

The Government of the Republic of the Union of Myanmar

Ministry of Education



Year 1 Semester 1

EDU1110

**Curriculum and Pedagogy Studies:
Art**

Student Teacher Textbook

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 (Year 1 and Year 2) is repeated at a deeper level in the second cycle (Year 3 and Year 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, 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 TEXTBOOK

Who will use this Art textbook?

This textbook has been designed to guide you, as a student teacher, through Year 1 of the Art learning area. In this textbook, you will find foundational information about Art. The textbook also includes learning activities and additional resources to help you develop the knowledge, skills, and attitudes you need to be an effective teacher in Myanmar. You will use the textbook as a key resource in class; you can also use the textbook for independent self-study.

While the content in the textbook is addressed to you, as the student teacher, it is also a resource for your teacher educators, who will serve as your facilitators and mentors as you develop key competencies in Art. Throughout this module, you and your teacher educator will work together, using this textbook as a tool for learning.

When and where does Art take place?

The learning area of Art has been allotted 24 periods of teaching for each year of the four-year Education College course. Classes will be held on your Education College campus.

What is included in the Year 1 Art textbook?

The textbook organisation and content align with the syllabus of the four-year Education College curriculum on Art. This textbook contains the following topics for Year 1 Art:

- Introduction to Art
- Performing Arts
 - Singing
 - Dancing
 - Playing musical instruments
- Visual Arts
- Methodology of Assessment

For each unit, you will be working through learning activities, both individually and with your peers and teacher educator, to deepen your knowledge, skills, and attitudes on the topic. The Content Map below highlights the expected learning outcomes and time allocations for each unit in this textbook.

Content Map

Table A. Year 1, Semester 1, Art content map

Units	Sub-units	Lessons	Learning Outcomes	TCSF	Periods
1. Introduction to Art	1.1. Course overview	1.1.1. Course overview and what is Art? 1.1.2. Why do primary students need to study Art?	<ul style="list-style-type: none"> Understand an overview of the subject of Art to be taught in Year 1 Explain the linkages between the Basic Education Curriculum and the subject objectives of Visual and Performing Arts at primary level 	A4.1	2
	1.2. Knowledge of the Basic Education Arts Curriculum	1.2.1. Art in the Basic Education Curriculum 1.2.2. Understanding the primary Art curriculum structure (Visual Arts) 1.2.3. Understanding the primary Art curriculum structure (Performing Arts)	<ul style="list-style-type: none"> List the main topics taught in Art to primary students Explain how to focus on learning activities to ensure progression from Grade 1 to Grade 5 Explain how textbooks promote the grade-wise objectives and how they change across the different grades (Grade 1 to Grade 5) Explain how textbooks promote the grade-wise objectives and how they progress through the grades 	A4.1	4

Units	Sub-units	Lessons	Learning Outcomes	TCSF	Periods
2. Performing Arts	2.1. Singing	2.1.1. History of songs and singing in Myanmar 2.1.2. Teaching methodology for singing	<ul style="list-style-type: none"> Discuss the history of song in Myanmar and its links to current lifestyles Explain the objectives of teaching singing in primary school Give examples of learning activities suggested in the primary textbooks and teacher guides for teaching of the objectives of singing by grade level Demonstrate basic skills of singing to be taught in primary school Discuss the difficulties which students may have learning how to sing and how the teacher can help them 	A4.1 A5.2 B1.1 C3.1	2
	2.2. Dancing	2.2.1. History of dance in Myanmar 2.2.2. Teaching dancing in primary school	<ul style="list-style-type: none"> Discuss the history of dance in Myanmar and its links to current lifestyles Explain the objectives of teaching dancing in primary school Give examples of learning activities suggested in the primary textbooks and teacher guides for teaching of the objectives of dancing by grade level Demonstrate basic skills of dancing to be taught in primary school Discuss the difficulties which students may have learning dancing and how the teacher can help them 	A4.1 A5.2 B1.1 C3.1	2

Units	Sub-units	Lessons	Learning Outcomes	TCSF	Periods
	2.3. Playing instruments	2.3.1. History of musical instruments in Myanmar 2.3.2. Teaching methodology for playing musical instruments	<ul style="list-style-type: none"> • Discuss the history of musical instruments in Myanmar and its links to current lifestyles • Explain the objectives of teaching playing instruments in primary school • Give examples of learning activities suggested in the primary textbooks and teacher guides for teaching the objectives of learning how to play instruments by grade level • Demonstrate basic skills of playing instruments to be taught in primary school • Discuss the difficulties which students may have learning to play instruments and how the teacher can help them 	A4.1 A5.2 B1.1 C3.1	2
Total Number of Periods					12

The overall objective of Art is to ensure that you are prepared to teach the Art curriculum as defined for basic education in Myanmar. You will learn academic standards 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:

1. To improve skills in creativity through thinking, seeing, and feeling by learning aesthetic subjects.
2. To acquire problem solving skills and critical thinking skills.
3. To pass their daily life happily and gain knowledge by learning aesthetic subjects.
4. To become citizens who value, appreciate, and take care of the traditional aesthetics.

Performing Arts

1. To enable children to enjoy school life and foster the willingness of learning.
2. To foster rich aesthetic sentiment.
3. To foster feelings to appreciate and cooperate each other.
4. To foster feelings to appreciate, value and perform music.

Visual Arts

1. To enable children to develop basic drawing skills through application and creation of colour and shape.
2. To enable children to develop the creative thinking and visualization based on what they see, feel, and think.
3. To appreciate and value handicraft in their region.

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 handicraft. It will support students

to be happy in school by practicing cooperation with others, promoting responsible behaviour, and appreciation for art. With reference to the Educational College Curriculum Framework, in Year 1 and Year 2, student teachers are expected to develop fundamental knowledge of Art and develop basic pedagogical content knowledge for teaching Art. In Year 3 and Year 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.

This syllabus refers to the learning area Art, Module 1.1 Understanding Educational Theories and Module 1.2 Applying Educational Theories as described in the Education College Curriculum Framework (2018). The syllabus outlines what student teachers in Education Colleges will explore in order to prepare them to be ready for teaching students in primary and middle schools. It is important that teachers use educational knowledge and theory in their professional lives appropriately. Teaching is a valuable profession, and primary and middle-school teachers are as important as high school teachers. The disciplines of education will help inform student teachers about their role as educators situated in the principles for the 21st century.

The content of this textbook is based on the Myanmar Teacher Competency Standards Framework (TCSF), which articulates the expectations for what you should know and be able to do in the classroom. The teacher competencies in focus for the Art module include:

Teacher Competencies in Focus

Table B. Art teacher competencies in focus

Competency standard	Minimum requirement	Indicator(s)
A1: Know how students learn	A1.1 Demonstrate understanding of different theories of how students learn relevant to their age and developmental stages	A1.1.1 Give examples of how the students' cognitive, physical, social, emotional and moral development may affect their learning A1.1.2 Prepare learning activities to align with students' level of cognitive, linguistic, social, emotional and physical development
	A1.2 Demonstrate understanding of how different teaching methods can meet students' individual learning needs	A1.2.1 Identify focused and sequenced learning activities to assist students to link new concepts with their prior knowledge and experiences
A2: Know available educational technologies	A2.1 Demonstrate understanding of appropriate use of a variety of teaching and learning strategies and resources	A2.1.1 Plan learning experiences that provide opportunities for student interaction, inquiry, problem-solving and creativity A2.1.2 Use teaching methods, strategies and materials as specified in the textbooks and additional low cost support materials to support student learning
	A2.2 Demonstrate understanding of appropriate use of Information Communication Technology (ICT) in teaching and learning	A2.2.1 Describe the function and purpose of online and offline educational tools and materials to support the teaching and learning process
A3: Know how to communicate well with students and their families	A3.1 Demonstrate understanding of the role, and expected duties of teachers in Myanmar	A3.1.1 Describe the role and five duties of Myanmar teachers as socially accepted norms
	A3.2 Demonstrate respect for the social, linguistic and cultural diversity of the students and their communities	A3.2.1 Be aware of social and cultural background of parents, community elders and leaders when interacting with them
A4: Professional knowledge and understanding - Curriculum	A4.1 Demonstrate understanding of the structure, content and expected learning outcomes of the Basic Education Curriculum	A4.1.1 Prepare lesson plans reflecting the requirements of the curriculum and include relevant teaching and learning activities and materials A4.1.2 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

Competency standard	Minimum requirement	Indicator(s)
	A5.2 Demonstrate understanding of how to vary delivery of subject content to meet students' learning needs and the learning context	<p>A5.2.1 Describe ways to contextualise learning activities for the age, language, ability and culture of students to develop understanding of subject related principles, ideas and concepts</p> <p>A5.2.2 Explain how lessons are contextualised to include localised information and examples related to the subject content, concepts and themes</p>
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
	B1.2 Demonstrate capacity to apply educational technologies and different strategies for teaching and learning	<p>B1.2.1 Use teaching methods and learning strategies appropriate for the class - culture, size and type</p> <p>B1.2.2 Use knowledge of literacy and numeracy instructional strategies to support students' learning in different subject areas</p> <p>B1.2.3 Create opportunities for students to investigate subject-related content and concepts through practical activities</p>
	B1.3. Demonstrate good lesson planning and preparation in line with students' learning ability and experience	<p>B1.3.1 Plan and structure lesson to ensure all of the lesson time is used effectively</p> <p>B1.3.2 Provide lesson introductions to link new learning to prior learning, to engage students' interest and to motivate them in learning</p> <p>B1.3.3 Prepare focused and sequential learning experiences that integrate learning areas and are responsive to students' interests and experience</p> <p>B1.3.4 Use questioning techniques and examples to introduce and illustrate concepts to be learnt</p>
B2: Assess, monitor and report on students' learning	B2.1 Demonstrate capacity to monitor and assess student learning	B2.1.1 Use assessment information to plan lesson
B3: Create a supportive and safe learning environment for students	B3.1 Demonstrate capacity to create a safe and effective learning environment for all students	<p>B3.1.1 Use space and classroom materials and resources to ensure involvement of all students in learning activities</p> <p>B3.1.2 Encourage students to interact with each other and, to work both independently and in teams</p> <p>B3.1.3 Model and promote good health and safety practices to ensure students' wellbeing and safety within the classroom and school</p>

Competency standard	Minimum requirement	Indicator(s)
	B3.2 Demonstrate strategies for managing student behaviour	B3.2.1 Encourage students to interact with each other with mutual respect and safety
B4: Work together with other teachers, parents, and community	B4.1 Demonstrate strategies for working together with other teachers, parents, and the local community to improve the learning environment for students	B4.1.1 Seek colleagues' perspectives in attempting to respond to learning issues and accept feedback positively
C1: Service to profession	C1.1 Demonstrate values and attitudes consistent with Myanmar's tradition of perceiving teachers as role models	C1.1.1 Comply with professional code of conduct, rules and regulations in line with the five traditional responsibilities of the Myanmar teacher
C2: Service to community leadership	C2.1 Demonstrate commitment to serving the school and community as a professional member of the teaching profession	C2.1.1 Contribute actively to a range of school and community activities
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 fairly	C3.1.1 Show awareness of the right to education of every child and a commitment to nurturing the potential in each student
	C3.3 Demonstrate capacity to build students' understanding of different cultures and global citizenship	C3.3.1 Integrate concepts of sustainability, equality, justice and the rights and responsibilities of students into class and school activities
D1: Reflect on own teaching practice	D1.1 Use evidence of students' learning to reflect on own teaching practice	D1.1.3 Regularly reflect on a wide range of actions and experiences to identify areas for own continuous professional development as a teacher
D2: Professional growth and development - Collaborative learning	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
		D2.1.2 Establish goals for own professional development as a teacher
		D2.1.3 Participate in professional activities conducted by school clusters and recognised professional associations
D3: Participate in professional learning to improve teaching practice	D3.1 Demonstrate understanding of the importance of inquiry and research-based learning to improve teaching practice	D3.1.1 Identify relevant professional learning material to improve own practice

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

How do I use this textbook?

You can use this textbook both for your own self-study and as an in-class resource for learning activities facilitated by your teacher educator. Each unit in the textbook includes:



Expected learning outcomes: These are listed at the beginning of each unit and at the beginning of each lesson. The expected learning outcomes indicate what you should know and be able to do by the end of the lesson or unit.

Learning content: The learning content for each unit is broken down into units and lessons that cover subject content knowledge that is important for you to know.



Learning activities: The learning activities included in the textbook are individual activities that you can do to help reinforce and deepen your knowledge and understanding of a topic. Your teacher educator will also facilitate learning activities during class. These may be individual, partner, small group, or whole class activities designed to help you achieve the learning outcomes for each lesson.



Unit summary: At the end of the unit, there is a brief summary of the main points of the unit to help you to review and remember the most important information.



Review questions: You can use the review questions to test your own understanding of the unit content, or to help you study for an exam.



Further reading: Each unit lists suggestions of additional resources on the topic. You can look these up in the library, on the internet, or in your Education College's e-library to learn more about the topic.



Unit reflection: Taking the time to deliberately think about, or reflect, on what you have learned will help you to remember and apply that learning, and make connections with other subject areas and real-life. Each unit ends with some suggestions on how you can reflect and follow-up on what you have learned in the unit.

At the end of this textbook, you will find a **Glossary** with the definitions of words found throughout the textbook that might be new to you. These words are listed in alphabetical order. You will also find a list of all the **Bibliography**, which are the original sources of information used throughout the textbook.

Remember, your teacher educator is there to help facilitate your learning in this module. If there is material you do not understand in the textbook, be sure to ask your teacher educator, or your classmates, for help. As a student teacher, you are part of a community of collaborative learning within your Education College as you work - together with your peers and guided by your teacher educator.

Unit 1

Introduction to Art

This unit introduces the subject of Myanmar traditional Arts and explains the importance of teaching traditional Performing Arts (Music and Dance) and Visual Arts (Drawing and Painting) to students at Primary School level. By introducing you to the subjects that make up the Art syllabus, and encouraging you to explore the history and traditions that this subject encapsulates, you will be well prepared to share your knowledge and interest in this important and relevant subject. While Myanmar Arts are very much influenced and closely connected to the history of Myanmar, they are also inextricably linked to, and have an important role to play for the future of Myanmar.

Expected learning outcomes

By the end of this unit, you will be able to:

- Understand an overview of the subject of Art to be taught in Year 1;
- Explain the linkages between the Basic Education Curriculum and the subject objectives of Visual and Performing Arts at primary level;
- List the main topics taught in Art to primary students;
- Explain how to focus on learning activities to ensure progression from Grade 1 to Grade 5;
- Explain how textbooks promote the grade-wise objectives and how they change across the different grades (Grade 1 to Grade 5); and
- Explain how textbooks promote the grade-wise objectives and how they progress through the grades.

1.1. Course Overview

This sub-unit introduces you to the syllabus of the Art subject to be taught in Year 1 on your four-year pre-service teacher education programme at the Education College. You will have the opportunity to learn a general overview of what is meant by Performing Arts, and Visual Arts, by reading this textbook and taking a course.

1.1.1. Course overview and what is Art?

Expected learning outcomes

By the end of the lesson, you will be able to:

- Understand an overview of the subject of Art to be taught in year 1.



Introduction

In the Pre-Service Teacher Education Curriculum for Education Colleges, this subject is provided to ensure that teachers are prepared to teach the Art curriculum as defined for Basic Education in Myanmar. Primary school teachers will learn to an 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).

The primary Art curriculum can be broken down into two distinct subject areas:

- Performing Arts
- Visual Arts

These two subject areas are collectively termed ‘aesthetic education’. This unit will look at each of these subject areas in turn, but firstly it is important to consider the question:

What is Art?

First, the very nature of aesthetic subjects should be clarified. The word ‘aesthetics’ concerns the principles of value in art. At primary level, the study of aesthetic subjects is needed for beginners - a touch of art is vitally important for their cultural development. As Physical Education is compulsory for the physical development of primary level students, aesthetic education is needed for primary students to be spiritually developed, creative and critical.

What are the types of Art?

There are many different types of art. The most eminent types are Performing Arts and Visual Arts. There are 10 traditional Myanmar arts and crafts (pan-se-myo - 10 flowers arts and crafts), for example:

- Painting (Pan-chi)
- Sculpture (Pan-pu)
- Goldsmithery (Pan-htein)
- Blacksmithery (Pan-pe)

Traditional types of Myanmar performing arts include:

- Drama
- Dance
- Myanmar hsaing-wine (orchestra)
- Marionette

Myanmar has a wealth of talented and famous performing artists such as:

- Po Sein
- Shweman Tin Maung
- Sein Aung Min

Myanmar also has a number of internationally renowned artists such as:

- U Kyar Nyunt
- Saya Chone
- U Ba Nyan
- U Ba Kyi
- U Ngwe Gaing

Figure 1.1. Famous Myanmar artists

U Po Sein



U Ba Nyan



U Ba Kyi



An old Myanmar saying says: *'Art makes mankind happy, hopeful and peaceful. Art creates a kind heart.'* The primary Art curriculum has been developed with that idea as its foundation.

The overall primary curriculum should now be investigated to establish how the different Art subjects in aesthetic education meet the objectives of the primary curriculum.

Aims of Primary Education Curriculum Framework

The Myanmar National Curriculum Framework describes the aims of primary education as follows:

- a) To demonstrate achievement of age-appropriate, balanced, all-round development, i.e. intellectually, physically, socially, morally, and economically.
- b) To demonstrate basic mastery of four skills of Myanmar language (listening, speaking, reading and writing skills) and to apply them in daily life according to the age-level.
- c) To demonstrate basic mastery of four skills (listening, speaking, reading and writing skills) of an ethnic language designated in each state and region and to apply them in their daily life.
- d) To develop the foundation of four skills of English language (listening, speaking, reading and writing skills) according to the age level.
- e) To skilfully perform basic mathematical calculations in daily life applications.
- f) To make scientific exploration about natural phenomena in one's environment and apply the acquired basic science knowledge and skills in daily-life.
- g) To understand geographical facts, situations and historical events of Myanmar and develop desirable dispositions such as love of and loyalty to the Republic of the Union of Myanmar.
- h) To develop basic knowledge, skills, attitudes, aesthetic appreciation and behaviour which are assumed to be the basic characteristics of a good citizen.
- i) To develop a sound mind and a sound body as a result of participation in physical activities, and application of health-related knowledge and attitude in daily life situations.

The 13 guiding principles for Basic Education Curriculum in Myanmar

Thirteen guiding principles to be employed in the design and development of Basic Education Curriculum in Myanmar are as follows:

a) All-round, balanced development

Students must be nurtured with focus on all-round, balanced development especially in terms of intellectual, physical, social, moral, emotional and aesthetic dimensions.

b) Good Citizenship

Students must be nurtured to become good citizens at both national and global level.

c) 21st century skills

21st century skills must be developed in order to pave the way for the development of Myanmar society at both national and global level. Thus, these skills and themes become an integral part of the school curriculum and are to be designed for learning through integrated study in all related areas and through specialised study as a separate area of learning.

d) Notion of ‘completion in itself’

Students must be well developed in terms of necessary knowledge, skills and attitudes as evidence of ‘completion in itself’ at the end of each level in these three levels of basic education, i.e. primary, middle and high school levels.

e) Preparation for higher learning

Students must have the necessary foundational knowledge, skills and attitudes for higher learning that can be pursued either in the form of academic learning or vocational learning.

f) Preparation for one’s life in Myanmar society and modern economy

Students must have necessary learning experiences as preparation for their lives in Myanmar society and for getting on well in a modern economy.

g) Balance in academic literacy

A balance in academic literacy is to be achieved through promotion of academic development in the sciences and the arts.

h) Appreciation of all cultures, customs and traditions

Students must be nurtured to develop an appreciation of all cultures, customs and traditions of all national groups at national level and of all other nations at global level.

i) Medium of instruction

Myanmar language, English language - or both - can be used as the medium of instruction. An ethnic language can be used as the medium of instruction together with Myanmar language if necessary at basic education level. (National Education Law, section 43)

j) Languages of national groups

In accordance with National Education Law, section 44 (“Teaching/learning of languages and literatures of indigenous people in regions and states shall be conducted with the sponsorship of the authorities concerned starting at the primary level and expanded successively to various stages”), textbooks for teaching ethnic language must be prepared by the responsible personnel in each respective state or region. These national language textbooks need to be approved by the Basic Education Curriculum Committee. Decisions regarding how and when to use these national language textbooks are to be made by the respective state or region.

k) Service to family, school, community and society

Students must have the necessary opportunities to develop the notion of service to family, school, community and society.

l) Peaceful coexistence and living in harmony

The notions of peaceful coexistence, living in harmony and conflict resolution skills must be developed in students at all levels of society - community, national and global.






m) Promoting equality

The curriculum, textbooks and other teaching and learning materials must be conducive to promoting equality in students’ learning. Thence, despite the differences in gender, race, language, economic status, and whatever the differences and the needs are, equality must flourish.

In addition to these objectives, and guiding principles, five key strengths have been established to be targeted to ensure learning is appropriate for the 21st century. They are:

- Intellectual strength
- Physical strength
- Moral and ethical strength
- Social strength
- Economic strength

Table 1.1. The ‘Five Strengths’ of the Basic Education Curriculum Framework

FIVE STRENGTHS TARGETED FOR LEARNING IN THE 21ST CENTURY				
for the development of national and global citizenship with competencies				
Intellectual Strength	Physical Strength	Moral and Ethical Strength	Social Strength	Economic Strength
				
<p>KNOWLEDGE BASED LITERACIES</p> <ul style="list-style-type: none"> • Academic Literacies: <ul style="list-style-type: none"> - language - mathematics - sciences • Environmental literacy <p>SKILLS AND COMPETENCIES</p> <ul style="list-style-type: none"> • Language/ Literacy Skills • Mathematical Skills • Scientific Skills • ICT Skills • Creativity and Innovation Skills 	<p>KNOWLEDGE BASED LITERACIES</p> <ul style="list-style-type: none"> • Health Literacy <p>SKILLS AND COMPETENCIES</p> <ul style="list-style-type: none"> • Health-Related Life Skills • Healthy and sustainable environment 	<p>VALUES-BASED LITERACIES</p> <ul style="list-style-type: none"> • Global awareness and civic literacy • Moral, Ethical and Aesthetic Literacy 	<p>SKILLS AND COMPETENCIES</p> <ul style="list-style-type: none"> • Interpersonal Skills including social skills, peace building skills and communication skills • Intrapersonal Skills (e.g. self motivated learning, life-long learning, etc) 	<p>KNOWLEDGE BASED LITERACIES</p> <ul style="list-style-type: none"> • Financial Literacy • Economic Literacy • Business Literacy • Entrepreneurial literacy <p>SKILLS AND COMPETENCIES</p> <ul style="list-style-type: none"> • Vocationally relevant skills • Employability (soft) skills
Cross Cutting Skills and Competencies:		<ul style="list-style-type: none"> • Higher Order Thinking Skills • Cognitive skills, creative thinking skills, problem solving skills • Leadership Skills 		



Learning activity 1

What experiences of the arts have you had? What did you learn in school or at home? What effect has taking part in artistic activities had on your life? Consider how artistic activity:

- Improves creativity
- Fosters the ability to think, judge and solve problems
- Enriches your daily life through the acquisition of the basic knowledge of performing and visual arts
- Supports you to be a good citizen

Make some notes below about your experiences of art - this could be performing, creating, studying or as a spectator/viewer.



