

The Government of the Republic of the Union of Myanmar

Ministry of Education



Year 2 Semester 1

EDU2110
Curriculum and Pedagogy Studies:
Art

Teacher Educator Guide

PREFACE

The Myanmar Ministry of Education developed the four-year Education Degree 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 Degree College Curriculum consists of several components: the curriculum framework, syllabi, Student Teacher Textbooks, and Teacher Educator Guides. This curriculum for the four-year Education Degree 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 Degree 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 Degree 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 Degree College Curriculum was developed by a curriculum core team, which is a Ministry of Education-appointed team of Myanmar Education Degree 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.

TABLE OF CONTENTS

PREFACE	i
TABLE OF CONTENTS	iii
HOW TO USE THIS GUIDE	1
Unit 1. Visual Arts.....	39
1.1. Knowledge of Visual Arts	40
1.1.1. Education Degree College Year 2 Visual Arts course overview	41
Expected student teachers' responses for the review questions in TB	45
Sub-unit Summary	46
Key messages	46
Sub-unit reflection	46
Further reading	47
1.2. Painting	48
1.2.1. Introduction to drawing	50
Expected student teachers' responses for the review questions in TB	55
1.2.2. Perspective drawing.....	55
Expected student teachers' responses for the review questions in TB	63
1.2.3. Figure drawing.....	64
Expected student teachers' responses for the review questions in TB	70
1.2.4. Artwork creation	71
Expected student teachers' responses for the review questions in TB	77
Sub-unit Summary	78
Key messages	78
Sub-unit reflection	79
Further reading	79
1.3. Handicrafts.....	81
1.3.1. Recycled materials for handicraft making – Collage	82
Expected student teachers' responses for the review questions in TB	87
Sub-unit Summary	88
Key messages	88
Sub-unit reflection	88
Further reading	89
Unit 2. Performing Arts.....	90
2.1. Knowledge of Performing Arts	91
2.1.1. Understanding of Education Degree College Year 2 and Middle School Performing Arts curriculum	92
Expected student teachers' responses for the review questions in TB	96
Sub-unit Summary	97

Key messages	97
Sub-unit reflection	97
Further reading	98
2.2. Components of Myanmar Performing Arts.....	99
2.2.1. Basic beats of traditional Myanmar Performing Arts.....	100
Expected student teachers' responses for the review questions in TB	105
Sub-unit Summary	106
Key messages	106
Sub-unit reflection	106
Further reading	106
2.3. Singing I.....	107
2.3.1. <i>Mahar Gita</i> (Myanmar traditional classical songs).....	108
Expected student teachers' responses for the review questions in TB	114
Sub-unit Summary	115
Key messages	115
Sub-unit reflection	115
Further reading	116
2.4. Dancing I.....	117
2.4.1. Introduction to <i>Kabyar Loot</i> dance I	118
Expected student teachers' responses for the review questions in TB	122
2.4.2. Teaching <i>Kabyar Loot</i> dance to middle school students	122
Expected student teachers' responses for the review questions in TB	127
Sub-unit Summary	128
Key messages	128
Sub-unit reflection	128
Further reading	129
2.5. Playing Musical Instruments I	130
2.5.1. Musical notes and playing flute (<i>Palwei</i>)	131
Expected student teachers' responses for the review questions in TB	135
Sub-unit Summary	136
Key messages	136
Sub-unit reflection	136
Further reading	136
Glossary	138
Bibliography	141
Annexes.....	145
Handout 1: Additional Si-Wa Exercises	145
Handout 2: Mahar Gita Songs.....	149
Handout 3: Extended Exercises for Playing the Flute	152
Handout 4: Assessment Criteria of Singing, Dancing and Playing Musical Instruments.....	155

HOW TO USE THIS GUIDE

Who will use this Art Teacher Educator Guide?

This Teacher Educator Guide has been designed to help you facilitate student teachers' learning of Year 2 Art. It is addressed to you, as the teacher educator, and should be used in tandem with the Student Teacher Textbook as you teach Art. This Teacher Educator Guide contains step-by-step instructions to help you guide the student teachers in your class towards achieving the learning outcomes for each unit and lesson in the Student Teacher Textbook.

When and where does Year 2 Art take place?

A total of 22 teaching periods (Semester 1: 12 teaching periods; Semester 2: 10 teaching periods) are allotted for Year 2 Art of the four-year Education Degree College programme. Classes will be held on the Education Degree College campus.

What is included in the Year 2 Art Teacher Educator Guide?

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

Year 2 Art contains the following topics:

- Visual Arts
- Performing Arts
- Assessment in Visual Arts
- Assessment in Performing Arts

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

For each lesson, the Teacher Educator Guide includes:



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



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



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



Assessment approaches: This is an overview of all the assessment approaches suggested to be used before, during and after the lesson learning activities.



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



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



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



Facilitator's notes: These instruction boxes are included as an occasional 'safety net' at key points during the lesson, reminding you to quickly check that the lesson is flowing in the direction as planned, and to check if there are any points to emphasise to ensure that student teachers are learning effectively before moving forward.



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



Possible student teachers' responses: These are responses that you may get from the student teachers from each learning activity's assessment.



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



Extended learning activities: Some lessons in this guide include ideas on ways to adapt the learning activities to provide additional stimulus for student teachers to deepen their learning. These extended learning activities emphasise the benefits of flexibility in learning to respond to diverse needs and interests of student teachers. It is not mandatory to complete these learning activities during the class period.



Differentiated learning activities: Some lessons in this guide include ideas on ways to adapt the learning activities by considering different learning needs and interests of student teachers towards attaining the learning outcomes and TCSF competencies. These differentiated learning activities emphasise inclusive and flexible practice in teaching and learning. It is not mandatory to complete these learning activities during class period.

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



Expected student teachers' responses for the review questions in TB: A box at the end of each sub-unit gives you the answers to the review questions in the Student Teacher Textbook. This section exists to support your knowledge as a teacher educator, and enables you to support your

student teachers by confirming the answers to the questions in their Student Teacher Textbook. It is NOT part of the lesson.

Each unit of the Teacher Educator Guide ends with a **Unit Summary**, which includes:



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



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



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

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

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

What is a competency-based curriculum?

The Student Teacher Textbooks and Teacher Educator Guides for all Education Degree College programmes follow a competency-based approach. This is outlined in the Education Degree College Curriculum Framework for the four-year degree and is based on the Myanmar Teacher Competency Standards Framework (TCSF). A competency-based approach means that the teacher education curriculum does not just focus on subject content. Rather, it emphasises the development of knowledge, skills, and attitudes and their application in real-life contexts. Competency-based curriculums are learner-centred and adaptive to the evolving needs of learners, teachers, and society.

The following elements are integrated throughout this Teacher Educator Guide, in line with a competency-based approach to teacher education: ¹

- **Contextualisation:** The learning content and learning activities are based on the Myanmar context to ensure that student teachers can relate what they learn to daily life.
- **Flipped classroom:** This pedagogical concept and method replaces the standard lecture-in-class format with opportunities for student teachers to review, discuss, and investigate module content with the teacher educators in class. Student teachers are typically expected to read the learning materials before class at their own pace. Classroom time is then used to deepen understanding through discussion with peers and problem-solving activities facilitated by you, the teacher educator.
- **Collaborative learning:** This educational approach involves groups of student teachers working together to solve a problem or complete a task. Learning occurs through active engagement among peers, either face-to-face or online. The main characteristics of collaborative learning are: a common task or activity, small group learning, co-operative behaviour, interdependence, and individual responsibility and accountability (Lejeune, 2009).²

¹ Adapted from the *Glossary of curriculum terminology* (UNESCO-International Bureau of Education, 2013)

² Lejeune's Collaborative Learning for Educational Achievement (1999)

- **Problem-solving:** This involves the act of defining a problem; determining the cause of the problem; identifying, prioritising and selecting alternatives for a solution; and implementing a solution. The learning content and activities included in this Teacher Educator Guide provide opportunities for student teachers to apply their problem-solving skills as appropriate.

Course rationale and description

This course will prepare student teachers with the competencies required to teach the Art subject through modelling the values and attitudes promoted in the basic education curriculum for the types of citizens and society Myanmar envisions to create. Student teachers will learn to teach Performing Arts (music and dance) and Visual Arts (drawing and painting) at middle school level, by being able to demonstrate the basic components of Art subjects, such as singing, dancing, playing instruments, drawing, making handcraft, etc. The aim of the course is to prepare the student teachers with a kind heart and healthy mindset alongside the skills to appreciate both traditional and modern arts in Myanmar. Student teachers will develop competencies to foster in their basic education students respect for their own traditional art, music, and culture and the beauty of Myanmar's diversity in culture and tradition. Both Performing and Visual Arts focus on developing rich aesthetic sentiments to enjoy Art in real life and other skills in creativity, problem solving and communication to work collaboratively together. With reference to the Education Degree College Curriculum Framework, in Years 1 and 2, student teachers are expected to develop their fundamental knowledge of Art and basic pedagogical knowledge and competencies for teaching Art. In Years 3 and 4, they will further strengthen deeper understanding of Art subject knowledge and gain a more systematic grasp of the effective implementation of Art curriculum, instruction and assessment.

Basic Education Curriculum objectives

This subject, Art, is included in the pre-service Education Degree College (EDC) curriculum to ensure that teachers are prepared to teach the Art curriculum in basic education of Myanmar. Middle school teachers will be trained as subject area specialist and learn about academic standard equivalent to middle and high school level in order to ensure a strong subject proficiency foundation for being effective teachers for middle school students (Education Degree College Curriculum Framework, 2018).

The objectives of Basic Education Curriculum are as follows:

- a) Ensure every school-age child learns until the completion of Basic Education;
- b) Generate critical thinking skills in students, progressively throughout their primary education and are hence, equipped with five strengths;
- c) Engage students to become responsible and accountable individuals who abide the laws in compliance with civic, democracy and human rights standards;
- d) Cultivate students with appreciation to open-mindedness, curiosity, innovation and cooperation;
- e) Strengthen 'union spirit' by allowing students to appreciate and preserve the languages, literatures, cultures, arts, traditional customs and historical heritage of all national ethnic groups and hence, evolve as citizens capable to pass on those valuable assets;
- f) Give rise of students who appreciate and conserve natural environment, and involve in the dissemination of knowledge and skills in respect to sustainable development;
- g) Enable the quality environment for education in conformity with international standards, and strengthen the quality of learning and teaching process by integrating technology in line with today's needs;
- h) Promote sound body and sportsmanship through participation in sports and physical education activities, and school health activities;
- i) Develop foundational knowledge for higher education, with inclusive to technical and vocational education; and
- j) Empower to become global citizens who embrace diversity as individual or group, respect and value equality, and are armed with fundamental knowledge of peace to practise in their daily lives.

Learning objectives for middle school students for Visual Arts subject:

- To demonstrate on usages of pencils and techniques of drawing (dividing and construction of line, shape and form) systemically.
- To identify the colours and their mixing.
- To demonstrate the pictures with own imagination systemically.
- To develop the memorisation, imagination and creativity.
- To practise and create the addition, reducing and forming techniques by clay.
- To create the materials from paper and wastes.
- To preserve the culture and heritage of Myanmar and other country.

Learning objectives for middle school students for Performing Arts subject:

- To be acquainted with basic beats, melody and to foster singing in correct pitch, stress and intonation.
- To foster feelings to appreciate the performing arts and engage in it.
- To nurture young talents.
- To foster appreciation of the performing arts and preservation of national characteristics.

Teacher competencies in focus for Year 2 Art

This section identifies key competencies from the Myanmar Teacher Competency Standards Framework (TCSF) specifically relevant for this subject. These teacher competencies give an overall compass for what student teachers should know and be able to do when graduating from this course. This overall teacher competencies links to the specific learning outcomes expected by Art strands as outlined in the syllabus.

Table A. Teacher competencies in focus: Year 2 Art

Competency standard	Minimum requirements	Indicators
A1: Know how students learn	A1.1 Demonstrate understanding of how students learn relevant to their age and developmental stage	A1.1.2 Prepare learning activities to align with students' level of cognitive, linguistic, social, and physical development
	A1.2 Demonstrate understanding of how different teaching methods can meet students' individual learning needs	A1.2.1 Identify various teaching methods to help students with different backgrounds (gender, ethnicity, culture) and abilities, including special learning needs, learn better A1.2.2 Identify focused and sequenced learning activities to assist students to link new concepts with their prior knowledge and experiences
A2: Know appropriate use of educational technologies	A2.1 Demonstrate understanding of appropriate use of a variety of teaching and learning strategies and resources	A2.1.1 Plan learning experiences that provide opportunities for student collaboration, inquiry, problem-solving and creativity A2.1.2 Use teaching methods, strategies and materials as specified in the textbooks and additional low cost support materials, to support student learning

Competency standard	Minimum requirements	Indicators
	A2.2 Demonstrate understanding of appropriate use of Information and Communication Technology (ICT) in teaching and learning	<p>A2.2.1 Describe the function and purpose of online and offline educational tools and materials to support the teaching and learning process</p> <p>A2.2.2 Evaluate and match available online and offline ICT tools and materials to curriculum content and pedagogical strategies, including online and offline</p>
A3: Know how to communicate well with students and their families	A3.2 Demonstrate respect for the social, linguistic, and cultural diversity of the students and their communities	<p>A3.2.1 Give examples of inclusive communication to support all students' participation and engagement in classroom activities</p> <p>A3.2.2 Be aware of social, linguistic and cultural background of parents, community elders and leaders when interacting with them</p>
A4: Know the curriculum	A4.1 Demonstrate understanding of the structure, content and expected learning outcomes of the basic education curriculum	<p>A4.1.1 Describe key concepts, content, learning objectives and outcomes of the lower secondary curriculum for the subjects and grade level/s taught</p> <p>A4.1.2 Prepare lesson plans reflecting the requirements of the curriculum and include relevant teaching and learning activities and materials</p> <p>A4.1.3 Describe the assessment principles underpinning the Lower Secondary curriculum</p>
A5: Know the subject content	A5.1 Demonstrate understanding of the subject matter to teach the assigned subject/s for the specified grade level/s	<p>A5.1.1 Describe key concepts, skills, techniques and applications for the subjects covered in the grade levels taught</p> <p>A5.1.2 Include in lessons accurate and relevant information, examples and exercises to support student learning of core subject content, skills and procedures</p> <p>A5.1.3 Link key concepts, principles and theories to real life applications to build discipline specific foundations and skills for different classes and grade levels taught</p>
	A5.2 Demonstrate understanding of how to vary delivery of subject content to meet students' learning needs and the learning context.	<p>A5.2.1 Describe ways to contextualise learning activities for the age, language, ability and culture of students to develop understanding of subject related principles, ideas and concepts</p> <p>A5.2.2 Explain how lessons are contextualised to include localised information and examples related to the subject content, concepts and themes</p> <p>A5.2.3 Describe approaches to model the use of content specific language, technical terms and skills by providing examples of use in real life contexts</p>

Competency standard	Minimum requirements	Indicators
B1: Teach curriculum content using various teaching strategies	B1.1 Demonstrate capacity to teach subject-related concepts clearly and engagingly	<p>B1.1.1 Use different ways to explain the subject matter, related ideas and concepts to meet a range of learning abilities and intended learning outcomes</p> <p>B1.1.2 Select instructional material to link learning with students' prior knowledge, interests, daily life and local needs</p> <p>B1.1.3 Encourage students' awareness of their own thought processes and use of reflection to build new understanding</p>
	B1.2 Demonstrate capacity to apply educational technologies and different strategies for teaching and learning	<p>B1.2.1 Use teaching methods and learning strategies appropriate for the class – culture, size and type</p> <p>B1.2.3 Create opportunities for students to investigate subject-related content and concepts through practical activities</p>
	B1.3 Demonstrate good lesson planning and preparation in line with students' learning ability and experience	<p>B1.3.2 Provide lesson introductions to link new learning to prior learning, to engage students' interest and to motivate them in learning</p> <p>B1.3.3 Prepare focused and sequential learning experiences that integrate learning areas and are responsive to students' interests and experience</p>
B2: Assess, monitor and report on students' learning	B2.1 Demonstrate capacity to monitor and assess student learning	<p>B2.1.1 Use assessment techniques as part of lessons to support students to achieve learning outcomes</p> <p>B2.1.3 Use questioning and discussion techniques to check students understanding and provide feedback</p>
	B2.2 Demonstrate capacity to keep detailed assessment records and use the assessment information to guide students' learning progress	<p>B2.2.1 Record students learning progress accurately and consistently</p> <p>B2.2.2 Use varied assessment practices to monitor and record students' learning progress and inform further planning of the curriculum</p> <p>B2.2.3 Communicate students' learning progress and achievement to students, parents and other educators</p>
C1: Service to profession	C1.4 Demonstrate responsibility and accountability for the use of education resources	C1.4.1 Use school supplies and resources appropriately
C3: Promote quality and equity in education for all students	C3.2 Demonstrate respect for diversity of students and the belief that all students 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
	C3.3 Demonstrate capacity to build students' understanding of different cultures and global citizenship	C3.3.1 Integrate concepts of sustainability, equality, justice and the rights and responsibilities of students into class and school activities

Source: Myanmar Teacher Competency Standards Framework (TCSF) - Beginning Teachers, 2020, pp. 109 – 140

Teaching young adult learners

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

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

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

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

Guidelines for inclusive and equitable classroom practices

Inclusion is the act of ensuring that all persons are free from discrimination of any kind and enjoy equal rights. In terms of inclusion in education, a child should be able to enjoy their right to education, regardless of their gender, language, ethnicity, religion, disability, socioeconomic status and geographic location, as set forth in the 1990 UN Convention on the Rights of the Child. The vision of the Ministry of Education (MoE) is to ensure significant advancement towards adhering to the terms of the UN Convention. Its aim is also the achievement of the Sustainable Development Goal for Education, namely: *SDG Goal 4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.*

The achievement of SDG Goal 4 can be realised through the creation of inclusive, learner-friendly environments at all levels of the Education Degree College. While teacher educators can model inclusive and equitable classroom practices to their student teachers, administrators can also contribute by creating mission and/or vision statements and policies that celebrate inclusion, including a policy against discrimination.

