

The Government of the Republic of the Union of Myanmar

Ministry of Education



Year 1 Semester 2

EDU1210

**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 (Years 1 and 2) is repeated at a deeper level in the second cycle (Years 3 and 4) to enable student teachers to return to ideas, experiment with them, and share with their peers a wider range of practices in the classroom, with the option to follow up on specific aspects of their teaching at a deeper level.

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

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

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

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

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

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

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HOW TO USE THIS TEXTBOOK

Who will use this Art Student Teacher 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 subject, 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 your four-year Education College course. Classes will be held on your Education College campus.

What is included in the Year 1 Art Student Teacher 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.

Table A. Year 1, Semester 2, Art Content Map

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

Units	Sub-units	Lessons	Learning Outcomes	TCSF	Periods
4. Methodology of Assessment	4.1 Assessment	4.1.1 Assessment in Visual Arts and Performing Arts	<ul style="list-style-type: none"> Explain assessment methods to be used in Performing Arts at primary school level Explain assessment methods to be used in Visual Arts at primary school level 	A 4.1 A 5.1 B 1.1 B 2.1	2
Total					12

The overall objective of Art is to prepare 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 encourage their basic education students in 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 practising cooperation with others, promoting responsible behaviour and appreciation of art. With reference to the Educational College Curriculum Framework, in Years 1 and 2, student teachers are expected to develop fundamental knowledge of Art and develop basic pedagogical content knowledge for teaching Art. In Years 3 and 4, they will further develop deeper understanding of Art subject knowledge and to gain a more systematic grasp of primary Art curriculum, instruction and assessment.

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 subject include:

Table B. Art Teacher Competencies in Focus

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

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

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 teachers 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, with partner, in a small group or whole class activities designed to help you achieve the learning outcomes for each lesson.



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



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



Unit Reflection: Taking the time to deliberately think about, or reflect, on what you have learnt will help you 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 learnt in the unit.



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.

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 subject. 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 educators – to earn your teaching qualification.

Unit 3

Visual Arts

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

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

Expected learning outcomes

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

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

3.1. Common Things in Visual Arts

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

3.1.1. The three stages of teaching primary Visual Arts

Expected learning outcome

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

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



What are ‘visual arts’?

Visual arts are for people to look at, for example painting, drawing and photography. The term ‘visual’ is connected with making an impact, so visual arts should be striking and emotionally moving.

Studying this kind of art in primary school enables students to develop basic drawing skills through application and creation of colour and shape. In this way, they will be able to visualise objects in their mind and understand objects in terms of their colour, shape and appearance.

Creating art encourages creative thinking and appreciation of national and international cultures.



Learning activity 1

Your teacher educator will ask you to talk about what you know about visual arts in general, and your personal experiences of learning about visual arts.

The three stages of teaching primary Visual Arts

There are three stages in teaching primary Visual Arts lessons that incorporate the child-centred approach to teaching and learning. Read Handout 1: Three Stages of Teaching Visual Arts in preparation for this lesson.

Self-study

Do you recognise the three stages of teaching? Can you summarise the three stages? Why do you think these three stages will be useful when you are teaching?



Learning activity 2

Your teacher educator will ask you to explain the three stages of a lesson in your own words. What does the teacher do in each stage? What do the students do?

Think about your own learning of Visual Arts. What similarities and differences are there between your own experiences and the three-stage method of teaching?



Learning activity 3

You will work in a small group to look for the three stages in one of the following lessons:

- a. Group A: Grade 1 – Unit 2, Lesson 2.2 ‘Frottage paper’¹
- b. Group B: Grade 2 – Unit 4, Lesson 3 ‘Making accessories by using leaves’
- c. Group C: Grade 2 – Unit 5, Lesson 1 ‘Studying Myanmar art of turnery (*pan-put*)’

Your teacher educator will allocate the groups. You will have 10 minutes to read the Teacher Educator Guide for your allocated lesson and discuss where the three key stages are evident.

You will then complete *Handout 2: Worksheet*. Do not copy from the Teacher Educator Guide. Use your own words to record what happens during each of the three stages of the lesson.



Review questions

1. What is the most effective way of giving instructions in a practical Visual Arts lesson? Why?
2. How can the teacher encourage students to be creative?
3. What instructions should be given to students at the end of a practical Visual Arts lesson?

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

3.2. Drawing

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

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

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

3.2.1. History of drawing in Myanmar

Expected learning outcome

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

- Explain the history of drawing in Myanmar.



Drawing is so primitive that its history is practically that of man. We know that it was practised 50,000 years ago, if not longer, although its exact origins are difficult to establish. Its beginnings, however, must have been early, for marks in the dirt, and the wall of a school or home stand as mute witness to the inherent tendency of man to draw. It is a deep-rooted instinct whose satisfaction gives great pleasure.²

² Encyclopedia Britannica, Vol 7, 1945

In the early stages, there was minimal use of colour – simply scratching in the earth was sufficiently pleasurable and served to illustrate people or their environment. For this reason, before perfect and fully developed paintings or **sculpture** came into existence, drawing was the mother of all great works – pyramids, golden palaces, monuments, and memorial buildings.

Thus, the primitive mind was satisfied with simple structural lines and outlines of objects. The caveman drew people just as the child does – with the inverted Y for the body and legs, a cross piece for the arms and a circle for the head, part of the drawing showing structure and part outline. A child's first attempt at these drawings is usually without consideration of motion but it does not take long before the addition of feet shows the figure walking and arms are brought to the front rather than outstretched on each side. Here, we see an early version of the three essential elements of drawing: **structure, outline and motion**.

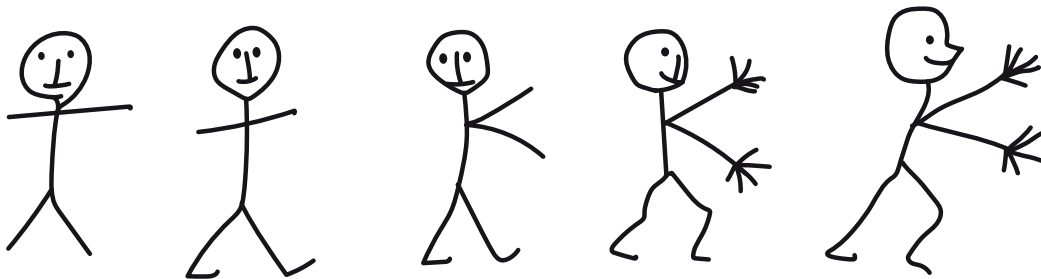


Figure 3.1. Child's drawings showing development from basic outline to motion

In order to draw the human figure successfully, artists must first learn about its bone structure. They must master the knowledge of the length of the various units and of their possibilities for movement. But of course, not only the human body has a structure. Trees spread their branches in certain characteristic ways. Each leaf has its own anatomy, as has every animal, bird and flower. Rocks must be closely examined and their origin understood or they cannot be given the proper structure. Without structure, the drawing will be unconvincing. So, the artist must spend time finding out how things are put together, or how they grew and why.

The requirement of a drawing

Even more practice and observation are necessary to represent motion – one of the fundamental appeals of good draftsmanship. First, it must be understood that there is movement in everything. Trees are drawn to show how they have twisted and grown up out of the ground. Rocks show the bending of their hot masses by volcanic eruptions and the splitting and eroding of their surfaces. Just as everything has characteristic structure and outline, so it also has its characteristic movement which must be emulated in the drawing.

Composition

Being closely related to the three fundamental requirements of good drawing is a fourth – **composition**. This came into the consciousness of man undoubtedly at a later date but still many thousands of years ago. The first artists drew without any consideration of boundary or limitation to their work but at some time in the distant past, in the decoration of a **clay** vase or some other object, it was discovered that the design was related to the space in which it was executed. Slowly, over thousands of years, drawings developed to be part of the structure of their limitations or border; outlines held the eye of the observer within the limited area and led from one important detail to another, and it was found that movement was somewhat assisted by the proper placing of figures in the surrounding border.

Drawing in Myanmar

A drawing begins with an outline which can be defined as a drawing or picture that shows only the shape of an object. A line is defined as a long narrow mark on a surface. It can be straight, it can be curved, and it can be horizontal or vertical. It can be made into a circle. It can be bent into any shape. Lines are the essence of drawing. Let us see how it works:

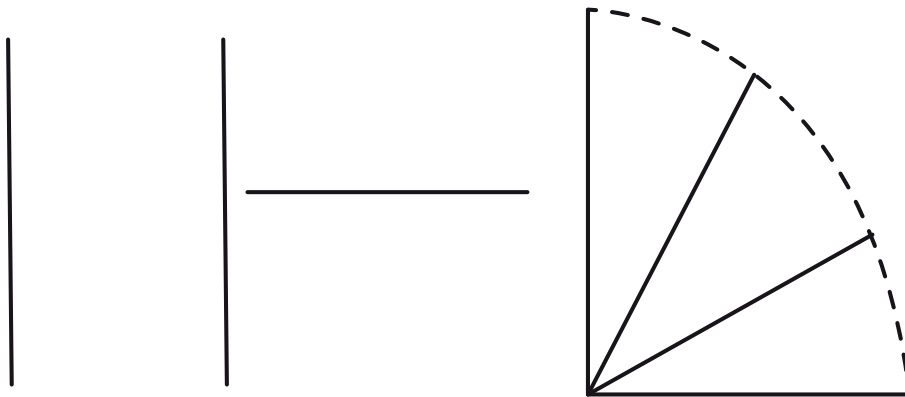


Figure 3.2. Simple lines

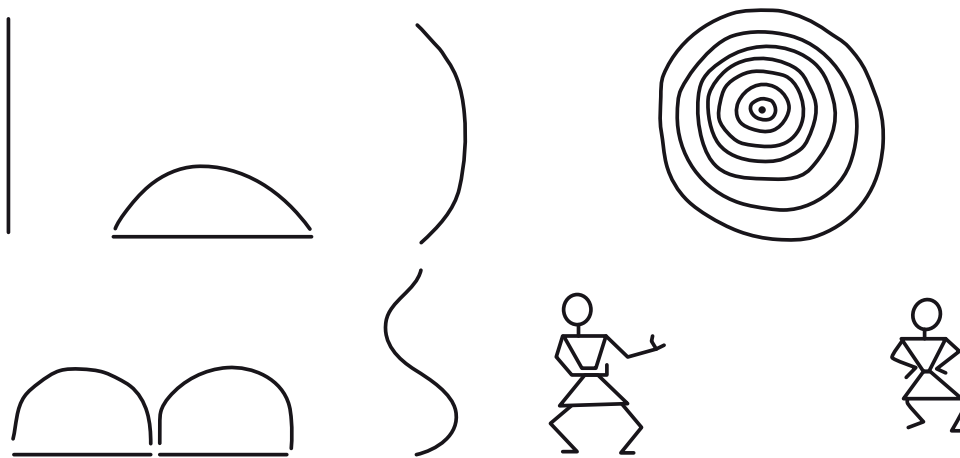


Figure 3.3. Using lines to draw a dance

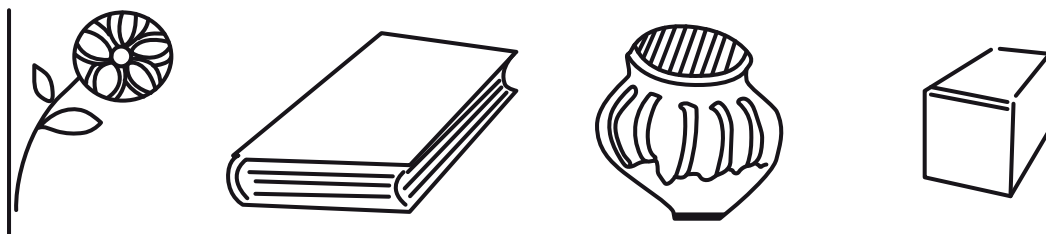


Figure 3.4. Draw the objects around you by using a variety of simple lines

Historical researchers say the art of drawing came into existence during the pre-historic period. **Murals** on the wall of the Pyadahlin caves in Ywangan township (Taunggyi district) are good evidence of this. The figures in Pyadahlin cave No.1 existed about 6,000 years ago. The artistic subjects of the time were the cave, the surrounding environment and the Stone Age cavemen who lived there. Thus, the cave art came to be the first evidence of drawing. The style of drawing is similar to that of the Stone Age of the West. It also contributes to the study of the Stone Age in South-east Asia and the historical process of human culture.

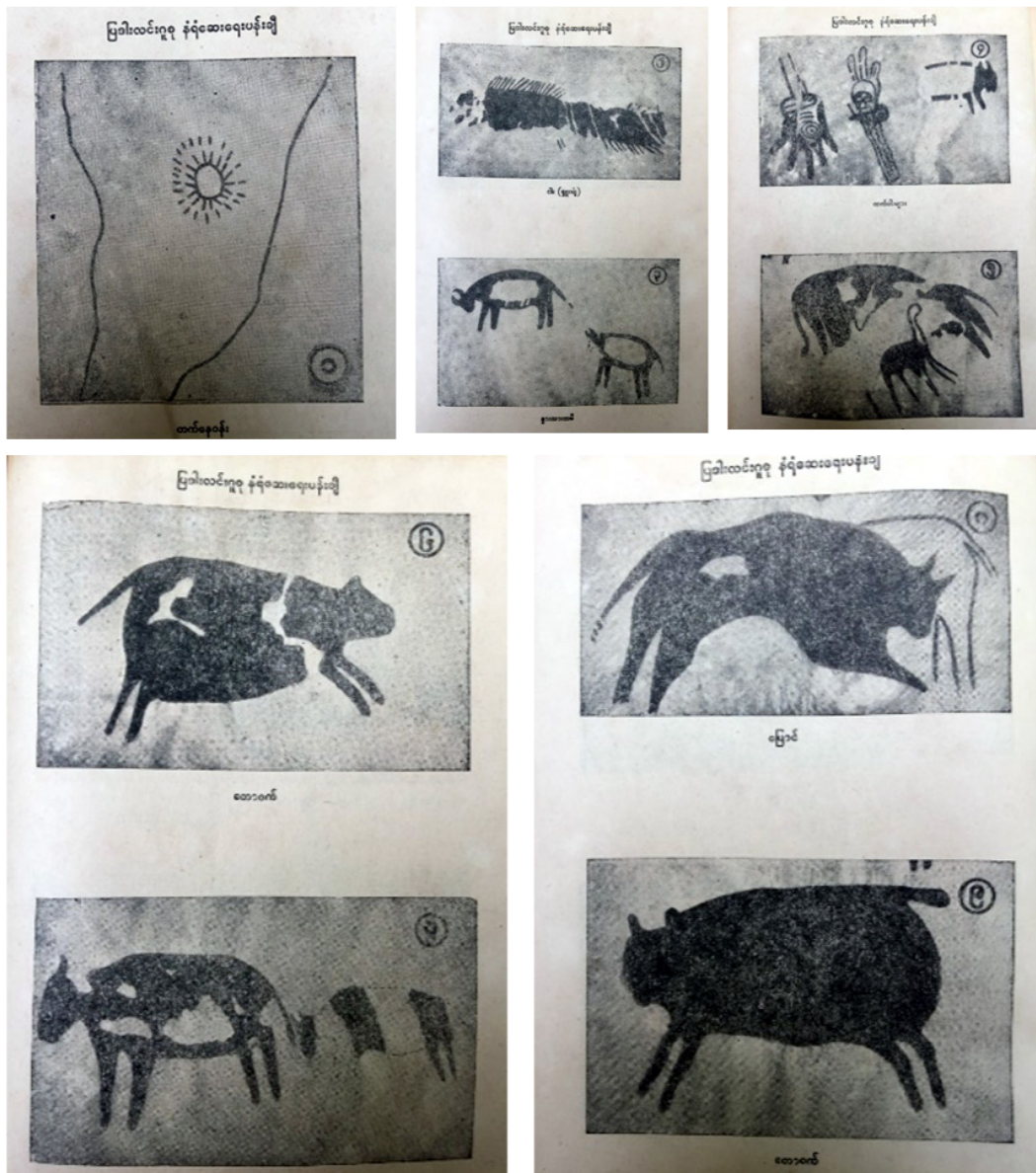


Figure 3.5. Examples of cave drawings

Dr Than Tun expressed in ‘The History of Burma Seen from A New Aspect’ that the figures of the animal were **delineated** as both round and flat. Three dimensions were also used there with the same measurement both in length and breadth although some interpretation is required to determine what exactly the objects may be. The lines are scratched on the cave wall, leaving some space to be coloured in the cave wall hue. This is the very beginning of Myanmar drawing.³

According to carbon dating from the Pyadahlin caves by the New Zealand Institute of Nuclear Sciences, the cave art is over 7,000 years old. Archaeology expert Janice Stargardt writes:

‘Some aspects of the radiocarbon results ... require further consideration, however. My attention is particularly drawn to the last four results where a striking disparity is revealed between the results given by bone carbonate and bone collagen samples taken from the same locations in the excavations. Indeed, to judge by the Laboratory Registration Numbers the tests have been carried out by two different methods on the same samples. In the first case, the bone collagen sample gives a date 4,620 years older than that obtained from the bone carbonate sample, while in the second case, the date given by the bone collagen is 7,170 years older than that given by the bone carbonate sample.’⁴

Pyu period

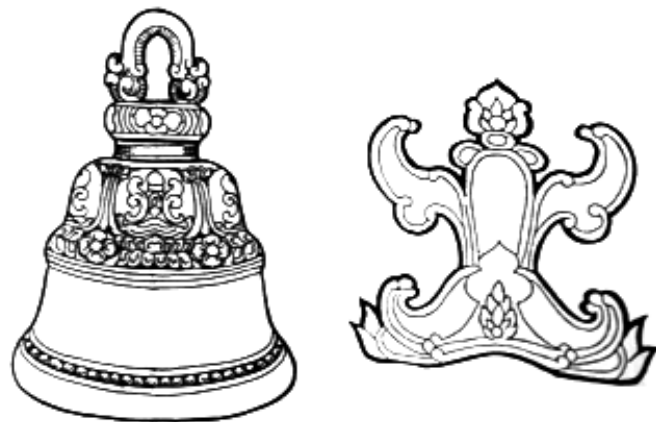


Figure 3.6. Examples of art styles from the Pyu period

³ Thu-te-thi. (1997). *Ramanna Ko Ko Naing* (History of Myanmar Painting). Yangon: Serpay Beikman (Institute of Literature)

⁴ Stargardt, J. (1991). *Ancient Pyu of Burma, Early Pyu Cities in a Man-made Landscape, Vol. 1*. Singapore: Institute of Southeast Asian Studies

Many **artefacts** and objects have been recovered from ancient Pyu sites, particularly Srikshetra and Beikthano. These objects – including burial urns, cooking pots and jars, gold and silver items, marble figures, and buildings in various states of repair – show a great range of decorative styles.

The standard of artistry among Pyu craftsmen has been well noted, their skills highly evident in large items of masonry adorned with paintings and **stuccos**, marble and ironwork – the latter including diverse objects such as city gates and weaponry – as well as smaller pieces of pottery and delicate gold or silver pieces including cups and coins.

The art of colour was also well developed in the Pyu period as stone beads in red, yellow and black have been unearthed.⁵

Bagan period



Figure 3.7. A fresco from the Bagan period

Before the Bagan era, Myanmar had some relationship with central India, where Buddha attained enlightenment, about 2,500 years ago. Through this western communication route, cultural artworks came down to Assam, Manipura, Kathe and Rakhine. Myanmar also had communication with southern India, so Sinhalese artworks came to the delta region of Myanmar. The north-west communication route from Nepal and southern China brought artworks to the northern Kachin State. Along with the artworks came methods of creating painting, sculpture, music, dance and playing musical instruments. Among them, basic line-

⁵ http://factsanddetails.com/southeast-asia/Myanmar/sub5_5a/entry-2996.html

drawing methods would have been much improved and drawing methods would have been developed into paintings. However, drawing and painting were not distinctly separated at that time.⁶ Most of the artworks were Buddha images – sculptures, in fact. But to carve a sculpture, the sculptor would first have had to make a drawing. Thus, there is no doubt that the art of drawing and its technique came from these sources.

During the 10th and 11th centuries, Buddhism was not purely Theravada but was mingled with Mahayanic practices such as Tantrayan, Mantrayana and Vajrayana therefore the subjects drawn on the walls as murals cannot be definitively interpreted – although the facial structure of the Buddha looked Myanmar, the figures of deities still looked Hindi or Braman. When Theravada Buddhism came to Myanmar during the reign of King Anawrahta, the concepts and style of Myanmar art and drawing became established.

