the social life of people living in the Innwa era. Only red and green paints were used in Innwa mural paintings.

Mural paintings from the earlier Konbaung era in the 18<sup>th</sup> century can be found in the Aungmyay Lawka Pagoda, the Yokesone illustrated pagoda, and the Pyathat Pagoda of Khin Mon village, Chaung-U Township, Monywa. These paintings can also be found at the Ananda brick monastery of Bagan. The paintings mark the transition from Myanmar traditional flat painting to western styles of perspective and tones. Blue was generously used and the paintings reflected the lifestyles, entertainment and scenery of that era.

Mural painting of the Amarapura era can be found in Taungthaman Kyauktawgyi pagoda, Amarapura and Shwesaryan Phocalar pagoda. Scenes in these paintings were not drawn in perspective but in a bird's eye view. Most of these paintings depicted the lifestyles and social activities of this era and includes activities such as paying homage to the pagoda, keeping Sabbath, pilgrims travelling in carts and boats, people giving alms to monks, and children playing. Blue was the dominant colour in these paintings, but incomplete paintings show line sketches in red.

The most famous artist of the Yadanabon era in the 19<sup>th</sup> century was U Kyar Nyunt who served as a royal artist to King Mindon. After his death, his son Saya Sa was appointed as a royal painter by King Thibaw. However, Saya Sa became blind, and Saya Chon, a pupil of U Kyar Nyunt, was employed as the royal artist together with two Italian artists. The influence of the two Italian artists meant that the western style of painting started to diffuse with Myanmar traditional style. But, compared to other eras, paintings during the Yadanabon era were predominantly Myanmar influenced. Two remarkable paints produced by Saya Chon were 'Royal ceremony of ploughing' and 'Partawmu' (Dethronement).

Up until the Yadanabon era, Myanmar artists blended their own paints and made their brushes themselves. Cloth and paper were used for painting as well as parchment. A factory producing indigo had been established in the Konbaung era, so blue was generously used. Although the western style began to penetrate Myanmar paintings, traditional line sketches still remained intact. However, following annexation by the British in 1885, the traditional Myanmar style of painting came into diminish.

### **3. Palm leaf painting and *parabeik* (parchment) painting in Myanmar**

In early times, Myanmar people used palm leaves as writing paper, and they wrote with a pointed style on the strips of a palm leaf which could be coiled. Ancient artists of Myanmar only drew sketches on the palm leaves. There were four kinds of painting which formed the basic principles adopted by the artists of ancient Bagan. These were *kanote* (floral patterns), *nari* (**portrait** drawing of women), *gaza* (style of depicting elephants, horses and so on), and *kapi* (technique of drawing apes and the like).



During the colonial period and the second world war, a great number of pagodas, stupas, monasteries and rest houses, along with the palm-leaf sketches, were destroyed by fire or in air-raids. But in some monasteries, palm leaf drawings and parchment paintings have remained intact. Some are now displayed in the National Museum of Myanmar. The most famous of them are 31 palm-leaf paintings called *lokakunchur*. There are also 15 Myanmar palm-leaf and parchment paintings on exhibit in the British Museum in London, showcasing drawings of Vutsandra Jataka and Heaven.

Traditional painting on paper made from tree bark or bamboo pulp is known as *parabeik* painting. The earliest known example dates back to the 18<sup>th</sup> century. Pigments were made of tempera, with gold and silver inks used for the costumes of nobles and deities. The paintings also formed folded pages in books. Initially these paintings depicted religious scenes, court scenes, or astrological charts, medicines, tattoo designs, and sexual techniques, and the painters were itinerant artists employed by the court. In the 19<sup>th</sup> century, the court in Mandalay employed full-time artists, and a system of apprenticeship was put in place. Among the new styles of painting that emerged after the fall of the monarchy were paintings of happy families sold to the newly rich. Traditional painting declined in the 1920s as local patrons and artists became more interested in European styles. A revival of interest in Burmese themes took place after the 1962 military takeover. The new regime held an annual painting exhibition to promote select painters. The exhibitions ended in 1988 but the military regime allowed the fine arts school to remain open. Most painters today are dependent on sales through a handful of private galleries that cater largely to resident expatriates. The themes of newer paintings continue to be Burmese, especially religious paintings and landscapes.

Parchment painting, which began during the Ava period (1364-1555), also known as the Innwa period, reached its zenith in the Konbaung era. Parchment painting is regarded as the second stage of traditional Myanmar art. The paintings are the forerunner to books because they generally recorded important events of the royal court in words or pictures. They are, therefore, also called chronicle paintings.

There were two kinds of parchment, black and white. White parchment had 32 pages and the paintings included renderings of elephants and horses, Jatakas, life stories of Buddha, maps and ground plans, flowers, fish, martial arts, military manoeuvres and royal ceremonies. The most famous parchment painting, 'Royal excursion' by U Kyar Nyunt, is no longer

in Myanmar and is exhibited in the National Museum of England. Parchment paintings of great events were drawn on pieces of paper and folded as a single parchment. The entire scene can be viewed when the parchment paintings are spread out, and such paintings are considered records of royal life.