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

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

General strategies to facilitate an inclusive classroom

Teachers, as facilitators, are responsible for creating high quality, inclusive learning environments where all students are supported to experience success in their learning.

- Think about each student teacher and consider the barriers they may experience because of their gender, disability, religion, ethnicity, language, geographical context, and socioeconomic situation.
- Be aware of your own biases and reflect on your actions and teaching strategies.
- Ensure that all genders are represented and recognised, be aware not to reinforce gender stereotypes.
- Be sensitive to the marginalisation of different ethnic or religious groups experienced or continue to experience.
- Be aware that student teachers from ethno-linguistic groups who may not be as confident in using the language of instruction in the school. Use terms that all students would be familiar with and check for understanding throughout the lesson. If needed, provide translations of key documents and materials for all student teachers.
- Recognise and acknowledge different religious practices and try to represent all in the class and not have a bias towards the most predominant culture or religion in the population.
- Ensure that activities and examples are accessible to student teachers from all socioeconomic groups and can all participate. Use local examples relevant to the locality and materials that are easy to acquire, low-cost and are readily available.
- Provide accommodations and adapt lessons for student teachers with disabilities.
- Make sure you present the key learning points of the lesson through visual, auditory and if possible tactile cues – respond to different learning styles.
- Be flexible and offer a variety of activities for different student teachers to explore the same learning competencies and learning outcomes.
- Have high expectations of all student teachers and focus on helping each of them achieve the learning outcomes.

Ensure gender inclusivity in the classroom

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

- Ensure that there is equal representation of male and female voices, names, quotes and examples.
- Ensure that illustration examples do not reinforce any existing stereotypes.
- Use equitable and gender-inclusive language and ensure that your student teachers do likewise.
- Help and encourage your students to be gender aware, highlight any perceived gender-biased attitudes and encourage your student teachers to reflect on their own actions.
- Ensure that you interact equally with male and female student teachers, addressing and engaging them both to the same degree in your teaching, across different subjects. For example, when asking questions, asking for volunteers, selecting activity leaders, giving complements, giving eye contacts, or even remembering the names of student teachers.
- Arrange the classroom setting in a gender-sensitive and equal manner, in terms of classroom decorations, seating arrangement, and group formation/division.

Specific guidelines to adapt a lesson according to the different needs of your student teachers

Types of situations	Guidelines
Student teachers not interested in lesson topic	Make relevant connections between topic and their lives
	Show them practical applications of topic
	Use examples related to their interests
	Include games and activities which require the student teachers to collaborate together on the lesson content
Unmotivated student teachers to engage in activities	Provide choices within the classroom
	Increase opportunities for peer-based learning
	Ensure learning tasks are at an appropriate level of difficulty
Student teachers reluctant to participate in class	Provide options for participation
	Be flexible in expectations for participation among peer partners/small groups
	Encourage and support the participation of quieter student teachers
Student teachers who may finish their work more quickly	Develop and prepare extension activities
Student teachers who may take longer time to complete the tasks	Allow more time to complete work if they need it
Student teachers who respond better to visual input (including learners with hearing impairments)	Use objects/pictures, colour-coded information for visual organisation
Student teachers who respond better to auditory input (including learners with visual impairments)	Use lecture or discussion-based learning, peer-based activities, audiobooks, text-to-speech software
Student teachers with learning or attention challenges	Use small chunk of information, frequent repetitions, multiple examples, concrete learning experiences, actual demonstration, hands-on learning
Student teachers who learn better kinaesthetically	Use hands-on learning, touching objects, tactile graphics, frequent movement, project-based learning
Culturally diverse student teachers	Use culturally-relevant materials and instructional methods
Student teachers with disabilities	Group them with student teachers who can offer support and assistance, not with those who are facing difficulties
Student teachers with hearing impairments	Ask them to sit near the front of the room
	Make sure that they can see your lips to be engaged through lip-reading
	Provide written representations of what is being communicated
Student teachers with visual impairments	Ask them to sit near the whiteboard/chalkboard
	Use large-print materials with the contrast enhanced
	Provide instructions verbally as well as visually
	Provide a variety of engaging activities engaging other senses
Student teachers who prefer expressing themselves through printed words (including students with speech difficulty)	Use journaling, fill in the blank activities, essays, stories or poems

Types of situations	Guidelines
Student teachers who are verbally expressive (including students having writing difficulties)	Include discussions in class or “reporting back” to questions
Students teachers who communicate best with drawings, diagrams (including students with speech or writing challenges)	Use visuals, poster making or other artistic formats
Student teachers who express themselves better through demonstration and movement	Use drama/skit, body movements, building models
Student teachers who need time to think before responding (including second-language learners)	Provide time for them to construct responses before sharing with you or their classmates
Student teachers who have limited mobility	If movement is required, adjust the lesson to include variations that allows the student teachers to demonstrate knowledge by using other parts of their body or wheelchair movement
	Have them demonstrate the competency using a written or oral description
Student teachers with complex physical disabilities	Use of scribe to support writing
Student teachers with learning/organisational challenges	Encourage peer support
	Use sentence-starters in writing, word banks, pictures, to-do-lists, task checklists

Inclusive, quality assessment to enhance learning

Traditional assessment strategies create barriers for many students. Inclusive assessment allows student teachers to maximise access to learning opportunities, but also considers their individual differences and contributes to improving the quality of education.

- Use formative assessments frequently. Use the data that you get from formative assessments to influence instructional decisions.
- Design and adapt tests so that they are accessible to all student teachers.
- Ensure that all instructions are clear and easy to understand, questions are at the reading level of all students, and diagrams are clear and easy to read.
- Allow student teachers with disabilities to be supported by providing assistance in writing down their answers or understanding the questions as needed (this can be a student teacher from another year group or class or a designated teaching assistant).

- Use assessment rubrics with benchmarks towards the learning goal, using a rating scale such as ‘not yet evident’, ‘beginning’, ‘developing’ and ‘independent’. The benchmarks can be adjusted depending on the lesson or individual learning goals. Other alternatives include checklists, personal feedback, student self-assessment, portfolio with selecting highlights and areas for improvement.
- Ensure that there is more than one way for you to check understanding in a lesson. Provide several options for student teachers to express learning through a variety of assessment tasks.

Accommodations for student teachers who may experience barriers in participating in assessment tasks

Types of accommodations	Ideas
Accommodations in presentation	Provide oral reading of the assessment (either by recorded voice or adult reader)
	Use large print for the assessments
	Provide audio amplification to aid in listening (hearing aids of speakers)
	Use computerised screen readers of text
Accommodations in response	Use a computer or a scribe to help with answering of questions
	Circle answers directly in the text booklet rather than a separate book
	Use organisational devices (calculators, organisers, spell checkers, dictionaries)
Accommodations in setting	Administrate the test in a separate place to minimise distraction
	Test in a small group
	Adjust lighting in a room (more or less light for students who need it)
	Provide noise buffers (headphones, ear plugs, earphones)
Accommodations in timing	Extend time to complete a test
	Allow multiple or frequent breaks
	Change the order of a test (e.g., provide easier subjects first to decrease anxiety)
	Test over multiple days rather than one day

Enhance inclusive teaching through reflective practice

You should constantly reflect on your teaching practice to ensure that you are providing quality education that is accessible and engaging for all of your student teachers, regardless of their background. After every lesson, think about these questions for your reflection:

1. Teaching is planned with all student teachers in mind.

- Do lesson activities take account of student teachers' interests and experiences?
- Are varied teaching strategies and methods used?
- Do the student teachers understand the purposes of lesson activities?
- Does the lesson plan support the achievement of intended learning outcomes?
- What works well and what does not work well for whom? Is there a better way to teach the subject?
- Have I anticipated different learning styles, preferences, abilities, and needs of student teachers and designed activities to cater to their needs?
- How have I considered student teachers' understanding and prior knowledge? How have I adapted my lesson to scaffold understanding and address a range of needs?

2. Lessons encourage the participation of all student teachers.

- Are all student teachers, regardless of gender, addressed by their name equally?
- Are there locally, culturally, and personally relevant materials that engage the interest of the student teachers?
- Do student teachers feel they are able to speak during lessons?

3. Student teachers are actively involved in their own learning.

- Are student teachers encouraged to take responsibility for their own learning?
- Does the classroom environment encourage independent learning?
- Have I designed the lesson to allow student teachers an element of choice in how they learn?

4. Student teachers are encouraged to support one another's learning.

- Do seating arrangements encourage student teachers to interact?
- Are student teachers sometimes expected to work in pairs or groups?
- Do student teachers help one another to achieve the goals of lessons?

5. Support is provided when student teachers experience difficulties.

- Am I watching out for student teachers experiencing difficulties?
- Do students feel able to ask for help?

6. Positive learning behaviour is based on mutual respect.

- Are there established rules for taking turns to speak and listen?
- Do student teachers feel that their voice is being equally heard?
- Are bullying, gender stereotyping and discriminatory biases discouraged?

7. Student teachers feel that they have somebody to speak to when they are worried or upset.

- Are the concerns of all student teachers listened to, regardless of background?
- Do I make myself available for student teachers to talk with me privately?
- Have I created an encouraging and positive learning environment?

8. Assessment contributes to the achievement of all student teachers.

- Have I used assessment to encourage learning?
- Are the assessment techniques inclusive and accessible for all student teachers?
- Are all student teachers actually learning what they are supposed to?
- Are student teachers given constructive feedback on their work?
- Have I supported student teachers for tests or examinations according to their individual needs?
- Do I ensure that diversity is respected, even within one united formal assessment system?

Toolbox for teaching and learning strategies

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

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

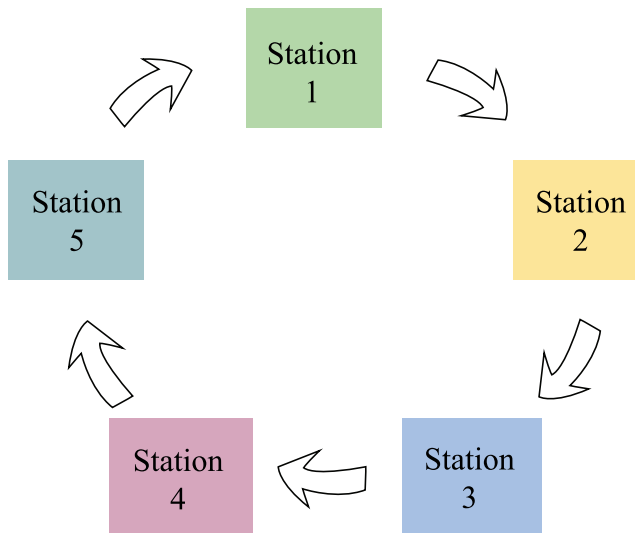
Assignments: The assignments that you give to student teachers might include formal written essays, portfolios and reflection journals. They also might be smaller, developmental tasks – for example, a short homework assignment answering questions about a reading. Assignments can help student teachers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

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

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

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

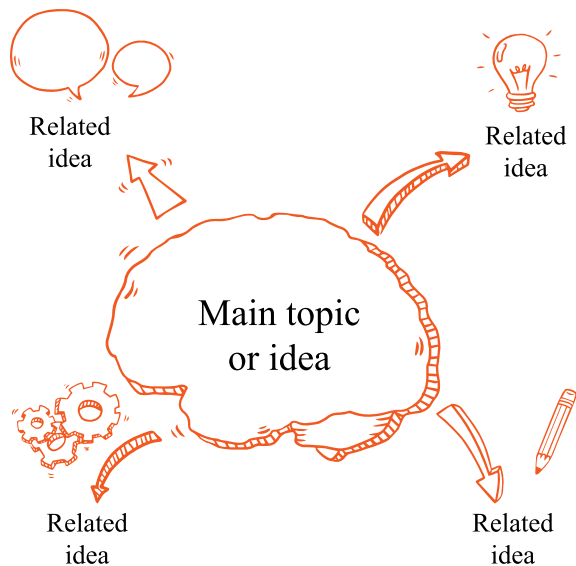
You can also use a version of the gallery walk to display student teachers' work. In this type of gallery walk, posters created during individual or group work are displayed around the room. Student teachers then circulate at their own pace to either simply view the posters, or to add their questions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



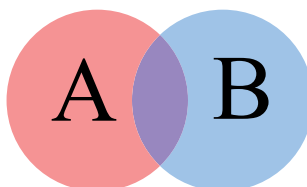
Graphic organisers: Graphic organisers are a simple and effective tool to help student teachers brainstorm and organise their thoughts and ideas in a way that makes it easier for them to understand. Graphic organisers can be used in any lesson for brainstorming, planning, problem-solving or decision-making.

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

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



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



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

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

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

Heading 1	Heading 2

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

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

practise using many important skills, including communication, problem-solving and critical thinking.

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

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

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

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

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

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

QR Codes: QR codes are a mobile friendly way to enter web addresses or check out links of specific information. Instead of clicking on links, a collection of small black squares, known as a QR code, is scanned.



First, student teachers will need to use their smartphone to download a QR code scanner or reader from the iOS Apple Store or Google Play, using mobile data or available internet connection. After downloading the scanner, connected students can hold up their phone, point their camera, scan the code and be directed to a given location. Teachers should be encouraged to use these codes in their own classrooms and know how to generate them easily and quickly.

These QR codes can be a great tool used for the flipped classroom approach, allowing student teachers to easily access links, websites, and download worksheets. You can also use them in warm up activities, assessments, surveys and other learning activities to include VLE in the classroom.

Please note that you and your student teachers will need mobile data or internet connection for the scanner to work.

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

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

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

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

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

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

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

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

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

Toolbox for assessment approaches

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

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

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

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

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

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

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

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

Projects: Projects are completed by each student teacher, either individually or collaboratively in a group. This is to demonstrate their understanding in the subject content knowledge and their competencies gained through designing, planning

and developing projects. Student teachers work on a project over a certain period of time to investigate a topic or a real-life issue. Teacher educators are requested to provide instructions on completing the projects, including the rubrics of the assessment.

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

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

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

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

General tips for facilitating a lesson

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

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

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

- Choose a small amount of content to deliver. Keep in mind that in a given 50-minute class period, you generally do not want more than one-third of the class period should be focused on content delivery. This will enable there to be enough time for student teachers to practise their skills and deepen their understanding of the topic.
- Note down the key points you think are most important for your student teachers to learn from the lesson content. You can refer to these as you deliver the content to the class to make sure you discuss these key points.
- Make sure you are clear on how you will carry out the content delivery and the learning activities. Refer to the suggestions in this guide and discuss with other teacher educators, if needed. Always feel free to change the suggested steps so that the lesson activities work well for your specific classroom situation.
- For each learning activity, prepare clear written instructions for your student teachers describing, step-by-step, how to do the activity. The instructions could be displayed on a presentation slide, printed on a handout or written on the board. Make sure the instructions are large enough to be read by all student teachers.
- You may want to practise explaining the instructions verbally, going slowly and step-by-step. This will help you be ready to explain the instructions to your student teachers before the activity, so they will understand what to do. You can practise the explanation with a friend or colleague ahead of time and then ask them what needs to be explained more clearly.
- If time allows, prepare to model of what student teachers are expected to do during the activity. This might involve one or two teacher educators doing a short role-play, pretending they are the student teachers doing the activity. This will enable student teachers to *see* exactly what they should be doing.
- If student teachers are expected to produce something at the end of an activity, you may wish to prepare an example, or ‘end product,’ to show student teachers what they should be aiming to create during the activity.

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

- Distribute any materials or learning supplies that student teachers will need to carry out tasks you will ask them to do. Make good use of the e-library to request student teachers to access necessary teaching and learning materials online as appropriate.
- Provide clear verbal and written instructions to student teachers about any task you would like them to do as you deliver the content.
- Model what the student teachers should do using a short role-play.
- Show the example end product to student teachers that you prepared before class.
- Ask one or more student teachers to repeat back to the class how to do the activity, using their own words, to make sure they understand the instructions.
- Tell student teachers how long they have to complete the activity.