Innwa period



Figure 3.8. An example of artistic styles during the Innwa period

There were two significant developments during the Innwa period: firstly, a move towards scenes spread out over a longer space, as shown in Figure. 3.8. Secondly, more colour pigments were found that could produce brighter **primary colours**, as well as a distinctive turquoise pigment that produced ‘richer, more vivid paintings’.⁷

Dr Richard M. Cooler writes in *The Art and Culture of Burma*:⁸

⁶ Thu-te-thi. (1997). *Ramanna Ko Ko Naing (History of Myanmar Painting)*. Yangon: Serpay Beikman (Institute of Literature)

⁷ http://factsanddetails.com/southeast-asia/Myanmar/sub5_5e/entry-3085.html

⁸ An online, continually updated resource: http://seasite.niu.edu/burmese/Cooler/BurmaArt_TOC.htm

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

Toungoo and Konbaung periods



Figure 3.9. An example of Toungoo or early Konbaung period art



Figure 3.10. An example of art during the Yadanabon period

Mural paintings from the earlier Konbaung era in the 18th century can be found in the Aungmyay Lawka pagoda, the Yokesone illustrated pagoda, and the Pyathat pagoda of Khin Mon village, Chaung-U Township and Monywa.

The most famous artist of the Yadanabon era in the 19th century was U Kyar Nyunt who served as a royal artist to King Mindon. After his death, his son Saya Sa was appointed as a royal painter by King Thibaw. However, Saya Sa became blind, and Saya Chon, a pupil of U Kyar Nyunt, was employed as the royal artist together with two Italian artists. The influence of the two Italian artists meant that the western style of painting began to penetrate Myanmar traditional style. But, compared to other eras, paintings during the Yadanabon era were predominantly Myanmar influenced.

Amarapura and colonial period ⁹

Mural paintings of the Amarapura era were not drawn in perspective but from a bird's eye view. Most of these paintings depicted the lifestyles and social activities of the era and include activities such as paying homage to the pagoda, keeping Sabbath, pilgrims travelling in carts and boats, people giving alms to monks, and children playing. Blue was the dominant colour in these paintings while incomplete paintings show line sketches in red.

During the colonial era, an artist noted for his great work was Saya Aye, famous for his traditional sketches. One of his contemporaries was U Maung Gyi, a watercolour artist who studied in Europe and developed more of a western style. He was the first Myanmar artist to exhibit his works abroad. As a result of the influence of U Maung Gyi, western style art began to spread in Mandalay. In the later years of colonialism, two artists who were able to handle watercolours skillfully were U Thant (1896-1982), and Saya Saung (1898-1952), who became known as prince of watercolour.



Figure 3.11. Examples of artworks from Amarapura and the colonial period

⁹ http://factsanddetails.com/southeast-asia/Myanmar/sub5_5e/entry-3085.html

Several other artists also became popular during the colonial period, including U Ba Nyan (1897-1945) who introduced **impressionism** to Myanmar. He studied art at the Yellow Gate Art School in England. He developed an innovative style in Myanmar oil painting with strong brush **strokes**. U Ba Zaw (1891-1943) also became renowned for both traditional style and western style paintings.

Self-study

Look at the drawings in Figure. 3.12. Can you explain how different shapes of line are used to draw the pictures?

Look at other artworks in books, on the internet, at home, in the street, and in galleries. Grasp the idea of the powerful meaning of lines! Even great paintings, religious monuments and magnificent buildings are artistically composed of flexible lines. Each of which reveals a unit of the history of developing art and architecture.



Figure 3.12. Examples of the use of lines in architecture

Self-study

Choose one ethnic group of Myanmar and research how that ethnicity's styles of visual arts developed over time.



Learning activity 1

Your teacher educator will ask you to discuss the key points from the history of drawing in Myanmar. You will begin to create a class timeline, showing some key events in order.

You will not be able to make a complete timeline yet but you will add to it at the end of the lesson.

A timeline is a useful summary tool – it creates a visual reminder of main events in the order in which they happened.



Learning activity 2

Your teacher educator may give a short summary lecture if there are important points that need to be recapped.



Learning activity 3

You will work in a small group to explore one period of Myanmar art history.

Read your group's section on *Handout 3: History of Myanmar Arts* – your teacher educator will tell you which section to read. You will have 10 minutes to read and make a list of the key points that you would like to present to the class.

Show that you can work in a team and communicate clearly, so all team members agree on which points you will present to the class.



Learning activity 4

Your teacher educator will ask each group to present to the class. This may be a verbal presentation by one member of the group, or a gallery walk.



Learning activity 5

This is your chance to develop the timeline you started at the beginning of the lesson! Add more key events to the timeline, taking care to place them in the correct order.

3.2.2.

Teaching methodologies for drawing

Expected learning outcomes

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

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



In this lesson, your teacher educator will introduce you to the concept of the development stages of visual arts in children. This theory was first developed by Viktor Lowenfeld in 1947, and has been revised and updated in more recent times.

According to Lowenfeld & Brittain (1987), the stages of a child's development can be seen in the changes of creative artworks, with the different ages reflected in the detail and complexity of the drawings they produce. This is not only evident in the creation of art but also in their ability to visually express themselves through their appreciation of art, nature and how they engage with their surroundings.

You will further explore the different stages of artistic development in children.

It is important to point out that drawing ability is not solely dependent on natural ability. The ability to draw well is something that can be developed through instruction and practice, in a similar way that learning how to read or write or even speak can be developed. Do not be intimidated though. You do not need to become a world class artist to be able to teach visual arts but you will need to be able to demonstrate some basic abilities.

Now is a good time to start practising and developing those skills.

Following the lesson activities, covering two periods, there are several self-study activities that you can follow to develop your drawing skills to a level that will help you teach basic skills at primary level.

Period 1



Learning activity 1

Your teacher educator will ask you to discuss drawings by children of different ages. Like many tasks in Art, this is a subjective exercise.



Learning activity 2

In a small group, you will discuss more drawings by children of different ages (*Handout 5: Pictures for Learning Activity 2*). This time, what indicators can you identify that demonstrate the progression of skills development in drawing?

Your teacher educator will direct you to some information which indicates the age of the children that drew the pictures and gives some information about the distinctive aspects of the development stages.



Learning activity 3

Read *Handout 7: The Development Stages of Visual Arts in Children*. Can you match the distinguishing features described in Handout 7 with the pictures in Handout 5?

Period 2



Learning activity 4

You will first recall your learning from Period 1. What can you remember about the development stages of visual arts in children?

Then, you will work in a group to present a poster showing more detailed information about **one** of the stages. Your teacher educator will allocate one of the stages to your group.

All the posters will be displayed so that you can see all the stages and the progression of development.

Self-study

Draw 10 circles, each about 5cm in diameter, and cut them out. Cut out another 10 circles of 2.5cm in diameter. Place them above, beneath and next to each other to develop pictures, adding other line shapes as required.

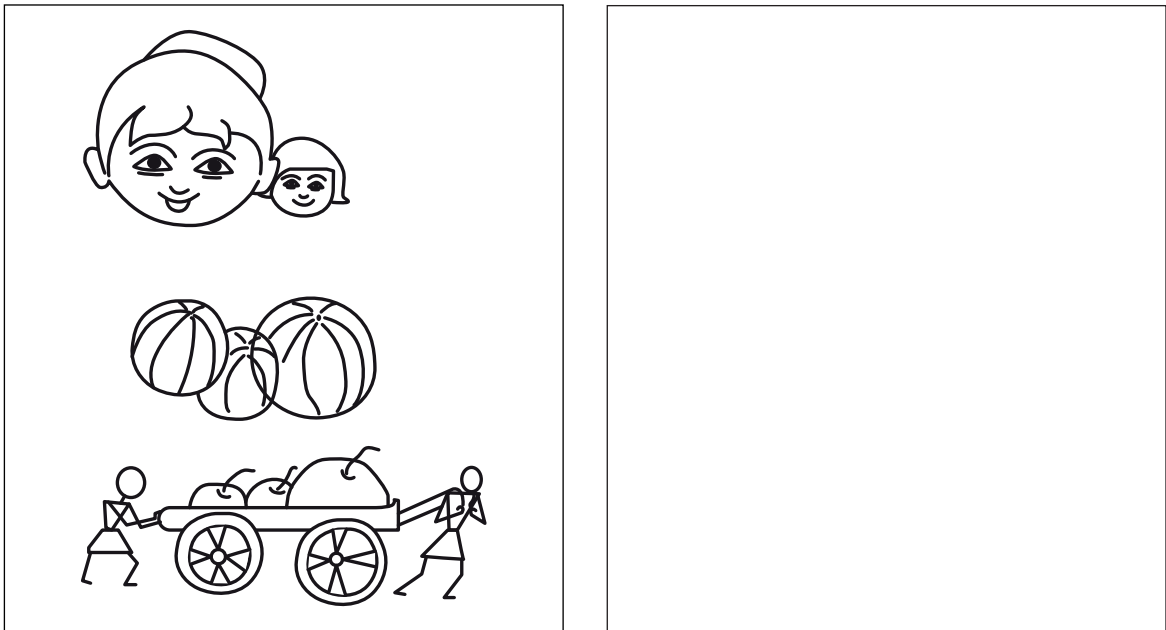


Figure 3.13. Creating pictures using circles and line - and your own creations

Sharpening pencils

Use a drawing pencil (type BB). Make a light circular cut about two finger-widths from the tip, and then sharpen this portion. The pencil lead should make up one quarter of this portion. Make one side of the lead flat (to draw flat shapes such as shadows) and the other side pointed (to draw narrow lines). (Figure 3.14.)



Figure 3.14. Sharpening a pencil

Holding the pencil

Hold the pencil approximately three finger-widths from the point – this will enable you to draw much longer lines. The ring finger and the little finger must be kept inward. Do not let them drift outward (Figure 3.15.). While you are drawing, the edge of your little finger and your hand should make contact with the drawing paper.

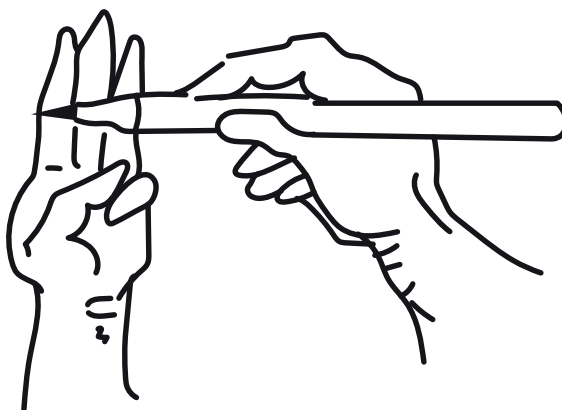


Figure 3.15. Hold the pencil three finger-width from the point

Drawing lines

Always keep the drawing paper in the same position. First, try to draw your **lead line** (a guide line) as lightly as possible. Do not try to draw it too heavily as it cannot be erased easily. Practise drawing the line as long as it can be – remember to draw it softly and lightly.