Learning activity 2

In class, your teacher educator will ask you to explore the objectives for the Visual and Performing Arts primary curriculum.

You can prepare for this task by reading Handout 1: Overall objectives of Art at primary level.

Self-study

How do you feel about teaching the objectives of the Art curriculum? What do you think how it could be challenging and why? How could you overcome these difficulties?

This module will address the teaching of these objectives by building your subject knowledge and giving you opportunities to observe experienced teachers (Teacher Competency Standards A4, A5 and B1).

Look at the Teacher Competency Standards Framework (TCSF) before, during and after each lesson. How has the content of the lesson helped you work towards achieving these competencies?

Read Handout 2 in preparation for the next lesson.

1.1.2. Why do primary students need to study Art?

Expected learning outcomes

By the end of the lesson, you will be able to:

- Explain the linkages between the Basic Education Curriculum and the subject objectives of Visual Arts and Performing Arts at primary level.



Objectives of Art at primary level

Performing Arts and Visual Arts are part of Art. Students are expected to learn the following objectives through Art:

1. To improve skills in creativity through thinking, seeing, and feeling by learning aesthetic subjects.
2. To acquire problem solving skills and critical thinking skills.
3. To pass their daily life happily and gain knowledge by learning aesthetic subjects.
4. To become citizens who value, appreciate, and take care of the traditional aesthetics.

Visual Arts

In order to understand how the subject of Visual Arts meets the requirements of the primary curriculum, it is important to consider the question:

Why do primary students need to learn Visual Arts?

The Visual Arts curriculum aims to encourage students to develop their skills in creativity and to enrich their freedom of expression in collaboration with their friends and peers to support their development as self-motivated learners. The subject is intended to actively engage students in Visual Arts activities, to enable them to put their efforts into improving their ability to express themselves in collaboration with others, and importantly to support their understanding of ‘how to learn’.

The subject includes many activities that support and encourage their appreciation of handicrafts and modern and traditional arts. It is a misconception to assume that the term ‘Visual Arts’ refers to only the ability to draw beautiful paintings or to develop amazing handicrafts. The subject has been designed to encourage students to express what they feel, through their own interpretation of the world around them in the creation of paintings and handicrafts.

Visual arts are present in our daily lives all the time. Students who study the Visual Arts curriculum will develop an understanding of the beauty of the natural environment. In addition to this, understanding Visual Arts is a useful and inclusive tool for learning.

For example, illustrations are used as an inclusive method of introducing or explaining complex information in a simple way. By understanding the subject of Visual Arts, and using the skills developed in this subject, students will be better prepared to learn and remember information in their lessons, and they will be better prepared for life. Illustrations are often used to simply present information, for example in street signs (as shown in Figure 1.2. below) or instructional signs.

Figure 1.2. Information simplified as a street sign



In order to achieve the above objectives of Art at primary level, the objectives of the Visual Arts subject in primary education are as follows:

1. To enable children to develop basic drawing skills through application and creation of colour and shape;
2. To enable children to develop the creative thinking and visualization based on what they see, feel, and think; and
3. To appreciate and value handicraft in their region.

The objectives incorporate competencies, such as knowledge, skills, attitudes and values, all of which foster to raise ‘good citizens who value, appreciate and take care of cultural property’.

Performing Arts

In order to understand how the subject of Performing Arts meets the requirements of the primary curriculum, it is important to consider the same question as we did with Visual Arts subject:

Why do primary students need to learn Performing Arts?

The Performing Arts curriculum aims to promote students in developing creativity and learning skills to enrich their expression by collaboration among peers so that students will be active and self-motivated learners. The subject is intended to actively engage students in music activities, to put their effort into improving their ability to express in collaboration with others, and to learn how to learn.

The subject includes linkage between beat and melody as the basics of music. Western scales and tonic sol-fa are juxtaposed with numbered notation. Rhythm, melody and texture are recognised and emphasised as the basics of music. Burmese folk songs are also introduced as diverse song selection for students to appreciate songs of their own country. Students' attitude towards foreign music will be fostered and enhanced through Performing Arts learning.

As explained earlier, Performing Arts is another part of Art, together with Visual Arts. In order to achieve the objectives of Art at primary level, the objectives of Performing Arts in primary education are as follows:

1. To enable children to enjoy school life and foster the willingness of learning;
2. To foster rich aesthetic sentiment;
3. To foster feelings to appreciate and cooperate each other; and
4. To foster feelings to appreciate, value and perform music.

Throughout this course, you will learn about the subjects of Visual Arts and Performing Arts through various teaching and learning methods with a focus on learning-by-doing, cooperative learning, and problem-solving. This teaching and learning approach will guide you on how to teach different primary school students - gifted, special needs (with various physical impairments and learning difficulties), gender, ethnicity, culture, multilingual, etc. - in an inclusive and non-discriminatory way. This course will be taught with an interdisciplinary approach, by linking it to the other subjects in the Education College Curriculum Framework, aiming to foster a holistic development of the students to grow into responsible citizens for the 21st century.

Your Educational Studies module will address these aspects of teaching and learning in detail and you will study and practise planning differentiated lessons to take into account different learning needs and learning styles. Furthermore, the Local Curriculum module presents opportunities to approach the curriculum from a wide range of cultural and linguistic perspectives.



Learning activity 1

How many key words can you remember from the Art curriculum objectives? Think of words which explain the skills and attitudes that you are aiming to teach in the Art subject.

Write some key words here



Learning activity 2

Look at Handout 2. In groups, your teacher educator will ask you to identify links between the Art objectives and the national curriculum framework (the aims of primary education and the 13 guiding principles for basic education).

For example, guiding principle **b) Good citizenship** is linked to the Art curriculum because it fosters good citizens who value, appreciate and take care of Myanmar traditional arts.

Self-study

Look at the table developed by Japan International Cooperation Agency (JICA) entitled ‘Five Strengths Targeted for Learning in the 21st century’ of Handout 2. Take each skill in turn and give examples of how the skills can relate to the teaching of Art at primary level.



Review questions

1. Why do students need to learn Visual Arts?
2. Why do students need to learn Performing Arts?
3. Name as many of the 13 guiding principles as you can.

1.2. Knowledge of the Basic Education Arts Curriculum

This sub-unit will introduce the subjects to be taught on the Art curriculum, and explain how the activities within the curriculum are tailored to enable students to progress through the skills in a suitable manner relative to their age and capabilities.

1.2.1. Art in the Basic Education Curriculum

Expected learning outcomes

By the end of the lesson, you will be able to:

- List the main topics taught in Art to primary students; and
- Explain how to focus on learning activities to ensure progression from Grade 1 to Grade 5.



Understanding the structure of the Visual Arts curriculum

The Visual Arts curriculum can be broken down into three distinct strands:

- Drawing
- Handicrafts
- Appreciation.

Strand 1: Drawing

The purpose of the Drawing strand is to enable students to get pleasure and acquire abilities in drawing and painting by using various methods, materials and tools. It also enables students to express their own ideas, thoughts and feelings creatively by putting into practice the knowledge and skills learned. These skills include drawing lines, geometric shapes, perspectives, sketches, portraits, learning about colours, drawing by imagination and so on.

Strand 2: Handicraft

The purpose of the Handicraft strand is to enable students to enjoy creating amusing and useful handicrafts by using various materials and tools, and to create handicrafts according to their own ideas by using the knowledge and skills learned. These skills include creating items using paper and other materials with imagination and creativity.

Strand 3: Appreciation

The purpose of the Appreciation strand is to encourage students to develop positive attitudes and value modern and traditional visual arts, identify traditional handicrafts from various ethnic groups and understand the process of making them. Moreover, it encourages students to preserve the cultural heritage of traditional arts and handicrafts. This can be achieved through appreciating traditional cultural arts of various ethnic groups, traditional and modern Myanmar arts.



Learning activity 1

What do you remember doing in your Visual Arts lessons in school? Look at some of the primary textbooks – did you do any of the lessons that are now offered in the primary curriculum?

What is your favourite Visual Arts lesson in the textbook that you have been given?

Can you match the activities in your favourite lesson with the grade-wise objectives and grade-wise contents from the table in Handout 3?



Learning activity 2

Your group should agree upon one favourite Visual Arts lesson to present to the other groups. This may involve some negotiation or voting.

Each group must present the following information:

- Strand, grade, lesson topic
- Grade-wise objectives, grade-wise contents
- Activities to be carried out during the lesson
- Why this lesson was selected as a favourite of the group.

Self-study

The learning outcomes and teacher competencies in this lesson are concerned with knowing the curriculum. Do you know what you will be teaching in Visual Arts? Write a summary in the box below.

Table 1.2. Self-study

Strand	Lessons	Objectives and content

Understanding the structure of the Performing Arts curriculum

The Performing Arts curriculum can be broken down into three distinct strands:

- Singing
- Dancing
- Playing musical instruments.

Strand 1: Singing

The singing strand focuses on the basic ability of expression and lifelong joy of singing. Students can sing with their peers as a group or in class. You will learn about Myanmar traditional songs, international songs and songs to teach your students.

Strand 2: Dancing

The dancing strand focuses on Myanmar traditional dance, including use of the head, hands, waists, legs and facial expression. Students should move their body part systematically with correct timing. Cooperation and being friendly with others through learning dance is also an important part of dancing.

Strand 3: Playing musical instruments

This strand uses the Myanmar traditional six-hole flute. Students also learn the joy of playing instruments in cooperation with others. Other traditional instruments are also observed.



Learning activity 3

What do you remember doing in your Performing Arts lessons in school? Look at some of the primary textbooks – did you do any of the lessons that are now offered in the primary curriculum?

What is your favourite Performing Arts lesson in the textbook that you have been given? Can you match the activities in your favourite lesson with the grade-wise objectives and grade-wise contents from the table in Handout 4?



Learning activity 4

Your group should agree upon one favourite Performing Arts lesson to present to the other groups. This may involve some negotiation or voting. Each group must present the following information:

- Strand, grade, lesson topic;
- Grade-wise objectives, grade-wise contents;
- Activities to be carried out during the lesson; and
- Why this lesson was selected as a favourite of the group.

Self-study

The learning outcomes and teacher competencies in this lesson are concerned with knowing the curriculum. Do you know what you will be teaching in Performing Arts? Write a summary in the box below.

Table 1.3. Self-study

Strand	Lessons	Objectives and content

1.2.2. Understanding the Primary Art Curriculum structure (Visual Arts)

Expected learning outcomes

By the end of the lesson, you will be able to:

- Explain how textbooks promote the grade-wise objectives and how they progress through the grades (Grade 1 to Grade 5).



Grade-wise objectives of the Visual Arts curriculum

The grade-wise objectives of Visual Arts and the individual strands can be seen in more detail in Handout 3. The objectives are summarised below.

The overall objectives and activities of the drawing strand starts from basic skills such as drawing simple lines and gradually shifts to higher concepts such as learning secondary colours in Grade 3 and perspectives in Grade 4. These drawing skills are learned to express ideas or demonstrate the students' imagination.

The overall objectives and activities of the handicrafts strand starts with learning to enjoy making handicrafts by using materials in surroundings, and gradually progresses to using tools and different materials. The skills are also used to express ideas or demonstrate the students' imagination.

The overall objectives and activities of the appreciation strand start by paying attention to Myanmar traditional artistic materials in their surroundings, and gradually learning how to observe, understand and value Myanmar and ethnic artistic materials.

In summary, the curriculum progresses from enjoyment and interest in Visual Arts, with simple skills and materials, to more advanced skills and materials in upper grades. Students will gradually learn how to express their ideas and imagination in various ways.

Structure of Visual Arts textbooks

You will have plenty of opportunities to explore the Visual Arts textbooks from Grades 1 to 5 in the classroom. However, it is useful to acquaint yourself with how the textbooks are structured and what each of the sections refers to.

There are actually two kinds of books for each subject and grade. The student textbooks will be used by the students in the primary schools to supplement their learning and understanding of the subject. The second type of book is the teacher guide, which will be used by the teacher in the primary school to support and direct their teaching.

See Handout 5 for an explanation of how the textbook and teacher guide is presented.



Learning activity 1

You will look at some primary Visual Arts textbooks and teacher guides to check that you can follow the structure – remember that you will be using the teacher guide when you are teaching, so it is important to understand and be able to follow the layout of the book.



Learning activity 2

Your teacher educator will put you into small groups and assign one Visual Arts strand to each group. You will present your findings to the class. In your group you will:

- Study which grade-wise objectives are set for the assigned strand;
- Study the activities in the textbooks and teacher guides that are to be conducted to achieve these grade-wise objectives; and
- Discuss in your group how the grade-wise objectives and activities in textbooks progress in each grade.

Self-study

The key focus of this lesson is on the concept of progression in teaching and learning. Read or listen to the other groups' presentations and show how different objectives progress through the grades. There is a template for this in Handout 5.

Progression should follow a series of manageable steps. This involves planning activities that incorporate 'scaffolding' – a system of support that ebbs and flows according to the needs and abilities of the student. During your Educational Studies module, you will study this process, the theories proposed by Vygotsky and Piaget, and how to implement the theories in practice in your planning and teaching.

As a student teacher, you should also consider how you are making progress in your subject knowledge and pedagogical knowledge.

One way of measuring and managing progress is by using a KWL grid – this is a self-assessment of what you **k**now, what you **w**ant to know, and what you have **l**earnt at the end of each lesson or task.

Make a KWL grid about your subject knowledge. At this point, complete the K and W columns. You can complete the L column at the end of the next lesson.

1.2.3.

Understanding the Primary Art Curriculum Structure (Performing Arts)

Expected learning outcomes

By the end of the lesson, you will be able to:

- Explain how textbooks promote the grade-wise objectives and how they progress through the grades.

The grade-wise objectives of Performing Arts and the individual strands can be seen in more detail in Handout 4. However, the objectives are summarised below.

The overall objectives and activities of the singing strand starts with encouraging students to simply enjoy singing with their friends. Students will learn the basics of singing lyrics, understanding rhythms, beats and melodies. New contents are added in each grade and the level of learning becomes more advanced according to the students' age and musical learning development. (For example, Grade 1 students acquire the rhythm of crotchets and quavers, while Grade 2 students acquire the rhythm of dotted quaver).

The overall objectives and activities of the dancing strand starts with encouraging students to understand the correct beat (*si* and *wa*), which is fundamental in dancing. Students will need to understand the five basic points of Myanmar traditional dance (head, waist, legs, hands and facial expression) and they will learn how to use each point in each grade. They will gradually increase the combinations. Students will be taught that all dance patterns start from the right, and will be encouraged to dance in groups with friends and peers.

The overall objectives and activities of the playing musical instruments strand starts with encouraging students to learn how to look after the flute. This includes topics such as the opening of the flute, and how the flute should be cleaned before playing. The basics of playing the flute are learned in lower grades and include body position, hand position and flute fingering. Students will learn breathing and tonguing techniques to enable them to play the flute with a nice tone. More advanced grades will increase the tones to be used. Flute lessons address the points of rhythm, beat and melody learned in singing lessons.

In each strand, students will gradually learn not only skills, but also elements and knowledge of musical symbols and methods of expression.

The elements of music (beat, rhythm, melody, tone, tempo, musical performance, texture, etc.) and terms and symbols (note, musical rest, musical symbols) are organised in the primary curriculum according to the student's age from Grade 1 to Grade 5. Students will learn these things in detail, through learning, hearing and performing musical pieces.

Structure of Performing Arts textbooks

You will have plenty of opportunities to explore the Performing Arts textbooks and the teacher guides from Grades 1 to 5 in the classroom. The structure of the two books is identical to the Visual Arts books as described in Handout 5. However, it is useful to acquaint yourself with how the textbooks are structured and what each of the sections refers to.



Learning activity 1

Your teacher educator will put you into small groups and assign one Performing Arts strand to each group. You will analyse and identify evidence of progression as you did in the previous lesson. In your group you will:

- Study which grade-wise objectives are set for the assigned strand;
- Study the activities in the textbooks and teacher guides that are to be conducted to achieve these grade-wise objectives; and
- Discuss in your group how the grade-wise objectives and activities in textbooks progress in each grade.

Self-study

In the last lesson, we suggested that you self-assess your subject knowledge by starting a KWL grid.

Assuming you have already completed the K and the W of the grid, what can you add in the L column at the end of this lesson?

Start a new KWL grid about progression in the grade-wise objectives of Art.

What do you know about progression in the objectives and activities of Visual Arts and Performing Arts? What do you want to know?

In order to complete the L column, build on your knowledge of progression in the Art subject and teaching in general by continuing to study the lessons in the primary textbooks and teacher guides, the information in this student teacher textbook and handouts, and the further reading texts suggested below.



Review questions

1. What are the three strands of Visual Arts?
2. What are the three strands of Performing Arts?
3. Describe how objectives and activities progress in one strand of Visual Arts.
4. Describe how objectives and activities progress in one strand of Performing Arts.

Unit Summary



Key messages

- There are 10 traditional Myanmar arts and crafts.
- The Visual Arts curriculum aims to encourage students to develop their skills in creativity and to enrich their freedom of expression in collaboration with their friends and peers to support their development as self-motivated students.
- Students that study the Visual Arts curriculum will develop an understanding of the beauty of the natural environment. In addition to this, understanding Visual Arts is a useful and inclusive tool for learning. Visual arts are present in our daily lives all the time.
- Visual arts are often used to simply present information, for example, in street signs or instructional signs.
- The Performing Arts curriculum aims to promote students in developing creativity and learning skills to enrich their expression by collaboration among friends so that students will be active and self-motivated learners. The subject is intended to actively engage students in music activities, to put their effort into improving their ability to express in collaboration with others, and to learn how to learn.
- Visual Arts and Performing Arts can be taught through various teaching and learning methods with a focus on learning-by-doing, cooperative learning, and problem-solving in an inclusive and non-discriminatory way.
- The curriculum progresses from enjoyment and interest in Visual Arts, with simple skills and materials, to more advanced skills and materials in upper grades. Students will gradually learn how to express their ideas and imagination in various ways.



Unit reflection

This unit has introduced you to the subject of Myanmar traditional Arts. You should now understand the importance of teaching traditional Performing Arts (music and dance) and Visual Arts (drawing and painting) to students at primary school level.

A lot of information has been introduced during this unit relating to the wider picture of the primary curriculum framework. You can revise this information by reading through Handouts 1 and 2 again. During the lessons in this unit, you were set various group activities which invited you to explore specific strands, grades and lessons. Of course, you will have paid more attention to some strands, grades or lessons than others, so now is the time to explore the strands, grades and lessons that you did not actively investigate during the lessons in this unit.

The activities completed during these lessons will be done in a similar manner across all modules. Consider all the subjects in the primary curriculum, and their relationship with each other in meeting the objectives of the primary curriculum.

During this unit, you examined how the objectives and lesson content progress from one grade to the next. This is a fundamental part of education – building upon prior knowledge in order to demonstrate learning and progress. How will this concept affect your teaching? Think about the role of diagnostic testing and the importance of planning for differentiation so that all students have an opportunity to learn based on their individual needs, abilities and learning styles.

Reflect back on your own time at primary school and consider the learning activities you carried out, and the opportunities that were given to you to learn about different aspects of the subject and make defined progress. What similarities and differences are there between your lessons and the today's primary school lessons? What improvements would you make to your own education in this subject, and how can you incorporate your own experiences into your teaching in the future?



Further reading

1.1.

The British Council website has some excellent resources on Performing and Visual Arts you can explore their website.

British Council. Our global work in arts. (2019). Retrieved from <https://www.britishcouncil.org.mm/programmes/arts/about>

There are also a host of excellent videos on YouTube that show young students enjoying learning Performing and Visual Arts, for example:

EHowEducation. (2014). Drama Games for Primary School Children: Preschool education and beyond. Retrieved from <https://www.youtube.com/watch?v=uGxKZlOnOus>

The National Education Strategic Plan 2016-2021 is a very interesting overview of how the entire education system was overhauled during this period. The introduction is particularly useful and there is a section on the Primary school reforms. It is interesting to see how the Primary School curriculum fits into the overall education system in Myanmar:

Ministry of Education Myanmar. (2016). *National Education Strategic Plan 2016-2021*. Retrieved from http://www.moe-st.gov.mm/wp-content/uploads/2018/01/NESP_20_Summary_20-_20English_20-_20Final_20-_20Feb_2023.pdf

1.2.

The British Council website has some excellent resources on Visual Arts you can explore their website.

British Council. Visual Arts. (2014). Retrieved from <http://visualarts.britishcouncil.org>

Henderson, C. M., & Lasley, E. (2014). Creating Inclusive Classrooms through the Arts. *Dimensions of Early Childhood*, 42(3). Retrieved from https://www.southernearlychildhood.org/upload/pdf/Dimensions_Vol42_3_HendersonLaskey.pdf

Spiller, L. (2014). 10 resources for teaching music. *The Guardian*. Retrieved from <https://www.theguardian.com/teacher-network/teacher-blog/2014/sep/02/10-resources-for-teaching-music>

Unit 2

Performing Arts

This unit concentrates on the subject of Myanmar traditional Performing Arts and introduces the three strands (singing, dancing and playing musical instruments) in more detail. The important history of the Performing Arts subjects will be included in this unit, and the teaching methodologies that should be used when teaching this subject to primary students will be covered also.

Expected learning outcomes

By the end of this unit, you will be able to:

- Discuss the history of song, dance and musical instruments in Myanmar and their links to current lifestyles;
- Explain the objectives of teaching singing, dancing and playing musical instruments in primary school;
- Give examples of learning activities suggested in the primary textbooks and teacher guides for teaching the objectives of singing, dancing and playing musical instruments by grade level;
- Demonstrate basic skills of singing, dancing and playing musical instruments to be taught in primary school; and
- Discuss difficulties students may have learning how to sing, dance or play musical instruments and how the teacher can help them.



2.1. Singing

Singing is an important part of Myanmar traditional music and has a long history in the country. Songs are sung for many reasons, at celebrations and festivals and just for fun!

2.1.1. History of songs in Myanmar

Expected learning outcomes

By the end of the lesson, you will be able to:

- Discuss the history of song in Myanmar and its links to current lifestyles.



Introduction

If the emergence of Myanmar culture is traced back, it is assumed that Pyu culture was the first to emerge. The Pyu period began in around 200 BC. It is assumed that the Pyu period ended in the 9th century AD, and was followed by the Bagan era. Many of the remnants of Pyu culture can still be found in the Bagan period.

Myanmar culture today is well-developed and flourishing. However, the roots of modern culture were developed during the Pyu and Bagan periods. These two periods are often referred to as the 'Dawn of Myanmar Culture', and unsurprisingly, music is a large component of that culture.

Myanmar music

In Myanmar music, our songs are very much related to poetry. A song is composed when a rhymed verse is embellished with timing and musical accompaniment. The lyrics of a song tell us the meaning of the song, and the music is created to match the subject of the song. The type of music used to accompany the song depends greatly on the meaning and message the song writer wishes to convey.

Myanmar people often say that they are “listening to songs”, rather than “listening to music”, because music is inseparable with song in Myanmar. Traditional Myanmar music is melodic rather than harmonic, and songs are played with the accompaniment of Myanmar *haing-waing* (Myanmar traditional orchestra).

Myanmar music is based on diatonic scales (seven-sound scales). There is no chromatic/semi-tone scale (twelve-sound scale).

Every musical piece has time value or rhythm (*nari*), a time-keeping cymbal (*si*) and a small wooden clapper (*wa*).