Throughout the class, it may be helpful to:

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

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

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

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

Table B. Year 2, Semester 1, Art content map

Units	Sub-units	Lessons	Learning Outcomes	TCSF		Periods
				Minimum Requirements	Indicators	
1. Visual Arts	1.1. Knowledge of Visual Arts	1.1.1. Education Degree College Year 2 Visual Arts course overview	<ul style="list-style-type: none"> Identify the objectives and structure of Education Degree College Year 2 Visual Arts course List main strands and sub-strands included in Middle School Visual Arts curriculum Discuss the components of Middle School Visual Arts textbooks and teacher guides 	A4.1 A5.1	A4.1.1 A4.1.3 A5.1.3	1
	1.2. Painting	1.2.1. Introduction to drawing	<ul style="list-style-type: none"> Identify methods of measurement and four construction methods (point, line, shape and form) Draw an object using methods of measurement and construction methods 	A1.2 A2.1 A2.2 A5.2 B1.1 B1.2 B2.1	A2.1.1 A2.1.2 A2.2.1 A2.2.2 A5.2.3	1
		1.2.2. Perspective drawing	<ul style="list-style-type: none"> Distinguish the three types of linear perspective, one-point, two-point and three-point perspectives Practise linear perspective, one-point and two-point perspectives 		A1.2.2 A2.1.1 A2.1.2 A5.2.3 B1.1.1 B1.1.3 B2.1.1	1
		1.2.3. Figure drawing	<ul style="list-style-type: none"> Observe and identify proportions of a figure to improve visual perception skills Draw a human figure in an objectively accurate manner 		A2.2.1 B1.1.1 B1.1.3 B1.2.1 B1.2.3 B2.1.1	1

Units	Sub-units	Lessons	Learning Outcomes	TCSF		Periods
				Minimum Requirements	Indicators	
		1.2.4. Artwork creation	<ul style="list-style-type: none"> Describe painting methods including tone, light, shade and workmanship Draw a still life by applying visual perception skills and painting methods 		A1.2.2 A2.1.1 A2.1.2 A2.2.1	1
	1.3. Handicrafts	1.3.1. Recycled materials for handicraft making – Collage	<ul style="list-style-type: none"> Describe how and why recycled materials are used for artwork creation Discuss how art can be used to promote social justice and environmental awareness Plan what messages student teachers want to convey through their artwork and prepare for a presentation Create a collage using raw and recycled materials and present their artwork 	B1.1 B1.2 B1.3	B1.1.1 B1.1.2 B1.1.3 B1.2.1 B1.2.3 B1.3.3	1
2. Performing Arts	2.1. Knowledge of Performing Arts	2.1.1. Understanding of Education Degree College Year 2 and Middle School Performing Arts curriculum	<ul style="list-style-type: none"> Discuss the overview of Education Degree College Year 2 Performing Arts curriculum and Middle School Performing Arts curriculum 	A4.1 A5.1	A4.1.1 A5.1.1	1

Units	Sub-units	Lessons	Learning Outcomes	TCSF		Periods
				Minimum Requirements	Indicators	
	2.2. Components of Myanmar Performing Arts	2.2.1. Basic beats of traditional Myanmar Performing Arts	<ul style="list-style-type: none"> Describe basic beats of traditional Myanmar Performing Arts and how they can be the basis of different disciplines of traditional Myanmar Performing Arts (singing, dancing and playing musical instruments, etc.) Compare the similarities and differences of the four beats (<i>Nari-si, Walat-si, Sone-si, Si-thoke</i>) Identify the differences of four beats and demonstrate each beat Discuss creative teaching strategies that can be used for teaching four beats in middle school classrooms 	A4.1 B1.1	A4.1.1 B1.1.1	1

Units	Sub-units	Lessons	Learning Outcomes	TCSF		Periods
				Minimum Requirements	Indicators	
	2.3. Singing I	2.3.1. <i>Mahar Gita</i> (Myanmar classical songs)	<ul style="list-style-type: none"> Discuss the history of <i>Mahar Gita</i> (Myanmar classical songs) and its status today Classify different types of <i>Mahar Gita</i> and famous Myanmar classical artists Analyse various lyrics of Myanmar classical songs and sing the songs with traditional musical beats Demonstrate appreciation of Myanmar tradition and culture Identify teaching strategies that can be used for teaching singing to middle school students Discuss the difficulties which middle school students may have while learning singing and how middle school teachers could help them overcome those difficulties 	A3.2 A4.1 C3.2	A3.2.1 A4.1.1 C3.2.1	1

Units	Sub-units	Lessons	Learning Outcomes	TCSF		Periods
				Minimum Requirements	Indicators	
	2.4. Dancing I	2.4.1. Introduction to <i>Kabyar Loot</i> dance I	<ul style="list-style-type: none"> Discuss the history of <i>Kabyar Loot</i> dance in Myanmar and explain the profundity of Myanmar basic <i>Kabyar Loot</i> dance Identify the principles of <i>Kabyar Loot</i> dance of male and female versions Demonstrate three steps of <i>Kabyar Loot</i> dance (<i>Kyarphat Hlan</i>, <i>Kyarsit Choe</i>, and <i>Kantawt Pan</i>) on the traditional beats Dance these three steps with rhythmic movements and facial expression 	A3.2 A4.1 A5.2 B2.1 C3.2	A3.2.1 A4.1.1 A5.2.1 C3.2.1	1
		2.4.2. Teaching <i>Kabyar Loot</i> dance to middle school students	<ul style="list-style-type: none"> Demonstrate how to teach <i>Kabyar Loot</i> dance to the middle school students Identify various values such as physical well-being, cooperation and gender-equality that middle school students may gain from dancing <i>Kabyar Loot</i> Discuss various strategies to foster these values while learning <i>Kabyar Loot</i> dance in middle school classrooms 		A4.1.1 B2.1.3	1

Units	Sub-units	Lessons	Learning Outcomes	TCSF		Periods
				Minimum Requirements	Indicators	
	2.5. Playing Musical Instrument I	2.5.1. Musical notes and playing flute (<i>Palwei</i>)	<ul style="list-style-type: none"> Identify duration and pitch of musical notes and read musical notes accurately Explain the composition of flute notes for <i>Palwei</i>, including middle, high and dotted notes Play flute (<i>Palwei</i>) with the right breathing, tonguing and sizzle 	A4.1 A5.2 B1.1 B1.3 C1.4	A4.1.1 A5.2.1 B1.1.1 B1.3.3 C1.4.1	1
Total number of periods						12

Unit 1

Visual Arts

This unit is comprised of lessons that will help the student teachers build on their skills to teach Visual Arts to middle school students. There are six lessons under three sub-units. Student teachers will explore how the Education Degree College Visual Arts course will prepare them to teach middle school students Visual Arts. Student teachers will build on their essential drawing skills which will inform their painting, figure drawing, and still life drawing skills. They will also explore how different materials can be used in artwork, and how these methods can be positive for the environment. The skills that they will learn in this unit will prepare them to share their knowledge, skills and interests with their future students.

1.1. Knowledge of Visual Arts

This sub-unit introduces the overview of the Education Degree College Year 2 Visual Arts course. Student teachers will explore how the course is related to and prepares them for teaching the middle school visual arts syllabus.

Expected learning outcomes

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

- Identify the objectives and structure of Education Degree College Year 2 Visual Arts course;
- List main strands and sub-strands included in Middle School Visual Arts curriculum; and
- Discuss the components of Middle School Visual Arts textbooks and teacher guides.



Competencies gained

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

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

1.1.1. Education Degree College Year 2 Visual Arts course overview

Expected learning outcomes

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

- Identify the objectives and structure of Education Degree College Year 2 Visual Arts course;
- List main strands and sub-strands included in Middle School Visual Arts curriculum; and
- Discuss the components of Middle School Visual Arts textbooks and teacher guides.



Competencies gained

A4.1.1 Describe key concepts, content, learning objectives and outcomes of the lower secondary curriculum for the subjects and grade level/s taught

A4.1.3 Describe the assessment principles underpinning the Lower Secondary curriculum

A5.1.3 Link key concepts, principles and theories to real life applications to build discipline specific foundations and skills for different classes and grade levels taught



Time: One period of 50 minutes



Learning strategies: Jigsaw, graphic organiser, group work, group discussion, T-chart, question and answer



Assessment approaches: Observation, group presentation



Preparation needed: Prepare the Middle School Visual Arts Textbooks and Teacher Guides as a reference for the lesson



Resources needed: Grade 6 and Grade 7 Middle School Visual Arts Textbook and Teacher Guide (enough for each group); Education Degree College Visual Arts Year 2 Textbooks; flip chart

Learning outcomes for student teachers for the Art subject:³

- To construct a better understanding of the alignment of the Art subject (Performing and Visual Arts) to the basic education curriculum framework and learning resources and apply this to ensure the continuity and the progression of students' competencies developed across the grade level.
- To apply the competencies gained around Performing and Visual Arts in their teaching practice to effectively support their students' learning process to achieve the learning objectives for Art subject as stated below.

The contents and objectives of the second year Visual Arts subject must be taught in this lesson.⁴ This second year of the Education Degree College course needs to relate to what is being taught in Basic Education Schools. It means that this book is arranged and developed with the expectation to allow your student teachers to acquire the qualities and skills necessary to be able to teach the middle school content.



Learning activity 1. Graphic organiser and jigsaw (25 minutes)

1. Divide the student teachers into groups of around five students (ensure gender equality by using balanced gender ratios).
2. Assign the groups as either Group A or Group B.
3. Explain that Group A will study the objectives of the Year 2 Visual Arts course and Group B will study the middle school Grade 6 and Grade 7 Visual Arts syllabi (half of the class will study each topic).
4. Explain that the basic information is outlined in Lesson 1.1.1. However, you should also encourage them to look through and analyse the Textbooks of the EDC Year 2 Visual Arts course and the Grade 6/Grade 7 Middle School Visual Arts Textbook and Teacher Guides, respective to their group.
5. Ask the student teachers to write their discussion points on flipcharts by group. Give them 10 minutes to study, discuss and write notes on their topic.

³ Taken from the Education Degree College Year 2 subject syllabus for Art (Performing Arts and Visual Arts).

⁴ The Year 2 Education Degree College Visual Arts course has been developed mostly based on the Middle School Visual Arts scope and sequence and the Grade 6 syllabus. During 2019-2020, the Grade 7 syllabus was developed and available in 2020. The Grade 8 syllabus is still being developed.

6. Encourage all your student teachers to take part in the group discussion. Help the student teachers who cannot perform well and support them to find out the best way they can participate in the group (for example, as note taker).
7. After the group study, organise the groups so that one Group A member is with one Group B member. Allocate five minutes for each group to teach their topic to the other group (10 minutes total).
8. Draw a T-chart on the board and write Year 2 Visual Arts course and Middle School Visual Arts course as the column titles.
9. Ask students to come and write on the board about some main points they have learnt in this lesson about the two courses.
10. Let the student teachers reflect on how the two courses are similar in order to prepare them for the next portion of the activity.
11. Reorganise your student teachers into small groups and assign one “strand” (handicraft, art appreciation, drawing, painting) and ask groups to compare the assigned strands of the EDC Year 2 Visual Arts syllabus with the Middle School Visual Arts syllabus.
12. After each group has finished their discussion, ask one group to merge with another group. Each small group should explain their respective strand to the other group they have merged with and vice versa.



Assessment

Circle around the room and observe the talking points of each group. You can also check their note-writing on the flipchart paper. At the end of the activity, make sure that all the main points are covered in the T-chart activity on the board.



Possible student teachers' responses

Answers should be based on the main points in the texts in Lesson 1.1.1, with reference to the EDC Year 2 Visual Arts course Textbooks and the Grade 6/ Grade 7 Middle School Visual Arts Textbook and Teacher Guides.



Learning activity 2. Group discussion (20 minutes)

1. Ask your student teachers to stay in their original groups – Group A and Group B.

2. Ask them to base their discussion on the following two questions (write them on the board):
 - a. How does the Year 2 Visual Arts course relate to the Grade 6 and Grade 7 Middle School Visual Arts courses?
 - b. How does the Year 2 Visual Arts course prepare you to teach middle school students the Visual Arts subject?
3. Ask the student teachers to write their talking points on flipcharts by group. Give them 10 minutes to discuss and write down their ideas. You should encourage them to use references from the EDC Year 2 Visual Arts course Textbooks and the Grade 6 and Grade 7 Middle School Visual Arts Textbook and Teacher Guides, to show how they relate.
4. Ask each group to present their discussion points by using their flip charts. One student teacher can be the presenter, or they can present as a group.

After each presentation, allow time for questions to be posed by you and student teachers from other groups. You should give feedback on the presentations (5 minutes).



Assessment

Circle around the room during the group discussion and observe whether student teachers can find the related points. Remind student teachers that this Year 2 Visual Arts course prepares them to teach the Middle School Visual Arts course. Listen to the group presentation and check whether they are confident with how the two courses relate. Ask questions after the presentation as appropriate.



Possible student teachers' responses

Student teachers should find out how the Year 2 Visual Arts course prepares them to teach the Middle School Visual Arts course by looking at the texts in Lesson 1.1.1, with reference to the EDC Year 2 Visual Arts course Textbooks and the Grade 6/ Grade 7 Middle School Visual Arts Textbook and Teacher Guides.

The artistic techniques and knowledge about the three areas of the Middle School Visual Arts course – painting, handicrafts and art appreciation – are covered in this Year 2 Visual Arts course.



Check student teachers' understanding (5 minutes)

The structure of the Middle School Visual Arts syllabus should be easily understood by student teachers and is outlined clearly in the textbook. Student teachers should understand that the structure of the second-year curriculum can support teaching the middle school level curriculum.

Explain to student teachers that they should learn the lessons about Visual Arts and creative contemporary arts carefully. They will also get an opportunity to practise art appreciation and project-based learning.

Explain that teaching visual arts is based on students' independent learning and thinking. You can find and show student teachers positive examples of Art that can be seen in real life.

Homework assignment: Ask the student teachers to read in advance about the measurement method, construction method and contour line included in their textbook. Ask them to practise the drawing techniques in Learning activity 1 (Lesson 1.2.1) in advance of the lesson.

(Keep assessed flip charts in the visual arts file of Unit 1, Sub-unit 1.1, Lesson 1.1.1.)



Expected student teachers' responses for the review questions in TB

Question 1: Explain the areas of the Middle School Visual Arts subject.

Answer: *There are three kinds of learning areas: painting, handicrafts and art appreciation.*

Question 2: How do you think the Year 2 Visual Arts course will prepare you to teach the Visual Arts subject at middle school?

Answer: *As this question is subjective, student teachers' responses will vary.*

Sub-unit Summary



Key messages

- The Education Degree College Year 2 Visual Arts course covers painting, handicraft, and art appreciation areas.
- To understand the objectives of the Year 2 Visual Arts course and the content of middle school Visual Arts subject, student teachers can learn by using group discussions and answering questions. Some important points are:
 - The painting strand introduces basic drawing and paintings methods;
 - The handicraft strand involves creating artwork with waste materials and printmaking exercises; and
 - The art appreciation strand is about history of arts and how to value the artwork.
- This sub-unit exists in order to improve knowledge and skills for the following areas:
 - The objectives of the Year 2 Visual Arts course;
 - The strands, sub-strands, and exercises of Year 2 Visual Arts course; and
 - The content and structure of middle school's Visual Arts textbooks and teacher guides.



Sub-unit reflection

In this sub-unit, student teachers have learnt about subject related knowledge and procedures before starting the Year 2 Visual Arts course. Student teachers should now understand the syllabus of the middle school's Visual Arts subject. Student teachers should also now be able to understand and explain the teaching needs of art education.

Their understanding of the strand and structure of the Year 2 Visual Arts course will help them know what to prepare for and it can support your learning. What are they most excited to learn about? Do they have any concerns about the course?

Student teachers should now be able to understand the relationship between the middle school and Year 2 Visual Arts course. How are the middle school and Year 2 Visual Arts subjects related?



Further reading

Efland, A. D. (1990). *A history of art education: Intellectual and social currents in teaching the visual arts*. NY: Teachers College Press.

Ministry of Education. (2018). *Grade 6 Teacher's Guide for Visual Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2018). *Grade 6 Textbook for Visual Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2018). *Grade 7 Teacher's Guide for Visual Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2018). *Grade 7 Textbook for Visual Arts*. Myanmar: Department of Basic Education (DBE).

1.2. Painting

This sub-unit will develop student teachers' essential skills for teaching painting. It is designed to combine both arts and pedagogies that are needed for the painting subject. Student teachers will learn about materials needed for drawing and drawing methods; perspective and its techniques; ideal proportions and face drawing, painting techniques; and how to compose paintings.