While drawing the line, your little finger should be pressed hard against the surface of the paper. After drawing one line, lift your hand. When you are ready to draw another line, lower your little finger back onto the paper.

You will be able to draw a longer line if you hold the pencil along as much of its length as you can (Figure 3.16.). It is possible to draw a straight line of at least 18cm using this method.

Remember – the lighter, the better.



Figure 3.16. Holding the pencil along its full length

Line and pencil should always be **perpendicular** to each other (Figures 3.17. and 3.18.).

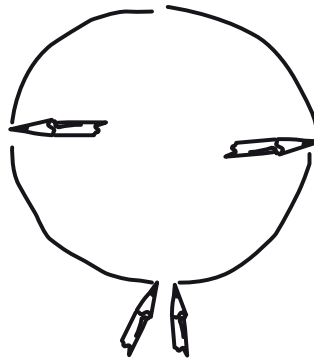


Figure 3.17. Drawing a line from top to bottom, pencil perpendicular to line

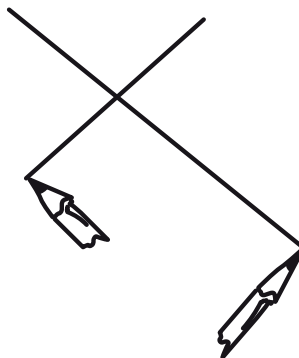


Figure 3.18. Drawing from left to right or right to left, pencil perpendicular to line

Drawing a line in one stroke

Holding the pencil along its length, place your little finger in a firm position and draw a curved line from the lower left of the paper to the right in one stroke, returning to the lead line as shown in (Figure 3.19.).

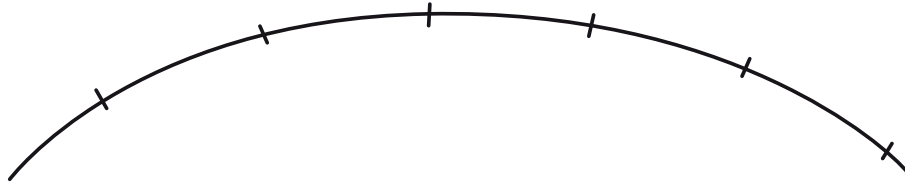


Figure 3.19. Drawing a curved line in one stroke, returning to the lead line

In the same manner, try to draw a short straight line, around 3cm, keeping your little finger stuck firmly in place. Then move your little finger to the right and draw another short straight line (Figure 3.20.).



Figure 3.20. Short straight lines

You will soon find that you are able to draw a series of straight lines without any trouble (Figure 3.21.).

Developing figures based on the Myanmar alphabet



Figure 3.21. Broken straight lines (a); long horizontal lines (b); oblique lines (c)

How can you develop figures or dolls using the letter o (wa)? Here are some examples

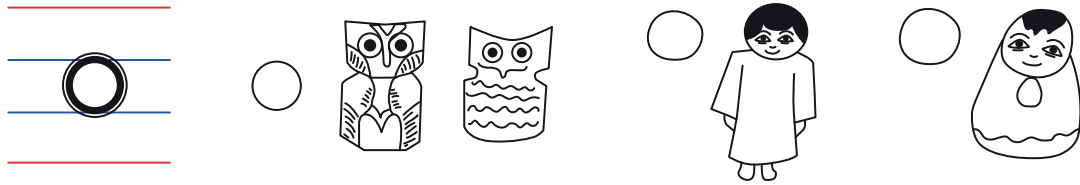


Figure 3.22. Drawings based on the letter o (wa)

Here are some examples of drawings using the letter *pa-zauk*:

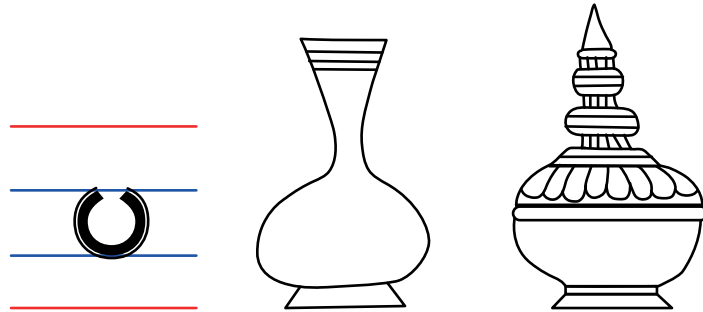


Figure 3.23. Drawings based on o (pa-zauk)

How about using the letter o (*ga-nge*)? Here is one further example:

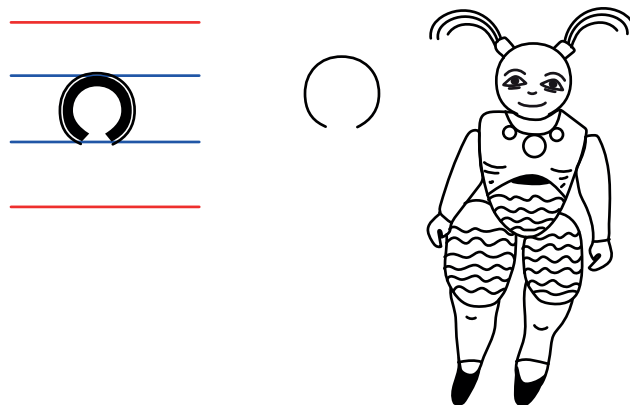


Figure 3.24. The letter o (ga-nge) and a figure based on the letter

The Myanmar alphabet includes 33 consonants and 14 vowels. By being creative with the letters of the alphabet, the students will also be able to practise writing the letters correctly. They may also be able to develop new and creative ideas of remembering the order of letters in the Myanmar alphabet.

Your own creations

Development

Start with four letters – ဝ ဝ ဝ ဝ (*wa, ga-nge, pa-zauk, nga*). These four letters contain basic elements that are found in other letters. At this stage, the task appears to be writing practice which indeed it is but we will soon move on to drawing with intention, creativity and brainstorming. Let us see the continuation of the process and how writing progresses into drawing:

In Myanmar language, the word က (ka) is an order, request, instruction or suggestion to start dancing, so this can be incorporated into a drawing of a dancer:

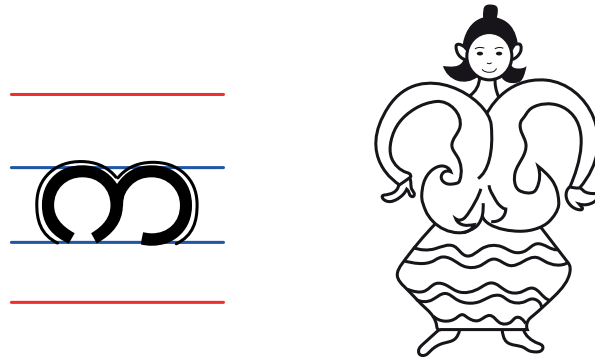


Figure 3.25. The word က (ka, meaning dance) incorporated into a picture of a dancing girl

Similarly, the letter စ (kha-kway) forms part of the picture of a trumpet (ခရာ - *kha-yar*):

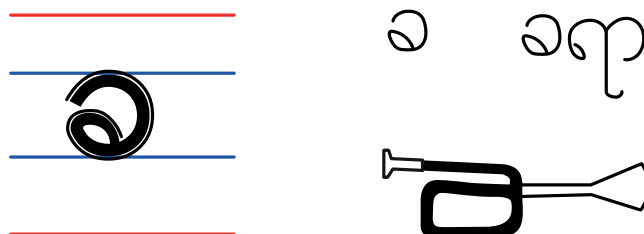


Figure 3.26. The letter စ (kha-kway) incorporated into a drawing of a trumpet

Challenge yourself – and your students – to think of ways of incorporating letters into drawings of objects that contain the sound of the letter.

Try to think of objects that students will remember easily. For example, ဝ (wa) is often called ဝဇံ (wa-lone) meaning 'fat' and 'round'. Therefore, ဝဇံ can imply a round plate of food, or a fat, cheerful moon – both well-loved by children.

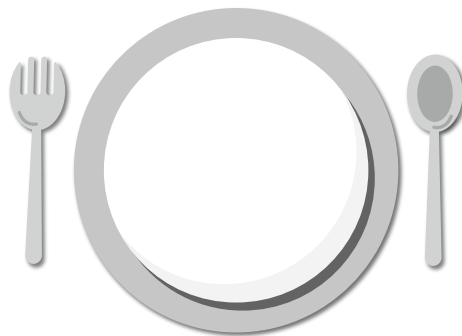


Figure 3.27. A round plate (made up of two ဝဇံ) with a spoon and a fork

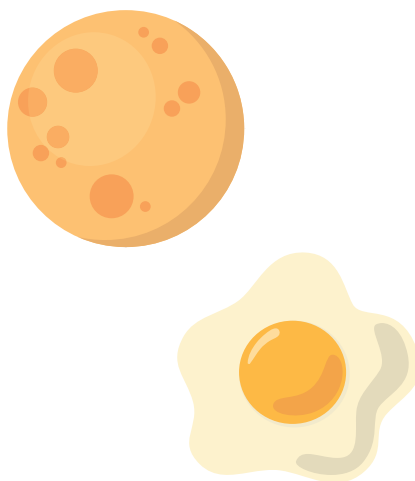


Figure 3.28. ဝဇံ moon and fried egg

There are thousands more examples – and that is just ဝဇံ (wa-lone)! Think how much pleasure your students could have finding creative ways of writing and drawing. They will be having fun while developing two skills at the same time.



Review questions

1. What does the 1987 Lowenfeld & Brittain study aim to show?
2. Why is it important to practise drawing different types of lines?
3. Which single activity can help children with writing and drawing?

3.3. Handicrafts

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

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



Figure 3.29. Animals that can be made from clay

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

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

Every child is endowed with an interpretation of their environment and an ability to select art forms that have meaning to them. Generally, a mere suggestion is all that is needed to call forth the most original conception, and once started, the child will soon far outstrip this suggestion.¹⁰

3.3.1.

The history of handicrafts in Myanmar

Expected learning outcome

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

- Explain the history of handicrafts in Myanmar.



In this lesson, your teacher educator will introduce the history of traditional Myanmar handicrafts. The information in this textbook will support your learning in the lesson. You should read this unit before the lesson.