Figure 2.1. The traditional *si* and *wa*.



There are four kinds of rhythm used in Myanmar music (Dr. U Myint Kyi, 2001)¹:

1. *Si-thoke* or *walat-pyay* = Fast tempo
2. *Ka-rong* or *zoun-si* = Bells and clapper in unison
3. *Ta-chet-si* or *walat-si* = Alternate cymbals and clapper
4. *Hna-chet-si* or *nari-si* = Two bells and one clapper to a bar, missing first or third beat

¹ Dr. U Myint Kyi, History of Myanmar Music and Literature, National Centre for Human Resource Development, Ministry of Education, Myanmar, 2001, p.d) Music and Songs in Bagan era (AD 1044 - 1298)

The history of music in Myanmar began in the Bagan period because literature first emerged during this period. An inscription carved into stone in Mon language at the palace of King Kyansittha mentions Myanmar songs and Mon songs. This is evidence that music and songs existed in the Bagan period.

An inscription in a stone at the Taunguni Pagoda (about 1200 AD) also mentions that ancient Myanmar people used to play musical instruments such as:

- *Si*: A hollow single-headed or two-headed drum
- *Nyin*: A kind of wind instrument
- *Pattha*: A small, melodious drum
- *Khwet-khwin*: Bagan period name for present day cymbals

Figure 2.2. Ancient musical instruments of Myanmar



This is the traditional Rakhine instrument, the *Khwet-khwin*.

Music and songs in the Pinya period (1299-1363 AD)

During the Pinya period, the '*Kar Chin*' military marching song first appeared. *Kar* means shield and *chin* means song. So, its meaning is rendered as shield song. Scholars remarked that it is not a mere song. The song might be sung with the accompaniment of marshal dance, arousing listeners to be ready to fight against invaders. It is said to have been written by King Ngasishin Kyaw Swa (the King who possessed five elephants).

Developments over subsequent periods

Over the years, more musical instruments were introduced to Myanmar. The poem *Bon-Khan-Pyoh*, written by a Buddhist Monk called Shin Aggasamadhi, refers to many musical instruments of the Innwa period (1364-1555 AD):

- *Nyin*: A kind of wind instrument
- *Mi-gyaung*: A three-stringed musical instrument shaped like crocodile
- *Chi-gyaung*: One of six wind instruments
- *Let-khoke*: Bamboo clapper for timing
- *Si-zoke*: Hand-held timing bells (small cymbal timers, as *si*)
- *Lin-gwin*: Cymbals
- *Kha-yu-thin*: Conch-shell
- *Don-min*: Ancient wind instrument or zither-like string instrument

At that time various types of song arose:

- *Kyoh-chin*: Songs played by stringed instruments. One timing bell and one beat of the clapper is played in each bar
- *E'-chin*: A lyric beginning and ending with the sound E'
- *Bwe'*: A type of song about royalty
- *Taya-chin*: A song composed by Wungyi Padearaza based on fundamental tone. This is also a song which starts and ends in E major

Yoke-thay (marionette) and *hawsa* (literarily, embellished tale recited by a poet or a singer in front of audience) and varieties of musical instruments became well-developed as the art of writing poems was at its peak in this period. *Hsaing-wine* (Myanmar orchestra) also emerged during the Innwa period. People mastered the skills of singing and creating varieties of musical pieces based on their talents in writing poems. Innwa was the golden age of Myanmar music and songs.

In the Konbaung period (1752-1885 AD), more new types of poems and songs arose, such as *yodaya* and other classical songs.

Songs and singing have a long history in Myanmar and their relevance and historical importance is still evident today in 21st century Myanmar.



Learning activity 1

Your teacher educator will play some different styles of music and give you a brief summary of the history of Myanmar traditional music.

Can you identify the origin or age of a piece of music? Can you name the instruments or rhythms used in different style of music?

Which styles of music do you prefer? Be prepared to explain your opinions by referring to the names of instruments, tempo, rhythms, lyrics or subject matter.



Learning activity 2

Compare Myanmar traditional music to the music that you usually listen to. What similarities and differences are there in the lyrics, subject matter, rhythm, tempo and instrumentation?

Can you think of any ways in which international musical styles (European classical music, jazz, rock, rap, etc) have influenced music and musical preferences in Myanmar?

Self-study

Read the background information in Lesson 2.1.2 in preparation for the next lesson.

2.1.2. Teaching methodology for singing

Expected learning outcomes

By the end of the lesson, you will be able to:

- Explain the objectives of teaching singing in primary school;
- Give examples of learning activities suggested in the primary textbooks and teacher guides for teaching the objectives of singing by grade level;
- Demonstrate the basic skills of singing to be taught in primary school; and
- Discuss the difficulties students may have in learning how to sing and how the teacher can help them.

When considering how to teach primary students to sing, it is important to remember why primary students should be taught to sing.

Singing encourages students to foster a lifelong enjoyment of singing and provides them with a richer life. Primary students are able to develop the skill of self-expression and by singing in various ways, they can feel ‘themselves’. Singing gives students an opportunity to share exciting experiences with others through singing in pairs, in groups, and in a whole class. Learning to sing also motivates students to sing in a better way by being aware of the beauty of each other’s voices, vocalisations, and the various styles of singing. Most importantly, singing is an inclusive activity that students of all abilities can take part in without discrimination.

It is important to note that although teaching students to sing is easy and enjoyable for all involved, it does take time and patience. Although teaching students to sing is covered in only one lesson in your studies, students will learn to sing over several lessons in each year in the primary curriculum, and each grade will increase in complexity and range of learning.

To support a lifelong love of singing, there are several skills that need to be nurtured at primary level. This includes the ability of students to be able to sing by themselves through listening to music and by reading musical scores. Other skills include the ability to express the meaning of lyrics (poetry) through the use of body movements. Students should be nurtured to be able to feel the rhythm and melody of songs and to sing with good rhythm and pitch.

Students should also be encouraged to develop skills that enable them to sing on their own way or with their friends by feeling the atmosphere of songs created from rhythm and melody, and by paying attention to breathing and pronunciation. Most importantly, students should be encouraged to have fun, explore singing and make singing a part of their life.

Techniques of teaching singing

There are many different types of music around the world and the styles of singing and vocalisation are also varied. For example, the ‘chest voice’ is used in traditional music, while European music uses more ‘head voice’. When you are instructing students how to sing, you should ensure that they are singing with a suitable kind of voice for the type of song to be sung.

Head voice: When you sing in your head voice you should feel vibration around the upper half of your face, because at that moment the predominant resonator are your sinuses (in your nose). This does not mean the other vocal structures are not resonating. It means that more resonance is occurring in your sinuses than anywhere else.

Chest voice: When you sing in your chest voice you should feel more vibration around your lower neck, and sternum (chest). Talk in your regular speaking voice, and put your hand in the middle of your chest – you should be able to feel your sternum vibrating.

Figure 2.3. Head voice and chest voice



As a teacher, you should pay attention to each individual student while they are singing, so that their voice can be resonated from their whole body.

The teacher's demonstration of singing is very important. Students will learn vocalisation by learning from your demonstration. Therefore, you should demonstrate singing with appropriate voices. Head voice is more effective for demonstration.

Figure 2.4. The shape of the mouth while singing



You should make sure that the students are aware of the shape of their mouth, pronunciation, volume of voice and that they should be allowed to sing with an unconstrained voice.

The seven steps of learning singing

There are seven important steps for learning singing. In the Primary Education curriculum, these seven steps are applied to singing units.

The number of steps used in each lesson depends on the objectives of teaching/learning each song. For example, for songs focused on learning beat and rhythm, teachers should spend more time on steps 2 and 3, while for songs focused on feeling the melody and phrases, teachers should place the main focus on steps 4 and 5. As such, you will need to understand the objectives of teaching/learning each song, and should put the main focus on the relevant steps. Note that all the necessary steps cannot be completed in one lesson, but will be completed through the units. You can refer to the primary teacher guides to understand the objectives of teaching/learning each song and the steps to be used in each lesson.

Teachers also have to adapt the steps according to the ability of the students. For example, if students easily grasp the rhythm, the teacher can add an activity such as playing additional rhythms.

1. Recite lyrics and understand the meaning

Firstly, the teacher should read the lyrics to help the students imagine the atmosphere of the song. It is important that students do not recite lyrics in a loud voice, but by feeling the atmosphere of the song and lyrics. Students can recite and understand the meaning of lyrics through their body movements and gestures or by playing instruments along with the lyrics.

2. Grasp the beat

Students can feel and grasp the beat of a song by moving their bodies, such as by clapping hands with the beat.

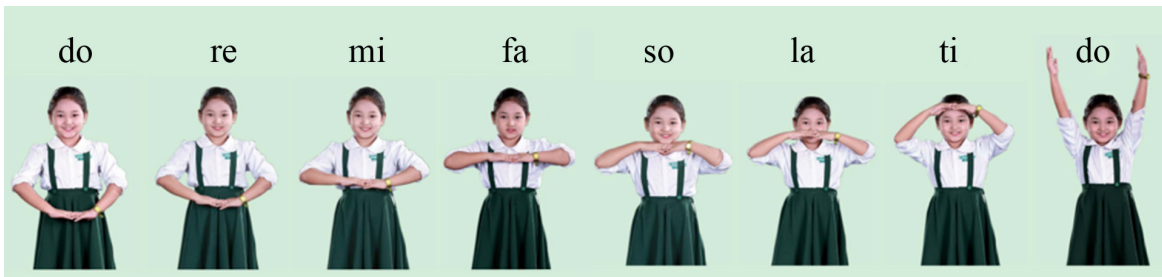
3. Grasp the rhythm

Students can grasp the rhythm of a song by moving their bodies, such as clapping hands with the rhythm (e.g. ‘Pyawn, pya pya, pyawn, ho’). Showing rhythm notation or flash cards of rhythm is also an effective strategy to help students grasp the rhythm.

4. Grasp the melody

Students can grasp the melody of a song by listening to the teacher's demonstration. When teachers demonstrate, they can sing the melody in solmisation if there are no musical instruments to check the correct pitch. Then, students can use sol-fa (sing by using do-re-mi-fa-so-la-ti-do) to show the melody. Students can grasp the melody by reading the music scores as well. Singing in pairs and in groups can be helpful for students to grasp the melody of a song. And along with the melody, students can change the use of voice between chest voice and head voice.

Figure 2.5. Using hand gestures to represent rising and falling pitch



5. Grasp the phrase (a group of melodies, such as a group of four measures/bars)

Students can grasp the phrase of a song by looking at the music scores or by looking at the related pictures/charts. Students need to sing carefully when the melody line goes up or down.

6. Sing with feeling

Students can sing with feeling by carefully paying attention to each word as they appear in the lyrics, by singing with an appropriate shape of mouth and pronunciation, by singing with others, such as in pairs, in groups, or in a whole class.

7. Listen to each other

It is important for students to sing collaboratively with friends, enjoy singing together, listen to each other, and appreciate each other.

Important points for teaching singing

Motivate students to sing

If you force students to sing with no apparent motive, some students may be reluctant to sing. Singing is an activity which needs will and motivation, therefore, it is important to tell students why they are singing this song. It is also important that you sing the song with the students.

Sing in a beautiful voice, not a loud voice

Teachers in Myanmar often say: 'Let's sing in a loud voice.' It has a negative effect on students as they prioritise making their voice unnecessarily loud rather than singing with a beautiful voice or feeling the lyrics. Instead, encourage students to sing with a voice that is suitable to each song. To encourage students to sing with beautiful voices, it is important to have good breathing and good posture. A 'beautiful voice' also involves appreciating the dynamics of the song (contrasts between strong and weak voice).

You should demonstrate singing before the students

It is difficult for students to sing on their own initially, and you should help them by singing first. For example, you should show the sound of the song by singing and the tempo of the song by clapping.

Give constructive feedback

Negative feedback makes students demotivated. When you give positive feedback, simple praise such as 'Excellent!' or 'Very good!' should be avoided. It may demotivate students when it is continuously used. Concrete and detailed positive feedback which enables students to improve their performance is preferable as it is more meaningful and more motivating. Giving feedback during or just after singing is most effective.

Body movements

When students sing, it is effective to perform gestures related to the lyrics or do-re-mi hand movements. Students will be motivated to learn a song if they understand the melody and the meaning of the lyrics.

Overcoming problems

Some students may initially find learning singing difficult, and this is to be expected. However, you can support them to overcome their difficulties by motivating and encouraging them. For example, some students will struggle to maintain their voices at the correct pitch – they will either be too high or too low. In this instance, you would demonstrate the correct pitch to the student by singing yourself, and you would observe the students and encourage them to first sing with you, and then sing alone. Practice makes perfect, and you should encourage the student to practise as much as possible to overcome their problems.

In order to be a good and effective singing teacher, you must first master the different elements of singing yourself and aim to develop your teaching skills prior to entering the classroom as a teacher. The following information is a good indication of the skills and knowledge that you should develop in yourself.

Understanding of musical scale and ability to demonstrate singing

You will be required to demonstrate singing in front of students, so it is important that you understand musical scales and are able to sing with a musical scale. When you demonstrate songs, you should sing according to the atmosphere of the lyrics and melody.

Understanding of lyrics and feelings from expression

You will be required to support students in not only understanding the meaning of lyrics but also the atmosphere and melody of the songs. You will need to make sure that you understand all the words used in the songs you will be singing.

Ability to teach how to make the correct voice

Students also need to make a voice for the sound. You should know how to breathe properly to encourage the natural ways of making a voice, and how to make voices through vibrations.

Ability to make students sing in group with the correct pitch and rhythm

Students are required to sing together through listening to others' voices with accompaniment in lower grades, listening to others' voices and melody with accompaniment in middle grades, and listening to the voices of each voice part and the vibration of whole songs with accompaniment in higher grades. In order to teach this, you are also required to sing in the correct pitch and rhythm by listening to songs and by helping students when they have difficulties.

Ability to analyse and explain songs with basic musical knowledge

Basic musical knowledge is required by singing teachers. For example, factors of music such as pitch, rhythm, speed, melody, dynamics, beat and phrases. You should also be aware of the structure of music. This includes repeating, questions and answers at lower grades; accumulation of sounds, musical scales and keys in middle grades; and harmony, arrangement and detailed structure of music at higher grades.

Ability to accompany songs with simple instruments (such as *si*, *wa*, drums and flute)

In some lessons, teachers are required to play accompaniment with simple instruments such as *si*, *wa*, drums and flute for singing songs. Thus, you must practise playing these simple instruments.

This online article by the British Council gives some interesting information on singing with primary school students: <https://www.britishcouncil.org/voices-magazine/how-teachers-can-help-children-enjoy-singing>

Teaching Grade 1 students to sing

Many of the learning activities for singing are too advanced for Grade 1 students. To prepare these students to begin to understand music and song, and to encourage them to take an early interest in music, it is important to conduct teaching at a level that is suitable for them. The use of poems in the classroom is an excellent way of introducing the basic skills of singing to Grade 1 students.

There are many wonderful traditional Myanmar folk poems that can be introduced to the students to encourage them to establish a basic knowledge of how to recite poems musically and how to approach singing songs.

There are also many fabulous poems written with children in mind, and these are perfect to introduce to your students. Children's poetry aims to take the listener to a peaceful land and universe, by opening doors to children who are curious and fond of observing nature.

An example of a suitable poem to introduce to Grade 1 students was written by an anonymous poet many decades ago:

*There is beauty and grandeur in mountains and forests,
Flowers are budding, trees are closely entwined,
Birds are so happy.*

If you read this poem to students, they will see that the mountains and forests are more beautiful than other places. They will see that nobody comes and touches flowers that are budding. They will see that the trees grow so thick in the forest that they become entwined. They will see how lovely it is to hear the birds sing. In just three short lines, the poet transports the children to a place where there are many beauties of nature.

There are numerous suitable poems for primary students. Singing poems is a prime step in developing their skills in singing classics.

Do-re-mi notation

Do-re-mi is the foundation of singing, and although this is too advanced for Grade 1 students, it is important to learn this scale.

There are seven basic tones: do, re, mi, fa, so, la, ti.

To create a melody through seven basic scales, basic musical notation should be learned first.

| | A segment of time limited by two short lines is called a **bar**.

| - - - | There are four **beats** in a bar.

|○ | = One note lasting four beats. There is a note at the first beat which is prolonged until the end of next three beats. This is known as a **semibreve**.

|]] | = Two notes each lasting for two beats. There are two notes, starting at the first and third beats. The first note is prolonged to the second beat and the second note is prolonged to the fourth beat. This note is known as a **minim**.

|]]]] | = Four notes each lasting for one beat. There is one note at each beat. This note is known as a **crotchet**.

| ♪ ♪ ♪ ♪ | = Eight notes in four beats. There are two equal notes at each beat. These notes are called **quavers**.

4/4 | - - - | The fraction before the segment of time refers to timing of the piece of music. The top number refers to the number of beats in a bar (in this case, four); the bottom number refers to the value of the beat (in this case, crotchet beats). So 4/4 means there should be four crotchet beats in each bar. This is called the **time signature**.

|| Two pairs of lines mark the start and end of the melody.

|| :|| The segment of time is limited by two pairs of lines. The dots shown at the interior of the two lines mean **repeat**.



Learning activity 1

As a class, you will recap the main points of teaching singing.



Learning activity 2

Your teacher educator will demonstrate the process of teaching a song. This will include:

- Using the seven learning steps of singing
- Reciting the lyrics using body gestures
- Clapping a beat in time to the song
- Singing in rhythm
- Singing by using the do-re-mi expression with your hands
- Focusing on the melody line
- Focusing on the feeling of the song.

Self-study

Find a simple children's poem, or write one yourself. How could you use music to teach students to understand the meaning of the poem and recite it rhythmically and tunefully?

Follow the seven steps of learning singing, and look at the primary textbooks and teacher guides for advice on teaching rhythm and singing at different grades.

How would your lesson change depending on the grade level? Write your poem and your teaching and learning ideas in the box below. Include body gestures, rhythm, do-re-mi melody, and the meaning of the poem.

Write your poem here. Include ideas for body gestures, rhythm, do-re-mi melody and how this will help students understand the meaning of the poem.



Review questions

1. Describe 'head voice' and 'chest voice'.
2. What are the seven steps of teaching singing?

2.2. Dancing

Dancing is a hugely important part of Myanmar traditional music and culture and it has a long history in the country. Dances are performed for many reasons, at celebrations and festivals and just for fun!

2.2.1. History of dance in Myanmar

Expected learning outcomes

By the end of the lesson, you will be able to:

- Discuss the history of dance in Myanmar and its links to current lifestyles.



History of Myanmar Performing Arts (Dance)

The historical evidence of Myanmar traditional dances can be traced back to the Pyu period. Three ancient Pyu cities, called Beikthano, Hanlin and Srikshetra (Thayekhittaya), are said to have flourished between the 1st and 9th centuries AD. The earliest Pyu city, Beikthano, was founded between the 1st century and the 5th century. Hanlin flourished between the 4th and 9th centuries.

Srikshetra was found fully developed in the 5th century, having been founded in about the 3rd century. Archaeological discoveries indicate that this city attained the height of its prosperity between the 5th and 9th centuries.

Pyu people were expert stone carvers, metal workers, musical instrumentalists, composers, dancers and choreographers and also had expertise in pottery, bead-making, weaving and metal work.

In 802 AD, Srikshestra despatched a diplomatic mission to the court of a Chinese emperor of the Tang dynasty (618-907 AD) in the capital, Chang-an (present-day Xian). The mission was led by Crown Prince Sunanda accompanied by Minister Nakya Konsa and General Mahathena and a cultural troupe made up of Pyu musicians, dancers and singers. This exhaustive overland journey took the mission 214 days to complete.

The account of the visit and performance of Pyu musicians and dancers at the Chinese court is recorded in Chinese historical archives.

They took with them 22 instruments made of eight different substances: metal, shell, string, bamboo, gourd, leather, ivory and horn.

The earliest evidence of Myanmar traditional dances is revealed in these ancient records and excavated antiques. It shows that Myanmar dances were firmly established in the Pyu period. Pyu instrumental music, vocal music, dance and choreography reached the stage of a highly flourished culture, paving the way for dance forms in the forthcoming periods in Myanmar.

Figure 2.6. A display of Pyu sculptures performing *Doe-pat*



These five bronze figures seem to portray a troupe of dancers playing the flute, cymbal and double-headed drum.

Another set of figures found at the Myinbarhu Pagoda in Hmawza village, depicts two figures dancing a duet in which the man has his arm around the neck of the woman and appears to be dancing by sliding his toes towards the woman. The woman has her hands raised in a dancing gesture and has her legs crossed. Another man on the left of the set seems to be dancing and sharing the joviality of the couple.

Some archaeologists remarked that the figures' long limbs resemble those figures excavated in the Amarawaddy region of the Krishna Delta in southern India. The first votive tablet is half broken. The second is square-shaped. It can be conjectured that the duet dance or troth-plighting dance of today might be rooted in this era.

Bagan, lying on the left bank of the Ayeyarwaddy in the dry zone of central Myanmar, is the most important historical site in the country. King Anawratha founded Bagan in the 11th century AD. Theravada Buddhism was also introduced into Myanmar during the reign of King Anawratha. Bagan absorbed the cultures of neighbouring countries without losing its individuality. Myanmar is still a nation with a culture of her own.

The performing arts of Myanmar found their very essence in Theravada Buddhism. Some murals have been found depicting religious affairs like a procession of pilgrims dancing and playing musical instruments. It is suggested that the practice of playing devotional music was influenced by Sri Lankan rituals, since Bagan had relations with Sri Lanka at that time.

Kyansittha built the Naga-yon temple. Legend has it that Kyansittha built the temple on the spot where he was given protection by a *naga* (dragon) during his escape from Sawlu, his predecessor. At the bottom of the central stone pillar are three mural paintings depicting Bagan music and dances. It is considered that these paintings portray the devotional dance and music of the Bagan people who paid homage to the Naga-yon temple during the Bagan period.

The first painting shows two drummers and a dancer. The drum resembles the present-day *doe-bat* (double-headed drum). At the centre of the three is a female drummer. On one side is a male drummer. They not only play the drums but also dance to the music of the *doe-bat*. The other figure is a dancer.

The second painting includes four performers. One of the musicians plays a pair of cymbals while the other plays a thin, short drum. He uses a hammer or small striker with a distinctive shape to beat the drum. There is a graceful female dancer holding a shawl on her raised left-hand, and on the far right a man who may be performing a humorous dance or may be staring at the others in awe with a raised right hand.

The third painting also portrays four performers including two musicians and two dancers. The musical instruments are conches. The conch player on the left raises his conch in reverse position and seems to take a pause with his face raised upwards in a grand or elegant manner after he has finished his turn. The two dancers are dancing humorously.

In these three paintings, all the musicians and dancers are in a lively mood. Even the musicians are somehow dancing. Some arouse a sense of humour. Their facial expressions reveal their joviality.

In summary, commoners' traditional dance troupes were organised on festive occasions, and all participated happily with their traditional musical instruments, such as conches and drums.

The words *si* (drum), *khwet-khwin* (cymbal) and *kayuthin* (conch) are also mentioned in the stone inscriptions of Bagan. On the south of the Nagayon pagoda of Bagan, there lies a cave temple. On the northern wall of the eastern archway of the temple is a depiction of a dancer. She dances holding a shawl in her right hand. Her hairstyle, head-dress, shawl and gown-like undergarment are all of historical interest.