Expected learning outcomes



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

- Identify methods of measurement and four construction methods (point, line, shape and form);
- Draw an object using methods of measurement and construction methods;
- Distinguish the three types of linear perspective, one-point, two-point and three-point perspectives;
- Practise linear perspective, one-point and two-point perspectives;
- Observe and identify proportions of a figure to improve visual perception skills;
- Draw a human figure in an objectively accurate manner;
- Describe painting methods including tone, light, shape and workmanship; and
- Draw a still life by applying visual perception skills and painting methods.



Competencies gained

A1.2 Demonstrate understanding of how different teaching methods can meet students' individual learning needs

A2.1 Demonstrate understanding of appropriate use of a variety of teaching and learning strategies and resources

A2.2 Demonstrate understanding of appropriate use of Information and Communication Technology (ICT) in teaching and learning

A5.2 Demonstrate understanding of how to vary delivery of subject content to meet students' learning needs and the learning context

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

B1.2 Demonstrate capacity to apply educational technologies and different strategies for teaching and learning

B2.1 Demonstrate capacity to monitor and assess student learning

1.2.1. Introduction to drawing

Expected learning outcomes

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

- Identify methods of measurement and four construction methods (point, line, shape and form); and
- Draw an object using methods of measurement and construction methods.



Competencies gained

A2.1.1 Plan learning experiences that provide opportunities for student collaboration, inquiry, problem-solving and creativity

A2.1.2 Use teaching methods, strategies and materials as specified in the textbooks and additional low cost support materials, to support student learning

A2.2.1 Describe the function and purpose of online and offline educational tools and materials to support the teaching and learning process

A2.2.2 Evaluate and match available online and offline ICT tools and materials to curriculum content and pedagogical strategies, including online and offline

A5.2.3 Describe approaches to model the use of content specific language, technical terms and skills by providing examples of use in real life contexts



Time: One period of 50 minutes



Learning strategies: Flipped classroom, self-study, lecture, discussion, observation, practical



Assessment approaches: Observation, Q&A, individual project, journal log/reflection papers



Preparation needed: Student teachers should have completed the practice exercises on the different drawing methods in their textbook. You will need to prepare the materials needed for the individual drawing. Be ready to show an example of you using the measurement method to draw objects.



Resources needed: A4 (one sheet), pencil, knife for sharpening pencil, eraser, flat board and paper clip, three kinds of object to draw



Learning activity 1. Introduction (10 minutes)

1. Introduce the lesson by explaining to student teachers that drawing is a basic technique for those who are learning the art of painting.
2. Explain the materials needed and the method of holding pencils in detail.
3. Review the basic drawing techniques of drawing they have studied and practised in advance of this lesson. Explain about the measurement method and construction method for drawing from the textbook step by step. You also will need to explain to them how to draw contour lines.
4. Check for students understanding and be ready to answer their questions about the methods.



Assessment

Check pre-reading and understanding of drawing techniques with Q&A or quick class discussions about the different drawing methods. You can also check their practice drawings.



Possible student teachers' responses

Student teachers must show their understanding about different drawing materials, the pencil holding method, construction method and contour lines. They also should be aware of the name of the lines which we use in drawing, depending on the position. They should be able to explain the step by step process of drawing with the measurement method.



Learning activity 2. Individual drawing (30 minutes)

1. Explain to your student teachers that they will now draw using the techniques they have learnt in this lesson.
2. Show the student teachers three objects and ask them to draw them on an A4 piece of paper, following the overall method outlined in their textbook. Tell student teachers to use the measurement method, construction method and contour lines.
3. Remind the student teachers to draw as they have already practised with exercises in the textbook. You can review the method as required – outlined in Table 1.3 in the TB:
 - a. Mark the number of heights point according to the measurement method and look for their locations by dividing the areas and mark them on the centre line.
 - b. Draw the long lines on those marks and look for the width of object on those long lines.
 - c. Draw a basic picture of the object by connecting the points that are searched and marked.
 - d. Then, draw horizontal contour lines according to the wide line.
 - e. Draw the correct shape of the objects.
 - f. Finally, draw vertical contour lines.
4. Explain the assessment criteria and rating scale (A: Beyond satisfactory; B: Satisfactory; C: Needs improvement) with which you will assess them on. You can write them on the board:
 - a. Accuracy of proportion
 - b. Clarity of drawing
 - c. Use of measurement method
 - d. Use of contour lines
 - e. Successful completion of drawing
5. While your student teaches are drawing, you should observe student teachers and support those that need help. You should ask them questions about if they have any problems or difficulties and assist them as required.
6. If some student teachers cannot finish the drawing in the allocated time, you will need to set another appropriate time to complete the task.



Assessment

Assess student teachers' drawing and give feedback based on the following criteria:

	Beyond satisfactory (A)	Satisfactory (B)	Needs improvement (C)
Accuracy of proportion	Proportion of drawing is largely accurate	Proportion of drawing is fairly accurate, with some errors	Proportion of drawing is largely inaccurate with many errors
Clarity of drawing	Drawn clearly, neatly and well presented	Drawn fairly clearly and neatly	Not drawn clearly or neatly It is not well presented
Use of measurement method	Used measurement method largely accurately	Used measurement method fairly accurately, with some errors	Did not use measurement method accurately
Use of contour lines	Inserted contour lines largely accurately	Inserted contour lines fairly accurately	Did not insert contour lines correctly
Successful completion of drawing	The drawing is successfully completed Used time well	The drawing is completed to a satisfactory standard Used time fairly well	The drawing is largely incomplete Did not use time well

Remember to assess students based on their individual needs and abilities. Give feedback to student teachers about how they can improve their drawing. Let some students practise again if necessary.



Possible student teachers' responses

Student teachers should follow the instructions in their textbook in order to draw the three objects.



Facilitator's notes

Student teachers will come from a diverse background and will have different levels of prior understanding and experience in the visual arts. Therefore, remember that the ability of each student will vary, and you will need to support each student according to their needs. If students need more practice, you can allow them to practise the drawing again, if needed.



Learning activity 3. Journal log (5 minutes)

Ask student teachers to summarise and explain the different techniques they used in their drawing. Ask them to think about these questions: What was challenging? What aspect of your drawing do you think you need to improve on?



Assessment

Check student teachers' summary and reflection of drawing techniques with Q&A or quick class discussions about their drawing experience.



Possible student teachers' responses

Student teachers' responses will vary according to their individual experiences.

(Keep assessed artworks in the art file of Unit 1, Sub-unit 1.2, Lesson 1.2.1.)



Check student teachers' understanding (5 minutes)

Drawing is an important skill for teaching the art of painting. Student teachers should practise drawing and painting using the methods highlighted in their textbook. Through practice, student teachers will be able to find the proportions of real objects easily when they are assigned to observe and draw them. To develop your drawing and painting of still life objects further, practise with objects of different sizes, colours and types.

Homework assignment: In preparation for the next lesson, ask the student teachers to read ahead about the one-point, two-point and three-point perspective. They should also complete the practice drawing exercises from a one-point and two-point perspective in learning activities 1 and 2 (Lesson 1.2.2). Also, you must warn them to bring rulers as it is essential ones for the next lesson.



Expected student teachers' responses for the review questions in TB

Question 1: Explain what the four kinds of construction methods of drawing are.

Answer: *The four kinds of construction methods are the point construction method, line construction method, shape construction method and form construction method.*

Question 2: What is the measurement method?

Answer: *It is a method of searching and measuring the proportion of drawing objects. The position line, centre line, height line, width line and hidden line should be known when drawing with measurement method.*

Question 3: Why are drawing skills important for painting?

Answer: *In order to create a good painting, it is important to use accurate proportions and measurement methods. To be capable of using these accurate proportions and measurements, it is essential to develop basic drawing skills.*

1.2.2. Perspective drawing

Expected learning outcomes



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

- Distinguish the three types of linear perspective, one-point, two-point and three-point perspectives; and
- Practise linear perspective, one-point and two-point perspectives.



Competencies gained

A1.2.2 Identify focused and sequenced learning activities to assist students to link new concepts with their prior knowledge and experiences

A2.1.1 Plan learning experiences that provide opportunities for student collaboration, inquiry, problem-solving and creativity

A2.1.2 Use teaching methods, strategies and materials as specified in the textbooks and additional low cost support materials, to support student learning

A5.2.3 Describe approaches to model the use of content specific language, technical terms and skills by providing examples of use in real life contexts

B1.1.1 Use different ways to explain the subject matter, related ideas and concepts to meet a range of learning abilities and intended learning outcomes

B1.1.3 Encourage students' awareness of their own thought processes and use of reflection to build new understanding

B2.1.1 Use assessment techniques as part of lessons to support students to achieve learning outcomes



Time: One period of 50 minutes



Learning strategies: Flipped classroom, lecture, practical



Assessment approaches: Q&A, observation, individual project



Preparation needed: Student teachers should have read about one-point, two-point and three-point perspective before the lesson. They should have also practised drawing cubes from a one-point and two-point perspective (Learning activity 1 and 2).

Student teachers should have also brought rulers as instructed. You should prepare some vinyl representations of linear perspective to use during teaching.



Resources needed: Two sheets of A3 paper, pencil, eraser, sharpener, ruler, drawing board, paper boxes for each group



Learning activity 1. Drawing exercise (Homework assignment)

This activity should be completed before the lesson. Student teachers should read about drawing from a one-point perspective. They should practise drawing a cube from a one-point perspective following the example provided.



Assessment

Check if students have completed the practice drawing activities before the lesson. Check that they have drawn the cube from a one-point perspective following the method outlined in their textbooks.



Possible student teachers' responses

They should have drawn the cube from a one-point perspective using pencils and rulers.



Learning activity 2. Drawing exercise (Homework assignment)

This activity should also be completed before the lesson. Student teachers should read about drawing from a two-point perspective. They should practise drawing a cube from a two-point perspective following the example provided.



Assessment

Check if students have completed the practice drawing activities before the lesson. Check that they have drawn the cube from a two-point perspective following the method outlined in their textbooks.



Possible student teachers' responses

They should have drawn the cube from a two-point perspective using pencils and rulers.



Learning activity 3. Lecture (10 minutes)

1. Introduce the concept of perspective drawing. Tell them that the nearer things are, the bigger they are. Whereas the further away things are, the smaller they are.
2. Ask the student teachers if they have ever seen the railway's view converging at a point. Show your student teachers Figure 1.19. 'Cityscape in perspective view' in the textbook. You should introduce that it is called linear perspective in painting.
3. Explain the differences between linear perspective and atmospheric perspective. Show your student teachers Figure 1.20. 'Aerial perspective is used in artist U Zaw Win's (woodcut) painting' and Figure 1.22. 'Linear perspective is used in artist U Myo Myat Min's painting' from their student teacher textbook.
4. Explain about the importance of eye level. You should explain about the four kinds of view depending on the position of the viewer/object. Show your student teachers Figure 1.24. 'Tea pot with four kinds of views' in their textbook.
5. Define both the Spectator line and Vanishing Point by showing Figure 1.25. 'Viewer and spectator line' and Figure 1.26. 'Vanishing point' in their textbook.
6. Explain about one-point, two-point and three-point perspective.



Assessment

Ask some questions about perspectives and key words to check student teachers' understanding. You can discuss student teachers' questions as a class. Try and let other students answer their peers' questions if possible.



Possible student teachers' responses

Student teachers should be able to explain about the following key terms using information from their textbook:

- Eye level
- Spectator line
- Vanishing point
- One-point, two-point, and three-point perspective



Learning activity 4. Individual drawing (15 minutes)

1. Organise student teachers to sit in groups of around six students.
2. First, review what the one-point perspective is and explain how to draw from a one-point perspective.
3. Explain that in the one-point perspective, objects are parallel to the viewer.
4. You should demonstrate how to draw from a one-point perspective. You can show the examples in Figure 1.27. 'Step-by-step drawing of one-point perspective' in the student teacher textbook.
5. Ask student teachers to observe Figure 1.30. 'A cube seen from one-point perspective' and answer the questions in their textbooks.
6. Place a cube (paper box) in front of each group of students. Ask the student teachers to draw the cube from a one-point perspective.
7. Explain the assessment criteria and rating scale (A: Beyond satisfactory; B: Satisfactory; C: Needs improvement) with which you will assess them on. You can write them on the board:
 - a. Use of perspective
 - b. Clarity of drawing
 - c. Successful completion of drawing
8. Remind students they must be parallel with the box in order to draw from a one-point perspective.
9. During drawing activity, teacher educator monitors and helps them if it is necessary.



Assessment

Assess student teachers' drawing and give feedback based on the following criteria:

	Beyond satisfactory (A)	Satisfactory (B)	Needs improvement (C)
Use of perspective	The perspective used in the drawing is largely accurate There are no errors in drawing the one-point perspective	The perspective used in the drawing is fairly accurate There are a few errors in drawing the one-point perspective	The perspective used in the drawing is largely inaccurate There are many errors in drawing the one-point perspective
Clarity of drawing	Drawn clearly, neatly and well presented	Drawn fairly clearly and neatly	Not drawn clearly or neatly It is not well presented
Successful completion of drawing	The drawing is successfully completed Used time well	The drawing is completed to a satisfactory standard Used time fairly well	The drawing is largely incomplete Did not use time well

Remember to assess students based on their individual needs and abilities. Give feedback to student teachers about how they can improve their one-point drawing. Let some students practise again if necessary.



Possible student teachers' responses

Student teachers will have drawn the paper box from a one-point perspective. Student teachers' abilities may vary. Make sure you encourage and support student teachers throughout the process. Provide time for further practice if needed.



Learning activity 5. Individual drawing (15 minutes)

1. First, review what the two-point perspective is and explain how to draw from a two-point perspective.
2. Explain that in the two-point perspective, objects are at an angle with the viewers.
3. You should demonstrate how to draw from a two-point perspective. You can show the examples in Figure 1.28. 'Step-by-step drawing of two-point perspective' in the student teacher textbook.
4. Ask student teachers to observe Figure 1.31. 'A cube seen from two-point perspective' and answer the questions in their textbooks.

5. Now, ask the student teachers to draw the cube (same paper box) from a two-point perspective.
6. Remind students that they have to look at the box from an angle in order to draw from a two-point perspective.
7. Explain that they will be assessed on the same criteria as the previous one-point perspective drawing (keep the same assessment criteria on the board).
8. During the drawing activity, teacher educator monitors and helps them if it is necessary.



Assessment

Assess student teachers' drawing and give feedback based on the following criteria:

	Beyond satisfactory (A)	Satisfactory (B)	Needs improvement (C)
Use of perspective	The perspective used in the drawing is largely accurate There are no errors in drawing the two-point perspective	The perspective used in the drawing is fairly accurate There are a few errors in drawing the two-point perspective	The perspective used in the drawing is largely inaccurate There are many errors in drawing the two-point perspective
Clarity of drawing	Drawn clearly, neatly and well presented	Drawn fairly clearly and neatly	Not drawn clearly or neatly It is not well presented
Successful completion of drawing	The drawing is successfully completed Used time well	The drawing is completed to a satisfactory standard Used time fairly well	The drawing is largely incomplete Did not use time well

Remember to assess student teachers based on their individual needs and abilities. Give feedback to student teachers about how they can improve their two-point perspective drawing. Let some students practise again if necessary.



Possible student teachers' responses

Student teachers have drawn the paper box from a two-point perspective. Student teachers' abilities may vary. Make sure you encourage and support student teachers throughout the process. Provide time for further practice if needed.



Learning activity 6. Notetaking (5 minutes)

Ask student teachers to make notes about what they have learnt about linear perspective in this lesson. Encourage them to write in their own words.



Assessment

Check student teachers' summary and explanation of the linear perspective with Q&A or quick class discussion.



Possible student teachers' responses

Student teacher responses should be based on what they have learnt from the student teacher textbook in this lesson. They should include the methods involved in drawing from different linear perspectives.

(Keep assessed artworks in the visual arts file of Unit 1, Sub-unit 1.2, Lesson 1.2.2.)



Facilitator's notes

Remember that student teachers' abilities may vary depending on their previous artistic exposure and experience. Support those student teachers that need assistance and answer questions as required. If student teachers need more practice, let them repeat the individual drawing activities. You can set this as homework assignments. Give students feedback which they can use to improve their drawings.

You can also use a drawing chart or poster which outlines the drawing methods visually and clearly to make it easier for student teachers to understand.



Check student teachers' understanding (5 minutes)

In this lesson, student teachers have learnt about drawing from different perspectives. Review the main points about the linear perspective, and the methods involved when drawing from one-point, two-point, and three-point perspectives.

Explain to your student teachers that with this technique, they will be able to understand how to draw buildings, roads and people. Although only basic methods were explored in this lesson, student teachers can build on these skills that they have developed to create more complex drawings and paintings. Student teachers will continue to develop these skills throughout this Education Degree College Year 2 Visual Arts course. It is essential for student teachers to develop these basic skills in order to be ready to teach middle school students the Visual Arts subject.

In preparation for the next lesson, let student teachers study the common proportions of male and female and the human face structure, using the information in the textbook.