#### **4. Bagan painting (1044 to 1287 AD)**

On wall paintings during the Bagan period (1044 to 1287), Dr Richard M. Cooler writes in *The Art and Culture of Burma*:<sup>18</sup>

‘The interior decoration of Pagan temples consisted almost entirely of wall paintings that covered the ceiling vaults as well as all of the interior walls. Painted designs were fitted into a framework of architectural mouldings that could be executed three-dimensionally in stucco or two-dimensionally in trompe l’oeil painting. More than 387 Pagan period temples preserve some trace of their once colourful interiors. The style of wall paintings at Pagan was derived from the *pala* style first developed in India. A major characteristic of this style is the outlining of all forms with a black or red line and the absence of shading and modelling when colouring the enclosed areas.’

To make the wall paintings at Pagan: ‘The walls were first prepared with several coatings of fine mud or stucco that were let thoroughly dry before receiving the multi-coloured hues produced from natural colorants. Scenes were created from preliminary drawings whereas stencils were probably used for motifs that were repeated.’

‘The program of paintings within a temple usually included a bodhi tree realistically painted above the brick and stucco image of the Buddha that served to frame and emphasise this central feature. On the wall, on either side of the three-dimensional Buddha image were painted images of the Buddha’s attendants and disciples, often Mogallana and Sariputta. A frieze encircling the remaining three walls of the major shrine might be composed of large tear-shaped bodhi leaves or *kirtthimukha* masks. Below this often appear images of the 28 Buddhas of the past, while lower down are painted scenes of the Buddha’s life, usually the Eight Great Events. Elsewhere within the temple, often on the walls of the entrance hall,

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<sup>18</sup> An online, continually updated resource: [http://seasite.niu.edu/burmese/Cooler/BurmaArt\\_TOC.htm](http://seasite.niu.edu/burmese/Cooler/BurmaArt_TOC.htm)  
Cooler uses the old spelling ‘Pagan’. The modern English spelling is ‘Bagan’. Both spellings refer to the same spelling in Myanmar language: ဝံဝံ

appear small squares each representing one of the 550 former lives of the Buddha referred to as Jataka Tales. Below each square the unit number and name of each Jataka was written in Mon or Old Burmese so that each scene is easily identified. The decorative programs in a few temples include scenes from the history of Buddhism, the Buddha's footprints and horoscope, or a Buddhist cosmological map. The ceiling vaults were most often covered with small, identical, endlessly repeated motifs of small seated Buddhas, a motif known as The Thousand Buddhas.

'Paintings on cloth from the Pagan period were unknown until in 1984 when a fragment was found wrapped around the arm of a stucco figure in temple number 315. Eventually, with expert restoration, some 30 fragments have been identified as belonging to the same painting that depicts a Jataka tale in long horizontal registers that include captions. The style of painting is exactly the same as the wall paintings found in the Lokateikpan and the Myinkaba-Kubyaukgyi and therefore can be dated to around 1113 AD. Thus, this is the earliest known narrative scroll in the *pala* style in existence. All *pala* style paintings in India have disappeared due to the more demanding climate.'

## 5. Ava Painting

On art in the Ava period (1364-1555), also known as the Innwa period, Cooler writes:

'Ava Paintings continued the major religious themes and subject matter of the Pagan Period while the settings were given a local context that included contemporary Burmese architecture, dress, hair-styles and jewellery as well as local flora and fauna. Scenes from everyday life included not only court life and palace scenes but commoners involved in daily activities such as fishing, ploughing or making ceramic pots.'

There was a change in format away from small, neatly divided panels to long registers that allowed for the inclusion of more figures, particularly of subordinate characters or figures unrelated to the narrative. The last 10 Jatakas were most favoured and were presented more completely in great detail, at times a single Jataka covering an entire wall.

New pigments were introduced such as bright reds, yellows, blues but especially turquoise that produced richer more vivid paintings as seen in the Tilawkguru meditation caves (1672) in Sagaing and the Ananda brick monastery and the U Pali ordination hall (*thein*) in Bagan.

## 6. Mandalay painting and prints

During the Konbaung period (1752-1885), Cooler writes:

‘The number of foreigners who visited Burma increased and several artists and architects settled in the capital cities. These individuals as well as the increased availability of printed materials, encouraged the use of western perspective and the adoption of western modes of painting such as landscape and portraiture that were intended for the home instead of the temple or monastery. The paintings in the entrance halls of the Taungthaman Kyauktawgyi are a good example of the adoption of western perspective in creating a scene that fills the wall from horizon to zenith of the heavens. Cast shadows and distant haziness are used to enhance the illusion of reality. The stupas in the wall paintings are meant to be recognisable pictures of stupas within the kingdom that the king had built or refurbished.’