Singers, dancers and musicians of the Bagan period are all mentioned in stone inscriptions of Bagan.

King Nataung Mya's stone inscription dated AD 1207 mentions the word *ka-chay thabin* (dancing festival). The word *thabin* means dancing and was a commonly used word in the Bagan period.

When King Kyansittha consecrated building materials and building tools for the construction of his palace, Myanmar songs, Mon songs, Pyu songs and Ming songs were sung. Regarding music in Bagan, several musical instruments are found in stone inscriptions contemporary to Bagan period. They are:

- *Kha-yar*: Trumpet
- *Kha-yu-thinn*: Conch
- *Khaunglaung*: Jingling bell or rattle
- *Chu*: Brass instrument
- *Khwet-khwin*: Cymbal
- *Nyinn*: Large flute
- *Song*: Harp
- *Si*: Drum
- *Si-gyi*: Big drum
- *Seesok*: Timing bell
- *Sandayar*: Not known
- *See lee*: Small Bell
- *Tayaw*: Violin
- *Naga kyee*: Perhaps a kind of banjo shaped like a dragon's head
- *Narisara*: Perhaps a brass instrument
- *Naungnin*: A brass instrument
- *Pathar*: One of the orchestral instruments
- *Paho*: (Not known)
- *Palway*: Flute.

In brief, the present traditional theory of Myanmar music is that there are basically five kinds of instruments *kyay* (brass), *kyoh* (string), *thaye* (leather), *le* (wind) and *let-khoke* (clapper).

In the Bagan period, royalty and common people paid musicians and dancers to perform at pagodas. The dancers and musicians performing their art before the image of Lord Buddha show that the devotional dance and music practised in India greatly influenced the dance forms of Myanmar.

In 1287 AD, Bagan was ruined by Tartar. After the Bagan period, the Myinsaing and Pinya dynasties emerged. In these eras, the song and dance of the shield came to be performed. The shield song was known as *Kar-chin* and shield dance as *kar-ah-ka*. The shield song seems to be very lively, and the singers, who might have been soldiers, arouse vigour, patriotic spirit and bravery. The shield song is the earliest well-composed military song, and the shield dance was a martial art practised by King Ngasishin Kyaw Swa in the Pinya period. The king not only composed the songs but also had the shield dance performed. In the Inn-wa period (AD 1364), the tradition of performing various dances and music in Myanmar was known as *tha-bin-son* (*tha-bin* means performance and *son* means various). It was practised on every royal occasion. In this period, marionette theatre also came into existence. The dancers imitated some of the dancing styles of the marionette, and later these dance styles became *ayoke-ka* (marionette dance) performed by human dancers.

During the later Konbaung period, over 50 folk instruments, including *bon-shay* (long drum), *doe-bat* (double-headed drum) and *ozi* (pot drum), were played at the light festival under the patronage of royalty.

From the above-mentioned historical evidence, it can be concluded that Myanmar traditional dances including spiritual dances, court dances, dramatic dances, marionette dances and folk dances have emerged and developed throughout the ages.

Royalty encouraged music and dance. In an evolutionary process, some performances were no longer confined to the nobility, and were later performed by commoners. For example, *anyeint* (female court dance) is still practised by the artists of today. Similarly, the marionette dance has been preserved by artists trying to sustain its remarkably high degree of historical continuity. Although the royalty is gone, Myanmar's artists still preserve the traditions without losing their established aesthetic value and grandeur.

Myanmar Traditional dances are, therefore, a living cultural heritage. Traditional Myanmar dances features heavily at Myanmar festivals and traditional dance demonstrations are especially popular with visitors who wish to learn more about Myanmar's rich cultural history.

Adapted from Myanmar Dances (U Ye Htut, 1996)



Learning activity 1

You will watch some performances of traditional Myanmar dance. Do you recognise any of the dance moves from learning to dance, or seeing your family or friends dance, or from attending a dance performance?

Can you name any of the dance postures or movements in the videos?

All the dance movements in Myanmar traditional dance have special and important meanings. No movement is accidental or without meaning.

There is another chance to assess your knowledge and progress using a KWL grid in this lesson.



Learning activity 2

Your teacher educator will give a short summary lecture based on the information above. Be prepared to answer questions that your teacher educator might ask to check your knowledge.



Learning activity 3

Your teacher educator will demonstrate dance moves from various regions and periods of time. Do your best to follow and copy the steps.

You may wish to demonstrate and teach some dance moves of your own or our teacher educator might set up a dance competition.

Self-study

How can you develop your knowledge of traditional dance forms? What difficulties might primary students encounter? How could you support them?

Why do you think it is important to give students exposure and knowledge of dances from different regions and periods of time?

Self-study

A scholar once said: *A dance is a moving sculpture*. What do you think this means? Write a short paragraph here explaining how a dance could be considered a sculpture.

A large, empty rectangular box with a thin black border, intended for the student to write their response to the self-study question.

2.2.2. Teaching dancing in primary school

Expected learning outcomes

By the end of the lesson, you will be able to:

- Explain the objectives of teaching dancing in primary school;
- Give examples of learning activities suggested in the primary textbooks and teacher guides for teaching of the objectives of dancing by grade level;
- Demonstrate the basic skills of dancing to be taught in primary school; and
- Discuss the difficulties students may have in learning how to dance and how the teacher can help them.

When considering how to teach primary students to dance it is important to remember why primary students should be taught to dance.

Dancing encourages students to foster an enjoyment of the basic abilities of dancing to music so that they can have lifelong pleasure of dancing that will lead to a richer life. Dancing gives the students the opportunity to express themselves by dancing in various ways. Students will have the opportunity to share their exciting experiences with others through dancing in pairs, in groups, and in a whole class. Students will also learn to appreciate and recognise the systematic movement of body parts by practising dance. Learning to dance will motivate students and encourage them to appreciate the preservation of the value and cultural heritage of Myanmar traditional dance. Most importantly, dancing of any kind is an inclusive activity that the students of all abilities can take part in to a greater or lesser degree without fear of discrimination.

It is important to note that although teaching students to dance is enjoyable, it does take time and patience. Although teaching students to dance is covered in only one lesson in your studies, students will learn to dance over several lessons in each year in the primary curriculum, and each grade will increase in complexity and range of learning.

To support a lifelong love of dancing, there are several skills that need to be nurtured at primary level. This includes supporting the students in being able to hold the basic poses of Myanmar traditional dancing, and being able to dance in time to the rhythm of the *si* and *wa*.

There are five key considerations when teaching Myanmar traditional dance:

1. Movement of head
2. Movement of waist
3. Movement of legs
4. Movement of hands
5. Movement of face (facial expressions)

The basics of dancing

The basic movements of the limbs and sustainable posture of the whole body are important. The whole body is moved on the two pillars of bending knees.

Standing straight like a still tree in a field, is not considered to be a dance posture. But if the tree sways, shakes, struggles or bends in a strong wind, the movement of the tree becomes a dance. Thus, the basic elements of dance start with:

Leg, hand, head and waist

One more thing is facial mood.

Dancing means those five rudiments.

Keep your poise on five balances.

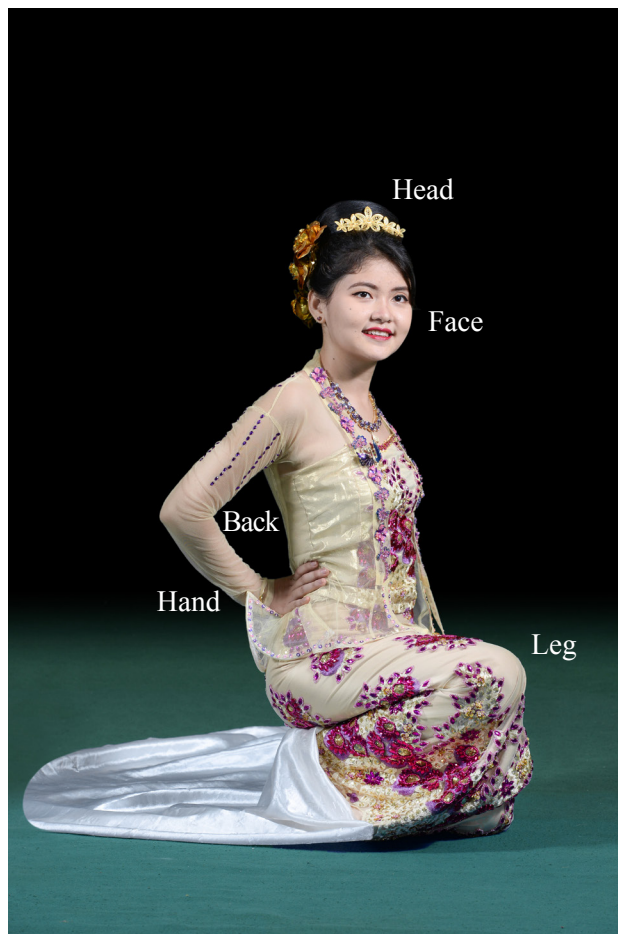
Techniques of teaching dancing

In teaching dancing, firstly you must demonstrate the dance movement (e.g. hand position). Secondly, you will dance along with the students. Thirdly, only students dance. Lastly, students make pairs or groups and dance together.

1. Demonstration by teacher

Explain the points of the dance movement and demonstrate the eight sets of *si-wa*. You will start the demonstration from the right side and hold a pause in *wa* before moving into *si*. Smile, and demonstrate a happy atmosphere. Face towards the students to explain the movement, but face away from the students when you practise together so that the students can copy your movements exactly, and not be confused by right or left.

Figure 2.7. The five key points of Myanmar dance



2. The teacher dances together with the students

Start dancing together at a slow pace, so you can remind the students about the points of the dance movement while you dance. When the students become familiar with the movement, you can increase the pace. Continue dancing with the students until they can remember the movement. You will have to dance facing away from the students.

3. Dance by students

Control the timing and rhythms of the dance by using *si-wa*. Start with a slow pace and gradually build up the speed. Observe the dancing of the students and check whether they dance correctly or not. If some students cannot dance correctly, return to the previous stage to support the students in learning the movement.

Figure 2.8. Dancing students



4. Dance in pairs or groups

When the students dance in pairs, ask the students to observe each other's dancing and check the movements of their peers. They can practise in pairs and correct the movements of each other. When you select pairs of students to dance together, students who are good at dancing can be paired with students that need some support.

Figure 2.9. Dancing in the classroom

After students have practised in pairs and have mastered the dance movements, they can join together to form a group and dance harmoniously for a presentation. To help the students dance harmoniously, use *si-wa* to dance in time. When students need to combine dance movements or create their own movements, let them discuss and create their own dance pattern. They can present their dance to other groups.

When students observe the other groups, they can join in by singing *si-wa* or by clapping their hands. After observation, let the students share their thoughts on the presentation and give positive and constructive feedback.

Important points to consider when teaching students how to dance

Encourage students to enjoy dancing

When they hear songs, students should want to shake, dance, and move! Therefore, you should start with singing songs which are familiar to the students, so they will be interested and willing to start dancing. The students should feel relaxed when you dance beautifully and happily, therefore you should start the class with a demonstration.

When students enjoy dancing, they will smile naturally. If they are forced to smile, it will look artificial. Smiling students are happy students, and happy students are motivated to learn and enjoy dancing.

Importance of using *si-wa*

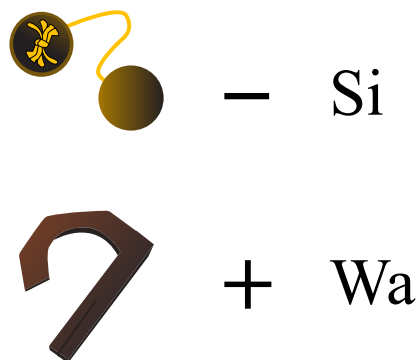
Si-wa beat is essential for Myanmar traditional music. Myanmar dance is based on *si-wa* in a systematic way, no matter how basic or advanced the dance. Students need to follow the

Figure 2.10. Students enjoying dancing



timing of *si-wa* whenever they dance. It is used to bring unity in group dancing, and ensures that all dancers are dancing in time. You should ring *si-wa* at the correct pitch so as not to make students move too quickly. The first sound of *si-wa* starts with the *wa* sound – the first *si* sound is not rung. This is an example of *Auftakt* music (starting a piece of music on the unstressed upbeat before the first stressed beat).

Figure 2.11. *Si* and *Wa*



Importance of *gwin* (waiting position)

Gwin is important in Myanmar traditional dancing. It can provide a dance with a soft and gentle impression of the harmony of body movements. It can be the waiting position of all five movements of Myanmar dance (head, waist, legs, hands and face). When the movement of the dance is changed, the dancer always returns to *gwin* position before commencing a new movement. The teacher has to master *gwin*. When you teach *gwin* to the students you can sing an introduction song and let students keep their *gwin* for a while. If you continue teaching *gwin* for a long time at the beginning, students will be tired. Therefore, ask students to practise group by group and give other tasks (e.g. sing a song) to other groups.

Figure 2.12. The waiting position (*gwin*)



Importance of creating a combination of dance movements

There is no official fixed combination of Myanmar dance movements. You can let the students create their own combinations based on their own creations and ideas. This can improve students' creativity. For example, students can follow a foot dance with a hand dance, then return to a foot dance. They can also try to combine two or more types of dance simultaneously, such as dancing head, hand and foot dances together. Myanmar dance normally starts from the right side. However, in combinations of dances, the foot dance always starts from the right, but head and hand dances can start from the left in some situations.

Students can even consider creating a dance that matches a song and its lyrics. They can create both individually or in a group.

Overcoming problems

Some students may initially find learning dancing difficult, and this is to be expected. However, you can support them to overcome their difficulties by motivating and encouraging them. For example, some students will struggle to maintain the standing position of *tri-banga*. You must support them by demonstrating the position again, explaining that this position helps dancers sustain their poise and balance and aids flexibility. Practice makes perfect, so encourage the students to practise outside the classroom and to rest when they are tired. Most importantly, encourage the students to enjoy dancing and gain pleasure from their graceful movements.

Self-study

Some simple dances have been provided in Handout 15.2 for you to try.



Learning activity 1

Your teacher educator will summarise teaching methodologies for dancing, and may ask a selection of student teachers to recap some of the key points from the information above. Be prepared to answer questions to show your understanding of teaching methodologies for dancing.



Learning activity 2

You will observe a demonstration of a dance lesson and complete Handout 15. The points you need to observe for on the demonstration are:

- What are the learning outcomes of the lesson?
- What procedures were taken by the demonstrator?
 - Demonstration by the teacher
 - Dance together with the teacher
 - Dance only with other students
 - Dance in pairs or groups

- How did the teacher support students to enjoy dancing?
- How did the teacher use စဉ်း and ဝါး (*si-wa*) to make students dance in rhythm?
- How did the teacher teach students to do *gwin* correctly?
- Any other findings.

Compare your observations of the teaching in the video to the methodologies suggested in this textbook.

Self-study

Students, especially young students, will get tired when learning Myanmar dance. What methods could you use in your teaching to ensure that the students are not getting too tired, and that they can also keep their attention?



Review questions

1. Which five parts of the body are involved in traditional dance?
2. What are the four stages of teaching dancing?
3. What evidence do we have for the existence of musical instruments and dances in ancient history?

2.3. Playing Instruments

This sub-unit covers the history of musical instruments, but also starts the process of learning a musical instrument yourself. In order to teach students, you must first master the flute.

2.3.1. History of Musical Instruments in Myanmar

Expected learning outcomes

By the end of the lesson, you will be able to:

- Discuss the history of musical instruments in Myanmar and its links to current lifestyles.

There are five musical instruments in the area of Myanmar music. The history of musical instruments in Myanmar is, thus, based on the brief account of these five elements of music:

- ကြေး (kyay – brass instruments)
- ကြိုး (kyoh – stringed instruments)
- သားရေ (thaye – leather-covered instruments)
- လေ (le – wind instruments)
- လက်ခုတ် (let-khoke – percussion instruments for timing).

1. Kyay (brass instruments)

Among the five elements at the beginning of the history, the *kyay* instrument is listed as one of the first musical instruments that appeared in Myanmar.

The *kyay* instrument was first played in the Pyu period (2nd to 10th Century AD). Stone inscriptions from that time revealed that the *kyay* instruments were played at ceremonies paying homage to the Buddha in the Bagan period.

In the Innwa period, *pat-hsaing* (drum-chime), *kyay-hsaing* (brass circle) and *patalar* (xylophone) came into use. *Kyay* instruments were more commonly used in the Konbaung period.

Figure 2.13. Brass instruments (kyay)

Kyay wine



Maung wine



Swe maung



Lin gwin



Other musical instruments that are categorised as *kyay* are *kyay-waing* (gong-circle), *maung-hsaing* (gong-rectangle), *lin-gwin* (brass cymbals), *than-lwin* (tiny timing cymbal), *si* (timing bell), *hto-si* (a warning bell or signal), *than-patalar* (iron xylophone), *kyay-patalar* (brass xylophone), *kaung-laung* (bell), *chu-lone* (jingle bell), *kyay-naung* (a gong-chime of knobbed gongs), *hsaing-maung* (suspended gongs), *swe-le maung* (small bells) and *na-ye* (instrument featuring a set of graduated gongs).

2. Kyoh (stringed instruments)

According to the evidence from Chinese history, it is known that stringed musical instruments have been played since the Pyu era. Murals also showed that they have been used throughout the ages. Stringed musical instruments consist of *saung-kauk* (boat-shaped harp), *saung-pya* (lyre-like musical instrument), *mikyaung-saung* (crocodile zither), *byat-saung* (a kind of lute), Myanmar guitar, banjo, mandolin, *tayaw* (violin) and *doun-min* (zither-like stringed instrument).

Figure 2.14. A stringed instrument (kyoh)



3. Thaye (leather-covered instruments)

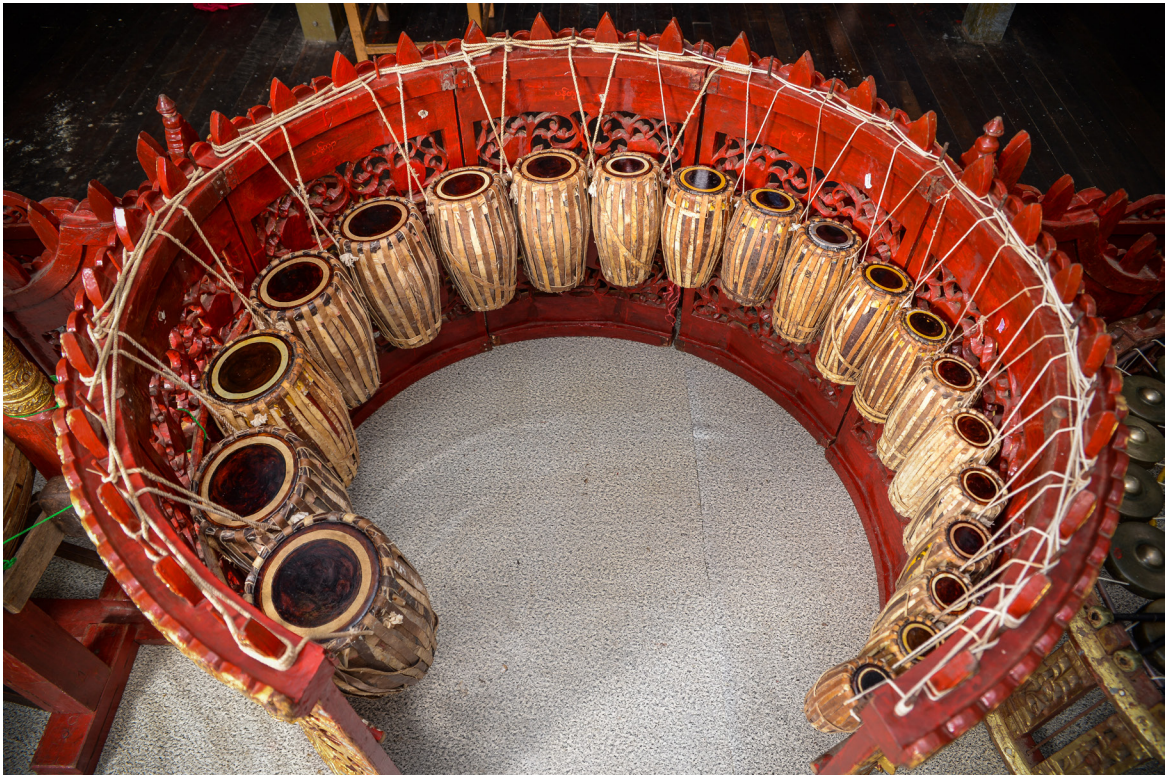
The production of *thaye* musical instruments involves the use of the ‘10 flowers’ traditional arts and crafts. The instruments are referenced in many ancient poets’ literature. According to the evidence of Chinese history, *thaye* musical instruments were used in the Pyu era.

Thaye musical instruments include drums such as *pat-lone* (drum), *pat-ma* (bass drum), *sakhunt* (double-headed drum on a stand), *si-do* (short drum), *ozi* (pot drum), *doe-bat* (short double-faced drum), *chawk-lone-pat* (six drums with graduating size), *si-daw* (royal drum), *ma-kauk-byaw* (a kind of folk drum), *bon-shay* (long drum), and *bon-htaung* (a small drum played with drum-sticks).

The hides of animals such as elephant, lion, wild ox, deer, goat, buffalo, snake, crocodile, fish are used in making *thaye* instruments. The ox’s hide is widely thought to be the best for making *thaye* instruments.

Figure 2.15. Leather-covered instruments (thaye)

Hsaing wine



Two-headed drum



Chauk-lone-pat



4. Le (wind instruments)

Myanmar began to use wind musical instruments in the Pyu era. A mural inside the Ananda Cave Temple depicts a group of women entertaining the would-be Buddha. One of them is playing a flute.

Figure 2.16. Wind instruments (le)



A sculpture on the wooden door at the northern gateway of the precinct of Shwezigon Pagoda in Bagan depicts an instrumentalist blowing a *hne* (oboe). *Hne* was also written about in Innwa poetry.

Wind instruments include *chi-chaung* (a kind of pan-pipes), *hpet-leit* (a kind of wind instrument), *tan-shay* (long stemmed trumpet of ancient times), *da-bo* (horn), *khayu-thin* (conch shell), *hne* (oboe), *pa-lwe* (flute), and *nyin* (a kind of wind instrument).

5. Let-khoke (percussion instruments for timing)

Let-khoke is the kind of musical instrument that keeps our musical time. They can be played with hands or with sticks. When the term “*si-wa*” is used, “*si*” refers to one musical instrument and “*wa*” to another. Both of them are inseparable and fundamental to music as time plays a vital role in Myanmar music performing arts.

Different types of *wa* are found in Myanmar *hsaing-wine* (Myanmar orchestra). *Ozi* and *doe-bat* troupes also use types of *wa*.

Figure 2.17. Let-khoke instruments *si* and *wa*



Self-study

The history of Myanmar musical instruments is very long and complicated. How could you explain the story to primary aged students? Write a short synopsis of the history of Myanmar musical instruments that is written at a suitable level to tell the story to young students.



Learning activity 1

You will hear some traditional instrumental Myanmar music in class.

Which instruments or types of instruments can you hear?

How does the music make you feel? Explain how the style of the music, the sound of the instruments and the tempo and rhythm contribute to your feelings towards the music.