Expected student teachers' responses for the review questions in TB

Question 1: What are the two main kinds of perspective? Explain the differences between them.

Answer: There are two kinds of perspective which can be used to depict distance in painting. They are aerial perspective and linear perspective. The aerial or atmospheric perspective can be defined as colour perspective, which is used to depict the distance in landscape paintings. With distance, objects become dominated by blueish colours and the details are less defined. Linear perspective is based on the study of related proportions of lines, shapes and form. It focuses on the basic geometric shapes we can see in buildings and objects which surround us.

Question 2: Explain the differences between the one-point and two-point perspectives.

Answer: *The differences between one-point and two-point perspective is based on the location of viewer. In one-point perspective, all the lines are parallel with viewer. In two-point perspective, lines are at an angular view with the viewer.*

Question 3: What challenges did you face when practising drawing with linear perspective?

Answer: *Answers will vary according to student teachers' individual experiences.*

1.2.3. Figure drawing

Expected learning outcomes

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

- Observe and identify proportions of a figure to improve visual perception skills; and
- Draw a human figure in an objectively accurate manner.



Competencies gained

A2.2.1 Describe the function and purpose of online and offline educational tools and materials to support the teaching and learning process

B1.1.1 Use different ways to explain the subject matter, related ideas and concepts to meet a range of learning abilities and intended learning outcomes

B1.1.3 Encourage students' awareness of their own thought processes and use of reflection to build new understanding

B1.2.1 Use teaching methods and learning strategies appropriate for the class – culture, size and type

B1.2.3 Create opportunities for students to investigate subject-related content and concepts through practical activities

B2.1.1 Use assessment techniques as part of lessons to support students to achieve learning outcomes



Time: One period of 50 minutes



Learning strategies: Flipped classroom, lecture, practical, gallery walk, note-taking, group discussion



Assessment approaches: Individual project, observation



Preparation needed: Student teachers should have already studied about the common proportions of male and females and the human face structure by reading the information in the textbook. You should also draw teaching aids on proportions of the human figure and facial structure before class.



Resources needed: One sheet of A3, pencil, knife for sharpening the pencil, eraser, board, paper clip, tape or glue-tac, illustration charts/teachings aids of human structure and facial structure



Learning activity 1. Warm-up activity (15 minutes)

1. Introduce this lesson by telling student teachers that drawing human figures is one of the important subjects in the history of art.
2. Student teachers should have studied the reading in advance. Briefly review about the ideal proportions of human figures. You can explain this using the examples in the textbook or the teaching aids you have created.

- a. The height of human figure can be drawn with a measurement of eight heads tall.
 - b. The middle point of the body is the top of the thigh joint (groin area), with the upper quarter being the chest bone and the lower quarter being the knee.
 - c. The bottom of the rib cage (navel) aligns with the elbow, the wrist with the bottom of the hip.
 - d. Both the foot instep and knee area are one head wide.
 - e. In ideal proportions, for female figures, the width of the shoulders is one and half heads wide. The rib cage is a square shape and the height is a little longer than the width. The width of the buttocks is two heads wide.
 - f. In ideal proportions, for male figures, the width of the shoulder is two heads wide. The rib cage is a square shape and is a little wider in its upper part. The width of the buttocks is a little narrower than two heads wide.
3. Remind student teachers that these are only the ideal proportions that are used in art, and it is not a representation of everyone.
 4. Let student teachers practise sketching the human figure in their textbooks using the ideal proportions drawing methods.



Assessment

Use the Q&A assessment strategy to check student teachers' understanding about the ideal proportions of male and female. Make sure that student teachers understand the drawing methods involved for drawing the human figure. Check if the student teachers can follow the drawing methods to draw a human figure.



Possible student teachers' responses

Student teachers should use the information they have learnt in the textbook to answer your questions about the ideal proportions for the human figure. They also should use the drawing methods to inform their practice drawing of a human figure.



Facilitator's notes

Please remember not to use gender discriminatory terms for artworks or when explaining proportions of the human figure and facial features.



Learning activity 2. Individual drawing (25 Minutes)

1. Ask student teachers to review the information about the human face structure and facial features in Figures 1.36 to 1.41 in their textbook.
2. Check student teachers' understanding of how to draw the facial structure and facial features by asking questions. They should be aware of the ratios of eyes, nose, lips and ears. Be ready to respond to student teachers' questions.
3. Ask student teachers to look at the face structures of the other students in their group. Ask them to notice their different features and think about how they would draw them.
 - a. Does everyone look the same?
 - b. Explore the similarities and differences among your peers' face shapes.
 - c. Explore the similarities and differences among your peer's eyes/nose/lips/ears.
 - d. What are the other factors that influence the features of the face? Can different feelings and/or emotions change the features?
4. Explain that they can now try drawing some of the different facial features on A3 paper (eyes, nose, mouth, ears).
5. Explain the assessment criteria and rating scale (A: Beyond satisfactory; B: Satisfactory; C: Needs improvement) with which you will assess them on. You can write them on the board:
 - a. Accuracy of proportion
 - b. Clarity of drawing
 - c. Successful completion of drawing

6. Although this will be an individual drawing project, they can collaborate with their peers. Tell them that they can choose which facial features they would like to draw among their group. They can divide the facial features among the group, or they can try drawing them all. Explain that they should have at least one example of each facial feature in their group.
7. Whilst the student teachers are drawing, you should observe and facilitate them. Ask them if they are having any difficulties and provide support based on their individual needs.
8. If student teachers have finished drawing one facial feature, encourage them to attempt another.



Assessment

Use the Q&A assessment strategy to check student teachers’ understanding about the ideal proportions of facial features. Make sure that student teachers understand the drawing methods involved for drawing the eyes, nose, lips and ears.

Assess student teachers’ drawings and give feedback based on the following criteria:

	Beyond satisfactory (A)	Satisfactory (B)	Needs improvement (C)
Accuracy of proportion	Proportion of drawing is largely accurate	Proportion of drawing is fairly accurate, with some errors	Proportion of drawing is largely inaccurate with many errors
Clarity of drawing	Drawn clearly, neatly and well presented	Drawn fairly clearly and neatly	Not drawn clearly or neatly. It is not well presented
Successful completion of drawing	The drawing is successfully completed	The drawing is completed to a satisfactory standard	The drawing is largely incomplete
	Used time well	Used time fairly well	Did not use time well

Remember to assess students based on their individual needs and abilities. Give feedback to student teachers about how they can improve their drawing. Let some students practise again if necessary.



Possible student teachers’ responses

Student teachers have drawn the parts of the face by using what they have learnt about proportions. Student teachers’ abilities may vary. Make sure you encourage and support student teachers throughout the process. Provide time for further practice if needed.



Learning activity 3. Notetaking (5 minutes)

Ask student teachers to make notes about what they have learnt about the human face structure in this lesson. Encourage them to write in their own words.



Assessment

Check student teachers' summary and explanation of the human face structure with a Q&A or quick class discussion.



Possible student teachers' responses

Student teacher responses should be based on what they have learnt from the student teacher textbook in this lesson. They should include the methods involved, using proportions to draw facial features.

(Keep assessed artworks and notes in the visual arts file of Unit 1, Sub-unit 1.2, Lesson 1.2.3.)



Extended learning activity 1. Gallery walk (10 minutes)

Student teachers can stick their drawings onto the walls. Let the student teachers walk around the room and observe and reflect on the works of their peers. Student teachers can discuss among themselves.



Assessment

Circulate the room and observe student teachers' reflections and discussions on the artwork of their peers.



Possible student teacher's responses

Student teacher responses will vary according to their experience. They should give positive comments on their peers' artworks and could also discuss how they can improve.



Check student teachers' understanding (5 minutes)

The basic rules and methods involved in drawing a human figure and facial features have been explored in this lesson. It is important to know the proportions and relations between the different parts of the body. As each part of the body is related to each other, student teachers need to know the relationship among them. Student teachers have also practised drawing human facial features. Remind them that they can follow the guidelines about the proportions of the human body and face structure by following the information in their textbook.

In preparation for next lesson, ask student teachers to study about light and dark tone, light and shade, nature of texture, workmanship and composition of a painting, using the information in the textbook.



Expected student teachers' responses for the review questions in TB

Question 1: Explain the ideal proportions of the human figure.

Answer: The ideal proportions of humans are measured as eight heads tall and this measurement is used in drawing. There are small differences between the ideal proportions of the male and female figure. The ideal proportion of males has a distinct form of muscles and it is required to draw with straight lines. For the ideal proportion of females, curved lines are used. According to ideal proportions, a male's rib cage is wider than a female's and the female pelvis is wider than the male pelvis.

Question 2: Explain the proportions of the human face and how to draw them.

Answer: Study the proportions of the eyes, nose, mouth and ears form in comparison to the face. The head is drawn by using a rectangle shape of the ratio two parts wide and three parts long. The radius of the eyes is approximately one inch and has a round shape. The nose is narrow at the top and wider at the bottom. It has an oblong wooden tray shape that has been turned upside down. The tip of the nose can be sketched and drawn as three spheres. The lips can be measured and drawn with a rectangle shape of a ratio of 2:1. The end part of the lip is located straight under the middle points of the eyes. The ears are located on either side of the head, located between the eyebrow ridge and bottom of the nose. It is shaped like a bowl and slopes down in the middle. Construct and draw it with a vertical rectangle shape with a ratio of 1:2.

1.2.4. Artwork creation

Expected learning outcomes

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

- Describe painting methods including tone, light, shade and workmanship; and
- Draw a still life by applying visual perception skills and painting methods.



Competencies gained

A1.2.2 Identify focused and sequenced learning activities to assist students to link new concepts with their prior knowledge and experiences

A2.1.1 Plan learning experiences that provide opportunities for student collaboration, inquiry, problem-solving and creativity

A2.1.2 Use teaching methods, strategies and materials as specified in the textbooks and additional low cost support materials, to support student learning

A2.2.1 Describe the function and purpose of online and offline educational tools and materials to support the teaching and learning process



Time: One period of 50 minutes



Learning strategies: Flipped classroom, lecture, practical, note-taking, group discussion



Assessment approaches: Individual project, observation



Preparation needed: Student teachers should have studied light and dark tones, light and shade, nature of texture, workmanships and composition of a painting before starting the lesson. You will need to prepare teaching charts for lesson as well as three objects (of different tones) for the individual drawing project.



Resources needed: A3 paper, three objects (of different tones), drawing paper, 2B, 4B, 6B pencils, knife for sharpening the pencil, eraser, flat board, paper clip, spotlight and teaching charts.



Learning activity 1. Think-pair-share/Concept map (15 minutes)

1. Write these questions on the board:
 - a. What are the main components of a painting?
 - b. Why are they important for painting?
 - c. What things should you avoid in your composition?

2. Ask students to think about these questions individually for a few minutes.
3. Ask the students to discuss their ideas with a partner.
4. In pairs, the students should write down their main ideas, using a concept map on A3 paper.
5. Review about the main points of the lesson, checking for students understanding through question and answers.
6. Make sure that student teachers are aware of the importance of tone value, light and shade, nature of texture, workmanship and composition of a painting. They should be aware of the three types of tone values and colours; shade, shadow and reflection caused by the light; texture and the methods used to represent it; the basic composition of drawing; the two balancing methods; and things to avoid when painting artworks.



Assessment

Use the Q&A assessment strategy to check student teachers' understanding about the following concepts: tone value, light and shade, nature of the texture, workmanship and composition of a painting.



Possible student teachers' responses

Student teachers discuss about the tone gradations and painting/drawing techniques.



Learning activity 2. Drawing exercise (25 minutes)

1. Show students the three objects that will be used for still life painting.
2. Demonstrate or explain how to draw a still life drawing with these three objects. Explain why it is important that these objects have different tone values.

3. Ask student teachers to use the knowledge they have learnt in this lesson to inform their drawing techniques. You can review about tone value, accuracy of light and shade, shadow and reflection, texture, and workmanship again if necessary.
4. Explain the assessment criteria and rating scale (A: Beyond satisfactory; B: Satisfactory; C: Needs improvement) with which you will assess them on. You can write them on the board:
 - a. Accuracy of proportion
 - b. Accuracy of tone value
 - c. Accuracy of light and shade
 - d. Accuracy of texture
 - e. Workmanship
5. Let student teachers start to draw the three objects for their still life drawing.
6. Whilst the student teachers are drawing, you should observe and facilitate them. Ask them if they are having any difficulties and provide support based on their individual needs.



Assessment

Assess student teachers’ drawings and give feedback based on the following criteria:

	Beyond satisfactory (A)	Satisfactory (B)	Needs improvement (C)
Accuracy of proportion	Proportion of drawing is largely accurate.	Proportion of drawing is fairly accurate, with some errors.	Proportion of drawing is largely inaccurate with many errors.
Accuracy of tone value	Tone value of drawing is largely accurate.	Tone value of drawing is fairly accurate, with some errors.	Tone value of drawing is largely inaccurate with many errors.
Accuracy of light and shade	Light and shade of drawing is largely accurate.	Light and shade of drawing is fairly accurate, with some errors.	Light and shade of drawing is largely inaccurate with many errors.
Accuracy of texture	Texture of drawing is largely accurate.	Texture of drawing is fairly accurate, with some errors	Texture of drawing is largely inaccurate with many errors.
Workmanship	The drawing is completed to a high level of workmanship.	The drawing is completed to a satisfactory level of workmanship.	The drawing is largely incomplete with poor workmanship.

Remember to assess students based on their individual needs and abilities. Give feedback to student teachers about how they can improve their drawing. Let some students practise again if necessary.



Possible student teachers' responses

Student teachers should have drawn the three objects provided using the methods used in still life drawings. Student teachers' artwork should show their awareness of tone value, accuracy of light, shade, shadow and reflection, texture and workmanship.

Student teachers' abilities may vary. Make sure you encourage and support student teachers throughout the process. Provide time for further practice if needed.



Learning activity 3. Notetaking (5 minutes)

Ask student teachers to make notes about the drawing methods they have learnt in this sub-unit so far. Encourage them to write in their own words.



Assessment

Check student teachers' answers about what they think they have learnt so far with a Q&A or quick class discussion.



Possible student teachers' responses

Student teacher responses should include the methods they have learnt from the student teacher textbook in this sub-unit so far. Student teachers might explain about the drawing techniques involved.



Extended learning activity 1. Gallery walk (10 minutes)

Student teachers can stick their drawings onto the walls. Let the student teachers walk around the room and observe and reflect on the works of their peers. Student teachers can discuss among themselves.



Assessment

Circulate the room and observe student teachers' reflections and discussions on the artwork of their peers.



Possible student teachers' responses

Student teacher responses will vary according to their experience. They should give positive comments on their peers' artworks and could also discuss how they can improve.

(Save and collect the pictures at Unit 1, Sub-unit 1.2, Lesson 1.2.4, in the file.)



Check student teachers' understanding (5 minutes)

You have learnt both drawing and painting in this lesson. The methods you have learnt are essential when creating a painting or design. You have also completed your own still life drawing.

As these lessons are included in the content of middle school level, student teachers are encouraged to practise drawing again and again in order to build up the skills necessary to be able to create a painting themselves.

In preparation for the individual project work next lesson, student teachers need to:

- Study about the history of handicrafts by using the information in the textbook in advance.
- Let student teachers think in advance about the artworks they want to create in the next lesson. They also must complete the “individual artwork description plan” in Table 1.5 (in Learning activity 2) before the next lesson.
- Explain that student teachers need to prepare reusable materials in advance, so that they can create artwork with wastes. For example, they can collect newspaper, pieces of plastic, pieces of cloth, dry branches, fallen leaves and glue. They can collect other waste materials that they are able to reuse as they like too. The waste materials must be from their region. Organise the waste materials systematically.



Expected student teachers’ responses for the review questions in TB

Question 1: Explain what tone is.

Answer: The value of colour is called tone. Tone can be defined as high key, middle key and low key.

Question 2: Explain what to avoid in composition.

Answer: When composing a painting, you should avoid: equality of size and space, equality of quantity and equality of quality.

Sub-unit Summary



Key messages

- In this sub-unit, student teachers' essential skills for art teachers have been promoted. They have learnt about the measurement method, construction method, perspective drawing, figure drawing and painting techniques.
 - The measurement method and construction method are very important techniques for a beginner to create a painting. These methods allow the student teacher to understand how to measure the proportion of objects, as well as to understand the lines and shapes of objects. These methods provide steps to follow when drawing.
 - There are two types of perspective: aerial perspective and linear perspective. Student teachers have learnt about the eye level, spectator line, four kinds of viewpoints and the vanishing point. They have also practised drawing with the one-point and two-point perspective.
 - There are some differences in male and female ideal proportions. Student teachers have studied and practised drawing human faces. This will promote and increase their confidence to teach in middle school lessons.
 - In the artwork creation lessons, you have learnt about tone, light and shade, texture, workmanship and composition exercises. They have also created their own still life drawing.
- This sub-unit has been studied to improve knowledge and skills for the following areas:
 - The painting materials and techniques;
 - One-point and two-point perspective;
 - Ideal proportions of males and females, and proportions of the face; and
 - Tone gradations, light and shade, texture, workmanship, and composition.