‘British officers who served in Burma during the first Anglo-Burmese war (1824-1826) often made sketches of the scenery and countryside as part of the search for the picturesque, a pursuit then fashionable in England. The best drawings were reproduced in England as aquatint prints, many of which were then sent back to south-east Asia to those who had requested them. Two print series consisting of 28 views chronicle the progress of the war and, remarkably, only seven scenes depict military action, considering that the artists were British officers. These prints constitute the first series of naturalistic landscapes in the history of Burma and, even if they are not absolutely accurate in a photographic sense, the prints are the first large-scale, coloured views of the Burmese landscape.’

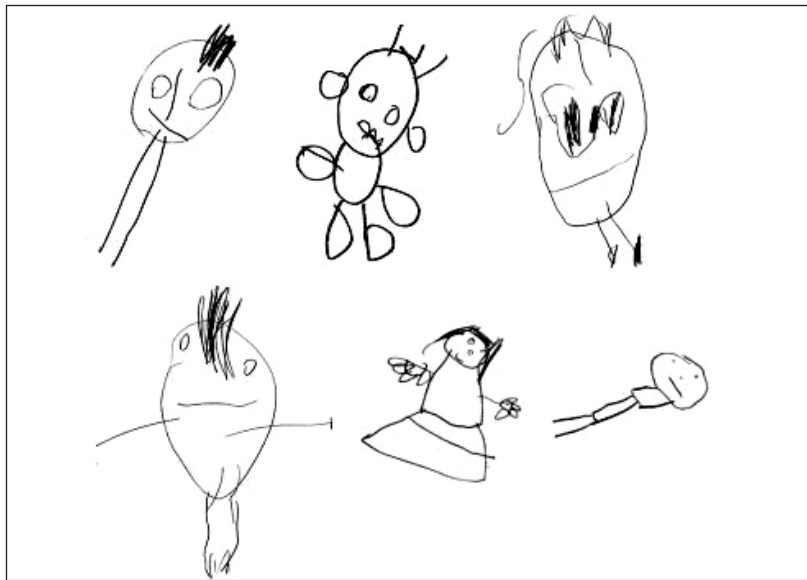
‘The 28 aquatints were executed from drawings made ‘on the spot’ by two officers of the British Expeditionary Force in Burma, Captain James Kershaw and Lieutenant Joseph Moore. Although little is known about these officers, their work is exemplary of the fashionable pursuit of the picturesque. In an historical sense, these prints do not accurately reflect the realities of a disastrous war which resulted from the combatants having only a

vague notion of the aims and abilities of each other. However, the prints are of aesthetic interest because the circumstances of their origin are a direct outgrowth of the enormous interests in the picturesque that existed at this time, both in England and her colonies.”

‘The dichotomy seen here between picturesque fantasy and the reality of the war is a direct result of the strong British commitment to the cult of the picturesque which was one aspect of the Romantic movement. Unfortunately, the failure to grapple with reality extended to the organization of the war which was undertaken from India and, because vital logistic information was lacking, resulted in heavy British losses from disease. The isolation of the Burmese Court at Ava about 300 miles inland helped create a false sense of security for the Burmese which increased their vulnerability to British military superiority, and thus assured a disastrous outcome to the war.’

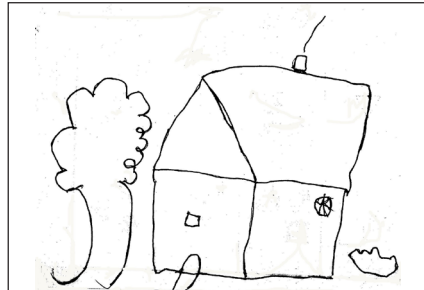
## Handout 4: Examples of Children's Drawings (Lesson 3.2.2)

### Examples of children's drawings



# Handout 5: Pictures for Learning Activity 2 (Lesson 3.2.2)




## Sample drawings






# Handout 6:

## Answers for Learning Activity 2

### (Lesson 3.2.2)

Picture	Age and information
	<ul style="list-style-type: none"> <li>• This drawing is by a child between the ages of one and three years old.</li> <li>• It is just a sketch, and is vague, with no connection between the marks and representation.</li> <li>• This is known as the scribble stage.</li> </ul>
	<ul style="list-style-type: none"> <li>• This drawing is by a child between the ages of three and five years old.</li> <li>• The child can draw the outlines and there is evidence of some connection within the drawing and there are straight lines, however the picture is not in balance.</li> </ul>
	<ul style="list-style-type: none"> <li>• This drawing is by a child between the age of five and eight years old.</li> <li>• There is clear separation between the sky and the ground</li> </ul>



Picture	Age and information
	<ul style="list-style-type: none"> <li>• This drawing is by a child between the age of nine and 11 years old.</li> <li>• This drawing demonstrates the ability to draw scale, with different sized objects drawn according to the distance from the viewpoint. (In other words, further-smaller, nearer-bigger).</li> </ul>
	<ul style="list-style-type: none"> <li>• This drawing is by a child between the age of 11 and 14.</li> <li>• The child can draw the man's appearance using different colours to show shade (that is the light and darkness.).</li> </ul>
	<ul style="list-style-type: none"> <li>• This drawing is by a child between the age of 13 and 17 years old.</li> <li>• The drawing demonstrates an ability to create images based on their imagination to describe any idea or thought.</li> </ul>