Learning activity 2

Your teacher educator will form groups and ask each group to give a short presentation about one type of instrument.

You can use the information given in this Student Teacher Textbook for support and if possible you can do some quick internet research using your mobile phone. Additional information may also be found in Lesson 2.2.1 in this student teacher textbook.

You can also include personal experiences of learning to play a musical instrument.

You will have 10 minutes to prepare a five-minute presentation of the musical instruments on flipchart paper. You could draw examples of the instruments and write key information. How will you manage your group work? Several soft skills are required for this kind of task – communication, problem-solving, teamwork, negotiation, and creativity. You will learn more about learning, using and teaching these skills in other modules, such as Local Curriculum, Life Skills, Educational Studies and RPES.

Remember that you will have to teach young students to work in groups – so you need to understand and be able to model good group-work skills. Everyone needs a task in the group. Try to exploit the strengths of the team members – who is good at writing, designing and speaking?

Self-study

Develop a comprehensive list of modern musical instruments that are used in modern Myanmar and international music: electric guitar, drums, etc. Match these instruments to the categories covered in this lesson and make notes of the similarities between modern musical instruments and traditional ones.

“Read Handout 18 in preparation for the next lesson.”

2.3.2.

Teaching methodology for playing musical instruments

Expected learning outcomes

By the end of the lesson, you will be able to:

- Explain the objectives of teaching playing musical instruments in primary school;
- Give examples of learning activities suggested in the primary textbooks and teacher guides for teaching the objectives of playing musical instruments by grade level;
- Demonstrate basic skills of playing musical instruments to be taught in primary school; and
- Discuss the difficulties students may have while learning how to play instruments and how the teacher can help them.

When considering how to teach primary students to play musical instruments, it is important to remember why primary students should be taught to play musical instruments.

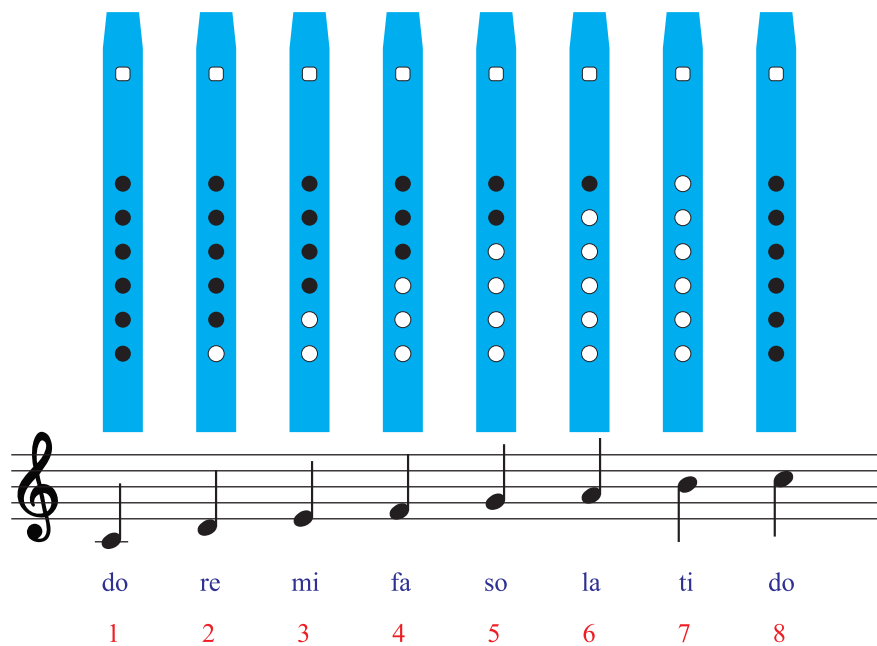
By learning to play a simple musical instrument such as a flute, students get the experience of the range, different tone colour, dynamics and various forms of wonderful music and can be entertained by the pleasure of playing musical instruments and singing with others in a group. By learning to play a musical instrument, students will get to understand the musical culture of their own country and the music and culture of other countries. Playing a musical instrument is not an easy task, but students can gain a huge amount of pleasure and satisfaction in making music no matter what the instrument or to what level. Most importantly, playing a musical instrument is an inclusive activity that students of all abilities can take part in without discrimination.

It is important to note that teaching students to play a musical instrument is an enjoyable experience, though it does take time and patience. Although teaching students to play a musical instrument is covered in only one lesson in your studies, students will learn to play a musical instrument over several lessons in each year in the primary curriculum and each grade will increase in complexity and range of learning.

To support a lifelong love of playing a musical instrument, there are several skills that must be nurtured at primary school. Students that can be encouraged to play the six-hole flute will gain a valuable skill that can be built upon in years to come. Students must be encouraged to become familiar with the basic techniques to play the six-hole flute, including being able to hold the flute correctly in order to make beautiful sounds on the seven-note musical scales. Students should be encouraged to learn how to read basic musical notes that they can follow and play with the flute. Students should also be encouraged to express their thoughts, feelings and ideas through the playing of musical instruments or even just through making basic sounds on the flute. Students that have grasped the basics of playing a flute will have a better appreciation of the music performed by others, and students will be able to cooperate and play harmoniously with their friends and peers.

Students should also be encouraged to develop skills that enable them to play the musical instrument on their own way or with their friends by feeling the atmosphere of the sound created, focusing on the rhythm and melody and paying attention to breathing, tonguing and finger positioning. Most importantly, students should be encouraged to have fun, to explore playing the musical instrument and to make music a part of their life.

Figure 2.18. How to play the notes of the flute. Black = hole closed; white = hole open



Self-study

In order to be a good and effective music teacher, you must first master the different elements of playing the flute by yourself. Practice makes perfect and you should aim to develop your teaching skills prior to entering the classroom as a teacher. The information in Handout 18 is a good indication of the skills and knowledge that you should develop in yourself. If you can obtain a flute or ask your teacher educator for a flute, then you can practise this lesson for yourself.



Learning activity 1

You will take part in a discussion about learning to play musical instruments. What kinds of musical instruments have you learned to play? How did you learn to play these instruments?

If you have not learned a musical instrument, which one would you like to learn and why? Perhaps someone in your family can play an instrument? What can they play and how well?

You will also review and summarise the information in Handout 18.



Learning activity 2

Using the Grade 1 textbook or teacher guide, you will work in pairs to teach other the skills of flute playing.

Treat this as real teaching practice. It is much shorter than a full lesson, of course but you can still follow the basic procedure of a lesson:

1. Choose the lesson according to the ability level of your partner – is he or she an accomplished flute player or a beginner?
2. Tell your partner what you plan to teach – look at the learning objective of the lesson in the teacher guide to help you with this.
3. Model the skill you wish your partner to learn, then ask them to demonstrate back to you.
4. Give positive (constructive) feedback – can you suggest something they could do to improve or take the next step?
5. Make an assessment based on the criteria given in the “Assessment” box in the teacher guide. Remember that the assessment given in the teacher guide is what is expected at ‘Satisfactory’ level – it is possible that your partner has performed above this level (Advanced) or below (Emerging).

Self-study

Keep practising the flute playing and find some simple tunes to play using the notes that you have learnt in this lesson. You can find simple tunes in the primary textbooks, in other music books or online. If you can play it, you can teach it.



Review questions

1. What are the five categories of music instrument?
2. What are the key skills that student should learn when they start playing the flute?
3. Why are these key skills important at an early stage?

Unit Summary



Key messages

- In Myanmar music, our songs are very much related to the poetry.
- Myanmar people often say that they are ‘listening to songs’, rather than ‘listening to music’, because music is inseparable with the song in Myanmar.
- Myanmar music is based on diatonic scales (seven-note musical scales). There is no chromatic / semitone scale (twelve-note musical scales).
- Every musical piece has the time value or rhythm (*nari*), a time-keeping cymbal (*si*) and a small wooden clapper (*wa*).
- Songs and singing in Myanmar have a long history, and their relevance and historical importance is still evident today in 21st century in Myanmar.
- Singing encourages students to foster a lifelong enjoyment of singing and provides them with a richer life. Primary students are able to develop the skill of self-expression and by singing in various ways they can feel ‘themselves’.
- There are many different types of music around the world and the styles of singing and vocalisation are also varied. For example, the ‘chest voice’ is used in traditional music, while European music uses more ‘head voice’.
- Head voice: When you sing in your head voice you should feel vibration around the upper half of your face, because the predominant resonators are your sinuses (in your nose) at that moment. It doesn’t mean that the other vocal structures aren’t resonating. It means that resonance is more occurring in your sinuses than anywhere else.

- Chest voice: When you sing in chest voice, you should feel more vibration around your lower neck and sternum (chest). If you want to know what it feels like, talk in your regular speaking voice, and put your hand in the middle of your chest – you shall be able to feel your sternum vibrating.
- There are seven important steps for learning singing.
- In order to be a good and effective singing teacher, you must first master the different elements of singing yourself.
- The use of poems in the classroom is an excellent way of introducing the basic skills of singing to Grade 1 students.
- In brief, the present traditional theory of Myanmar music is that there are basically five kinds of instruments:
 - ကြေး (kyay – brass instruments)
 - ကြိုး (kyoh – string instruments)
 - သားရေ (thaye – leather-covered instruments)
 - လေ (le – wind instruments)
 - လက်ခုပ် (let-khoke – percussion instruments for timing)
- Dancing encourages students to foster an enjoyment of the basic abilities of dancing to music so that they can have lifelong pleasure of dancing that will lead to a richer life.
- There are five key considerations when teaching Myanmar traditional dance:
 - Movement of head
 - Movement of waist
 - Movement of legs
 - Movement of hands
 - Movement of face (facial expressions)
- The basic movements of the limbs and sustainable posture of the whole body are important. The whole body is moved on the two pillars of bending knees.

- In teaching dance, you must firstly demonstrate the dance movement (e.g. hand position). Secondly you will dance along with the students. Thirdly only students dance. Lastly students make pairs or groups and dance together.
- *Si-wa* beat is essential for Myanmar traditional music. Myanmar dance is based on *si-wa* in a systematic way, no matter how basic or advanced the dance.
- *Gwin* is important in Myanmar traditional dance. It can provide the dance with a soft and gentle impression of the harmony of body movements.
- By learning to play a simple musical instrument such as a flute, students get the experience of the range, different tone colour, dynamics and various forms of wonderful music and can be entertained by the pleasure of playing musical instruments and singing with others in a group.
- In order to be a good and effective music teacher you must first master the different elements of flute playing yourself.
- Playing a song with others is one of the magical opportunities of knowing how to play a musical instrument. The song consists of melody, rhythms and harmony, and each part must be understood by each member of the group.



Unit reflection

This unit has explored music, singing, dancing and playing instruments. Doubtless you and your classmates are divided on your opinions of the different types of music that you have heard in these lessons. Some may prefer vocal, and some instrumental. Some may prefer Western music, and some may prefer Myanmar music. The most important thing, however, is that you share your opinions and explain why you hold those opinions, respect the views of others, and attempt to understand why their tastes differ.

What do you think? What are the main similarities and differences between Myanmar music and the music from other cultures? What about similarities and differences between modern and traditional music of Myanmar? This could involve the tempo, the instruments or the lyrics, and whether the meaning of music has changed as styles have changed.

To be able to answer these questions, and to address musical variety among your future students, it is a good idea to broaden your musical experiences as much as possible.

To teach music effectively, you should be able to use and explain the correct musical terms and symbols (note, rest, beat, rhythm, melody, tone, tempo, styles of musical performance, etc.) and understand the way that they are organised in the primary curriculum according across the grades. The best way to research this, of course, is to look through the primary textbooks and teacher guides.

In your dance lessons, you will have seen styles and steps from various regional and international traditions from various periods of time. There are, as you would expect, many more than there was time to cover in these lessons. Search for dance videos on the internet and try to observe them with an inquisitive eye. In traditional Myanmar dance routines, take note of the sequence of movements and how precisely they are carried out in perfect time to the sound of the *si-wa*.

Carry out some independent research to investigate how children around the world are taught to dance. This will be invaluable for your upcoming teaching practice, and will allow you to work towards the teacher competency standards connected with professional growth and development, in particular *D2.1 Improve own teaching practice through learning from other teachers and professional development opportunities*. There are some excellent video lessons available that show children from different countries, cultures and backgrounds all sharing the same joy of dancing. How do the lessons from around the world compare with lessons in Myanmar?

Also during this unit, you investigated some traditional national instruments. Every country in the world has its own unique traditional instruments, but regardless of how they look, or the sound they make, they can all be classified under the same categories as the five main types of Myanmar musical instruments.

You will be tested on your flute playing in Semester 2 of the Art subject. You will be assessed on your ability to play the seven-note scales accurately, and to explain the process of playing.

It is understandable that you may be nervous at the prospect of teaching primary students how to dance or play a musical instrument. Do not be afraid to talk to your teacher educator if you have any concerns. Try to enjoy dancing and playing the flute, and practise until you are more confident of your abilities.

One of the most important elements of being a teacher is the ability to reflect upon your own performance, knowledge and skills – reflective teaching. Nobody expects you to be an expert in everything, but you should always seek to improve by making self-assessments and planning how to take the next step forward.



Further reading

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Glossary

Terms	Elaborations
Aesthetics	A set of principles concerned with the nature and appreciation of art
Appreciating	One of three key processes in dance (appreciating, composing, performing). To recognise, understand, and value
Bar	A unit of music, usually containing four beats
Beat	An accented point in a piece of music, e.g. play on the first beat
Chest voice	Singing or speaking with resonance in the chest
Clay	An earthy material that can be moulded when wet and becomes hard after being baked. It is used in pottery and brickwork
Cooperative	Working or playing with others
Creativity	Responses that are original, unexpected or novel
Crotchet	A note lasting one beat
Dynamics	Changes in volume or intensity in a piece of music
Flexibility	Ability to move and bend parts of the body easily, without extreme effort or pain
Handicraft	Decorative, hand-made object; the act of making decorative objects by hand
Harmony	Combination of musical sounds played or sung simultaneously
Head voice	Singing or speaking with resonance in the sinuses
Learning objective	The intention of the learning activity
Lyrics	Words sung in a song or in a piece of musical theatre
Melody	A tune; the principal element of a piece of music

Terms	Elaborations
Minim	A note lasting two beats
Phrase	A musical sentence
Pitch	How high or low a sound is
Poise	Graceful balance
Primary colour	Red, yellow, blue: the colours from which all other colours are made
Quaver	A note lasting half a beat
Rest	In musical notation, a silent beat
Rhythm	The regular repeating pattern of a piece of music
Scale	Series of ascending or descending musical notes separated by a whole tone or semi-tone
Score	Full written representation of a piece of music
Secondary colour	A colour formed by mixing equal quantities of two primary colours
Semibreve	A note lasting four beats
Semi-tone	The interval between two adjacent notes in a 12-note scale; the smallest interval in Western music
Sol-fa	A musical scale used to teach singing: do, re, mi, fa, so, la, ti, do The syllable 'do' is simply used as the key note in any key.
Tempo	The speed of a piece of music
Tertiary colour	A colour formed by mixing equal quantities of one primary colour and one secondary colour
Tonguing	Making a sound on a wind instrument by interrupting the airflow by pressing and releasing the tongue on the mouthpiece
Unison	Performing in a group all at the same time
Whole tone	The interval between two adjacent semi-tones in a 12-note scale

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Annexes

Handout 1:

Overall Objectives of Art at Primary Level

Objectives of Art at primary level

Performing Arts and Visual Arts are parts of Art. Students are expected to learn the following objectives through Art:

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

Performing Arts learning in the primary curriculum

- The Performing Arts curriculum aims to encourage students to develop creativity and learn skills to enrich their expression by collaboration with friends so that students will be active and self-motivated learners.
- The subject is intended to actively engage students in musical activities, to put their effort into improving their ability to express in collaboration with others, and to learn how to learn.
- The subject includes linkage between beat and melody as the basics of music. Western scales and tonic sol-fa are juxtaposed with numbered notation. Rhythm, melody and texture are recognised and emphasised as the basis of music.
- Burmese folk songs are also introduced in a diverse song selection for students to appreciate songs of their own country. Students' attitude towards foreign music will be fostered and enhanced through Performing Arts learning.

Objectives of Performing Arts at primary level

In order to achieve the above objectives of Art at primary level, the objectives of Performing Arts in primary education are as follows:

1. To enable students to enjoy school life and foster the willingness of learning (basic skills of music activities);
2. To foster rich aesthetic sentiment;
3. To foster feelings to appreciate and cooperate with each other; and
4. To foster feelings to love Western and Myanmar traditional music.

Visual Arts learning in the primary curriculum

The Visual Arts curriculum aims to encourage students to develop their skills in creativity and to enrich their freedom of expression in collaboration with their friends and peers to support their development as self-motivated learners. The subject is intended to actively engage students in Visual Arts activities, to enable them to put their efforts into improving their ability to express themselves in collaboration with others, and importantly to support their understanding of ‘how to learn’.

The subject includes many activities that support and encourage their appreciation of handicrafts, and modern and traditional arts. It is a misconception to assume that the term ‘Visual Arts’ refers to only the ability to draw beautiful paintings or to develop amazing handicrafts. The subject has been designed to encourage students to express what they feel through their own interpretation of the world around them in the creation of paintings and handicrafts.

Students who study the Visual Arts curriculum will develop an understanding of the beauty of the natural environment, this knowledge will be with them for their entire lives. In addition to this, understanding Visual Arts is a useful and inclusive tool for learning.

Visual Arts are present in our daily lives all the time. For example, illustrations are used as an inclusive method of introducing or explaining complex information in a simple way. By understanding Visual Arts, and by using the skills developed in this subject, students will be better prepared to learn and remember information in their lessons, and they will be better prepared for life.

Objectives of Visual Arts at primary level

In order to achieve the above objectives of Art at primary level, the objectives of the Visual Arts subject in primary education are as follows:

1. To enable children to develop basic drawing skills through application and creation of colour and shape;
2. To enable children to develop the creative thinking and visualization based on what they see, feel, and think; and
3. To appreciate and value the handicraft in their region.

Handout 2:

Aims of the Basic Education Curriculum Framework

The Myanmar National Curriculum Framework describes the aims of primary education as follows:

- a) To demonstrate the achievement of age-appropriate, balanced, all-round development, i.e. intellectually, physically, socially, morally, and economically.
- b) To demonstrate the basic mastery of four skills of Myanmar language (listening, speaking, reading and writing skills) and to apply them in daily life according to the age-level.
- c) To demonstrate the basic mastery of four skills (listening, speaking, reading and writing skills) of an ethnic language designated in each state and region and to apply them in their daily life.
- d) To develop the foundation of four skills of English language (listening, speaking, reading and writing skills) according to the age level.
- e) To skilfully perform the basic mathematical calculations in daily life applications.
- f) To make the scientific exploration about natural phenomena in one's environment and apply the acquired basic science knowledge and skills in daily life.
- g) To understand the geographical facts, situations and historical events of Myanmar and develop desirable dispositions such as love of and loyalty to the Republic of the Union of Myanmar.
- h) To develop the basic knowledge, skills, attitudes, aesthetic appreciation and behaviour which are assumed to be the basic characteristics of a good citizen.
- i) To develop a sound mind and a sound body as a result of participation in physical activities and application of health-related knowledge and attitude in daily life situations.

The 13 Guiding Principles for Basic Education in Myanmar

Thirteen guiding principles to be employed in the design and development of basic education curricula in Myanmar are as follows:

a) All-round, balanced development

Students must be nurtured with focus on all-round, balanced development especially in terms of intellectual, physical, social, moral, emotional and aesthetic dimensions.

b) Good citizenship

Students must be nurtured to become good citizens at both national and global level.

c) 21st century skills

21st century skills must be developed in order to pave the way for the development of Myanmar society at both national and global level. Thus, these skills and themes become an integral part of the school curriculum and are to be designed for learning through integrated study in all related areas and through specialised study as a separate area of learning.

d) Notion of ‘completion in itself’

Students must be well developed in terms of necessary knowledge, skills and attitudes as evidence of ‘completion in itself’ at the end of each level of the three levels of basic education, i.e. primary, middle and high school levels.

e) Preparation for higher learning

Students must have the necessary foundational knowledge, skills and attitudes for higher learning that can be pursued either in the form of academic learning or vocational learning.

f) Preparation for one’s life in Myanmar society and modern economy

Students must have necessary learning experiences as preparation for their lives in Myanmar society and for getting on well in a modern economy.

g) Balance in academic literacy

A balance in academic literacy is to be achieved through promotion of academic development in the sciences and the arts.

h) Appreciation of all cultures, customs and traditions

Students must be nurtured to develop an appreciation of all cultures, customs and traditions of all national groups at national level and of all other nations at global level.

i) Medium of instruction

Myanmar language, English language – or both – can be used as the medium of instruction. An ethnic language can be used as the medium of instruction together with Myanmar language if necessary at basic education level. (National Education Law, section 43)

j) Languages of national groups

In accordance with National Education Law, section 44 ‘Teaching / Learning of languages and literatures of indigenous people in regions and states shall be conducted with the sponsorship of the authorities concerned starting at the primary level and expanded successively to various stages’, textbooks for teaching ethnic language must be prepared by the responsible personnel in each respective state or region. These national language textbooks need to be approved by the Basic Education Curriculum Committee. Decisions regarding how and when to use these national language textbooks are to be made by the respective state or region.

k) Service to family, school, community and society

Students must have the necessary opportunities to develop the notion of service to family, school, community and society.






l) Peaceful coexistence and living in harmony

The notions of peaceful coexistence, living in harmony and conflict resolution skills must be developed in students at all levels of society – community, national and global.

m) Promoting equality

The curriculum, textbooks and other teaching and learning materials must be conducive to promoting equality in students’ learning. Despite the differences in gender, race, language, economic status, and whatever differences are, all we need is that equality must flourish.

The ‘Five Strengths’ of the Basic Education Curriculum Framework

FIVE STRENGTHS TARGETED FOR LEARNING IN THE 21ST CENTURY				
for the development of national and global citizenship with competencies				
Intellectual Strength	Physical Strength	Moral and Ethical Strength	Social Strength	Economic Strength
				
<p>KNOWLEDGE BASED LITERACIES</p> <ul style="list-style-type: none"> • Academic Literacies: <ul style="list-style-type: none"> - language - mathematics - sciences • Environmental literacy <p>SKILLS AND COMPETENCIES</p> <ul style="list-style-type: none"> • Language/ Literacy Skills • Mathematical Skills • Scientific Skills • ICT Skills • Creativity and Innovation Skills 	<p>KNOWLEDGE BASED LITERACIES</p> <ul style="list-style-type: none"> • Health Literacy <p>SKILLS AND COMPETENCIES</p> <ul style="list-style-type: none"> • Health-Related Life Skills • Healthy and sustainable environment 	<p>VALUES-BASED LITERACIES</p> <ul style="list-style-type: none"> • Global awareness and civic literacy • Moral, Ethical and Aesthetic Literacy 	<p>SKILLS AND COMPETENCIES</p> <ul style="list-style-type: none"> • Interpersonal Skills including social skills, peace building skills and communication skills • Intrapersonal Skills (e.g. self motivated learning, life-long learning, etc) 	<p>KNOWLEDGE BASED LITERACIES</p> <ul style="list-style-type: none"> • Financial Literacy • Economic Literacy • Business Literacy • Entrepreneurial literacy <p>SKILLS AND COMPETENCIES</p> <ul style="list-style-type: none"> • Vocationally relevant skills • Employability (soft) skills
Cross Cutting Skills and Competencies:		<ul style="list-style-type: none"> • Higher Order Thinking Skills • Cognitive skills, creative thinking skills, problem solving skills • Leadership Skills 		

Handout 3: Understanding the Structure of the Three Strands in the Visual Arts Curriculum (Lesson 1.2.1, Period 1)

Three strands in Visual Arts

There are three strands in primary Visual Arts.