Sub-unit reflection

In this sub-unit, student teachers have learnt painting skills which will enable them to teach the middle school Visual Arts subject. Student teachers must learn sketching and painting techniques and their accompanying knowledge.

Drawing is the essential skill for painting. Students will be able to develop their creative ideas with drawing skills. They should reflect on what lines they use to draw in the construction method.

Before and after learning about the perspective drawings, how does it make a difference when they look at the environment?

The study of human drawings will enable them to comprehend and describe their features. Student teachers will learn how to draw a proportional relationship with each of the facial features.

To gain the skills to create artwork, they have studied tone, light and shade, texture, workmanship and composition. What are the facts to avoid when composing an artwork?

If student teachers would like to teach the middle school Visual Arts subject, they should continue practising their drawing and painting skills in their own time.



Further reading

Bachi Kyi Thein. (2015). *ပန်းချီအခြေခံနှင့် ရိုးရာပန်းချီရေးဆွဲနည်း* [Basic painting and traditional painting method]. Yangon, Myanmar: Nagar Min Sarpay.

Bridgman, G. B. (1971). *Bridgman's life drawing*. NY: Dover Publications.

Bridgman, G. B. (1973). *Constructive anatomy with almost 500 illustrations*. NY: Dover Publications.

Bridgman, G.B. (1972). *The human machine: The anatomical structure and mechanism of the human body*. NY: Dover Publications.

Martin, G. (2016). *Drawing and painting: The complete artist's handbook*. Spain: Sterling New York.

Maung Sai Maung Maung. (2000). ပန်းချီအနီးအဝေးမြင်ခြင်း သဘောတရားနှင့် နည်းစနစ် ဆန်းစစ်လေ့လာချက် ဘွဲ့ယူစာတမ်း [Study on nature and techniques of perspective]. Yangon, Myanmar: National University of Arts and Culture.

National University of Arts and Culture. (n.d.). *Second year Painting: Anatomy subject*. Mandalay, Myanmar.

Painting and Sculpture Department. (2013-2014). *First year Art course: Spectator line* (p. 20). Yangon, Myanmar: State High School of Arts.

Rani, R. M. (2015). *A guide to visual presentation*. Beverly, MA: Rockport Publishers.

U Kyaw Thu Rain (Bachi Niipya). (2006) အခြေခံပန်းချီပညာ [Basic painting technique]. Yangon, Myanmar: Moesat Sarpay.

Zaw Winn (Thit Htwin). (2016). ကျွန်ုပ်၏ ဘဝတစ်သက်တာ ရေးဆွဲခဲ့သော ခဲပန်းချီ [Pencil paintings that I have drawn my whole life]. Yangon, Myanmar: Sanpal Sarpay.

1.3. Handicrafts

In this sub-unit, student teachers will learn about how to create handicrafts. These exercises are concerned with environmental conservation and artistic expression. It is important for student teachers to learn about the nature of collage art and how to create it.

Expected learning outcomes



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

- Describe how and why recycled materials are used for artwork creation;
- Discuss how art can be used to promote social justice and environmental awareness;
- Plan what messages student teachers want to convey through their artwork and prepare for a presentation; and
- Create a collage using raw and recycled materials and present their artwork.



Competencies gained

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

B1.2 Demonstrate capacity to apply educational technologies and different strategies for teaching and learning

B1.3 Demonstrate good lesson planning and preparation in line with students' learning ability and experience

1.3.1. Recycled materials for handicraft making - Collage

Expected learning outcomes

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

- Describe how and why recycled materials are used for artwork creation;
- Discuss how art can be used to promote social justice and environmental awareness;
- Plan what messages student teachers want to convey through their artwork and prepare for a presentation; and
- Create a collage using raw and recycled materials and present their artwork.



Competencies gained

B1.1.1 Use different ways to explain the subject matter, related ideas and concepts to meet a range of learning abilities and intended learning outcomes

B1.1.2 Select instructional material to link learning with students' prior knowledge, interests, daily life and local needs

B1.1.3 Encourage students' awareness of their own thought processes and use of reflection to build new understanding

B1.2.1 Use teaching methods and learning strategies appropriate for the class – culture, size and type

B1.2.3 Create opportunities for students to investigate subject-related content and concepts through practical activities

B1.3.3 Prepare focused and sequential learning experiences that integrate learning areas and are responsive to students' interests and experience



Time: One period of 50 minutes



Teaching strategies: Flipped classroom, group discussion, practical, group work, note-taking



Assessment approaches: Q&A, individual project, observation



Preparation needed: Student teachers should have already studied the history of handicrafts. They should have thought in advance about the artwork they want to create and should have completed their individual artwork description in Table 1.5 (Learning activity 2). They should have also prepared reusable materials in advance; for example: newspaper, pieces of plastic, pieces of cloth, dry branches, fallen leaves and glue. They can collect other wastes that they are able to reuse as they like too. They must use reusable wastes from their region.



Resources needed: Waste materials, glue, drawing paper, board, scissors, photos, posters, magazines, teaching chart, sample pictures of artwork that uses waste/recycled materials



Learning activity 1. Think-pair-share (10 minutes)

1. Ask student teachers to answer this question: “What materials can be used for creating artworks?”
2. Let student teachers discuss in pairs for a few minutes and then call on a few pairs to share their answers. Introduce the lesson by using the answers of student teachers.
3. Ask students whether they have experience in recycling waste materials or not.
4. Then, explain that materials used in drawing changed the history of art and artworks can be created with reusable wastes from their surroundings.
5. Explain that in this lesson, they will work to create their own collage artwork by gluing together the waste materials they have collected.
6. Show them the samples of artworks from the textbook created by gluing material together like the collage and montage art forms.



Assessment

Check student teachers have completed the preparation work before class. Check that the material which the student teachers have brought are suitable for their collage artwork.

Observe and circulate around the room during the group discussion. Conduct a short Q&A to check student teachers' understanding about the history and concept of collage and montage art forms.



Possible student teachers' responses

The materials which are used to create artwork has evolved by time. Student teachers should be able to discuss the different materials used in artworks such as collages and montages. Student teachers should be aware that waste and recycled materials can be used to make artwork.



Learning activity 2. Artwork creation (30 minutes)

1. Check if the student teachers have completed the artwork description in advance of the lesson. They should have also prepared the waste materials they want to use to create their artwork.
2. Show some examples of pictures of artwork that uses waste/recycled materials.
3. Ask student teachers to create their own artwork according to their individual artwork description they wrote.
4. Explain the assessment criteria and rating scale (A: Beyond satisfactory; B: Satisfactory; C: Needs improvement) with which you will assess them on. You can write them on the board:
 - a. Relevance to theme
 - b. Creativity
 - c. Choice of materials
 - d. Successful completion of artwork
5. Support student teachers according to their needs. Check if they are facing any difficulties and encourage them to ask you questions.

6. Make sure that you move around the class to observe the student teachers while they are creating their handicrafts and support those who need help.



Assessment

	Beyond satisfactory (A)	Satisfactory (B)	Needs improvement (C)
Relevance to theme	Artwork is highly relevant to theme	Artwork is fairly relevant to theme	Artwork is not relevant to theme
Creativity	Artwork is highly creative and uses original ideas	Artwork is fairly creative and uses some original ideas	Artwork is not so creative and does not use original ideas
Choice of materials	Excellent combination of materials Materials are diverse and original	Satisfactory combination of materials Some materials are diverse and original	Poor combination of materials Most of the materials are not diverse or original
Successful completion of artwork	The artwork is successfully completed Used time well	The artwork is completed to a satisfactory standard Used time fairly well	The artwork is largely incomplete Did not use time well

Remember to assess students based on their individual needs and abilities. Give feedback and suggestions to student teachers about how they could build on their artwork to make it even better.



Possible student teachers' responses

Student teachers will create their own unique artwork by using the materials that they have independently collected.



Learning activity 3. Notetaking (5 minutes)

Ask student teachers to make notes about their experiences in creating their handicraft in this lesson. Ask them to reflect on what went well and what could have gone better.



Assessment

Check student teachers' reflection on their experiences making handicrafts with a Q&A or quick class discussion.



Possible student teachers' responses

Student teacher responses will vary according to their own experiences.

(Keep assessed artworks in the art file of Unit 1, Sub-unit 1.3, Lesson 1.3.1.)



Check student teachers' understanding (5 minutes)

Recycling waste is an important matter for the world today. Water is polluted by plastic waste and it endangers aquatic animals. The movement of art can motivate and share information to society. In the primary and middle school curriculum of Art (painting) subject, handicraft exercises are commonly included in the handicrafts category. This is so that students will become not only good citizens but also good persons for the world. Creating art can develop the right thinking and dutiful, therefore student teachers must practise the exercises well.

They have gained knowledge concerning about waste materials and as a result, they might wish to protect our environment more. They have also learnt how to create artwork without using paints. They have become to understand the nature of contemporary art by creating artwork by themselves.



Expected student teachers' responses for the review questions in TB

Question 1: What do you understand about the art form of collage?

Answer: It is the art form created by gluing pieces of paper together on different kind of surfaces. Its creativity can be extended further by gluing not only paper but also fabrics, photos and other pieces of metals.

Question 2: Why is recycling waste important?

Answer: It is good practice not to throw away the reusable materials around us. Recycling materials are so important so that our environment will not be polluted without waste materials. Recycling can lead to a cleaner environment and can help reduce global warming and energy usage.

Question 3: Think about the ways in which arts forms such as collage can help the waste problem.

Answer: Collage art can help the waste problem as it utilised waste materials, that would otherwise end up polluting our land or rivers and seas. Waste materials can be roughly defined as used or unused materials, unnecessary and invaluable materials.

Sub-unit Summary



Key messages

- In this sub-unit, student teachers have learnt about how to create artwork with waste materials. It will have informed their understanding on the importance of recycling. Student teachers have learnt about the history and methodology of collage art making. They have also spent time on thinking and preparation before their artwork creation.
 - Student teachers can now plan their artwork ideas in advance by writing a planned artwork description.
 - Student teachers are gaining contemporary artistic experiences through the creation of collage artwork.
- This sub-unit has been studied to improve knowledge and skills for the following areas:
 - How to reuse and recycle waste materials to use in art forms
 - Explore their own ideas
 - Create collage artwork



Sub-unit reflection

In this sub-unit, student teachers have created collage artwork which is one of the contemporary arts creating method. Collecting waste materials and imagining your own ideas are an important part of the exercise.

Environmental impact reduction is a positive action for the Earth. This is an important movement. Student teachers should ask themselves why do you think waste should be reused?

By studying collage artwork forms, they have been introduced to new ways and approaches for creating artwork. They have also learnt about different creative practices. It is important that they actively participate in the lesson, so that they can solve problems by themselves. What are the positives of creating collage art?



Further reading

D'Aquino, A. (2016). *Once upon a piece of paper: A visual guide to collage making*. Beverly, MA: Quarto Publishing Group.

Ministry of Education. (2018). *Grade 6 Textbook for Visual Arts*. Myanmar: Department of Basic Education (DBE).

TATE. (n.d.). *Mixed media*. Retrieved from <https://www.tate.org.uk/art/art-terms/m/mixed-media>. London, UK: TATE publishing

TATE. (n.d.). *Pablo Picasso: Bottle of vieux marc, glass, guitar and newspaper*. Retrieved from <https://www.tate.org.uk/art/artworks/picasso-bottle-of-vieux-marc-glass-guitar-and-newspaper-t00414>. London, UK: TATE publishing

Unit 2

Performing Arts

This unit focuses on the course overview of the middle school and Year 2 Education Degree College Performing Arts subjects, which include the four major areas of singing, dancing, playing instruments and assessment. The unit will foster student teachers' professional knowledge and understanding, professional skills and practices, professional values and dispositions, and professional growth and development. In this unit, the student teachers will learn singing, dancing and playing musical instruments and will gain the following competencies: collaborative learning, communication, problem-solving skills, creativity, citizenship, physical well-being, self-confidence, self-improvement, happiness, critical thinking skills, gentleness, valuing the environment and peace, and 21st century skills.

2.1. Knowledge of Performing Arts

This sub-unit introduces the comparative study of the Education Degree College Performing Arts curriculum and Middle School Performing Arts curriculum. You will help the student teachers to explore the contents of Middle School Performing Arts curriculum, develop the skills and knowledge needed for teaching middle school students and learn how the EDC Year 2 Performing Arts curriculum is designed to support them to prepare for teaching at middle schools.

Expected learning outcome

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

- Discuss the overview of Education Degree College Year 2 Performing Arts curriculum and Middle School Performing Arts curriculum.



Competencies gained

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

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

2.1.1. Understanding of Education Degree College Year 2 and Middle School Performing Arts curriculum

Expected learning outcome

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

- Discuss the overview of Education Degree College Year 2 Performing Arts curriculum and Middle School Performing Arts curriculum.



Competencies gained

A4.1.1 Describe key concepts, content, learning objectives and outcomes of the lower secondary curriculum for the subjects and grade level/s taught

A5.1.1 Describe key concepts, skills, techniques and applications for the subjects covered in the grade levels taught



Time: One period of 50 minutes



Learning strategies: Graphic organisers (Venn diagram), group work, gallery walk, think-pair-share



Assessment approaches: Question and answer, presentation



Preparation needed: You and the student teachers need to read Lesson 2.1.1 in the Student Teacher Textbook in advance.



Resources needed: Student teacher textbook, middle school TB and TG, flipchart



Learning activity 1. Group work (25 minutes)

1. Split the student teachers into three groups: A, B, C, and distribute middle school Performing Arts textbooks (Grade-6 to Grade-9).
2. Assign different strands (dancing, singing and playing musical instruments) to each group.
3. Give them eight minutes to look through the middle school textbooks quickly and to read learning objectives, outcomes, key concepts and content and take note of each strand.
4. Give them eight minutes to look through the Year 2 Performing Arts textbook and read learning objectives, outcomes, key concepts and content.
5. Ask the student teachers to compare Year 2 Performing Arts curriculum and middle school Performing Arts curriculum by answering the questions in the TB.
6. Ask student teachers to write their answers in their Venn diagram.



Assessment

You can ask student teacher groups open-ended questions to monitor student teachers' understanding of the material.

- a. Are the two curricula similar? If they are, how are they similar to each other?
- b. Are they different? If they are, how are they different to each other?
- c. What are the reasons for these similarities and differences?



Possible student teachers' responses

- a. They are similar in some lesson topics and objectives.
- b. They are different in learning outcomes.
- c. The reasons are to introduce the teaching methodology which will help them in teaching middle school students and to be an inclusive classroom.



Learning activity 2. Gallery walk (20 minutes)

1. Separate all student teachers into five groups.
2. Ask the student teachers to share their Venn diagrams, to discuss and answer the following questions and to write the answers on the flip chart.

- a. Do you find that the Year 2 EDC curriculum aligns with the middle school curriculum?
 - b. Why is it important that they are aligned?
 - c. Why are some topics taught only in the Year 2 EDC curriculum?
 - d. What skills and competencies do you need as a middle school teacher to effectively teach the middle school students?
3. Remind them that all the ideas of every student teacher in the group should be included.
 4. After a short, fixed period, you will post their work.
 5. You will give the number to each student teacher by counting from one to five.
 6. All the student teachers who were assigned as number one will stand by flipchart one, all the student teachers who were assigned number two will stand by flipchart two, and so on.
 7. The student teachers will look at the flip chart, if they are viewing the flip chart they helped to answer, it is their job to explain their answers to the new group.
 8. If you say rotate, the student teachers will move to the next flip chart. If they are viewing the flip chart they helped to answer, they will explain their answers to the group.
 9. You will continue rotating until all the posters have been viewed and explained.



Assessment

Check the student teachers' presentation and give encouraging feedback.



Possible student teachers' responses

The student teachers will present the information based on Lesson 2.1.1 in their textbooks.



Extended learning activity 1. Think-pair-share (10 minutes)

1. Let the student teachers look at the middle school syllabus and Year 2 syllabus of Performing Arts subject from TB.
2. In pairs, ask student teachers questions that will help them remember and connect to what they have previously experienced about the Performing Arts subject (experiences at middle school, in Year 1, etc.) For example: “What are the 21st century skills described in Year 1 Performing Arts curriculum?”
3. Encourage them to think about building connections between the activities in both curricula and draw their image of how the curricula are connected.
4. Ask some student teachers to share their thoughts.



Assessment

Circulate the room and observe the pairs’ discussions. Ask a few questions after they have finished discussing to check their ability to make connections between the two curricula. Support them as appropriate and give suggestions that build on their ideas.



Possible student teachers’ responses

Student teachers should use the syllabi and their past experiences in order to make connections between the two curricula.