## Handout 7: The Development Stages of Visual Arts in Children

### The stages of artistic development (Lowenfeld & Brittain, 1987)

Stages of child-development focus on specific characteristics and conspicuity observed at specific periods of human development. The stages of artistic development of children can be seen in concrete figures of children's recognition. There are many studies on the stages of artistic development, but the study by Viktor Lowenfeld shows how mental development is related to changes in children's creative artwork, from infant to adolescence. This study is recognised as the standard model of stages of artistic development. It can help teachers become more effective art teachers. Children develop artistically in stages, in the same way as they develop other skills like talking, writing and walking.



### Scribble stage (1-3 years old)

Children at this age are engaged in the physical activity of drawing. There is no connection made between the marks and representation during most of the scribble stage. However, towards the end of this stage, children may begin to give marks names (2-3 years old). This stage is mostly about the enjoyment of purely making marks.

### Pre-schematic stage (3-5 years old)

Children at this stage of artistic development start to see connections between the shapes that they draw and the physical world around them. Circles and lines may be described as people or objects that are physically present in the child's life. It is in this stage that a child first makes the connection to communicating through their drawings.



### Schematic stage (4-8 years old)

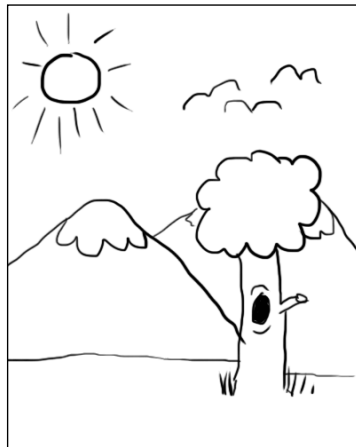
Children at this stage are clearly able to sketch the shapes of the objects they want to express. They often have developed a schema for creating drawings. There is a defined order in the development of the drawing. Drawings at this stage have a clear separation between the sky and the ground. Often, the sky is a strip of blue at the top of the paper while the ground is a strip of green at the bottom. Objects are often placed on the ground instead of floating in space. Objects of importance are often drawn larger than objects of lesser importance.



### **Dawning realism stage (9-11 years old)**

At this stage in artistic development, children become more critical of their own work. It has become evident that a structured order to drawing objects is no longer sufficient. While a schema is still used to create drawings, it is more complex than the schema used in earlier stages. Overlapping can be seen and a sense of spatial relationships is more evident.

### **Pseudo-naturalistic stage (11-14 years old)**



The use of value and light is now apparent in drawings. Children at this stage of artistic development are very critical of their own success. Success is determined by the level of realism achieved in the drawing. Frustration is a common occurrence. It is exceptionally important to encourage students at this stage.

### **Decision stage (13-17 years old)**





Children at this stage will decide to continue drawing or view it as an activity without merit. Because of the level of self-criticism inherent at this stage, many children (now young adults) view drawing as a skill that they do not possess. Others, however, decide to continue working on their drawing skills and continue to develop. It is important to encourage students to continue drawing despite their level of skill. Any skill level can be attained with practice. This stage of artistic development is perhaps the most critical to the development of an artist.

## **The stages of artistic development at primary school**

### **Lower primary level (Grades 1-3)**

#### **Creation**

In this stage, children enjoy using their senses as much as possible. Based on the activities of infant age such as apposing and clamping, activities using materials become main artistic activities. It is important to foster abilities of creative activities and expressions developed from these physical movements. In other words, creative mind-set develops through doing activities. After that children can understand, the characteristics of materials shall expand their universe. The features of children in latter part of this stage, children start enjoying activities sharing purposes, interest, fun and simple rules with friends.

## **Expression**

In this stage, children draw their favourite things such as fruits, foods and people with their schema. General characteristics of the schematic stage can be seen such as the base-line and sky-line. Children expand their forms of expression naturally through communication with others and teaching each other. Teachers should support them to freely express their drawing style, thought and imagination.

## **Appreciation**

In this stage, children can find something interesting through touching the things surrounding them. Some of them may have collections of various kinds of natural things and artificial things. The conspicuity of children in this stage is basis of expression and activities constructing materials by using their five senses. Children positively engage in activities and can consider colours, shape and texture by using their hands and five senses.

In latter parts of this stage, children can explore more materials and tools. They look at materials and tools objectively in this stage. For example, they can observe the shapes of wood or paper and feel that the wood looks like animal and be interested. They observe artworks of friends and find out new ways of expression or good points and improve their own artworks.