Strand 1: Drawing

The purpose of the Drawing strand is to enable students to get pleasure and acquire abilities in drawing and painting by using various methods, materials and tools. It also enables students to express their own ideas, thoughts and feelings creatively by putting into practice the knowledge and skills learned. This includes skills such as drawing lines, geometric shapes, perspectives, sketches, portraits, learning about colours, drawing by imagination and so on.

Sample drawing



Strand 2: Handicraft

The purpose of the Handicraft strand is to enable students to enjoy creating amusing and useful handicrafts by using various materials and tools, and to create handicrafts according to their own ideas by using the knowledge and skills learned. This includes skills such as creating items with paper and other materials with imagination and creativity.

Creating handicraft with paper



Strand 3: Appreciation

The purpose of the Appreciation strand is to encourage students to have feelings about modern and traditional visual arts, identify traditional handicrafts from various ethnic groups and understand the process of making them. Moreover, it encourages students to preserve the cultural heritage of traditional arts and handicrafts. This includes appreciating traditional cultural arts of various ethnic groups, traditional and modern Myanmar arts.

Myanmar traditional lacquerware



Grade-wise Objectives

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

Strand	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Drawing	<ul style="list-style-type: none"> To be able to draw various lines by using and controlling pencils, and coloured pencils 	<ul style="list-style-type: none"> To enable students to enjoy visualizing what they have observed 	<ul style="list-style-type: none"> To be able to acquire foundation of drawing skills by observing objects To be able to draw and paint pictures on their own imagination To know and apply the nature of primary colour and secondary colour 	<ul style="list-style-type: none"> To draw cubic objects from various perspective To draw and paint pictures of landscape with various views according to their own ideas To know and apply the nature of tertiary colour 	<ul style="list-style-type: none"> To draw the picture of human portrait with four circles based on 'O' To express their own ideas, feelings and creativity by using knowledge and skills learned before
Handicraft	<ul style="list-style-type: none"> To enjoy creating handicrafts with materials in their surroundings 	<ul style="list-style-type: none"> To create handicrafts by using basic tools such as scissors with various materials in their surroundings 	<ul style="list-style-type: none"> To create handicrafts on their imagination using natural materials in their surroundings 	<ul style="list-style-type: none"> To create joyful artistic handicrafts by using various materials and tools 	<ul style="list-style-type: none"> To create better handicrafts according to their own ideas by using knowledge and skills learned before.
Appreciation	<ul style="list-style-type: none"> To understand and foster interest in artistic objects in their surroundings 	<ul style="list-style-type: none"> To observe and foster interest in artistic objects in their surroundings 	<ul style="list-style-type: none"> To understand the features of unique traditional handicrafts of ethnic groups in Myanmar 	<ul style="list-style-type: none"> To understand the process of making simple and easy traditional handicrafts of ethnic groups in Myanmar 	<ul style="list-style-type: none"> To value, understand and feel traditional art and handicraft including musical instruments and other objects of ethnic groups in Myanmar

Grade-wise Contents by Strand

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

Strand	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Drawing	<ul style="list-style-type: none"> Drawing lines with colour pencils and crayons Drawing pictures and painting with watercolour 	<ul style="list-style-type: none"> Drawing simple Geometric shapes (such as circle, triangle and square) Drawing pictures of what child has observed 	<ul style="list-style-type: none"> Drawing materials with basic knowledge Learning colours Drawing pictures with imagination 	<ul style="list-style-type: none"> Drawing models in various perspectives Nature of colours and using them Drawing pictures with rich imagination in various perspectives 	<ul style="list-style-type: none"> Drawing basic human portrait Drawing pictures that express students' ideas and feelings on their own thoughts
Handicraft	<ul style="list-style-type: none"> Making handicrafts with paper Making handicrafts with materials in the surroundings 	<ul style="list-style-type: none"> Creating handicrafts with papers Creating handicrafts by using materials in their surroundings 	<ul style="list-style-type: none"> Creating handicrafts with imagination Creating handicrafts by using materials in their surroundings 	<ul style="list-style-type: none"> Creating handicrafts with various tools and materials Making simple materials with imagination 	<ul style="list-style-type: none"> Creating handicrafts with new ideas and creativity
Appreciation	<ul style="list-style-type: none"> Understanding Myanmar traditional arts 	<ul style="list-style-type: none"> Understanding Myanmar traditional arts 	<ul style="list-style-type: none"> Understanding Myanmar traditional arts 	<ul style="list-style-type: none"> Understanding and appreciating traditional art of ethnic groups 	<ul style="list-style-type: none"> Appreciating traditional culture of various ethnic groups

Handout 4:

Understanding the Structure of the Three Strands in the Performing Arts Curriculum (Lesson 1.2.1, Period 2)




Structure of primary Performing Arts Curriculum (strands)

There are three strands in primary Performing Arts as follows:

- Singing
- Dancing
- Playing musical instruments

The brief description of each strand is as follows.

Structure of the Performing Arts Curriculum (strands)

Strand	Description	
Singing	The singing strand focuses on the basic ability of expression and lifelong joy of singing. Students can sing with friends as a group or in class. Students learn Myanmar traditional songs, international songs and songs for students.	
Dancing	The dancing strand focuses on Myanmar traditional dance, including use of the head, hands, waists, legs and facial expression. Students should move the parts of body systematically with correct timing. Cooperation and being friendly with others through learning dance is also an important part of dancing.	
Playing musical instruments	The musical instruments strand focuses on enjoying and learning to play musical instruments by using the traditional six-hole flute. Students also learn the joy of playing instruments in cooperation with others. Students also observe and appreciate some other traditional instruments.	

Contents of Each Grade

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

Contents of each grade

Strand	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Singing	<ul style="list-style-type: none"> Nightingale Let's sing and dance happily 	<ul style="list-style-type: none"> Flower seller Mingalarbar 	<ul style="list-style-type: none"> Personal hygiene Aye Mi and little bear Po Po 	<ul style="list-style-type: none"> Spring in village (possibly to be changed) 	<ul style="list-style-type: none"> Picking up flowers (possibly to be changed)
Traditional dancing	<ul style="list-style-type: none"> Reciting dance poem Introduction of Myanmar basic dance (Four dances of head) Put chin forward Shaking head to left and right Rounding heads Moving head up and down 	<ul style="list-style-type: none"> Introduction of Myanmar basic hands dance <i>Let Mauk Hlan</i> <i>Let Sit Cho</i> <i>Let Beik Yein</i> <i>Let Soe Wai Cho</i> <i>Let Tha Pa Si Wai Cho</i> 	<ul style="list-style-type: none"> Introduction of Myanmar basic foot dance Basic pose Moving foot forwards with <i>Siwa</i> Moving foot backwards with <i>Siwa</i> 	<ul style="list-style-type: none"> (Myanmar basic foot dance) Moving foot forwards <i>Hta Mein Nar Khat</i> <i>A Yode Tat Sin</i> (possibly to be changed) 	<ul style="list-style-type: none"> (Myanmar basic foot dance) <i>Nat Sint Thwar (A Nyeint Byay)</i> <i>Hta Mein Nar Swe</i> (possibly to be changed)
Playing musical instruments	<ul style="list-style-type: none"> Playing Myanmar six-hole flute Seven scales 	<ul style="list-style-type: none"> Confirming the pitch of sounds Playing 'Brother's moon' on Myanmar flute 	<ul style="list-style-type: none"> Playing <i>Siwa</i> Playing 'All Beautiful' on Myanmar flute Playing Song with Do-re-mi-fa-so on Myanmar flute (Peaceful Myanmar) 	<ul style="list-style-type: none"> To be able to understand Myanmar timing 'Si Chein' To be able to play songs composed of Do, Re, Mi, Fa, So, La and Ti with flute 	<ul style="list-style-type: none"> Traditional five musical instruments and their names Playing 'Myanmar School' on Myanmar flute

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
Singing	<ul style="list-style-type: none"> To be able to enjoy singing poems in correct pitch, stress and intonation 	<ul style="list-style-type: none"> To be able to understand the meaning of poems and sing in correct pitch, stress and intonation 	<ul style="list-style-type: none"> To be able to understand the meaning of poems and sing in correct pitch, stress and intonation with gestures 	<ul style="list-style-type: none"> To be able to understand the beauty of the nature of country sides and sing with feeling in correct pitch 	<ul style="list-style-type: none"> To be able to understand the beauty of autumn in country sides and sing rhythmically with feeling in correct pitch
Traditional dancing	<ul style="list-style-type: none"> To be able to understand the systematic movement of the body parts of Myanmar fundamental dance and do the basic head dance 	<ul style="list-style-type: none"> To be able to do Myanmar basic hand dance rhythmically 	<ul style="list-style-type: none"> To be able to do Myanmar fundamental dance systematically and rhythmically 	<ul style="list-style-type: none"> To be able to do Myanmar fundamental dance happily, rhythmically and systematically 	<ul style="list-style-type: none"> To be able to appreciate Myanmar fundamental dance and enjoy dancing
Playing musical instruments	<ul style="list-style-type: none"> To be able to understand about Myanmar flute To be able to recite the diatonic scale and play with flute in correct pitch 	<ul style="list-style-type: none"> To be able to describe the pitches of music notation To be able to play songs composed of do, re and mi with flute 	<ul style="list-style-type: none"> To be able to play Myanmar fundamental si-wa patterns To be able to play songs composed of do, re, mi, fa and so with flute 	<ul style="list-style-type: none"> To be able to understand fundamental timing To be able to play songs composed of do, re, mi, fa, so, la and ti with flute 	<ul style="list-style-type: none"> To be able to describe five kinds of former musical instruments To know the names of Myanmar musical instruments To be able to play 'Myanmar School' song on Myanmar flute

Handout 5:

Understanding the Curriculum Structure: Visual Arts (Lesson 1.2.2)

Structure of Visual Arts Textbook

Generally, one lesson of Visual Arts is shown in facing pages of textbooks. (See Figure on page 116.) Facing pages of each lesson usually contain the following items:

1. Unit title
2. Lesson title
3. Left side page of textbook shows the procedure of Visual Arts activities conducted in the lesson. The teacher can refer to this part to instruct students how to do the activities.
4. Right upper area of textbook shows sample outputs developed by students. The teacher can refer to this part to demonstrate what kind of outputs students can try.
5. Right middle area of textbook shows presentation and appreciation of outputs by students. The points of presentation or appreciation are described in this part.
6. Right lower area of textbook shows materials to be prepared in advance for use during the lesson.

Sample visual arts lesson

1 အခန်း(၂) ပုံသဏ္ဍာန်များကို ပြန်လည်ဖော်ထုတ်ရေးဆွဲခြင်း

2 သင်ခန်းစာ(၅) ရောင်စုံဆေးခဲကုံးများဖြင့် ပုံတူကူးယူခြင်း

ပြုလုပ်ပုံအဆင့်ဆင့်

၁။ A4 စက္ကူကို တစ်ဝက် ခေါက်ပါ။

၂။ စက္ကူကို ပြန်ဖွင့်ပါ။

၃။ စက္ကူ၏ တစ်ခြမ်းတွင် ဆေးခဲကုံးပါ။

၄။ လွှတ်နေသောစက္ကူကို ဆေးခဲကုံးပေါ် သို့မဟုတ် ၅။ စိတ်သောသောစက္ကူကို ပြန် ဖွင့်ပါ။

3 စက္ကူကို တစ်ဝက်ညီ အောင်ခေါက်မယ်

အရောင်စုံဆေးခဲကုံး အစက်ချမယ်

ပုံကလေး ပေါ် လာပြီနော်

၁၆

4

သားပုံက ပုစဉ်းကလေးနဲ့ တူတယ်နော်

5 သူငယ်ချင်းတွေကို သားလင်ထားတဲ့ ပုံနာမည်ပြောပြလိုက်ပါဦးနော်

6 သင်ကြားသင်ယူမှု အထောက်အကူပစ္စည်းများ

A4 စက္ကူ

ရေဆေးဖျော်ထားသောခွက်

၁၇

စွတ်တ

Structure of Teacher Guides for Visual Arts

Teacher guides for Visual Arts consist of seven parts. (See Figure on page 118.)

1. Copy of textbook: This part is the copy of the textbook related to each lesson period.
2. Lesson title and number of periods: This part contains the unit title, lesson number, lesson title, and lesson period.
3. Lesson objective: This part describes the learning objectives that students should aim to achieve. If teachers understand learning objectives well, they can implement the lessons effectively to achieve the lesson objectives.
4. Assessment: This part describes three levels of assessment graded A, B and C to assess whether the lesson objectives have been achieved or not. Teachers should expect to teach to at least grade B standard. Assessment can be done during or after the lesson. Teachers should prepare an assessment notebook to grade each student.
5. Materials: Teachers are required to prepare materials for teaching fine art and handicraft lessons. For lessons which require clay, refer to Grade 1 lesson which includes details of the process of making clay.
6. Teaching and learning process: There are three parts in the teaching learning process: introduction, teaching learning process, and reflection and conclusion. Interactions between the teacher and the students are stated here. In all the three parts, guidelines and procedures that can enhance students' participation, appreciation and creativity are included. Teacher activity is marked with ■ and student activity is marked with ●.
7. Tips for teaching: This part includes points to be considered and followed during teaching and how to use materials safely. This part specifically explains the important points and tips related to teaching the work.

Presentation Worksheet

Prepare the presentation material in the following format:

Presentation worksheet

Strand :		
Grade	Grade-wise objectives	Examples of activities
	<i>Write a grade wise objective</i>	<i>Write a few typical lessons which match with the grade-wise objective</i>
G1		
G2		
G3		
G4		
G5		

Examples of progression of grade-wise objectives and activities

Write your observation of how grade-wise objectives and activities progress through each grade.

Take notes about the changes of grade-wise objectives and activities of other strands during presentations of other groups using the charts on the next page.

Strand :

Examples of progression of grade-wise objectives and activities

Strand :

Examples of progression of grade-wise objectives and activities

Handout 6:

Teacher Educator Lecture Notes: History of Myanmar Music (Part 1)

If the emergence of Myanmar culture is traced back, it is assumed that Pyu culture was the first to emerge. The Pyu period began in around 200 BC. It is assumed that the Pyu period ended in the 9th century AD, and was followed by the Bagan era. Many of the remnants of Pyu culture can still be found in the Bagan period.

Myanmar culture today is well-developed and has flourished. However, the roots of modern culture were developed during the Pyu and Bagan periods. These two periods are often referred to as the ‘dawn of Myanmar culture’, and unsurprisingly, music is a large component of that culture.

Myanmar Music

In Myanmar music, songs are very much related to poetry. A song is composed when a rhymed verse is embellished with timing and musical accompaniment. The lyrics of a song tell us its meaning, and the music is created to match the subject of the song. The type of music used to accompany the song depends greatly on the meaning and message the song writer wishes to convey.

Myanmar people often say that they are ‘listening to songs’, rather than ‘listening to music’, because music is inseparable with song in Myanmar. Traditional Myanmar music is melodic rather than harmonic, and songs are played with the accompaniment of Myanmar *hsaing-wine* (Myanmar traditional orchestra).

The history of music in Myanmar began in the Bagan period because literature first emerged during this period. An inscription carved into stone in Mon language at the palace of King Kyansittha mentions Myanmar songs and Mon songs. This is the evidence that music and songs existed in the Bagan period.

An inscription in a stone at the Taunguni Pagoda (about 1200 AD) also mentions that ancient Myanmar people used to play musical instruments such as:

- *Si*: A hollow single-headed or two-headed drum;
- *Nyin*: A kind of wind instrument;
- *Pattha*: A small, melodius drum; and
- *Khwet-khwin*: the name called in Bagan period, called as cymbals in present days.

Use this opportunity to compare the names of the ancient musical instruments with the instruments listed on the board during Learning activity 1.

Handout 7:

Teacher Educator Lecture Notes: History of Myanmar Music (Part 2)

Music and Songs in Pinya period (1299-1363 AD)

During the Pinya period, the *Kar-Chin* military marching song first appeared. *Kar* means shield and *chin* means song. So its meaning is rendered as shield song. Scholars remarked that it is not a mere song. The song might be sung with the accompaniment of marshal dance, arousing listeners to be ready to fight against invaders. It is said to have been written by *King Ngasishin Kyaw Swa* (the Lord who possessed five elephants).

Over the years, more musical instruments were introduced to Myanmar. The poem *Bon-Khan-Pyoh*, written by a Buddhist Monk called Shin Aggasamadhi, refers to many musical instruments of the Innwa period (AD 1364-1555):

- *Nyin*: A kind of wind instrument
- *Mi-gyaung*: A three-stringed musical instrument shaped like crocodile
- *Chi-gyaung*: One of six wind instruments
- *Let-khoke*: Bamboo clapper for timing
- *Si-zoke*: Hand-held timing bells (small cymbal timers, as si)
- *Lin-gwin*: Cymbals
- *Kha-yu-thin*: Conch-shell
- *Don-min*: Ancient wind instrument or zither-like string instrument.

At that time various types of song arose:

- *Kyoh-chin*: Songs played by stringed instruments. One timing bell and one beat of the clapper are played in each bar
- *E-chin*: A lyric beginning and ending with the sound E
- *Bwe*: A type of song about royalty
- *Taya-chin*: A song composed by Wungyi Padetaraza based on fundamental tone. Also a song which starts and ends in E major.

Yoke-thay (marionette) and *hawsa* (literarily, embellished tale recited by a poet or a singer in front of audience) and varieties of musical instruments became well-developed as the art of writing poems was at its peak in this period. *Hsaing-waing* (Myanmar orchestra) also emerged during the Innwa period. People mastered the skills of singing and creating varieties of musical pieces based on their talents in writing poems. Innwa was the golden age of Myanmar music and songs.

In the Konbaung period (AD 1752-1885), more new types of poems and songs arose, such as *yodaya* and other classical songs.

Songs and singing have a long history in Myanmar and their relevance and historical importance is still evident today in 21st Century Myanmar.

Every musical piece has time value or rhythm (*nari*), a time-keeping cymbal (*si*) and a small wooden clapper (*wa*).

There are four kinds of rhythm used in Myanmar music (Dr. U Myint Kyi, 2001):²

1. *Si-thoke or walat-pyay* = Fast tempo
2. *Ka-rong or zoun-si* = Bells and clapper in unison
3. *Ta-chet-si or walat-si* = Alternate cymbals and clapper
4. *Hna-chet-si or nari-si* = Two bells and one clapper to a bar, missing first or third beat.

Myanmar music is based on diatonic scales (seven-tone scales). There is no chromatic / semi-tone scale (twelve-tone scales).

Whereas European music developed perpendicularly in depth, Burmese music developed horizontally in melodic intricacy. But it is an over-simplification to say that occidental music is harmonic, and oriental music is melodic.³

²Dr. U Myint Kyi. (2001). *History of Myanmar Music and Literature*. Myanmar: National Centre for Human Resource Development, Ministry of Education.

³U Khin Zaw. (1981). *Burmese Culture*. Yangon: Sarpaybeikman.

Handout 8: Teaching Methodology for Singing (Lesson 2.1.2)

Why do we teach singing at primary level?

- To foster the basic ability of music in students so that they can have a lifelong joy of singing and a richer life with singing.
- To foster the ability of self-expression in students by singing in various ways so that they can feel ‘themselves’.
- To give students opportunities to share exciting experiences with others through singing in pairs, groups and in a whole class.
- To motivate the students to sing in a better way by being aware of the beauty of each other’s voice, vocalisation and styles of singing.

A group of children singing



What are the singing skills we need to nurture at primary level?

- Can sing by listening to music and by reading musical scores.
- Can express the meaning of lyrics (poetry) by body movements.
- Can feel the rhythm of songs and can sing with good rhythm.
- Can feel the melody of songs and can sing with good pitch.

- Can sing in their own way by feeling the atmosphere of songs created from rhythm and melody.
- Can sing in their own way by paying attention to breathing and pronunciation.
- Can sing in their own way in line with friends' voices or the instrument of *si-wa*.

Techniques of teaching singing

There are various types of music around the world and the styles of singing and vocalisation are also varied. For example, the chest voice is used in traditional music, while European music uses more head voice. Teachers should instruct students to sing with the type of voice suitable for each type of song.

Teachers should pay attention to each individual student while they are singing, so that their voice can be resonated from their whole body.

The teacher's demonstration of singing is very important. Students will learn vocalisation through their teacher's demonstration. Therefore, teachers should demonstrate singing with appropriate voices. Head voice is more effective for demonstration.

Teachers should make sure that students are aware of the shape of their mouth, pronunciation, volume of voice and that they should be allowed to sing with an unconstrained voice.

The shape of the mouth while singing



The seven steps of learning singing

There are seven important steps for learning singing. In the Primary Education curriculum, these seven steps are applied to singing units.

The number of steps used in each lesson depends on the objectives of teaching/learning each song. For example, for songs focused on learning beat and rhythm, teachers should spend more time on step 2 and 3, while for songs focused on feeling the melody and phrases, teachers should put the main focus on step 4 and 5. As such, you will need to understand the objectives of teaching/learning each song, and should put the main focus on the relevant steps. Note that all the necessary steps cannot be completed in one lesson, but will be completed through the units. You can refer to the primary teacher's guide to understand the objectives of teaching/learning each song and the steps to be used in each lesson.

Teachers also have to adapt the steps according to the ability of the students. For example, if students easily grasp the rhythm, the teacher can add an activity such as playing additional rhythms.

1. Recite lyrics and understand the meaning

Firstly, the teacher should read the lyrics to help the students imagine the atmosphere of the song. It is important that students do not recite lyrics in a loud voice, but by feeling the atmosphere of the song and lyrics. Students can recite and understand the meaning of lyrics through their body movements and gestures or by playing instruments along with the lyrics.

2. Grasp the beat

Students can feel and grasp the beat of a song by moving their bodies, such as by clapping hands with the beat.

3. Grasp the rhythm

Students can grasp the rhythm of a song by moving their bodies, such as clapping hands with the rhythm (e.g. '*Pyawn, pya pya, pyawn, ho*'). Showing rhythm notation or flash cards of rhythm is also an effective strategy to help students grasp the rhythm.

4. Grasp the melody

Students can grasp the melody of a song by listening to the teacher's demonstration. When teachers demonstrate, they can sing the melody in solmisation if there are no musical instruments to check the correct pitch. Then, students can use sol-fa (sing by using do-

re-mi-fa-so-la-ti-do) to show the melody. Students can grasp the melody by reading the music scores as well. Singing in pairs and in groups can be helpful for students to grasp the melody of a song. And along with the melody, students can change the use of voice between chest voice and head voice.

Using hand gestures to represent rising and falling pitch



5. Grasp the phrase (a group of melodies, such as a group of 4 measures/bars)

Students can grasp the phrase of a song by looking at the music scores or by looking at the related pictures/charts. Students need to sing carefully when the melody line goes up or down.

6. Sing with feeling

Students can sing with feeling by carefully paying attention to each word as they appear in the lyrics, by singing with an appropriate shape of mouth and pronunciation, by singing with others, such as in pairs, in groups, or in a whole class.