¹⁰ Andrews, M. F. (1966). *Sculpture and Idea*. New Jersey: Prentice Hall

The 10 flowers

There are 10 traditional Myanmar art and handicraft skills, known as ‘the 10 flowers’ (*pan-se-myo*). These are:

- *Pan-htein*: art of making items in gold or silver;
- *Pan-be*: craft of blacksmithing;
- *Pan-din*: art of making items cast or wrought from bronze, copper or brass;
- *Pan-pu*: art of carving wood or ivory;
- *Pan-put*: craft of turnery;
- *Pan-chi*: painting;
- *Pan-yun*: art of making lacquerware;
- *Pan-towt*: art of making decorative stucco reliefs;
- *Pan-tamawt*: art of stone sculpture; and
- *Pan-yan*: craft of masonry.

Other handicrafts, such as *pan-ywe* (the art of lapidary), also have a rich history in the country’s artistic culture.

Handicrafts in the Pyu period

The handicrafts of the Pyu period were often very large. Architects built houses, monasteries, palaces, city walls, moats, canals, pagodas and **stupas**. There were bakers of brick, **glazed** brick, stone and **slab**. There were blacksmiths who made iron, copper, bronze and weaponry.

Golden bracelets, anklets and earrings – beautiful ornaments excavated from the old sites of Pyu ancient cities – can be identified as being made by Pyu goldsmiths, who possessed superb craftsmanship. In fact, scholars have proposed that Pyu handicrafts were considerably more sophisticated than those of the forthcoming Bagan period.

Other miscellaneous handicrafts include **molten** glass, sharpened gems, coins, gold and silver bells, gold leaf, boiled bees wax, carved Buddha images and musical instruments. Several traditional arts and crafts flourished during the Pyu period, in particular gold and silver crafts, blacksmithing, painting, masonry, stucco **reliefs**, bronze work and stone sculpture.¹¹

¹¹ Basic History of Myanmar Politics, Vol. I, 1st edition (1970). Burma Socialist Programme Party

Bagan period (1044-1301 AD)

The art and crafts of the 10 flowers are said to have become widely known during the Bagan era, specifically during the reigns of King Anawrahta and his successor, King Kyansittha. However, the crafts had already reached their peak in terms of quality during the Pyu period, as mentioned above.

During the times of King Kyansittha, the convergence of the 10 arts helped the arts and architecture of the Bagan era to flourish. Mon artists, Indian artists and craftsmen, descendants of craftsmen from the Pyu era as well as established incumbent artists and craftsmen, all shared their passions and crafts with each other for the development of the **panoramic** landscape and the splendid array of Bagan monuments.

Bagan handicrafts

Painting, sculpture, bronze-**casting**, stucco reliefs and blacksmithing has been flourishing since the beginning of this period. There were developments in various crafts, such as changes in brush strokes in painting and a move to brighter and fresher colours from the late 12th century onwards. Masonry became larger and more exuberant, especially in stucco reliefs, which were used as both interior and exterior decorations. Stone sculptures became neater and rich in ornamental scrolls, **floral arabesque**, **festoons**, decorative devices, **pinnacles**, animals and human figures. Wooden sculpture also improved greatly.

There were craftsmen abound, including carpenters, masons, wood carvers, painters, wood turners, decorators, brick makers, blacksmiths and image makers. There were also goldsmiths, potters, jug-makers and tray makers. For making clothes, there were spinners, **loincloth** makers and weavers.

In its art and architecture, Bagan gives us a good illustration of the religious establishments in those days. There were two main types of pagoda – a hollow type known as ဖုတ် (pahto) and a solid type known as ဇေတီ (zedi). For example, the Ananda pagoda is a ဖုတ် (pahto) whereas the Shwezigon pagoda is a ဇေတီ (zedi). To decorate the religious buildings, there were such craftsmen as woodcarvers, wood turners, stone carvers and sculptors together with smiths and painters. The painters excelled in line drawings, depicting symbolic and

stylised ornamented figures rather than realistic forms. They also produced exquisite floral designs out of either lotus or species of creeper.

The Jataka Tales were either painted on the walls within the buildings or sculptured in low reliefs on terracotta plaques placed against the exterior side of the wall. These also served as a means of disseminating the teaching of the Buddha. Some of the 10 flowers arts and crafts continue to flourish now although the craftsmanship today is far lower than that of Bagan, according to scholars.¹²



Learning activity 1

Your teacher educator will give you a quick quiz on the text above.



Learning activity 2

You will work in a small group to make a short presentation and poster about one of the 10 flowers. Your teacher educator will allocate one handicraft to each group.

You may use the information in Handout 8: Handicrafts in Myanmar as well as the information in this unit.



Learning activity 3

Following the preparation stage, each group will give a presentation to the class. The posters will be displayed to give you an opportunity to learn more about all the handicrafts.

Self-study

Take time to review the posters. Which handicrafts do you know about? Which handicrafts do you need to research further? You will be given a homework task to study handicrafts in more detail.

¹² Basic History of Myanmar Politics, Vol. I, 1st edition (1970). Burma Socialist Programme Party

3.3.2. Teaching Myanmar handicrafts

Expected learning outcomes

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

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



During this lesson, you will have the opportunity to watch a video of a real lesson being conducted in a Myanmar classroom. Introducing the practical application of learning about handicrafts is equally as important as understanding the history of Myanmar handicrafts.

It is important though that you have developed a good knowledge of the key elements of the handicrafts of Myanmar.

Self-study

It is important that you are confident in your ability to differentiate between the art forms and the 10 flowers. Complete the table by naming one or more of the 10 flowers for each objective:

Table 3.1. Naming the flowers

Objective	Name (one or more of the 10 flowers)
Using cement and bricks to build buildings	
Making personal ornaments such as rings, necklaces and so on.	
Using paints and brush to draw a picture	
Casting figures from copper	
Making swords, knives, spears and so on.	

Objective	Name (one or more of the 10 flowers)
Making wooden figures	
Carving figures out of stone	
Making stucco reliefs	
Wooden works of a turner	
Lacquerware trays	

Period 1



Learning activity 1

If the facilities are available in your Education College, you will watch a video of a basic education lesson: Visual Arts Grade 2, Unit 3, Lesson 5: Creating flowers and flowerpot using paper.

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

You will use *Handout 9: Lesson observation worksheet* to make observations on the lesson, following the three stages: introduction, development and reflection.



Learning activity 2

In a small group, you will compare the video lesson with the flowers and flowerpot lesson in the Grade 2 teacher's guide.

You may find it helpful to record your observations in a table similar below:

Table 3.2. Comparing lessons

Lesson stage	Video	Primary textbook
Introduction		
Development		
Reflection		



Learning activity 3

In pairs, you and your partner will each play the part of a teacher or a student. The ‘teacher’ will teach the ‘student’ how to make the flower and flowerpot. This is a fun task but potentially daunting – treat it as real teaching practice. Your teacher educator will support you in using some of the teaching techniques you saw on the video.

‘Teacher’: Try to follow some of the techniques you saw on the video.

‘Student’: Follow your teacher’s instructions and demonstrations. Remember to ask questions and be creative!

Self-study

Select another lesson from the JICA/CREATE Project’s YouTube channel and make notes on the three stages of the lesson.

https://www.youtube.com/channel/UC0pW4hIIFEAbZiN_4ez9hRA/videos



Learning activity 4

Your teacher educator will lead a discussion in which you will be invited to share some of your feelings about teaching or learning in the previous activity.

Theory of kanote

Various theories exist as to the origin of the **kanote** pattern. According to some scholars, it is a development of the drawing of a lotus flower, the blossom, leaves, buds and stem.

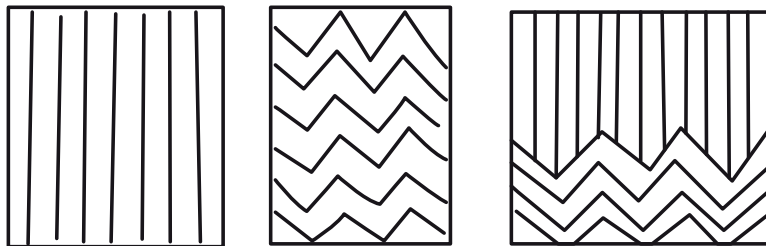
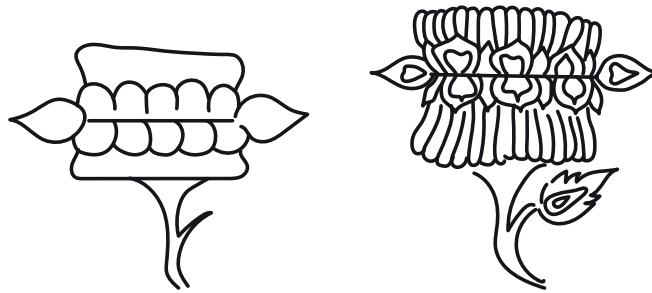


Figure 3.30. Developing designs to be used on pots

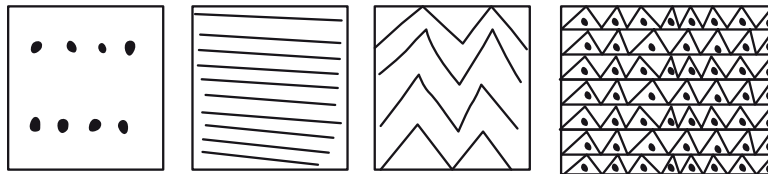


Figure 3.31 Combining simple patterns into one complex pattern

Self-study

Design your own kanote patterns in the spaces below:



Review questions

1. Who were the Pyu?
2. What sorts of handicrafts emerged in the Pyu period?
3. Why is Bagan such a popular tourist destination?

3.4. Appreciation of Myanmar

Visual Arts

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

3.4.1.

Explanation about appreciation of Myanmar Visual Arts

Expected learning outcome

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

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



In this lesson, your teacher educator will introduce the history of traditional Myanmar handicrafts. The information in this textbook will support your learning in the lesson. You should read this unit before the lesson.

Objectives of teaching and learning Visual Arts

Teaching and learning Visual Arts has four purposes:

1. Applying art in learning and teaching;
2. Appreciating and understanding Myanmar traditions – appreciation and understanding of your cultural heritage plays a vital role in education;
3. Preservation of your culture because visual arts represent the cultural identity of the country; and
4. To encourage skilled students to become professionals.

The first objective is essential in education. The physical act of drawing, painting and designing helps students understand more about lectures and lessons on art. The use of pictures, illustrations and charts is essential if you are to achieve the goal of teaching. Rather than trying to describe a picture in words, it is better to simply show the picture. This can be the case in many aspects of life. A picture of a boy and a girl reading a book indicates that a school library is nearby. A sign stating ‘Library ahead’ would also suffice but the picture is much more alluring.