Check student teachers’ understanding (5 minutes)

1. Summarise the main learning points from the lesson about learning objectives, outcomes and TCSF.
2. Ask a few student teachers for personal thoughts and feelings about the learning of the curriculum.
3. Ask student teachers to read Lesson 2.2.1 in preparation for the next lesson.



Expected student teachers' responses for the review questions in TB

Question 1: What benefits will middle school students gain from learning how to sing, dance and play instruments?

Answer: They will be able to think creatively, innovate and appreciate diverse cultures and backgrounds. They will develop self-confidence and presentation skills, empathy and compassion. They will also experience improved academic outcomes, physical and personal development, creativity and innovation, cultural awareness and appreciation, critical reflection, collaboration, and communication.

Question 2: What competencies do you need as a middle school teacher to effectively teach singing, dancing and playing instruments?

Answer: You will need to fully prepare the contents and the teaching strategies. You also need to develop your knowledge, skills, behaviours and attitudes relating to the Performing Arts subject.

Sub-unit Summary



Key messages

- Middle School Performing Arts Curriculum is constructed underpinning Middle School Education Curriculum Framework.
- The objectives of Performing Arts in middle school education: to be acquainted with basic *si-wa* beats, melody and to foster singing in correct vocal technique; to foster feelings to appreciate the performing arts and engage in it; to nurture young talents; to foster appreciation of the performing arts and preservation of national characteristics.
- Three main strands (singing, dancing, playing musical instruments) are included in the Middle School Performing Arts curriculum.
- Middle school students will become acquainted with playing basic si-wa beat patterns and reading music notes.
- The singing strand of the middle school Performing Arts curriculum encompasses lessons of singing *Mahar Gita* and *Karla Paw* songs.
- The dancing strand of the Middle School Performing Arts curriculum encompasses learning 15 fundamental dance patterns of *Kabyar Loot* dance.
- The playing musical instrument strand of the Middle School Performing Arts curriculum encompasses exercises for practising basic techniques of playing flute and lessons for playing different songs with flute by reading music notes correctly.
- EDC Year 2 Performing Arts curriculum focuses not only on assuring student teachers' sound understanding of subject content knowledge and strengthening practical skills but also on helping them be prepared in teaching Performing Arts to the middle school students.



Sub-unit reflection

This sub-unit comparatively describes the curricula of Middle School and EDC Year 2 Performing Arts. Student teachers observed the nature and the structure of the Middle School Performing Arts curriculum and how the EDC Year 2 Performing Arts is designed to support them to be prepared in teaching middle schools. What are the benefits of understanding the Middle School Performing Arts curriculum and how can it support student teachers in teaching?

The subject contents stipulated in EDC Year 2 Performing Arts are constructed to underpin those of Middle School Performing Arts curriculum. Each lesson is structured based on the combination of practical activities and teaching learning strategies. Do student teachers see the difference between learning the Performing Arts as a middle school student and learning as a student teacher? As a student teacher, how will they approach the Performing Arts in EDC Year 2?



Further reading

Ministry of Education. (2019). *Grade 6 Textbook for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2019). *Grade 6 Teacher's Guide for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2020). *Grade 7 Textbook for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2020). *Grade 7 Teacher's Guide for Performing Arts*. Myanmar: Department of Basic Education (DBE).

2.2. Components of Myanmar

Performing Arts

In this sub-unit, you will introduce the basic beats which are an essential part of traditional Myanmar Performing Arts. You will explain about the four beats of traditional Myanmar Performing Arts, their origin and their nature. You will develop the student teachers' in-depth understanding and practical skills, concerning those four beats.

Expected learning outcomes



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

- Describe basic beats of traditional Myanmar Performing Arts and how they can be the basis of different disciplines of traditional Myanmar Performing Arts (singing, dancing and playing musical instruments, etc.);
- Compare the similarities and differences of the four beats (*Nari-si*, *Walat-si*, *Sone-si*, *Si-thoke*);
- Identify the differences of four beats and demonstrate each beat; and
- Discuss creative teaching strategies that can be used for teaching four beats in middle school classrooms.



Competencies gained

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

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

2.2.1. Basic beats of traditional Myanmar Performing Arts

Expected learning outcomes

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

- Describe basic beats of traditional Myanmar Performing Arts and how they can be the basis of different disciplines of traditional Myanmar Performing Arts (singing, dancing and playing musical instruments, etc.);
- Compare the similarities and differences of the four beats (*Nari-si*, *Walat-si*, *Sone-si*, *Si-thoke*);
- Identify the differences of four beats and demonstrate each beat; and
- Discuss creative teaching strategies that can be used for teaching four beats in middle school classrooms.



Competencies gained

A4.1.1 Describe key concepts, content, learning objectives and outcomes of the lower secondary curriculum for the subjects and grade level/s taught

B1.1.1 Use different ways to explain the subject matter, related ideas and concepts to meet a range of learning abilities and intended learning outcomes



Time: One period of 50 minutes



Learning strategies: Lecture, modelling, group work



Assessment approaches: Demonstration, presentation



Preparation needed: Read Lesson 2.2.1 in the Student Teacher Textbook, prepare for a short lecture and demonstration of *si-wa* beats and prepare necessary teaching materials. Make sure you are familiar with the four types of *si-wa* beats in Figure 2.1 in the student teacher textbook.

Student teachers should have read Lesson 2.2.1 in their textbooks in advance.



Resources needed: *Si* (timing bell) and *wa* (wooden clapper), flipchart, marker, Lesson 2.2.1 in student teacher textbook



Learning activity 1. Lecture and modelling (30 minutes)

1. Place the flip chart of the table of *si-wa* beats in front of the class. See Lesson 2.2.1 in the student teacher textbook as a reference (Table 2.4, 2.5 and 2.6.)
2. Explain that basic beats are an essential part of Myanmar traditional Performing Arts. Explain about their origin and nature through a demonstration of playing basic types of *si-wa* beats to the student teachers. Please refer to the information in Lesson 2.2.1 in the student teacher textbook for the lecture.
3. Separate the student teachers into four groups with the name of four types of *si-wa* beats:
 - a. *Nari-si* group
 - b. *Walat-si* group
 - c. *Sone-si* group
 - d. *Si-thoke* group
4. Remember to ensure there is an equal proportion of male and female students in each group.
5. Explain that each group will have to demonstrate their own type of *si-wa* beats in front of the whole class through playing the wooden clapper and timing bell, as well as using hand gestures. Give groups five minutes to practise.
6. Invite the *Nari-si* group to stand in front of the classroom. You need to split the *Nari-si* group into two halves – name them Group 1 and Group 2.
7. Instruct Group 1 to play *Nari-si* beat with the wooden clapper and timing bell and Group 2 to use hand gestures (i.e. clap at *wa* beat, keep arms akimbo at *si* beat, touch ear at *Nar* (rest)).
8. Then, assign Group 2 to play *Nari-si* beat with the wooden clapper and timing bell, and Group 1 to demonstrate with hand gestures.

9. Ask the *Nari-si* group to sing the *Dagoyi Thantshin Kyanmar Chin (Nari-si)* and assign Group 1 to play *Nari-si* and Group 2 to demonstrate with hand gestures. Student teachers can refer to the lyrics in Figure 2.1. in their textbooks.
10. Ask them to do it again and assign Group 2 to play *Nari-si*, and Group 1 to demonstrate with hand gestures.
11. Instruct the other groups to do the same way. (*For Sone-si group, they may demonstrate the gesture they prefer, wa or si*).
12. Ask the student teachers to observe the demonstration of other groups.



Assessment

See the tables of *si-wa* beats from Lesson 2.2.1 from the student teacher textbook and check the playing is correct. Give some positive comments to encourage the student teachers during the demonstration.



Possible student teachers' responses

Student teachers will demonstrate the four types of *si-wa* beats through playing the wooden clapper and timing bell, as well as using hand gestures.

Student teachers will improve their understanding of *si-wa* beats through practising and observation. They will know the similarities and differences of *si-wa* beats and teaching strategies to be used in the middle school.



Facilitator's notes

Your student teachers should have read the information in Lesson 2.2.1 in advance. In your lecture, briefly review the information and check student teachers understanding through a few question and answers. Your lecture and demonstration should only take about five minutes so that you can allow your student teachers enough time for practising and performing.

Allow only five minutes for each group to demonstrate in front of the class.



Learning activity 2. Group work (15 minutes)

1. Stay in the same groups as in Learning activity 1.
2. Assign some roles to the members of each group – a recorder for recording the ideas discussed by group members, a presenter who will do an oral presentation at the end of the discussion, and a team leader. You can also assign other roles e.g. questioners.
3. Ask the team leaders to lead the discussion in their group on what kind of teaching strategies they are going to use in teaching *si-wa* beats to middle school students and why. They should spend about 10 minutes discussing.
4. Remind student teachers to think how they can cater to students with different needs and abilities, such as:
 - a. How can students with hearing impairments be supported in teaching *si-wa* beats?
 - b. How can they engage students who are not that interested in the topic?
5. Ask the presenter from each group to present their group's ideas.
6. To save time, you can encourage the presenters of each group to build on what the previous groups have stated. Presenters should only just present their ideas which have not been mentioned yet by other groups to prevent overlapping.
7. Student teachers can comment or ask questions after each presenter has presented their group's ideas.
8. You can correct any misconceptions and provide feedback on their ideas.



Assessment

You can make a formative assessment on their group presentation by listening to their ideas about the teaching strategies they will use to teach middle school students. You can support them and give them feedback about teaching strategies for inclusive education.

You can also circulate around the room and observe the student teachers during their group discussions.



Possible student teachers' responses

The answers and the ideas may vary according to the student teachers.

If the students cannot play *si-wa* beats according to the body impairment, they may nod at *si* beat, strike the floor with the legs at *wa* beat and rest (*nar*) in playing *si-wa* beats.

If the students are not interested in playing *si-wa* beats, we can play songs which they like and let them play *si-wa* beats.



Check student teachers' understanding (5 minutes)

Summarise the main learning points from the lesson by asking the questions below.

- How do the activities you completed today support your understanding of *si-wa* beats?
- What are the similarities and differences of the four beats (*Nari-si*, *Walat-si*, *Sone-si*, *Si-thoke*)?

Let the student teachers ask you a few final questions about this lesson.



Extended learning activity 1. Demonstration (5 minutes)

If some students can master the four basic *si-wa* beats, you can assign them extra exercises in Handout 1 in the Annexes of their student teacher textbook. You can let them demonstrate in front of the class to encourage other student teachers.



Assessment

Look at the exercises in Handout 1 (TB) and check their playing is correct. Give some positive comments to encourage them during the demonstration.



Possible student teachers' responses

Student teachers' demonstrations will vary according to the exercises they choose.

Remind the student teachers to prepare ahead for the next lesson by reading the meaning of *Mahar Gita* songs from the Grade 6 Performing Arts TG. This should be completed before class in order to analyse lyrics and to support singing with feeling and expression.



Expected student teachers' responses for the review questions in TB

Question 1: How can you improve your practical skill of playing *si-wa* beats?

Answer: *Practising and playing si and wa in line with any song he/she listens to, or while peers are singing, can improve the understanding of si-wa beats.*

Question 2: What are the key skills that students should learn from playing *si-wa* beats in groups?

Answer: *Collaborative skills, communicative skills, creative skills are the key skills that students should learn from playing si-wa beats in groups.*

Sub-unit Summary



Key messages

- *Si* and *Wa* are fundamental and essential timing instruments and those who can play proficiently “*Si*” and “*Wa*” are recognised as musicians in ancient Myanmar *Gita* society.
- In ancient times in Myanmar Kingdoms, a chronometry system in which the duration of a day divides into eight equal periods or eight *Baho* was employed and the drum called *Baho* Drum was used to be struck as a time signal at each *Baho*.
- *Nari-si* is technically composed of one *Wa* beat and three *Si* beats.
- Each *Si* beat in *Nari-si* is provided a specific name as follows: 1. *Panet-si*, 2. *San-si*, 3. *Lite-si*.
- There are three types of *Nari-si* and they are: *Htate-si*, *Tachathlut-si*, and *Thansan-si*.
- The beat pattern of *Walat-si* is that *Wa* and *Si* are played alternately.
- In *Sone-si* beat pattern, *Wa* and *Si* are played in unison.
- *Si-thoke* is fast-tempo beat pattern and is composed of only *Wa* beats.



Sub-unit reflection

Si-wa beats are requisite components of traditional Myanmar music and essential in singing, dancing and playing musical instruments. *Nari-si*, *Walat-si*, *Sone-si* and *Si-thoke* are four fundamental *si-wa* beats and Middle School Performing Arts curriculum encompasses these basic beats. Playing *si-wa* beats in groups and demonstrating with hand gestures may be fun and improve your creative teaching in middle school. Why are these beats important in all aspects of Myanmar music and dance? Do you think the group discussion triggered new ideas on how to engagingly and inclusively teach *si-wa* beats to the middle school students? If yes, what are they?



Further reading

U Gon Ban. (1976). မြန်မာ့တူရိယာ ဂီတအခြေခံပညာ [Basic traditional instrumental music]. Yangon, Myanmar: Sarpay Beikman.

2.3. Singing I

This sub-unit is about exploring different types of *Mahar Gita* songs, famous composers throughout *Mahar Gita* history, syllables denoting basic sound accompaniment of Myanmar instrumental music registered by *Wungyi Padetharaza*, and the importance of *Kyoh* songs composed by *Wungyi Padetharaza* in basic learning of traditional music. You should support student teachers to improve their practical skills in singing *Pazintaungthan Kyoh* and outline the expected level of singing ability that student teachers should achieve.

Expected learning outcomes

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

- Discuss the history of *Mahar Gita* (Myanmar classical songs) and its status today;
- Classify different types of *Mahar Gita* and famous Myanmar classical artists;
- Analyse various lyrics of Myanmar classical songs and sing the songs with traditional musical beats;
- Demonstrate appreciation of Myanmar tradition and culture;
- Identify teaching strategies that can be used for teaching singing to middle school students; and
- Discuss the difficulties which middle school students may have while learning singing and how middle school teachers could help them overcome those difficulties.





Competencies gained

A3.2 Demonstrate respect for the social, linguistic, and cultural diversity of the students and their communities

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

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

2.3.1. *Mahar Gita* (Myanmar traditional classical songs)

Expected learning outcomes



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

- Discuss the history of *Mahar Gita* (Myanmar classical songs) and its status today;
- Classify different types of *Mahar Gita* and famous Myanmar classical artists;
- Analyse various lyrics of Myanmar classical songs and sing the songs with traditional musical beats;
- Demonstrate appreciation of Myanmar tradition and culture;
- Identify teaching strategies that can be used for teaching singing to middle school students; and
- Discuss the difficulties which middle school students may have while learning singing and how middle school teachers could help them overcome those difficulties.



Competencies gained

A3.2.1 Give examples of inclusive communication to support all students' participation and engagement in classroom activities

A4.1.1 Describe key concepts, content, learning objectives and outcomes of the lower secondary curriculum for the subjects and grade level/s taught

C3.2.1 Organise the classroom to encourage all students' participation in the lesson content, activities and interactions with the teacher



Time: One period of 50 minutes



Learning strategies: Lecture, modelling, group work, VLE, assignment



Assessment approaches: Demonstration, presentation, observation, homework assignment



Preparation needed: You should read Lesson 2.3.1 in the student teacher textbook in preparation for lecturing and demonstration of singing *Mahar Gita*. You should have also prepared the audio files of five pieces of different types of *Mahar Gita* songs (e.g *Kyoh*, *Bwe*, *Thachinkhan*, *Patpyoh*, *Yodaya*)⁵ and *Pazintaungthan Kyoh*. Student teachers should have read the lesson contents in preparation for lesson.



Resources needed: *Si* (timing bell) and *wa* (wooden clapper), Lesson 2.3.1 in the student teacher textbook, Grade 6 Performing Arts TG, audio files needed, flip chart and sound box or speaker.

5 Sample Mahar Gita songs for sample playing:
<https://www.youtube.com/watch?v=rbBN0vCh0xA&feature=share>
<https://www.youtube.com/watch?v=TXIQ25QAn2k&feature=share>
<https://www.youtube.com/watch?v=sS-8JhUUxSg&feature=share>
<https://www.youtube.com/watch?v=FyQzTSEsGio&feature=share>
<https://www.youtube.com/watch?v=BwJGEsRq65w&feature=share>
<https://www.youtube.com/watch?v=fZLQo47s1TQ&feature=share>



Learning activity 1. Lecture and modelling (30 minutes)

1. Play five selected pieces of different types of *Mahar Gita* songs. Play each song for one minute to introduce *Mahar Gita* song trends without telling the student teachers the types of songs. Just writing their names on the board while they are being played.
2. Then, ask the student teachers to guess the type of *Mahar Gita* song played for each song played. After the guessing, reveal the answers by writing the types on the board.
3. Ask the student teachers to share the names and types of *Mahar Gita* songs they have learnt in middle school and famous *Mahar Gita* songs composers they know.
4. Give a short lecture referring to Lesson 2.3.1 by summarising some important facts.
5. Explain the meaning of *Pazintaungthan Kyoh* according to Grade 6 Performing Arts TG.
6. Sing *Pazintaungthan Kyoh* with the accompaniment of *si-wa* beats or play the *Pazintaungthan Kyoh* audio file. See Figure 2.2 in the student teacher textbook. Let the student teachers observe your singing or audio file playing.
7. Ask the student teachers to sing along with you by playing *si-wa* beat.
8. Ask the student teachers to sing the song without your help.