7. Listen to each other

It is important for students to sing collaboratively with friends, enjoy singing together, listen to each other, and appreciate each other.

Important points for teaching singing

Motivate students to sing

If you force students to sing with no apparent motive, some students may be reluctant to sing. Singing is an activity which needs will and motivation, therefore it is important to tell students why they are singing this song. It is also important that you sing the song with the students.

Sing in a beautiful voice, not a loud voice

Teachers in Myanmar often say: 'Let's sing in a loud voice.' It has a negative effect on students as they prioritise making their voice unnecessarily loud rather than singing with a beautiful voice or feeling the lyrics. Instead, encourage students to sing with a voice that is suitable to each song. To encourage students to sing with beautiful voices, it is important to have good breathing and good posture. A 'beautiful voice' also involves appreciating the dynamics of the song (contrasts between strong and weak voice).

You should demonstrate singing before the students

It is difficult for students to sing on their own initially and you should help them by singing first. For example, you should show the sound of the song by singing and the tempo of the song by clapping.

Give constructive feedback

Negative feedback makes students demotivated. When you give positive feedback, simple praise such as 'Excellent!' or 'Very good!' should be avoided. It may demotivate students when it is continuously used. Concrete and detailed positive feedback which enables students to improve their performance is preferable as it is more meaningful and more motivating. Giving feedback during or just after singing is most effective.

Body movements

When students sing, it is effective to perform gestures related to the lyrics or do-re-mi hand movements. Students will be motivated to learn a song if they understand the melody and the meaning of the lyrics.

Overcoming problems

Some students may initially find learning singing difficult, and this is to be expected. However, you can support them to overcome their difficulties by motivating and encouraging them. For example, some students will struggle to maintain their voices at the correct pitch – they will either be too high or too low. In this instance, you would demonstrate the correct pitch to the student by singing yourself, and you would observe the students and encourage them to first sing with you, and then sing alone. Practice makes perfect and you should encourage the students to practise as much as possible to overcome their problems.

In order to be a good and effective singing teacher, you must first master the different elements of singing yourself. Aim to develop your teaching skills prior to entering the classroom as a teacher. The following information is a good indication of the skills and knowledge that you should develop in yourself.

Handout 9: Reference for Teaching Singing (Lesson 2.1.2)

Understanding of musical scale and ability to demonstrate singing

You will be required to demonstrate singing in front of students, so it is important that you understand musical scales and are able to sing with a musical scale. When you demonstrate songs, you should sing according to the atmosphere of the lyrics and melody.

Understanding of lyrics and feelings from expression

You will be required to support students in not only understanding the meaning of lyrics but also the atmosphere and melody of the songs. Make sure that you understand all the words used in the songs which you will be singing.

Ability to teach how to make the correct voice

Students also need to make a voice for the sound. You should know how to breathe properly to encourage the natural ways of making a voice, and how to make voices through vibrations.

Teaching singing in the classroom



Ability to make students sing in group with the correct pitch and rhythm

Students are required to sing together through listening to others' voices with accompaniment in lower grades, listening to others' voices and melody with accompaniment in middle grades, and listening to the voices of each voice part and the vibration of whole songs with accompaniment in higher grades. In order to teach this, you are also required to sing in the correct pitch and rhythm by listening to songs and by helping students when they have difficulties.

Ability to analyse and explain songs with basic musical knowledge

Basic musical knowledge is required by singing teachers. For example, factors of music such as pitch, rhythm, speed, melody, dynamics, beat and phrases. You should also be aware of the structure of music. This includes repeating, questions and answers at lower grades; accumulation of sounds, musical scales and keys in middle grades; and harmony, arrangement and detailed structure of music at higher grades.

Ability to play the simple instruments (*si-wa*, drums and flute) with songs


In some lessons, teachers are required to play accompaniment with simple instruments such as *si-wa*, drums and flute for singing songs. Thus, you must practise playing these simple instruments.


Handout 10.1: Song Notes - Nightingale


Beat signals




Chapter (1) Nightingale

Learning Beat Signals

 Single handclap (phyauung)

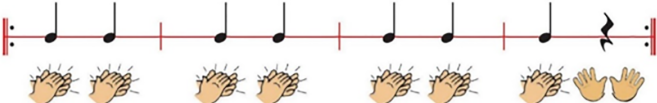
 Double handclap (phyauung, phyauung)

 Stop (ho)


  

phyauung phyauung phyauung ho


Let's play with 2/4 timing




Let's play with 4/4 timing



Nightingale

2/4 

2/4 

Handout 10.2: Song Notes - Salute

A song called 'Salute' (a lay pyu chin) to learn beat of music

Salute

Poem by Moe Thit

| 55 66 53 5 | 33 7̣7̣ 1 - |

so-so la-la so-mi so mi-mi ti-ti do

Keep our feet together, arms at the sides of the body | standing straight at attention

| 1̣5 63 76 5 | 12 34 5 - |

do-so la-mi ti-la so do-re mi-fa so

Bowing our head, the way we salute | complements the dignity of the flag

| 44 56 53 5 | 43 7̣1 2 - |

fa-fa so-la so-mi so fa-mi ti-do re

To our martyrs, with waist-bowing | with respect and admiration

| 23 23 22 6 | 56 65 1̣ - |

re-mi re-mi re-re la so-la la-so do

The Anthem, our song | gives great elan while singing

Four basic rhythms-na-yi-se, wa-let-se, sone-se, se-thote

Timing - 2/4 , 3/4 , 4/4

Handout 11:

Assessment Worksheet (Lesson 2.1.2)

Instructions

Complete the below table based on your experience of singing during Lesson 2.1.2.

Assessment worksheet

The seven steps		How would you teach each step?
1	Recitation of lyrics and understand the meanings	
2	Clapping beat	
3	Singing in rhythm	
4	Singing melody (do-re-mi)	
5	Singing phrases	
6	Singing with feelings	
7	Sing collaboratively with friends and listen to each other	

Handout 12:

Teacher Educator Lecture Notes: History of Myanmar Dance (Part 1)

History of Myanmar Performing Arts (Dancing)

The historical evidence of Myanmar traditional dances can be traced back to the Pyu period. Three ancient Pyu cities, called Beikthano, Hanlin and Srikshetra (Thayekhittaya), are said to have flourished between the 1st and 9th centuries AD. The earliest Pyu city, Beikthano, was founded between the 1st century and the 5th century. Hanlin flourished between the 4th and 9th centuries.

Srikshetra was found fully developed in the 5th century, having been founded in about the 3rd century. Archaeological discoveries indicate that this city attained the height of its prosperity between the 5th and 9th centuries.

Pyu people were expert stone carvers, metal workers, musical instrumentalists, composers, dancers and choreographers and also had expertise in pottery, bead-making, weaving and metal work.

In 802 AD, Srikshetra despatched a diplomatic mission to the court of a Chinese emperor of the Tang dynasty (618-907 AD) in the capital, Chang-an (present-day Xian). The mission was led by Crown Prince Sunanda accompanied by Minister Nakya Konsa and General Mahathena and a cultural troupe made up of Pyu musicians, dancers and singers. This exhaustive overland journey took the mission 214 days to complete.

The account of the visit and performance of Pyu musicians and dancers at the Chinese court is recorded in Chinese historical archives.

They took with them 22 instruments made of eight different substances: metal, shell, string, bamboo, gourd, leather, ivory and horn.

The earliest evidence of Myanmar traditional dances is revealed in these ancient records and excavated antiques. It shows that Myanmar dances were firmly established in the Pyu period. Pyu instrumental music, vocal music, dance and choreography reached the stage of a highly flourished culture, paving the way for dance forms in the forthcoming periods in Myanmar.

A display of Pyu sculptures performing *Doe-pat*



These five bronze figures seem to portray a troupe of dancers playing the flute, cymbal and double-headed drum.

Another set of figures found at the Myinbarhu Pagoda in Hmawza village, depicts two figures dancing a duet in which the man has his arm around the neck of the woman and appears to be dancing by sliding his toes towards the woman. The woman has her hands raised in a dancing gesture and has her legs crossed. Another man on the left of the set seems to be dancing and sharing the joviality of the couple.

Some archaeologists remarked that the figures' long limbs resemble those figures excavated in the Amarawaddy region of the Krishna Delta in southern India. The first votive tablet is half broken. The second is square-shaped. It can be conjectured that the duet dance or troth-plighting dance of today might be rooted in this era.

Bagan, lying on the left bank of the Ayeyarwaddy in the dry zone of central Myanmar, is the most important historical site in the country. King Anawratha founded Bagan in the 11th century AD. Theravada Buddhism was also introduced into Myanmar during the reign of King Anawratha. Bagan absorbed the cultures of neighbouring countries without losing its individuality. Myanmar is still a nation with a culture of her own.

The performing arts of Myanmar found their very essence in Theravada Buddhism. Some murals have been found depicting religious affairs like a procession of pilgrims dancing and playing musical instruments. It is suggested that the practice of playing devotional music was influenced by Sri Lankan rituals, since Bagan had relations with Sri Lanka at that time.

Kyansittha built the Naga-yon temple. Legend has it that Kyansittha built the temple on the spot where he was given protection by a *naga* (dragon) during his escape from Sawlu, his predecessor. At the bottom of the central stone pillar are three mural paintings depicting Bagan music and dances. It is considered that these paintings portray the devotional dance and music of the Bagan people who paid homage to the Naga-yon temple during the Bagan period.

The first painting shows two drummers and a dancer. The drum resembles the present-day *doe-bat* (double-headed drum). At the centre of the three is a female drummer. On one side is a male drummer. They not only play the drums but also dance to the music of the *doe-bat*. The other figure is a dancer.

The second painting includes four performers. One of the musicians plays a pair of cymbals while the other plays a thin, short drum. He uses a hammer or small striker with a distinctive shape to beat the drum. There is a graceful female dancer holding a shawl on her raised left-hand, and on the far right a man who may be performing a humorous dance or may be staring at the others in awe with a raised right hand.

The third painting also portrays four performers including two musicians and two dancers. The musical instruments are conches. The conch player on the left raises his conch in reverse position and seems to take a pause with his face raised upwards in a grand or elegant manner after he has finished his turn. The two dancers are dancing humorously.

In these three paintings, all the musicians and dancers are in a lively mood. Even the musicians are somehow dancing. Some arouse a sense of humour. Their facial expressions reveal their joviality.

In summary, commoners' traditional dance troupes were organised on festive occasions, and all participated happily with their traditional musical instruments, such as conches and drums.

The words *si* (drum), *khwet-khwin* (cymbal) and *kayuthin* (conch) are also mentioned in the stone inscriptions of Bagan. On the south of the Nagayon pagoda of Bagan, there lies a cave temple. On the northern wall of the eastern archway of the temple is a depiction of a dancer. She dances holding a shawl in her right hand. Her hairstyle, head-dress, shawl and gown-like undergarment are all of historical interest.

Adapted from *Myanmar Dances* (U Ye Htut, 1996)

Handout 13:

Teacher Educator Lecture Notes: History of Myanmar Dance (Part 2)

Singers, dancers and musicians of the Bagan period are all mentioned in stone inscriptions of Bagan.

King Nataung Mya's stone inscription dated AD 1207 mentions the word *ka-chay thabin* (dancing festival). The word *thabin* means dancing and was a commonly used word in the Bagan period.

When King Kyansittha consecrated building materials and building tools for the construction of his palace, Myanmar songs, Mon songs, Pyu songs and Ming songs were sung. Regarding music in Bagan, several musical instruments are found in stone inscriptions contemporary to Bagan period. They are:

- *Kha-yar*: Trumpet
- *Kha-yu-thinn*: Conch
- *Khaunglaung*: Jangling bell or rattle
- *Chu*: Brass instrument
- *Khwet-khwin*: Cymbal
- *Nyinn*: Large flute
- *Song*: Harp
- *Si*: Drum
- *Si-gyi*: Big drum
- *Seesok*: Timing bell
- *Sandayar*: Not known
- *See lee*: Small Bell
- *Tayaw*: Violin
- *Naga kye*: Perhaps a kind of banjo shaped like a dragon's head
- *Narisara*: Perhaps a brass instrument
- *Naungnin*: A brass instrument
- *Pathar*: One of the orchestral instruments
- *Paho*: (Not known)
- *Palway*: Flute.

In brief, the present traditional theory of Myanmar music is that there are basically five kinds of instruments *kyay* (brass), *kyo* (string), *thayay* (leather), *le* (wind) and *let-khoke* (clapper).

In the Bagan period, royalty and common people paid musicians and dancers to perform at pagodas. The dancers and musicians performing their art before the image of Lord Buddha show that the devotional dance and music practised in India greatly influenced the dance forms of Myanmar.

In AD 1287, Bagan was ruined by Tartar. After the Bagan period, the Myinsaing and Pinya Dynasties emerged. In these eras, the song and dance of the shield came to be performed. The shield song was known as *Kar-chin* and shield dance as *kar-ah-ka*. The shield song seems to be very lively, and the singers, who might have been soldiers, arouse vigour, patriotic spirit and bravery. The shield song is the earliest well-composed military song, and the shield dance was a martial art practised by King Ngasishin Kyaw Swa in the Pinya period. The king not only composed the songs but also had the shield dance performed. In the Innwa period (AD 1364), the tradition of performing various dances and music in Myanmar was known as *tha-bin-son* (*tha-bin* means performance and *son* means various). It was practised on every royal occasion. In this period, marionette theatre also came into existence. The dancers imitated some of the dancing styles of the marionette, and later these dance styles became *ayoke-ka* (marionette dance) performed by human dancers.

During the later Konbaung period, over 50 folk instruments, including *bon-shay* (long drum), *doe-bat* (double-headed drum) and *ozi* (pot drum), were played at the light festival under the patronage of royalty.

From the above-mentioned historical evidence, it can be concluded that Myanmar traditional dances including spiritual dances, court dances, *Myewaing* dances, dramatic dances, marionette dances and folk dances have emerged and developed throughout the ages.

Royalty encouraged music and dance. In an evolutionary process, some performances were no longer confined to the nobility, and were later performed by commoners. For example, *Anyeint* (female court dance) is still practised by the artists of today. Similarly, the marionette dance has been preserved by artists trying to sustain its remarkably high degree of historical continuity. Although the royalty is gone, Myanmar's artists still preserve the traditions without losing their established aesthetic value and grandeur.

Myanmar Traditional dances are, therefore, a living cultural heritage. Traditional Myanmar dances features heavily at Myanmar festivals and traditional dance demonstrations are especially popular with visitors who wish to learn more about Myanmar's rich cultural history.

Adapted from *Myanmar Dances* (U Ye Htut, 1996)

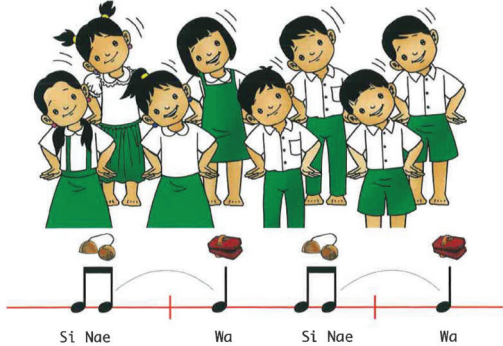
Handout 14: Grade 2 Aesthetics (Performing Arts), Unit 3 and 4

Unit-3
Introduction of (5) Basic Hand Dances Part-1

Let's dance moving legs and waist.




Let's dance Gaung Saung dance.



Si Nae Wa Si Nae Wa

Let's dance Let Hmauk Hlan dance.



Let's get ready.

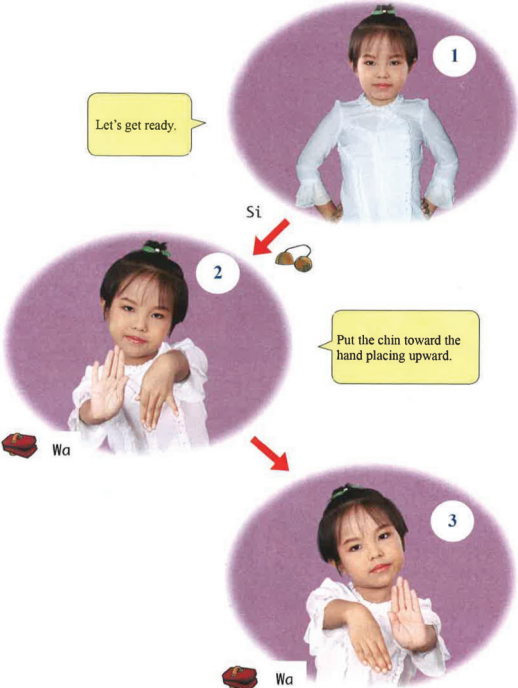
Si

Wa

Turn the head to the hand placing palm up.

Wa

Let's dance Let Sitt Choe dance



Let's get ready.

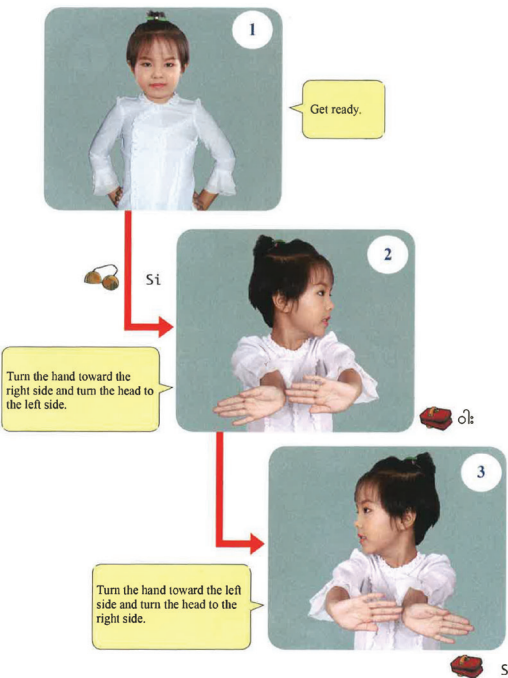
Si

Put the chin toward the hand placing upward.

Wa

Wa

Let's dance Let Bay Wein dance.



Get ready.

Si


Turn the hand toward the right side and turn the head to the left side.

ok


Turn the hand toward the left side and turn the head to the right side.

Si


Let's dance hand dances together.



Let's dance Let Hmauk Hlan dance together.




Let's dance Let Sitt Choe dance together.




Let's dance Let Bay Wein dance together.

Unit - 4
Introduction of (5) Basic Hand Dance Part-2
Let's dance Let Sone Wite Choe (turning outside)dance




1




2

Si




3




4

While turning the hand down outside, tilt the head to left side and put the chin forward to the right side.




Wa

Let's dance Let Sone Wite Choe dance.




1




2

Turn the hand down toward inside.

Wa




3




4

Put the chin toward left side when the hand reach back to basic post.




Wa

Let's dance Let Ta Fat Si Wite Choe dance.




1




2

Let's move the hand first, without the head movements.




3




4

Dancing by turning the hand down toward outside. (right hand)




1




2

Dancing by turning the hand down toward inside. (right hand)

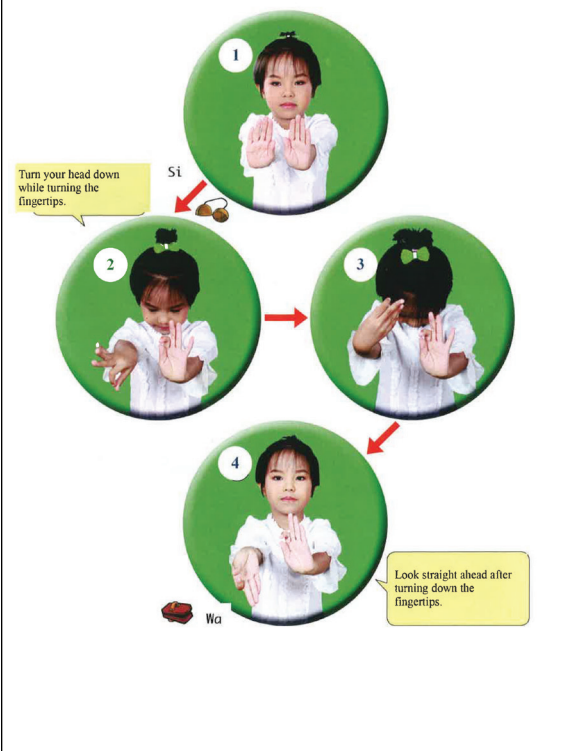


3

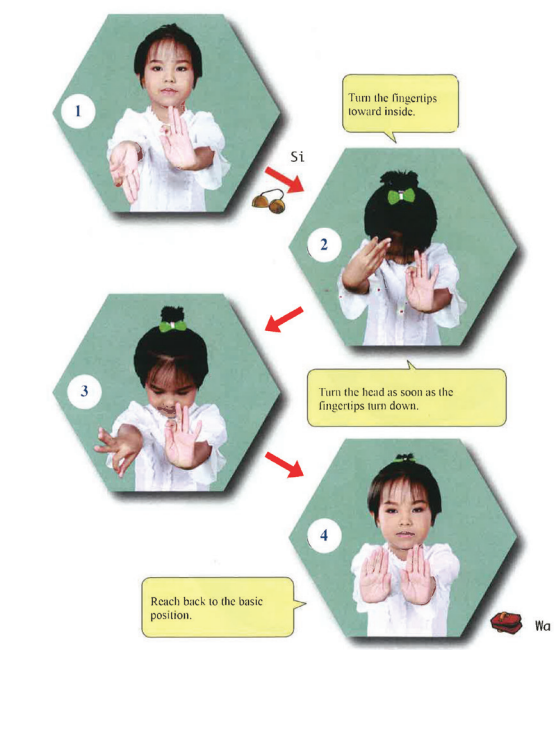


4

Let's dance Let Ta Fat Si Wite Choe dance (turning toward outside).



Let's dance Let Ta Fat Si Wite Choe dance (turning toward inside.)



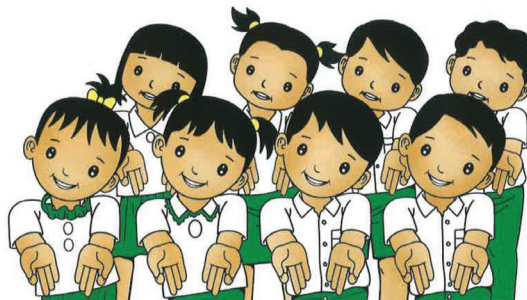
Let's dance Let Sone Wite Choe dance.



Let's dance Let Sone Wite Choe dance.



Let's dance Let Sone Wite Choe dance together.



Let's dance Let Ta Fet Si Wite Choe dance together.

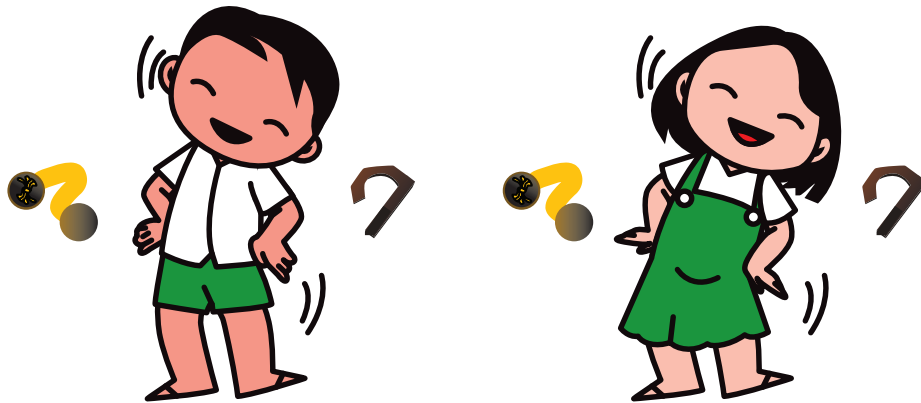


Handout 15.1: Teaching Methodology for Dancing (Lesson 2.2.2)

Why do we teach dancing at primary level?