Figure 3.32. Pictures speak louder than words

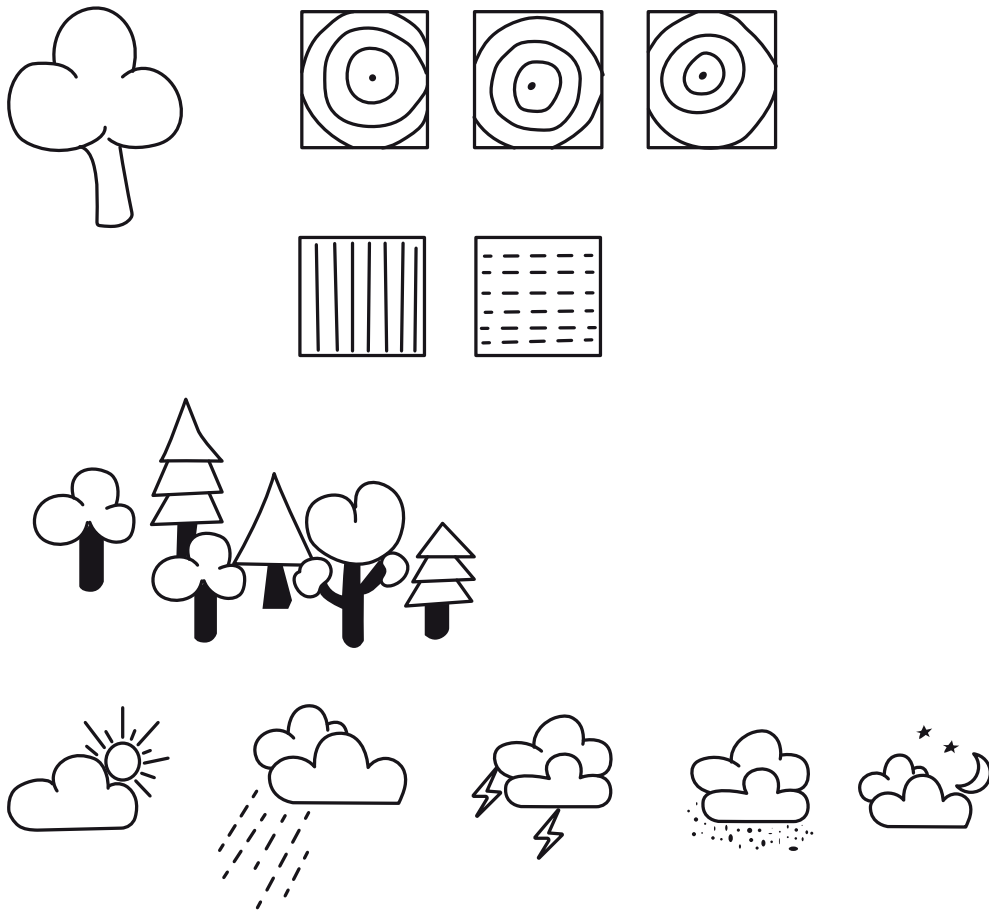


Figure 3.33. Examples of how line drawings can symbolise social and cultural environments

For the second objective of learning Visual Arts, it is widely recognised that national artworks can tell us a lot about the history of our nation. There are several major periods contributing to the progress of visual arts – Pyu, Bagan, Pinya, Innwa, Sagaing, Nyaungyang, Konbaung, Yadanabon, colonial, independence period, and present day.

We must recognise the quality of Myanmar visual arts – drawing, painting, handicrafts and sculpture. In essence, Myanmar visual art does not place emphasis on real physical beauty. Rather, Myanmar art puts the emphasis of interpretation on its depiction of facial expressions, gestures and movements. In brief, Myanmar art is devoid of European methodology as ancient traditional artists endowed Myanmar art with Asian methodology.

In the Konbaung dynasty, during the reign of King Mindon, Myanmar traditional artists were appointed and well-paid. The subjects they portrayed consisted of characters from the Jataka Tales, Buddhist *vamsa* (chronicles), highly decorated elephants for royal occasions, and the figures of stars. Furthermore, royal artists had to draw *kanote*, *nari*, *kapi* and *gazar* pictures, traditional techniques defined as follows:

- *Kanote*: Depicting convoluted lotus stems, buds, blossoms, and so on;
- *Kapi*: Drawing apes and similar creatures;
- *Nari*: Depicting female figures; and
- *Gazar*: Depicting elephants, horses, and so on. especially in the royal palace.

As a consequence, subjects frequently depicted by artists include:

- Displays of prowess in horsemanship by members of the royal cavalry;
- The ceremony of shooting spears at a target on a pole;
- Polo ceremony;
- Royal ceremonies of exiting and entering the palace;
- Royal garden ceremonies;
- Dowries or accoutrements bestowed by the king; and
- The performance of dramatic scenes.

In brief, ancient Myanmar art follows the methodology of drawing lines and applying paints to them. This tradition has been handed down from generation to generation since the Bagan era.

The development of ancient Myanmar visual arts

According to various scholars,¹³ ancient Myanmar Art emerged from Indian art known as Pala art (the art that originated in ancient northern Bangla). Pala art first arrived in Bagan in about 1000 AD. After Bagan was ruined in about 1300, the figures of art began to develop into the traditional Myanmar style.

¹³ U Thein Han, 1961; Thu-te-thi, 1997; Union of Myanmar Ministry of Culture, 2001; Department of Myanmar Language Commission, 1993; U Thein Hlaing, 2016

The subjects consisted mainly of Buddhist stories and later of royal occasions and practices. In addition, the customs, livelihoods and leisure activities were recorded on palm leaves (*pei*), walls of cave temples, *parabeik* and wooden objects. Some traditional forms of artworks are:

Sat bagyi

Painting for auspicious as well as inauspicious occasions; it is a Myanmar traditional art of creating temporary constructions with bamboo and **papier mâché**.

Peiyei bagyi

Peiyei bagyi is an early form of Myanmar folk art. Before the advent of paper, ancient people of Myanmar used an iron **stylus**, called *kanyit*, to write or draw on corypha palm and palmyra palm leaves. They drew Jataka scenes, a child's birth, and life predictions. Buddhist monks wrote epic poems and artists drew figures based on the Jataka Tales.

Yun bagyi

The next step of palm leaf art was that created on lacquerware. Woven objects made of bamboo or wood were mixed with clay and lacquer **resin**, depicting Jataka scenes or Ramayana drama. As a consequence, *yun bagyi* is an important step in the development of Myanmar visual arts.

Thit bagyi

In Bagan, the art of painting on wooden sculptures and reliefs is known as *thit* (wood) *bagyi* (painting). The background paint is made of chalk mixed with sticky substances of the neem tree. The figures are drawn on the background using different colours. Wood painting was highly significant in the progress of visual arts over the following 600 or 700 years as murals (*nan-yan bagyi*) developed from the art of making and combining colours.

Nan-yan bagyi

The medium of classical Myanmar painting was **tempera paint**. Almost all the plastered walls of the temples which sprang up in Upper Myanmar were adorned with mural paintings. It seems that there were initially close parallels between sculpture and painting though naturally they differed in technique. The treatment was such that the figures and elements of nature appeared as they usually did in sculptures. The chief merit of classical Burmese (Myanmar) painting lies in the movement of lines. Bagan wall paintings in the temples of Nanda-mannya, Paya-thonzu, Thanbula and the cave of Kyansittha Umin still remain clear and bright. In addition to religious subjects, these murals include a lady with a water goblet, a proud Bagan prince on a horse, a procession of dancing girls, a Mongol commander with a falcon, and a Mongol archer with a bow and arrow. These murals tell the story of the rise and fall of Bagan.

It is now known that the Bagan kings of Myanmar kept painters in the service of the royal court. The court painters taught religious and moral lessons to the royal children through the medium of art. Their other function was scroll-painting for state and ceremonial activities.

Since the British rule in 1886, Myanmar has been opened to the world and western influence has crept into the artistic life of the nation. Famous painters and sculptors gained new techniques and a new outlook. The western school of painting later became established. Myanmar art is now western in style but with traditional or modern themes.



Learning activity 1

You will need *Handout 3: Worksheet 3* from Semester 1 (Lesson 1.2.1) for this lesson.

Prepare for a discussion with your teacher educator and fellow student teachers by considering your answers to the following questions:

1. What do you understand by the term ‘appreciation’?
2. How do works of art make you feel?
3. What do different types of art make you think about?

Using Handout 3 you will be asked to consider the following question: Why do you think appreciation of Myanmar visual arts is important for primary children?



Learning activity 2

Review the grade-wise objectives and grade-wise contents by strand that were first introduced in Semester 1 (Lesson 1.2.1). Your teacher educator will divide the class into groups and give each group a primary textbook and teacher's guide.

Using *Handout 10: Appreciation of Visual Arts*, your task will be to find examples of how the grade-wise objectives and grade-wise contents are achieved in your allocated textbook and teacher's guide. You will present your findings in the form of a **graphic organiser**.¹⁴

¹⁴ Your teacher educator will demonstrate examples of a graphic organiser. You may also have studied the use of graphic organisers as teaching and learning tools in your Educational Studies module.

3.4.2.

Teaching appreciation of Myanmar Visual Arts

Expected learning outcomes

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

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



Self-study

Do some internet research on the famous Myanmar artist Wunna Kyaw Htin U San Win, the famous Myanmar painter Saya Gyi U Ba Kyi, and the famous Myanmar sculptor U Han Tin. You do not need to become an expert but a basic understanding of these people will be useful.

Continue to practice and develop your artistic skills. The pot in Figure 3.34 is composed of horizontal, curved and **oblique** lines while its coconut-shell lid is curved and embellished with a kanote motif. How can you create a bowl, a pot or a bottle using this methodology?

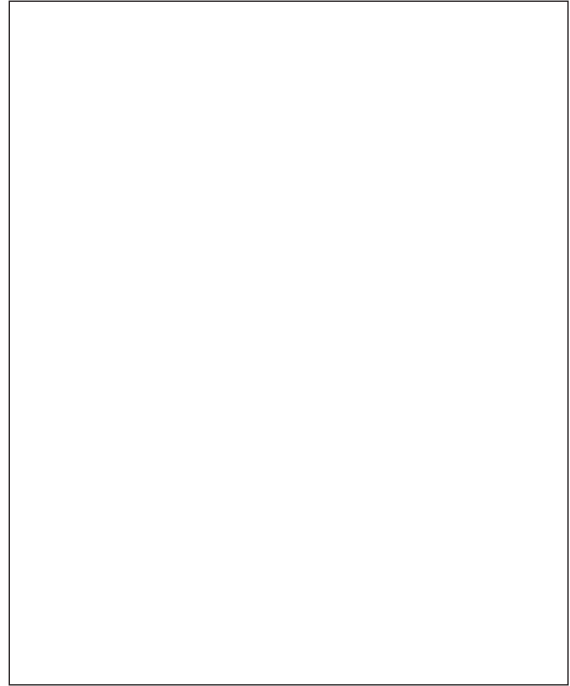


Figure 3.34. Drawing of a pot inspired by traditional technique and your own creation

Period 1

You will develop teaching and learning strategies for the appreciation of Visual Arts, taking into consideration the three stages of teaching. Review those stages prior to the lesson.