## **Upper primary level (Grades 4-5)**

### **Creation**

The features of children in this stage are expanding their interest to wider society, yearning for specific things or people, thinking about various things critically. They can use bigger materials. They can judge materials and tools and review their artworks, which were not observed in lower primary. They can consider the relationships with others and surrounding environment, therefore, they can play in a wider area or follow various rules. They can connect the events and reasons logically and make use of previous experiences.

## **Expression**

Dexterity improves and they can increase the use of various kinds of materials and tools because the child's developing characteristics enable them experiment with various types of expression. Children in this stage are interested in expression not only in artistic techniques such as perspective but also in viewing daily scenes from a different viewpoint. They become more conscious about expressing things that are valuable to them, using their imagination and trying different colours and drawing methods.

## **Appreciation**

Children in this stage can think about themselves and society and be interested in the lives of others. They can think about the status of others, and they can think about the life and thought of artists.

## **References**

Fujie, M. & Satou, Y. (2011). *Zugakousaku Kenkyu*. Nihon Bunkyou Shuppan

Fussell, M. (2011). 'The Stages of Artistic Development'. Retrieved from:

<https://thevirtualinstructor.com/blog/the-stages-of-artistic-development>

## Handout 8: Handicrafts in Myanmar (Lesson 3.3.1)

### 1. *Pan-be*

*Pan-be* is the art of the blacksmithing, that is making things from iron and steel using a furnace. This ancient skill was originally developed to create weapons and armour; however, it also includes the forging of tools such as axes, hoes and knives, ox cart wheels, axles and irons.



*Blacksmithing*

### 2. *Pan-pu*

*Pan-pu* is the art of sculpture and carving using traditional materials such as wood (and previously ivory). The sculptures were originally influenced by Buddhism and in addition to intricate sculptures of human figures, animals and floral designs; this art can be found in the elaborately constructed pagodas around the country.



*Wood sculpture*

### 3. *Pan-htein*

*Pan-htein* refers to the work of gold and silver smiths and includes the creation of items from gold, silver and other precious metals. Items are generally more cosmetic and include jewellery such as bangles, bracelets, rings, necklaces and earrings.



*Goldsmithing*



#### 4. *Pan-towt*

*Pan-towt* is the art of creating stucco sculptures. Stucco is a form of plaster, traditionally made from lime, sand, and water. The sculptures, which are found both inside and outside buildings, include decorative floral designs and animals such as lions and dragons.



*Stucco sculptures*

#### 5. *Pan-din*

*Pan-din* refers to the production of items from copper, bronze or brass. This includes functional items such as bowls, cups, pots, trays, weights and even cow-bells. Some of the items are directly connected to Buddhism and include gongs, bells and bowls.



*Copper, bronze and brass*

#### 6. *Pan-yan*

*Pan-yan* refers to the art of construction using bricks, stones and cement. This includes houses, bridges and religious buildings such as pagodas and stupas.



*Construction and brickwork*

#### 7. *Pan- tamawt*

*Pan-tamawt* refers to the traditional art of creating stone sculptures from stone such as marble. Traditionally, Buddha images and animals are created; however, this also includes more functional items such as mortar and pestle.



*Stone sculpture*

### **8. *Pan-put***

*Pan-put* refers to the creation of wooden items using a lathe. Items included in this handicraft include table, chair and bed legs, bowls and cups and umbrella handles.



***Woodwork***

### **9. *Pan-chi***

*Pan-chi* refers to the art of painting of living animals, inanimate objects and scenery. Various types of *pan-chi* include art painted onto palm leaves, art painted onto folding paper books, and art painted onto wooden objects.



***Painting***

### **10. *Pan-yun***

*Pan-yun* is the art of making lacquerware items including bowls, trays, plates and boxes. Lacquerware is traditionally made by combining layers of bamboo strips with the resin from the *thisee* tree, though some of the finest lacquerware products also use horse hair and clay.



***Lacquerware***

# Handout 9:

## Lesson Observation

### Worksheet (Lesson 3.3.2)

Grade and lesson number		Subject of lesson
Stage of teaching		What were the key activities of teaching in each stage?
1	Introduction	
2	Development	
3	Reflection	

# Handout 10: Appreciation of Visual Arts (Lesson 3.4.1)

## Grade-wise objectives:

Contents/objectives from Grade 1 to Grade 3 are approved. Grade 4 and Grade 5 are subject to change (as of June 2018).

Strand	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Appreciation	<ul style="list-style-type: none"> <li>To understand and foster interest in artistic objects in their surroundings</li> </ul>	<ul style="list-style-type: none"> <li>To observe and foster interest in artistic objects in their surroundings</li> </ul>	<ul style="list-style-type: none"> <li>To understand the features of unique traditional handicrafts of ethnic groups in Myanmar</li> </ul>	<ul style="list-style-type: none"> <li>To understand the process of making simple and easy traditional handicrafts of ethnic groups in Myanmar</li> </ul>	<ul style="list-style-type: none"> <li>To value, understand and feel traditional art and handicraft including musical instruments and other objects of ethnic groups in Myanmar.</li> </ul>

**Grade-wise contents:**

Contents/objectives from Grade 1 to Grade 3 are approved. Grade 4 and Grade 5 are subject to change (as of June 2018).