- To foster the basic ability of music so that the students can have lifelong enjoyment of dancing and a richer life with the pleasure of dancing.
- To foster the ability of self-expression in students by dancing in various ways.
- To give students the opportunity to share exciting experiences with others through dancing in pairs, groups and in a whole class.
- To recognise the systematic movement of body parts by practising dance.
- To appreciate the preservation of the value and cultural heritage of Myanmar traditional dance.

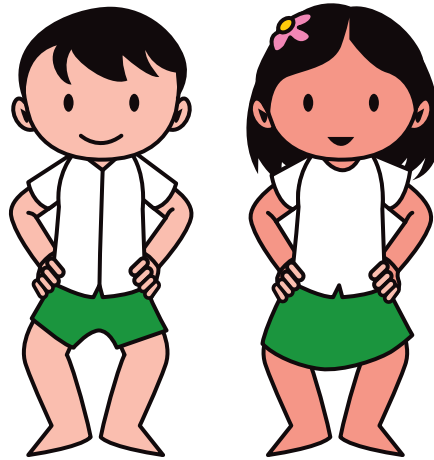
Dancing along with *si* and *wa*



What dancing skills do we need to nurture at primary level?

- Students can hold the basic pose of Myanmar traditional dance.
- Students can dance the five key points of Myanmar traditional dance:
 1. Movement of head
 2. Movement of waist
 3. Movement of legs
 4. Movement of hands and
 5. Movement of face (facial expressions).
- Students can dance to a rhythm of *si-wa* and beat.

Waiting position



Techniques of teaching dancing

In teaching dancing, firstly, you must demonstrate the dance movement (e.g. hand position). Secondly, you will dance along with the students. Thirdly, only students dance. Lastly, students make pairs or groups and dance together.

1. Demonstration by teacher

Explain the points of the dance movement and demonstrate the eight sets of *si-wa*. You will start the demonstration from the right side and hold a pause in *wa* before moving into *si*. Smile, and demonstrate a happy atmosphere. Face towards the students to explain the movement, but face away from the students when you practise together so that the students can copy your movements exactly, and not be confused by right or left.

The five key points of Myanmar dance



2. The teacher dances together with the students

Start dancing together at a slow pace, so you can remind the students about the points of the dance movement while you dance. When the students become familiar with the movement, you can increase the pace. Continue dancing with the students until they can remember the movement. You will have to dance facing away from the students.

3. Dance by students

Control the timing and rhythms of the dance by using *si-wa*. Start with a slow pace and gradually build up the speed. Observe the students dancing and check whether they dance correctly or not. If some students cannot dance correctly, return to the previous stage to support the students in learning the movement.

4. Dance in pairs or groups

When the students dance in pairs, ask the students to observe each other's dancing and check the movements of their peers. They can practise in pairs and correct the movements of each other. When you select pairs of students to dance together, students who are good at dancing can be paired with students that need some support.

After students have practised in pairs and have mastered the dance movements, they can join together to form a group and dance harmoniously for a presentation. To help the students dance harmoniously, use *si-wa* to dance in time. When the students need to combine dance movements or create their own movements, let them discuss and create their own dance pattern. They can present their dance to other groups.

When students observe the other groups, they can join in by singing *si-wa* or by clapping their hands. After observation, let the students share their thoughts on the presentation and give positive and constructive feedback.

Dancing in a group



Important points to consider when teaching students how to dance

Encourage the students to enjoy dancing

When they hear songs, students should want to shake, dance, and move! Therefore, you should start with singing songs which are familiar to the students, so they will be interested and willing to start dancing. The students should feel relaxed when you dance beautifully and happily, therefore you should start the class with a demonstration.

When students enjoy dancing, they will smile naturally. If they are forced to smile, it will look artificial. Smiling students are happy students, and happy students are motivated to learn and enjoy dancing.

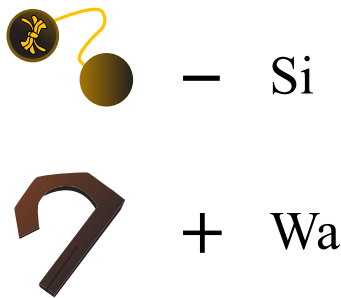
Children practice dancing



Importance of using *si-wa*

Si-wa beat is essential for Myanmar traditional music. Myanmar dance is based on *si-wa* in a systematic way, no matter how basic or advanced the dance. Students need to follow the timing of *si-wa* whenever they dance. It is used to bring unity in group dancing, and ensures that all dancers are dancing in time. You should ring *si-wa* at the correct pitch so as not to make students move too quickly. The first sound of *si-wa* starts with the *wa* sound – the first *si* sound is not rung. This is an example of *Auftakt* music (starting a piece of music on the unstressed upbeat before the first stressed beat).

Si and *Wa*



Importance of *gwin* (waiting position)

Gwin is important in Myanmar traditional dance. It can provide a dance with a soft and gentle impression of the harmony of body movements. It can be the waiting position of all five movements of Myanmar dance (head, waist, legs, hands and face). When the movement of the dance is changed, the dancer always returns to *gwin* position before commencing a new movement. The teacher has to master *gwin*. When you teach *gwin* to the students you can sing an introduction song and let students keep their *gwin* for a while. If you continue teaching *gwin* for a long time at the beginning, students will be tired. Therefore, ask students to practise group by group and give other tasks (e.g. sing a song) to other groups.

Waiting position



Importance of creating a combination of dance movements

There is no official fixed combination of Myanmar dance movements. You can let the students create their own combinations based on their own creations and ideas. It can improve the students' creativity. For example, the students can follow a foot dance with a hand dance, then return to a foot dance. They can also try to combine two or more types of dance simultaneously, such as head, hand and foot dances together. Myanmar dance normally starts from the right side. However, in combinations of dances, the foot dance always starts from the right, but head and hand dances can start from the left in some situations.

Students can even consider creating a dance that matches a song and its lyrics. They can create both individually or in a group.

Overcoming problems

Some students may initially find learning dancing difficult, and this is to be expected. However, you can support them to overcome their difficulties by motivating and encouraging them. For example, some students will struggle to maintain the standing position of *tri-banga*. You must support them by demonstrating the position again, explaining that this position helps dancers sustain their poise and balance, and aids flexibility. Practice makes perfect, so encourage the students to practise outside the classroom and to rest when they are tired. Most importantly, encourage the students to enjoy dancing and gain pleasure from their graceful movements.

Handout 15.2: Simple Basic Dances to Practise

Some basic dances are introduced below.

Keinnara dance pattern

1. At the first cymbal, bend your knee. Also bend your body forward.
2. Lift the right foot by tossing the hem of the costume.
3. Replace the foot at the first clapper.
4. At the second cymbal, bend your knee. Also bend your body forward.
5. Lift the left foot.
6. Replace the foot at the second clapper.

Steps of the traditional Keinnara dance

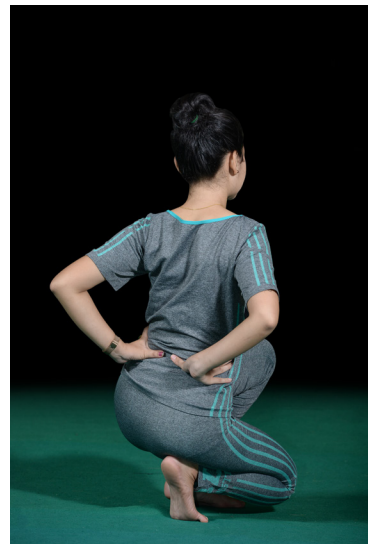
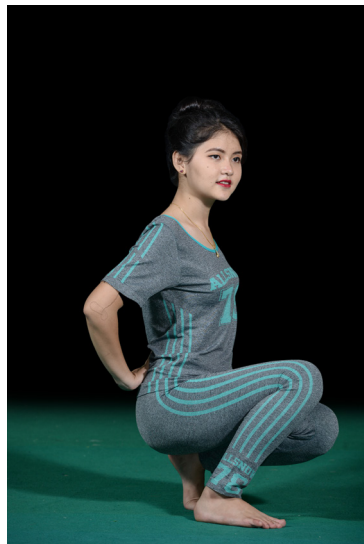
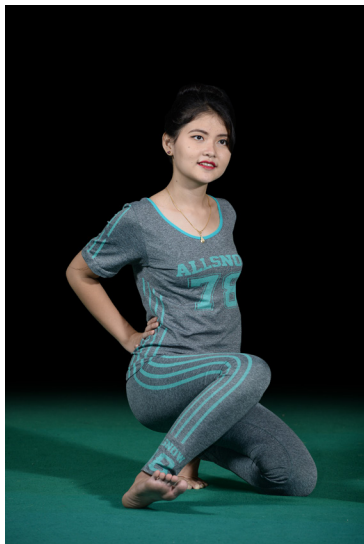


7. At the third cymbal, keep on dancing with the left foot without changing to the right foot.
8. At the fourth cymbal, change to the right foot.
9. At the fifth cymbal, keep on dancing with the right foot.
10. At the sixth cymbal, change to the left foot.
11. At the seventh cymbal, keep on dancing with the left foot.
12. At the eighth cymbal, change to the right foot.
13. Lift the right foot. At the eighth clapper, kneel down on the left knee. The body must be turned to the left.

Twisting waist in the kneeling position

1. From the last kneeling position of the Keinnara dance, at the first cymbal, the right heel must be kept upright and at the clapper beat, draw back the right heel to the former position.
2. The upright right foot must be danced four times continuously (four cymbals and four clappers).
3. Similarly, the left foot needs to do the same for four cymbals and four clappers.
4. The significant point of this dance pattern is that the dancer's whole body must be gradually turned to where the dancer slides his/her right (or left) heel upright.
5. The face of the dancer must also turn accordingly.

Twisting waist in the kneeling position



Keinnara and twisting waist dance instructions provided by Daw Theingi Myint, assistant lecturer of dance at Thingangyun EC. Translation by U Ye Htut.

Fast moving pattern in a squatting position; solo dance

Moving pattern in a squatting position



1. On the first cymbal beat, from the squatting position, slide the right foot upright to the right corner. Bend head and waist to the right. Face must be turned to the left corner.
2. On the first clapper beat the right foot must be slid back to the former position under the body. Re-straighten head and shoulders upright and face forwards.
3. On the second cymbal from the squatting position, slide the left foot to the left corner upright. Bend head and waist to the left, and face must be turned to the right corner.

Moving pattern in a squatting position



4. On the second clapper beat, the foot thrust to the left corner must be taken back to the former position. Re-straighten head and shoulders upright and face forwards.
5. Keep dancing in this way, alternately left and right until to the end of eight bars.

Sliding the toe backward and upright

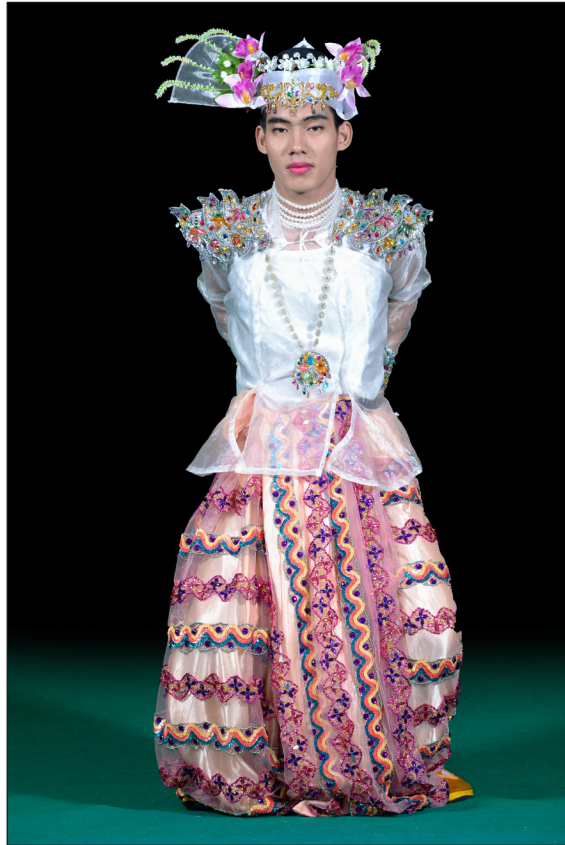
1. On the first cymbal beat, the tiptoe of the foot must be slid behind the left foot and struck upright. Twist head and waist to the left, looking at the heel of the right foot.

Sliding toe backward and upright



2. On the first clapper beat, the tiptoe of right foot should slide behind the left foot, and must be taken back to the former position. Straighten head and waist.
3. On the second beat, the toe of left foot in the former dancing position must be placed behind the right foot. Head and waist must be twisted to the right. The heel of left foot must be pointed down.

Waiting position in sliding toe backward and upright



4. On the second clapper beat, the toe of left foot must slide behind the right foot and must be taken back to the former position. Head and waist must be re-straightened.
5. As mentioned above, this pattern must be danced alternately to the left and right until eight-bar drum beats end.

Raising and lifting foot

1. On the first cymbal beat, the right foot in the former position must be raised. The thigh and the calf must be aligned at 90 degrees. Bend the head and the waist to the right and the face must be turned to the left corner.
2. On the first clapper beat, the raised right foot must be lowered down to the former dancing position. Re-straighten the head and the waist to the former position.
3. On the second cymbal beat, the left foot in the former dancing position must be raised upward. The thigh and the calf must be aligned by 90 degrees. Bend the head and waist to the left. The face must be turned to the left corner.
4. On the second struck beat, the left foot-raised must be lowered down to the former dancing position. Re-straighten the head and the waist to the former position.
5. This pattern must be performed alternately to the left and the right until the end of ‘eight-bar drum beats’.

Raising and lifting foot



Handout 16: Lesson Observation Checklist (Lesson 2.2.2)

While you are observing Teacher Educator's demonstration on a Grade 1 dancing lesson, take notes on the following points explaining the evidence you witnessed.

Observation checklist for lesson demonstration

No	Observation point	Evidence
1	The learning outcomes of the lesson	
	What did the teacher do in each procedure in demonstration lesson?	
2	Demonstration by teacher	
3	Dancing together with teacher and students	
4	Dancing by students	
5	Dancing in pairs/ groups	
6	How did the teacher support students to enjoy dancing?	
7	How did the teacher use <i>si-wa</i> to make students dance in rhythm?	
8	How did the teacher teach students to do <i>gwin</i> correctly?	
9	Other findings	

Handout 17:

Possible responses to Teacher Educator's demonstration observation checklist (Lesson 2.2.2)

Use this handout only after observing lesson demonstration. Complete Handout 16 while you are observing Teacher Educator's demonstration, then use this handout to check your responses.

Possible responses to the lesson observation checklist

No	Observation point	Evidence
1	The lesson objective	<ul style="list-style-type: none"> To understand the <i>gwin</i> pause correctly, which should be done before foot dance.
	What did the teacher do in each procedure in demonstration lesson?	
2	Demonstration by teacher	<ul style="list-style-type: none"> Teacher demonstrated how to master the correct position of <i>gwin</i>. The distance between the heels and between the tips of toes, and the distance between knees Bend the knee about 1/3 of the height. Put the hands at the hips.
3	Dancing together with teacher and students	<ul style="list-style-type: none"> Teacher showed <i>gwin</i> pause in front of class, and the students practise <i>gwin</i> together with the teacher.
4	Dancing by students	<ul style="list-style-type: none"> After demonstration, teacher asks the students to line up in the centre of the class. The whole class dances in the space in the centre of the class.
5	Dancing in pairs/ groups	<ul style="list-style-type: none"> Dance group by group in front of the class. Girls and boys dance separately. All students sing the rhythm of <i>Doe-chat-lay-wa</i> except dancing students.
6	How did the teacher support students to enjoy dancing?	<ul style="list-style-type: none"> Praise the students after dancing.
7	How did the teacher use <i>si-wa</i> to make students dance in rhythm?	<ul style="list-style-type: none"> During dancing in group, teacher use <i>si-wa</i> to show the correct timing.
8	How did the teacher teach students to do <i>gwin</i> correctly?	<ul style="list-style-type: none"> After demonstration, students dance themselves in front of the class and teacher helps them to get correct <i>gwin</i> position.
9	Other findings	<ul style="list-style-type: none"> A few students played with each other without listening to the teacher, while they watch the dancing of other groups. Some students were weak in dancing correctly, and teacher advised them to dance correctly.

Handout 18:

Teaching Methodology for Playing Musical Instruments

Why do we teach playing musical instruments at primary level?

- To get experience of the range, different tone colour, dynamics and various forms of musical entertainment
- To enjoy playing musical instruments and singing with others in a group
- To understand the musical culture of our country and other countries by learning the nature of musical instruments

What is needed to be learned and nurtured for playing musical instruments at primary level?

- Be interested in the sound of six-hole flute
- Be familiar with the basic techniques to play six-hole flute
- Hold the flute correctly to make the seven-note scales
- Read musical notes and play them with the flute
- Express thoughts, ideas or feelings through making sounds, or playing songs on the flute
- Appreciate and cooperate with others to play musical instruments harmoniously

Techniques of teaching playing musical instruments (flute)

How to hold the flute

- You should explain to the students how to hold the flute at the beginning of the lesson.
- Ask the students to hold the flute in their right hand and cover the bottom three holes with their index finger, middle finger and ring finger.
- Their left hand should hold the upper part of flute and cover the upper three holes with the index finger, middle finger and ring finger.
- Put the mouth piece between the lips, ready to blow.

Playing a flute



How to blow the flute and make soft sounds

- At first, ask the students to try blowing the flute without holding their fingers over any of the holes, and encourage them to experiment with the different sounds they can make by using different methods of blowing.
- Ask the students to imagine that they are gently blowing bubbles, to encourage them to make soft sounds with the flute.

Blowing a bubble



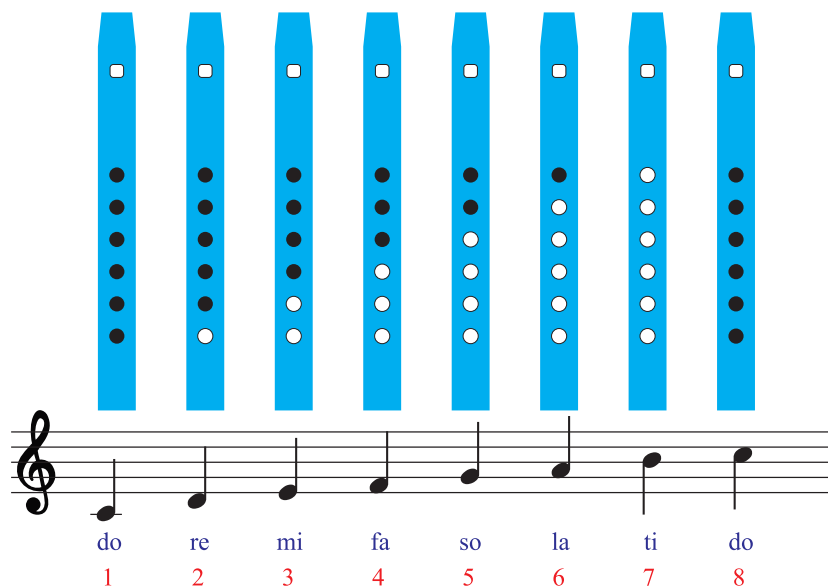
How to play with tonguing

- Blowing the flute by using sounds such as ‘tu tu tu tu’ or ‘tuuu’ and, making sounds or stopping sounds is called ‘tonguing’.
- Explain to the students about the different beats by using the sounds ‘tu tu tu tu’ or ‘tuuu’.
- Ask the students to imitate the sounds. This can be a fun exercise, and a noisy one!
- Demonstrate the beats by using a hand gesture and ask the students to say the sounds in time to the beat of your hands.
- When the students can complete the task using sounds, ask them to blow their flutes in time to your beat, as you continue to show beats by using hand gestures.

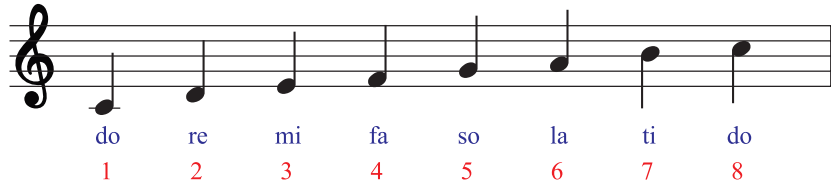
How to hold the holes of the flute to make the sounds of a seven-note scale

- Show an illustration of a seven-note musical scale and ask the students to say “do-re-mi” in words.
- Use this illustration of how to hold the holes of the flute and encourage the students to practise the different finger positions. The white holes in the illustration indicate where the fingers should go.
- Ask the students to keep practising by using the musical notes in the relevant grade textbook.
- It may also be useful to teach ‘Flute poem’ by Meiktila EC assistant lecturer U Moe Khaing Soe.

Holes of the flute and seven-note scale ¹



¹ This Flute poem is composed by U Moe Khaing Soe, Meiktila Education College.



Flute poem



Closing all holes – ‘do’ – in a flute with six holes;



One hole open – ‘re’ is marked, right ring-finger, let it up!



Two holes open, call it ‘mi’, middle finger, let it be!



Three holes open – ‘fa’, ‘fa’, ‘fa’, right hand is over.

The left hand is to start, firmly it be held.



For ‘so’, ring finger move away, only two holes to be played.



Also mid is moved to play, pronounce ‘la’ in a certain way.



All holes open, sound is ‘ti’ – it makes me happy!



High pitch ‘do’ is last to sound, all closed, blow it strong!

Important points for teaching musical instruments (flute)

1. Practise basic techniques of the flute repeatedly

Students who are studying how to play the flute for the first time should play often and repeatedly. It is important to listen to the sounds that others make, and try to copy their sounds to play harmoniously and softly. It is important for students to acquire the following points at an early stage.

- 1) How to treat the flute and maintain it;
- 2) How to hold it;
- 3) Body position;
- 4) Blowing;
- 5) Tonguing; and
- 6) How to cover the holes. By acquiring these points, students can express various different sounds with their flute.

2. Playing by listening

You should practise playing the flute correctly with good expression before the lesson, because students will imitate their teacher. It can also raise students' interest, motivation and appreciation of the flute.

3. Linkage with musical terms and music expression

Studying musical terms should be linked with teaching the flute. Students can learn these musical terms by playing the flute and following music, gradually becoming familiar with the symbols and terms. Based on their understanding of basic terms and concepts, students can perform rich sounding music. They can also express their feelings or thoughts in their playing.

4. Cooperate with each other and play harmoniously in group

Playing a song with others is one of the magical opportunities of knowing how to play a musical instrument. The song consists of melody, rhythms and harmony, and each part must be understood by each member of the group. The group must also discuss their playing style and practise together. Playing a musical instrument supports the development of a responsible attitude and develops social skills. It is fun for students to play their instruments together with friends.

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