Learning activity 1

Your teacher educator will invite you to recall key points from Lesson 3.4.1 in preparation for this lesson.



Learning activity 2

You will work in a small group to analyse a lesson from the Appreciation strand in one of the primary grades. Your teacher educator will allocate a lesson to each group and distribute textbooks and teacher's guides.

You will record your findings on Handout 11: Worksheet 1 and present to the class, giving examples of where the three stages of a lesson are evident.



Learning activity 3

Discuss with your group the types of art you personally like and appreciate, and why. Be prepared to justify your likes and dislikes. Can you *appreciate* an art form even if you do not like the style?

Self-study

In the next period, you will be developing a lesson to teach appreciation of a type of art of your choice. Find an example of a piece of art to bring to the next period¹⁵ and think about how you could teach appreciation of your chosen type of art.

Period 2



Learning activity 4

Using Handout 12: Worksheet 2 as a guide, you will brainstorm ideas about how you could teach appreciation of your chosen artwork. Remember to focus on the three-stage structure of a lesson: introduction, development, reflection.

You could take some ideas in your work from the previous period, and the primary textbooks and teacher's guides.



Learning activity 5

You will share your ideas with a partner. This is a peer-assessment exercise – you may be able to suggest ideas to your partner or take ideas from your partner. Remember to give positive, constructive feedback.¹⁶

¹⁵This may be a real piece of art, or a photograph of a piece of art from a magazine or website.

¹⁶The concept of positive feedback is covered in your Educational Studies module.

Self-study

This lesson gave you some insight into teacher competency standard *D2.1 Improve own teaching practice through learning from other teachers and professional development opportunities*.

These are early days in your teaching practice but it is never too early to start learning from experienced teachers and experimenting with teaching techniques when you are given an opportunity to practise teaching.



Review questions

1. What are the four purposes of teaching and learning Visual Arts?
2. Name and describe at least one of the four traditional techniques employed by royal artists.

Unit Summary



Key messages

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

¹⁷The ages are approximate and naturally overlap as children develop at different rates.

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

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

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



Unit reflection

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

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

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

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

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

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

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

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



Further reading

3.1.

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

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

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

3.2.

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

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

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

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

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

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

3.3

Create. (n.d.). CREATE channel. Retrieved from youtube website: https://www.youtube.com/channel/UC0pW4hIIFeAbZiN_4ez9hRA/videos

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

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

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

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

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

Nyun., D. K. (1987). ‘The 10 flower arts in Bagan period.’ *Fine Arts Research Sub-Committee Paper Reading Session*.

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

3.4

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

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

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

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

Unit 4

Methodology of Assessment

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

Expected learning outcomes

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

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



4.1. Assessment

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

4.1.1. Assessment in Visual Arts and Performing Arts

Expected learning outcomes

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

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

Assessment approaches in Art

Assessment of the visual and performance arts strands may be different to assessment in other subjects. The assessment methodologies used in Art are often subjective, rather than objective.

Objective assessment seeks to establish the level of learning by requiring a student to provide a single correct answer, for example, $2+2=4$, although this is limited to a certain extent in that it is assessing knowledge at its lowest order, that is, the remembering of facts. This can be used to some extent in the assessment of Visual Arts, for example: ‘What are the 10 flowers?’, but for much of the learning acquired in these subject areas it is not possible to assess in this manner.

Subjective assessment allows students to demonstrate not only their knowledge and understanding of a subject at a higher level but also allows them to answer questions creatively, or in the instance of visual and performing arts demonstrate their learning through practical application using creativity and reflection.

Educational Studies Unit 5 introduces the various assessment methodologies to be used in the assessment of primary students. It may be useful for you to refer to that unit to assist in your understanding of the assessment methods required in Art. Due to the variety of topics and techniques taught in Art, a mixed assessment approach will ensure that students are accurately assessed for each component of the subject they are studying. This will involve the use of three distinct viewpoints of assessment:¹⁸

1. Assessment for Learning (AfL) is a measure of learning that is carried out during the learning process and is used to inform the teacher what the students have learnt so far. Effective use of AfL enables teachers to be more reactive to the learning needs of their students and is an integral component of student-centred teaching.

This can be demonstrated in the practical application of teaching and learning used in Art, for example, in the video of the Grade 2 primary lesson that you may have watched in Lesson 3.3.2. During the lesson, in which the students created paper flowers, the teacher supported the students’ learning by making immediate assessments of their performance, and then helping and advising them to make corrections to their work.

¹⁸ Taken from Educational Studies Semester 1, Chapter 5, Unit 5.1

2. Assessment of Learning (AoL) is the assessment that is carried out at the end of a period of learning, and usually refers to summative assessment. An example of a formal summative assessment is an end of year exam. In this instance, summative assessment is considered to be evaluative, in that the exam is used to assign a grade, score or value to the student being assessed. An example of an informal summative assessment is a quick quiz at the end of a lesson to gauge understanding and learning. In this example, the assessment is not considered evaluative.

This could be demonstrated informally through the production of a final piece of work at the end of a lesson. An example from the primary curriculum can be seen in Grade 1, Unit 1: Nightingale. The summative assessment of this unit involves the students being able to ‘sing the poem with lyrics and do hand gestures happily in a group’.

3. Assessment as Learning (AaL) is used throughout and in conjunction with the learning process. This usually refers to formative assessments, and can be both informal and formal. Formative assessment happens all the time. An experienced teacher is continually informally and formatively making assessments.

This is demonstrated in Art through the use of self-assessment and peer-assessment. As students are encouraged to regularly reflect on their learning and that of their peers through the presentation of art and the demonstrations of dancing, singing and playing musical instruments, they are being empowered to learn through their own assessment.

Self-study

Look at Handout 16: Toolbox for Assessment Approaches. Think about how the assessment methods listed in the handout could be used in Art.

Primary school objectives

The overall subject objectives in primary school Art, Performing Arts and Visual Arts are:

Table 4.1. Subject objectives

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

Period 1



Learning activity 1

Your teacher educator will ask you to name different methods of assessment. Using the objectives above as a guide, your teacher educator will ask you to work in pairs to discuss how these methods of assessment can be used in Art. You may use Handout 16 to remind yourself of some assessment methods.



Learning activity 2

You will work in a group to suggest possible assessment methods for objectives in Performing Arts and Visual Arts. Each group will be allocated one grade.

Use the correct version of Handout 13, according to the grade that your group is allocated. For example, if your group is working on Grade 1, you will need Handout 13.1. Can you decide on an appropriate assessment method for each objective?

In the second half of this activity, you will form a new group, in which each member will represent a different grade. In your new group, you should compare and discuss how different assessment methods may be appropriate to different grades.



Learning activity 3

Your teacher educator will invite you to present some of your findings and reflect on the challenges of assessment in Art.

Period 2

Measuring attainment

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



Learning activity 4

You will look at a Grade 1 lesson to see how attainment can be measured. You will also explore the three domains of assessment – interest, performance, skill – and match these to lesson activities in the Grade 1 textbook, using Handout 14: Grade 1: Assessment of Performing Arts.



Learning activity 5

You will build on your ability to recognise assessment opportunities and understand how assessments relate to lesson objectives by exploring the Grade 1 teacher's guide. Your teacher educator will divide the class into groups and allocate one lesson to each group.

Your task will be to review the assessments against the lesson objectives, and note how the assessments relate to the three domains shown on Handout 14 (interest, performance, and skills).

Assessment in Grade 2

The assessment of learning in Grade 2 is slightly different in that students are assessed from two distinct viewpoints:

1. The skill of the student; and
2. The thinking ability of the student.

In Visual Arts Lesson 1.1 (Painting using circular, rectangular and triangular shapes), this is seen in the ability of the student to draw lines smoothly or paint colours neatly while being able to answer questions about their drawing or creation.

The **rubrics** used in the assessment of Lesson 1.1 and 1.2 from Grade 2 Visual Arts can be seen in Handout 15: Grade 2: Assessment of Visual Arts.

It is important to remember that the assessment of students in Art is not always an objective assessment but one that requires a subjective approach, taking into consideration the fact that two students may present different work that is equally as 'correct' within the boundaries of the lesson objectives.



Learning activity 6

You will look at two lessons in the Grade 2 Visual Arts textbook to decide what a satisfactory level of attainment might look like. Look at Handout 15 and compare how the assessment rubrics on the handout relate to the lesson activities in the textbook.

Self-study

Your teacher educator will give you a homework assignment to consolidate all the learning in this unit. This is an important opportunity to practise choosing and developing assessment methods, writing rubrics and making sure they relate to lesson objectives.



Review questions

1. What is the difference between subjective assessment and objective assessment?
2. The assessment of Performing Arts is done through the consideration of which three domains?
3. What is the purpose of an assessment rubric?

Unit Summary



Key messages

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



Unit reflection

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

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

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

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

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

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

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



Further reading

4.1

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

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

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

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

Glossary

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

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

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

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

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

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Annexes

Handout 1:

Three Stages of Teaching Visual Arts (Lesson 3.1.1)¹⁹

The main concept of teaching Visual Arts lessons

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

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

Three stages of teaching primary Visual Arts

Stage 1: Introduction



¹⁹ Copyright of all pictures and illustrations is under CREATE. They may be used in EC materials.