Strand	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Appreciation	Understanding Myanmar traditional art	Understanding Myanmar traditional arts	Understanding Myanmar traditional art	Understanding and appreciating traditional art of ethnic groups	Appreciating traditional culture of various ethnic groups

# Handout 11:

## Worksheet 1 (Lesson 3.4.2)

Grade and lesson number		Subject of lesson
Stage of teaching		What were the key activities of teaching in each stage?
1	Introduction	
2	Development	
3	Reflection	

# Handout 12:

## Worksheet 2 (Lesson 3.4.2)

Grade and lesson number		Subject of lesson	Teaching approaches: <i>Modelling/Demonstration</i> <i>Pair work/Group work</i> <i>Observation</i> <i>KWL chart/Mind map</i> <i>Gallery walk/Role-play</i>
Stage of teaching		What were the key activities of teaching in each stage?	
1	<b>Introduction</b> Self-assessment: <b>How will your introduction engage your students?</b>		
2	<b>Development</b> Self-assessment: <b>What will your students do during the lesson?</b>		
3	<b>Reflection</b> Self-assessment: <b>What type of assessment can take place?</b>		

# Handout 13.1:

## Grade 1 Learning Objectives and Assessment

Performing Arts	Grade objective	Method of assessment
1. Singing	<ul style="list-style-type: none"> <li>To be able to enjoy singing poems in correct pitch, stress and intonation</li> </ul>	
2. Traditional Dancing	<ul style="list-style-type: none"> <li>To be able to understand the systematic movement of body parts of Myanmar fundamental dance and do the basic head dance.</li> </ul>	
3. Playing Musical Instruments	<ul style="list-style-type: none"> <li>To be able to understand about Myanmar flute</li> <li>To be able to recite the diatonic scale and play with flute in correct pitch</li> </ul>	



Visual Arts	Grade objective	Method of assessment
1. Drawing	<ul style="list-style-type: none"> <li>To be able to draw various lines by using and controlling pencils and coloured pencils</li> </ul>	
2. Handicrafts	<ul style="list-style-type: none"> <li>To enjoy creating handicrafts with materials in their surroundings</li> </ul>	
3. Appreciation	<ul style="list-style-type: none"> <li>To understand and foster interest in artistic objects in their surroundings</li> </ul>	

## Handout 13.2: Grade 2 Learning Objectives and Assessment

Performing Arts	Grade objective	Method of assessment
1. Singing	<ul style="list-style-type: none"> <li>To be able to understand the meaning of poem and sing in correct pitch, stress and intonation</li> </ul>	
2. Traditional Dancing	<ul style="list-style-type: none"> <li>To be able to do Myanmar basic hand dance rhythmically</li> </ul>	
3. Playing Musical Instruments	<ul style="list-style-type: none"> <li>To be able to describe the pitches of music notation</li> <li>To be able to play songs composed of Do, Re, Mi with flute</li> </ul>	

Visual Arts	Grade objective	Method of assessment
1. Drawing	<ul style="list-style-type: none"> <li>To enable children to enjoy to visualise what they have observed</li> </ul>	
2. Handicrafts	<ul style="list-style-type: none"> <li>To create handicrafts by using basic tools such as scissors with various materials in their surroundings</li> </ul>	
3. Appreciation	<ul style="list-style-type: none"> <li>To observe and foster interest in artistic objects in their surroundings</li> </ul>	

## Handout 13.3: Grade 3 Learning Objectives and Assessment

Performing Arts	Grade objective	Method of assessment
1. Singing	<ul style="list-style-type: none"> <li>To be able to understand the meaning of poem and sing in correct pitch, stress and intonation with gestures</li> </ul>	
2. Traditional Dancing	<ul style="list-style-type: none"> <li>To be able to do Myanmar fundamental leg dance systematically and rhythmically</li> </ul>	
3. Playing Musical Instruments	<ul style="list-style-type: none"> <li>To be able to play Myanmar fundamental si-wa patterns</li> <li>To be able to play songs composed of Do, Re, Mi, Fa and So with flute</li> </ul>	

Visual Arts	Grade objective	Method of assessment
1. Drawing	<ul style="list-style-type: none"> <li>• To be able to acquire foundation of drawing skills by observing objects</li> <li>• To be able to draw and paint pictures on their own imagination</li> <li>• To know and apply the nature of primary colour and secondary colour</li> </ul>	
2. Handicrafts	<ul style="list-style-type: none"> <li>• To create pictures on their imagination using natural materials in their surroundings</li> </ul>	
3. Appreciation	<ul style="list-style-type: none"> <li>• To understand the features of unique traditional handicrafts of ethnic groups in Myanmar</li> </ul>	