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

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

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

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

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



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

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

Stage 2: Development

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



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

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

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

Stage 3: Reflection

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

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



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

Preparation before lesson



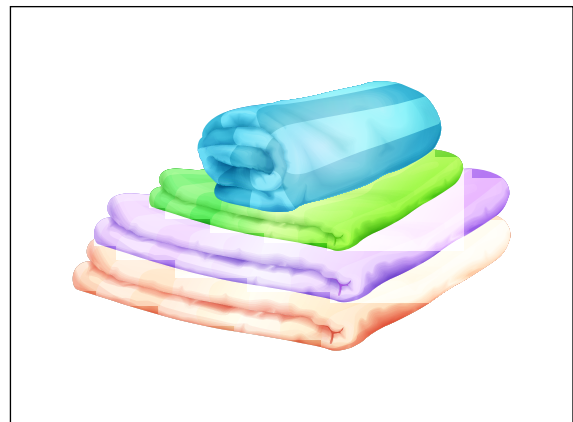
Newspaper



Glue



Paper



Textile

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

Post-lesson activity



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

Handout 2: Worksheet (Lesson 3.1.1)

Lesson 3.1.1 Worksheet

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

Handout 3:

History of Myanmar Art (Pre-history to 19th century)²⁰

1. Myanmar painting

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

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

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

²⁰ Source: http://factsanddetails.com/southeast-asia/Myanmar/sub5_5e/entry-3085.html

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

2. Burmese mural paintings

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

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

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

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

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

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

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

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

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

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

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

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

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

4. Bagan painting (1044 to 1287 AD)

On wall paintings during the Bagan period (1044 to 1287), Dr Richard M. Cooler writes in *The Art and Culture of Burma*:²¹

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

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

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

²¹ An online, continually updated resource: http://seasite.niu.edu/burmese/Cooler/BurmaArt_TOC.htm
Cooler uses the old spelling ‘Pagan’. The modern English spelling is ‘Bagan’. Both spellings refer to the same spelling in Myanmar language: ဝံဝံ

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

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

5. Ava Painting

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

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

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

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

6. Mandalay painting and prints

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

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

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

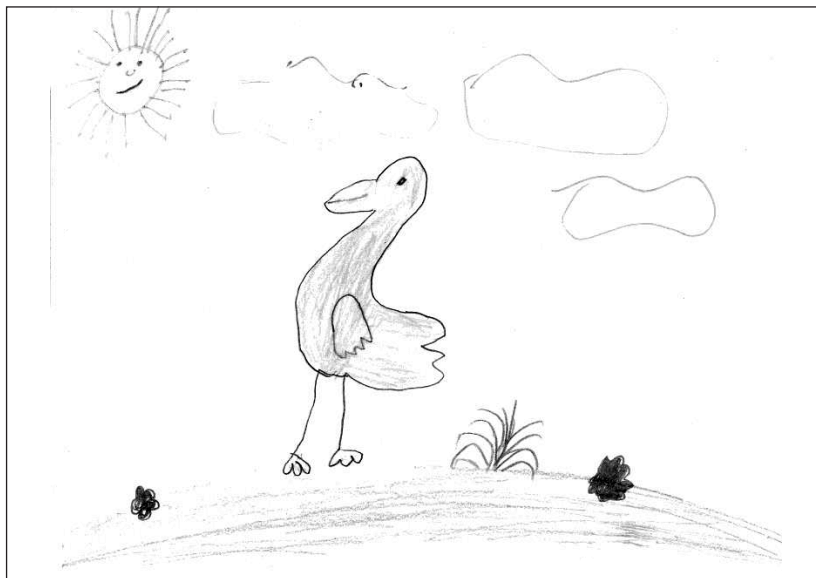
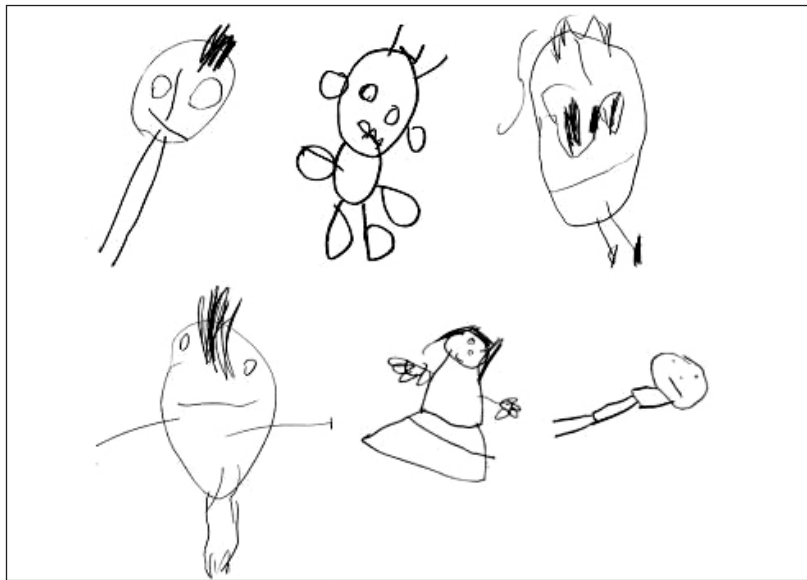
‘The 28 aquatints were executed from drawings made ‘on the spot’ by two officers of the British Expeditionary Force in Burma, Captain James Kershaw and Lieutenant Joseph Moore. Although little is known about these officers, their work is exemplary of the fashionable pursuit of the picturesque. In an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

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

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

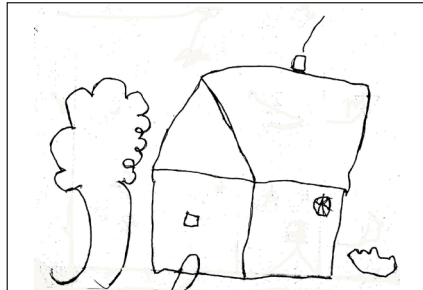
Handout 4: Examples of Children's Drawings (Lesson 3.2.2)

Examples of children's drawings









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

Sample drawings



Handout 6: Answers for Learning Activity 2 (Lesson 3.2.2)

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

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

Handout 7: The Development Stages of Visual Arts in Children

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

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



Scribble stage (1-3 years old)

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

Pre-schematic stage (3-5 years old)

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



Schematic stage (4-8 years old)

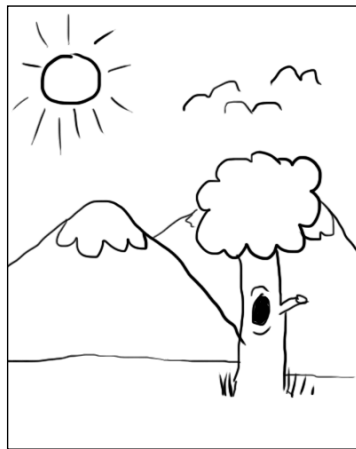
Children at this stage are clearly able to sketch the shapes of the objects they want to express. They often have developed a schema for creating drawings. There is a defined order in the development of the drawing. Drawings at this stage have a clear separation between the sky and the ground. Often,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

Dawning realism stage (9-11 years old)



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

Pseudo-naturalistic stage (11-14 years old)



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

Decision stage (13-17 years old)



Children at this stage will decide to continue drawing or view it as an activity without



merit. Because of the level of self-criticism inherent at this stage, many children (now young adults) view drawing as a skill that they do not possess. Others, however, decide to continue working on their drawing skills and continue to develop. It is important to encourage students to continue drawing despite their level of skill. Any skill level can be attained with practice. This stage of artistic development is perhaps the most critical to the development of an artist.

The stages of artistic development at primary school

Lower primary level (Grades 1-3)

Creation

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

Expression

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

Appreciation

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

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

Upper primary level (Grades 4-5)

Creation

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

Expression

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

Appreciation

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

References

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

Fussell, M. (2011). 'The Stages of Artistic Development'. Retrieved from:
<https://thevirtualinstructor.com/blog/the-stages-of-artistic-development>

Handout 8: Handicrafts in Myanmar (Lesson 3.3.1)

1. *Pan-be*

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



Blacksmithing

2. *Pan-pu*

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



Wood sculpture

3. *Pan-htein*

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



Goldsmithing

4. *Pan-towt*

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



Stucco sculptures

5. *Pan-din*

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



Copper, bronze and brass

6. *Pan-yan*

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



Construction and brickwork

7. *Pan- tamawt*

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



Stone sculpture

8. *Pan-put*

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



Woodwork

9. *Pan-chi*

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



Painting

10. *Pan-yun*

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



Lacquerware

Handout 9:

Lesson Observation

Worksheet (Lesson 3.3.2)

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

Handout 10:

Appreciation of Visual Arts

(Lesson 3.4.1)

Grade-wise objectives:

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

Strand	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Appreciation	<ul style="list-style-type: none"> 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:

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

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

Handout 11:

Worksheet 1 (Lesson 3.4.2)

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

Handout 12:

Worksheet 2 (Lesson 3.4.2)

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

Handout 13.1:

Grade 1 Learning Objectives and Assessment

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

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

Handout 13.2: Grade 2 Learning Objectives and Assessment

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

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

Handout 13.3: Grade 3 Learning Objectives and Assessment

Performing Arts	Grade objective	Method of assessment
1. Singing	<ul style="list-style-type: none"> To be able to understand the meaning of poem and sing in correct pitch, stress and intonation with gestures 	
2. Traditional Dancing	<ul style="list-style-type: none"> To be able to do Myanmar fundamental leg dance systematically and rhythmically 	
3. Playing Musical Instruments	<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 	

Visual Arts	Grade objective	Method of assessment
1. Drawing	<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 	
2. Handicrafts	<ul style="list-style-type: none"> • To create pictures on their imagination using natural materials in their surroundings 	
3. Appreciation	<ul style="list-style-type: none"> • To understand the features of unique traditional handicrafts of ethnic groups in Myanmar 	

Handout 13.4: Grade 4 Learning Objectives and Assessment

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

Visual Arts	Grade objective	Method of assessment
1. Drawing	<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 utilising knowledge and skills learnt before. 	
2. Handicrafts	<ul style="list-style-type: none"> • To create better handicrafts according to their own ideas by using knowledge and skills learnt before. 	
3. Appreciation	<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. 	

Handout 13.5: Grade 5 Learning Objectives and Assessment

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

Visual Arts	Grade objective	Method of assessment
1. Drawing	<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 utilising knowledge and skills learnt before. 	
2. Handicrafts	<ul style="list-style-type: none"> • To create better handicrafts according to their own ideas by using knowledge and skills learnt before. 	
3. Appreciation	<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. 	

Handout 14:

Grade 1: Assessment of Performing Arts

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

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

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

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

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

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

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

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

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

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

Handout 15:

Grade 2: Assessment of Visual Arts

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

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

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

Assessment:

1. Drawing triangular, circular and rectangular shapes

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

2. Colouring the triangular, rectangular and circular shapes

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

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

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

Assessment:

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

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

2. Explain the reason for painting in colour.

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

Handout 16: Toolbox for Assessment Approaches²²

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

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

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

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

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

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

²² Adapted from 'How to Use This Guide', the introduction to the Teacher Educators' Guide

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

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

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

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

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

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