## Handout 13.4:

### Grade 4 Learning Objectives and Assessment

Performing Arts	Grade objective	Method of assessment
1. Singing	<ul style="list-style-type: none"> <li>To be able to understand the beauty of autumn in countryside and sing rhythmically with feeling in correct pitch</li> </ul>	
2. Traditional Dancing	<ul style="list-style-type: none"> <li>To be able to appreciate Myanmar fundamental dance and enjoy dancing</li> </ul>	
3. Playing Musical Instruments	<ul style="list-style-type: none"> <li>To be able to describe five kinds of former musical instruments and to know the names of Myanmar musical instruments</li> <li>To be able to play (Myanmar School) song with flute</li> </ul>	

Visual Arts	Grade objective	Method of assessment
1. Drawing	<ul style="list-style-type: none"> <li>• To draw the picture of human portrait with four circles based on 'O'.</li> <li>• To express their own ideas feelings and creativity by utilising knowledge and skills learnt before.</li> </ul>	
2. Handicrafts	<ul style="list-style-type: none"> <li>• To create better handicrafts according to their own ideas by using knowledge and skills learnt before.</li> </ul>	
3. Appreciation	<ul style="list-style-type: none"> <li>• To value, understand and feel traditional art and handicraft including musical instruments and other objects of ethnic groups in Myanmar.</li> </ul>	

## Handout 13.5:

### Grade 5 Learning Objectives and Assessment

Performing Arts	Grade objective	Method of assessment
1. Singing	<ul style="list-style-type: none"> <li>To be able to understand the beauty of autumn in countryside and sing rhythmically with feeling in correct pitch</li> </ul>	
2. Traditional Dancing	<ul style="list-style-type: none"> <li>To be able to appreciate Myanmar fundamental dance and enjoy dancing</li> </ul>	
3. Playing Musical Instruments	<ul style="list-style-type: none"> <li>To be able to describe five kinds of former musical instruments and to know the names of Myanmar musical instruments</li> <li>To be able to play (Myanmar School) song with flute</li> </ul>	



Visual Arts	Grade objective	Method of assessment
1. Drawing	<ul style="list-style-type: none"> <li>• To draw the picture of human portrait with four circles based on 'O'.</li> <li>• To express their own ideas feelings and creativity by utilising knowledge and skills learnt before.</li> </ul>	
2. Handicrafts	<ul style="list-style-type: none"> <li>• To create better handicrafts according to their own ideas by using knowledge and skills learnt before.</li> </ul>	
3. Appreciation	<ul style="list-style-type: none"> <li>• To value, understand and feel traditional art and handicraft including musical instruments and other objects of ethnic groups in Myanmar.</li> </ul>	

## Handout 14:

### Grade 1: Assessment of Performing Arts

The purpose of assessment is to recognise, to what extent students have learnt and to discover their additional learning needs. Assessment is an important activity as it contributes towards the improvement of learning of the students. Assessment can be done in a variety of ways, it can be carried out in class during a lesson or after class after a lesson.

Assessment can help a teacher understand what he or she has achieved through the teaching of a lesson, and assessment can also help students understand how far they have learnt during the lesson. Assessment can help a teacher decide whether the objectives of a lesson have been achieved.

The findings of an assessment can also help the teacher to understand what changes need to be made to the teaching of the lesson to ensure that students achieve higher levels of learning.

Assessment of music is done through the consideration of three domains:

1. **Interest:** Students are assessed on how passionate they are in learning music.
2. **Appreciation and performance:** Students are assessed on how well they perform music and their ability to innovate with music.
3. **Skills:** Students are assessed how well they can demonstrate skills in music and how they demonstrate an understanding of the knowledge required to perform music.

Each lesson has objectives developed for that lesson, and the assessment of the students in that lesson will be based on the student's attainment of those lesson objectives. Students are only measured on satisfactory attainment of outcomes. This means that if a student performs better than the satisfactory level then their assessment is graded as 'advanced' but if they are assessed to have not achieved a satisfactory level in their attainment of the outcomes of the lesson then their assessment level will be graded as 'emerging'.

The example below is taken from Unit 1, Lessons 1-5 of the Grade 1 textbook for Performing Arts. The objectives of the lesson are given in the table.

Grade 1	Performing Arts
<b>Unit</b>	<b>Unit – 1. Nightingale</b>
Objectives	Recite the poem happily Lesson 1. To be able to sing rhythmically and happily by looking at the poster Lesson 2. To be able to understand the poem and enjoy the song happily Lesson 3. To be able to sing happily after learning the rhythm notes of ‘Nightingale’ Lesson 4. To be able to do the hand gestures according to the pitch of Do-Re-Mi Lesson 5. To be able to sing the poem with lyrics and do hand gestures happily in a group

The assessment level of satisfactory is demonstrated below, relating to each of the five lessons in Unit 1, and measuring the assessment in the three domains (interest, performance and skill).

Domain	Advanced (A)	Satisfactory (B)	Emerging (C)
<b>Interest</b>	More than satisfactory	1. Can understand the meaning of the illustration of the poem, be able to recite the lyrics and dance happily. (Lesson 1) 2. Can sing Nightingale by using the Do-Re-Mi gesture in the correct pitch in a group. (Lesson 5)	Insufficient / requires effort
<b>Creative music making</b>	More than satisfactory	3. Can sing happily with feeling in a group. (Lesson 1) 4. Can recite the poem, and recognise the meaning of the poem. (Lesson 2)	Insufficient / requires effort
<b>Skills</b>	More than satisfactory	1. Can play Phyaung, Phyaung-Phyaung, Ho in 4/4 time. (Lesson 3) 2. Can understand the different pitch of Do-Re-Mi. by using Do-Re-Mi gesture. (Lesson 4) 3. Can do Do-Re-Mi gesture happily in a group. (Lesson 4)	Insufficient / requires effort

## Handout 15:

# Grade 2: Assessment of Visual Arts

The assessment of learning is based on the objectives established for the lesson. Assessment is made from two distinct viewpoints: the skill and the thinking ability of the student. This can be demonstrated in a number of ways, but most commonly, this is seen in the ability of the student to draw the lines smoothly or paint the colours neatly while being able to answer questions about their drawing or craft creation. The following example shows the rubric that is used in the assessment of Lessons 1.1 and 1.2 from Grade 2 Visual Arts.

**Lesson 1.1.** Painting using circular, rectangular, and triangular shapes.

**Lesson objectives:** To be able to understand, draw and paint triangular, rectangular and circular shapes.

### Assessment:

#### 1. Drawing triangular, circular and rectangular shapes

A	Being able to draw triangular, circular and rectangular shapes thoroughly
B	Being able to draw triangular, circular and rectangular shapes
C	Cannot draw triangular, circular and rectangular shapes

#### 2. Colouring the triangular, rectangular and circular shapes

A	Being able to paint inside the picture neatly, not out of the boundary of the picture
B	Being able to paint the picture
C	Cannot paint the picture

**Lesson 1.2.** Drawing pictures made up of triangular, rectangular and circular shapes

**Lesson objectives:** To be able to understand and draw the pictures which are made up of triangular, rectangular and circular shapes, and paint them.

**Assessment:**

1. Drawing the things in our surroundings using the pictures made up of basic shapes.

A	Being able to draw the pictures made up of basic shapes clearly
B	Being able to draw the pictures made up of basic shapes
C	Cannot draw the pictures made up of basic shapes

2. Explain the reason for painting in colour.

A	Being able to explain the reason for painting colours very well
B	Being able to explain the reason for painting colours
C	Cannot explain

## Handout 16: Toolbox for Assessment Approaches<sup>19</sup>

**Demonstration:** Ask a student to show you – or demonstrate – a skill that they have been learning. For example, a dance technique, a step in a science experiment, or a movement in Physical Education (PE). By observing the demonstration, you can monitor progress and suggest improvements.

**Homework assignments:** These may include tasks such as reading and answering questions or looking up additional information. Depending on the assignment, you can discuss answers as a class, check for completion, or collect and provide written feedback.

**Journal:** This is a log of students' thoughts and feelings about their learning. The process of reflecting on their learning will help students make connections between subjects, solve problems, and learn from their experiences. Teachers may give advice on areas to focus on.

**Observation:** Informal observation – circulating the room, listening to discussions, making eye contact – is a good way to get a general sense of whether students understand the task. More formal observation would involve using a checklist or criteria that you are looking for in a student's answer or presentation.

**Peer-assessment:** Ask students to evaluate, or judge, the work of their peers. You will need to have a rubric or a checklist so that students can provide feedback to their classmates based on established criteria.

**Presentation:** Asking groups or individuals to present their work – perhaps at the end of the lesson – is an excellent opportunity to check for understanding, correct any misconceptions, and provide feedback.

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<sup>19</sup> Adapted from 'How to Use This Guide', the introduction to the Teacher Educators' Guide

**Projects:** Projects are completed by each student, either individually or collaboratively in a group. This is to demonstrate their understanding of the subject. Students work on a project over a given period of time to investigate a topic or a real-life issue. Teachers should provide instructions on completing the project, including a rubric for its assessment.

**Question and answer:** Asking students both close-ended and open-ended questions is a good way to monitor if they understand the material. During question and answer sessions, ask a variety of students for their responses. You can use closed questions (with one correct answer) to check understanding, but you will foster better and deeper discussions through open-ended questions.

**Quiz:** A short quiz can test your students' knowledge. Quizzes can be graded in class as a whole class activity, or you may collect and check the quizzes outside of class. Quizzes can also be seen as a way to 'practise' for a summative test or exam.

**Self-assessment:** Students evaluate their own strengths and weaknesses. Self-assessments encourage students to take ownership of their own learning and development and help them to understand their own gaps in skills or knowledge. As in peer-assessment, students will need to know the assessment criteria so as to be able to apply them to their own work.

**Written examinations:** Written examinations are usually conducted at the end of each semester, term or year to test the basic subject content knowledge.

# Notes

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The Government of the Republic of the Union of Myanmar  
Ministry of Education