Facilitator's notes

According to the different tempo (60-75BPM), it will take approximately four to five minutes to sing *Pazintaungthan Kyoh*. If some student teachers cannot sing due to a problem with their voice (e.g. sore throat), they can play the *si-wa* beat.

There are extra exercises in the Handout 2: *Mahar Gita* songs for students who have mastered *Pazintaungthan Kyoh* and for the students who want to do some further self-study.



Assessment

You can make a formative assessment during the demonstration of the student teachers. You may refer to Handout 4.

Homework assignment: Create Performing Arts closed Facebook group of EDC Year 2 students with the help of student teachers. Ask them to practise singing *Pazintaungthan Kyoh* by playing *si* and *wa* in their free time. Ask the student teachers to record their singing with the accompaniment of *si-wa* beat and upload it to the EDC Year 2 Performing Arts Facebook group within a week. This may be performed individually or by up to three student teachers. Ask the student teachers to assess each other through the criteria from Handout 4 and to give positive feedback in the comment box.



Possible student teachers' responses

The activity and the formative assessment during the demonstration of the student teachers will improve their practical singing skills and encourage their interest.

Some student teachers may be weak in singing and/or sing incorrectly, give positive feedback collectively after each time they sing and correct singing errors. Some student teachers may be less interested in the activity. In this case, you may use a differentiated learning activity.



Learning activity 2. Group work (15 minutes)

In the previous lesson, student teachers were asked to read lesson contents in preparation of this lesson.

1. Form four groups of student teachers: A, B, C, D.
2. Ask student teachers to discuss about the topic of teaching singing to the middle school students. Their discussion should be based on their understanding of the information from their textbook Lesson 2.3.1. They should discuss for 5 minutes.
3. Remind them to include the following points:

- a. Preparation for a singing class in middle school
 - b. How to start a period
 - c. How to start a lesson
 - d. Basic teaching steps of singing in the middle school
4. While student teachers are discussing, write the following on the board:
- You might face challenges when teaching singing to the middle school students, e.g. students who have hearing or visual impairments, students who have a voice disorder, students who may not be interested or motivated enough to sing. How can you overcome these challenges?
5. At the end of a 5-minute discussion, clap to signal to stop the ongoing discussion and to look at the board.
 6. Instruct them to define at least two challenges they may encounter in teaching singing to the middle school students and find different ways to overcome these challenges within eight minutes.
 7. Ask them to write down their discussion points on their flip charts while discussing.
 8. At the end of eight minutes, indicate student teachers to stop their discussion and ask each group to deliver a 45-second oral presentation.



Assessment

Observe their discussion informally. Listen to their presentation and build on their suggestions to give feedback.



Possible student teachers' responses

Student teachers should refer to the information in their textbooks.

Challenge	Solution
Impairment problem	Place students with hearing problems near to the teacher. Make the learning activity flexible to their ability.
Voice disorder	Ask the students with this problem just to play <i>si-wa</i> beat.
Unmotivated students	Encourage the students and try to help if they have any problem in singing. Organise group singing.



Check student teachers' understanding (5 minutes)

Why is Mahar Gita the heritage of Myanmar culture? Why is it important to value and appreciate the Mahar Gita songs?



Differentiated learning activity. Group work (10 minutes)

This activity is designed to create a more fun active learning environment for less motivated students. It is designed as an alternative activity for bullet point number 8 from Learning activity 1. Lecture and modelling.

1. Separate student teachers into two groups.
2. Ask the first group to stand at the front of the class.
3. Assign eight student teachers of the first group to sing *wa, si, htan, tyar, tay, dyant, dalu, htone* respectively and two female student teachers to sing *shin*. Instruct these 10 student teachers to sing only when the words they have been assigned to appear, and other student teachers of the group to sing except the words: *wa, si, htan, tyar, tay, shin, dyant, dalu, htone*.
4. Ask this first group to sing *Pazintaungthan Kyoh* and the second group to play the *si-wa* beat.
5. Repeat the process with the second group.

Please note: This activity can be used as an extended learning activity at the end of Learning activity 1. Lecture and modelling if there is extra time in the lesson, rather than using it as a differentiated learning activity.



Assessment

Observe the groups' performances and check they are singing the song correctly.



Possible student teachers' responses

They should sing *Pazintaungthan Kyoh* correctly and should follow your instructions.



Expected student teachers' responses for the review questions in TB

Question 1: Why are basic sound accompaniments in *Pazintaungthan Kyoh of Wungyi Padetharaza* in Myanmar instrumental music important?

Answer: Basic sound accompaniments in Pazintaungthan Kyoh of Wungyi Padetharaza in Myanmar Instrumental Music are important because it is the composition of the most fundamental basic sound accompaniments.

Question 2: How can you do to get the interest of the middle school students in Mahar Gita songs?

Answer: For example, I can explain Mahar Gita is the valuable cultural heritage and make them understand it is very important to preserve it.

Sub-unit Summary



Key messages

- *Mahar Gita* is defined as royal classical songs according to the Dictionary of Myanmar Performing and Plastic Arts, published by Myanmar Cultural Ministry.
- *Mahar Gita* songs include *Kyoh*, *Bwe*, *Thachinkhan*, *Patpyoh*, *Yodaya*, *Mon*, *Bawlae* etc.
- *Wungyi Padetharaza*, *Myawadimngyi U Sa*, *Pyinsi Minthar*, *Mingyikadaw Khin Sone*, *Nanmadaw Ma Myalay* and *Hlaing Hteik Khaung Tin* were famous composers in *Mahar Gita* history.
- *Wungyi Padetharaza* registered basic sound accompaniments of instrumental play in Myanmar Music, phonetically denoted as 'tyar, /tjá/; tay, /tè/; tyaw, /tjó/; htone, /thóʔN/; dalu, /dəlu/; dyant, /djāN/; htan, /thāN/.
- *Kyoh* songs of *Wungyi Padetharaza* are inevitably used as foundational lessons for the beginner level learners of Myanmar music and instrumental play.
- Basic steps of teaching singing to the middle school students includes explaining the meaning of the song; demonstrating how to sing the song with the accompaniment of *si-wa* beat or playing the audio file; demonstrating how to sing the melody in solmisation; and asking the students to repeat singing after you, to sing along with you with the accompaniment of *si-wa* beat, to sing by themselves, and to sing in groups, to assess each other and to help each other to improve.



Sub-unit reflection

The whole process of teaching singing is very important from preparation to teaching and assessing to students' understanding and learning outcomes. How does it affect learning the teaching methodology of singing in your own learning of singing *Mahar Gita* songs? There is no best way to teach singing in middle school. Student teachers primarily need to be proficient in singing the songs to be taught in middle school and then to contextualise students' needs, ability and background through your knowledge and experience. How can and will student teachers enhance their ways and skills of teaching singing in middle school?



Further reading

Cubitt, S., Irvine R., & Dow, A. (1999). *Top tools for social sciences teachers*. Auckland, New Zealand: Pearson Education.

Myawaddy Mingyi U Sa. (1967). *Literature and songs written by Myawaddy Mingyi U Sa*. Yangon, Myanmar: Zwe Sarpay Yeikmyone.

Ministry of Culture. (1986). *နိုင်ငံတော်မှ မဟာဂီတ* [The national anthology] (Vols. 1-3). Yangon, Myanmar: Department of Fine Arts.

Ministry of Education. (2019). *Grade 6 Textbook for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2019). *Grade 6 Teacher's Guide for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2020). *Grade 7 Textbook for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2020). *Grade 7 Teacher's Guide for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Sagaing Hla Shwe. (1994). *မဟာဂီတ* [Mahar Gita]. Yangon, Myanmar: Sarpay Beikman.

2.4. Dancing I

The first lesson introduces the history and the emergence of *Kabyar Loot* dance which is the basic curriculum of other traditional Myanmar dances and is used by choreographers. The lesson covers in-depth and practical learning of three dance phrases of the *Kabyar Loot* dance. The student teachers will practise the *Kyarphet Hlan* dance phrase, *Kyarsit Choe* dance phrase and *Kantawt Pan* dance phrase. In the second lesson, you will encourage the student teachers to explore the pedagogical approach on teaching dancing to the middle school students.

Expected learning outcomes

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

- Discuss the history of *Kabyar Loot* dance in Myanmar and explain the profundity of Myanmar basic *Kabyar Loot* dance;
- Identify the principles of *Kabyar Loot* dance of male and female versions;
- Demonstrate three steps of *Kabyar Loot* dance (*Kyarphet Hlan*, *Kyarsit Choe*, and *Kantawt Pan*) on the traditional beats;
- Dance these three steps with rhythmic movements and facial expression;
- Demonstrate how to teach *Kabyar Loot* dance to the middle school students;
- Identify various values such as physical well-being, cooperation and gender-equality that middle school students may gain from dancing *Kabyar Loot*; and
- Discuss various strategies to foster these values while learning *Kabyar Loot* dance in middle school classrooms.





Competencies gained

A3.2 Demonstrate respect for the social, linguistic, and cultural diversity of the students and their communities

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

A5.2 Demonstrate understanding of how to vary delivery of subject content to meet students' learning needs and the learning context

B2.1 Demonstrate capacity to monitor and assess student learning

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

2.4.1. Introduction to *Kabyar Loot* dance I

Expected learning outcomes

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

- Discuss the history of *Kabyar Loot* dance in Myanmar and explain the profundity of Myanmar basic *Kabyar Loot* dance;
- Identify the principles of *Kabyar Loot* dance of male and female versions;
- Demonstrate three steps of *Kabyar Loot* dance (*Kyarphat Hlan*, *Kyarsit Choe*, and *Kantawt Pan*) on the traditional beats; and
- Dance these three steps with rhythmic movements and facial expression.



Competencies gained

A3.2.1 Give examples of inclusive communication to support all students' participation and engagement in classroom activities

A4.1.1 Describe key concepts, content, learning objectives and outcomes of the lower secondary curriculum for the subjects and grade level/s taught

A5.2.1 Describe ways to contextualise learning activities for the age, language, ability and culture of students to develop understanding of subject related principles, ideas and concepts

C3.2.1 Organise the classroom to encourage all students' participation in the lesson content, activities and interactions with the teacher



Time: One period of 50 minutes



Learning strategies: Lecture, modelling, observation



Assessment approaches: Question and answer, demonstration



Preparation needed: Prepare for a short lecture and teaching of the three dance patterns from the student teacher textbook Lesson 2.4.1.



Resources needed: Video of the three dance patterns of *Kabyar Loot* to be taught, Lesson 2.4.1 in the student teacher textbook, *si* (timing bell), *wa* (wooden clapper) and drums (optional).



Learning activity 1. Lecture and modelling (25 minutes)

1. Explain the history of *Kabyar Loot* dance and its profundity based on the information in the student teacher textbook Lesson 2.4.1.

2. Play a video of the three dance patterns⁶ (*Kyarphat Hlan*, *Kyarsit Choe*, and *Kantawt Pan*) and/or demonstrate how to perform these three dance patterns starting from the right *Gwin* position.
3. Let student teachers observe attentively.
4. Make sure the student teachers have the right understanding of how to be in right *Gwin* position and ensure that they can do it well.
5. Demonstrate how to perform the *Kyarphat Hlan* dance pattern. Ask the student teachers to watch you performing and follow your movements step by step.
6. Demonstrate how to perform the *Kyarsit Choe* dance pattern. Ask the student teachers to watch you performing and follow your movements step by step.
7. Demonstrate how to perform the *Kantawt Pan* dance pattern. Ask the student teachers to watch you performing and follow your movements step by step.
8. Separate student teachers into five or six groups.
9. In groups, let them practise *Gwin* and dancing the three dance patterns they have just learnt.
10. Ask the student teachers to help each other during practising three dance patterns of *Kabyar Loot*. You may also help them while they are practising.



Assessment

Ask questions after your lecture and your demonstration to check students have understood the history and dance steps, for example:

- Which movements are important?
- What are the similarities and differences of *Kyarphet Hlan* and *Kyarsit Choe* dance phrases?



Possible student teachers' responses

- The movement of head, waist, legs, hands and facial expressions are important.
- Movement of legs are similar; however, movement of hands are different.
- Student teachers can consolidate their understanding by thinking and answering these questions.

6 <https://www.youtube.com/watch?v=TVJGC61mjel&t=352s>
<https://www.youtube.com/watch?v=LqATPcfhT7w>



Learning activity 2. Group work (20 minutes)

1. Ask each group to practise dancing the three dance phrases. Remind them to dance rhythmically and be aware of their facial expressions.
2. Ask each group to demonstrate the three dance patterns they have practised. You may take around three minutes for each group.
3. Play the music of *Kabyar Loot* and *si-wa* beats while they are demonstrating.
4. While one group is performing, other groups may observe based on the steps described in Lesson 2.4.1 and your teaching.
5. Make sure that you give positive feedback on their performances that they can use to improve their performance.



Facilitator's notes

Make sure to assess your student teachers according to their individual needs and abilities. For example, if students are only able to use their head and hands, only assess them with the movements of head and hands.



Assessment

Check the demonstration and give feedback to the student teachers and help them with their needs.



Possible student teachers' responses

Student teachers should be able to dance the three dance patterns.



Check student teachers' understanding (5 minutes)

Summarise the main learning points from the lesson and ask some questions to the student teacher groups. For example, why should student teachers appreciate and value dancing *Kabyar Loot*?

Ask student teachers to study the reading in advance for the next lesson.



Expected student teachers' responses for the review questions in TB

Question 1: How can you improve your *Kabyar Loot* dance performing skill?

Answer: *Practise more, try to dance with other songs.*

Question 2: What kind of benefits can be gained from dancing the *Kabyar Loot* dance? Why?

Answer: *Dancing Kabyar Loot preserves culture, improves physical well-being, ensures gender-equality, and can develop collaboration and communication skills.*

2.4.2. Teaching *Kabyar Loot* dance to middle school students

Expected learning outcomes



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

- Demonstrate how to teach *Kabyar Loot* dance to the middle school students;
- Identify various values such as physical well-being, cooperation and gender-equality that middle school students may gain from dancing *Kabyar Loot*; and
- Discuss various strategies to foster these values while learning *Kabyar Loot* dance in middle school classrooms.



Competencies gained

A4.1.1 Describe key concepts, content, learning objectives and outcomes of the lower secondary curriculum for the subjects and grade level/s taught

B2.1.3 Use questioning and discussion techniques to check students' understanding and provide feedback



Time: One period of 50 minutes



Learning strategies: Lecture, group work, question and answer, jigsaw



Assessment approaches: Observation, quiz, question and answer



Preparation needed: Prepare for a short lecture based on Lesson 2.4.2 in the student teacher textbook. Student teachers should have studied the reading in the lesson in advance.



Resources needed: Lesson 2.4.2 in the student teacher textbook.



Learning activity 1. Lecture and Q&A (15 minutes)

1. Give a lecture on teaching methodology of dancing. You may use the information from Lesson 2.4.2 in the student teacher textbook and your own experience as a teacher educator. Student teachers are typically expected to read the learning materials before class at their own pace and you should intend to ascertain student teachers have the right understanding of what they have read and to deepen it through your lecture.
2. Conduct a question and answer session at the end of your lecture and encourage student teachers to ask questions about teaching dancing to the middle school students. Discuss these questions as a class.



Assessment

You can assess student teachers' understanding by asking the following questions:

- What are two difficulties related to learning dancing?
- What are two possible strategies you can use to foster the value of *Kabyar Loot* dance in middle school students?



Possible student teachers' responses

The two difficulties in learning dancing are:

1. Keeping in correct time with *si-wa*.
2. Having the correct facial expression.

Two strategies to foster the value of *Kabyar Loot* dance in middle school students are:

1. Conveying goals and motivation.
2. Giving evaluation and awards.



Learning activity 2. Jigsaw (30 minutes)

1. Form five or six groups of student teachers. Assign each student teacher in a group a different letter A, B, C, D, E, F (or any equivalent).
2. Write the following topics on the board:
 - i. What teaching strategies will you use to teach middle school students *Kabyar Loot* dance? Give reasons for your answers.
 - ii. What challenges might you encounter when teaching the *Kabyar Loot* dance to middle school students? How will you overcome them?
 - iii. What are the benefits and values that middle school students can gain from learning the *Kabyar Loot* dance? What strategies can foster them?
3. Ask student teachers to temporarily form groups with the student teachers who have the same letter as them (A, B, C, D, E, F). You can call these “expert groups”.
4. Groups A and B should discuss Topic (i)
5. Groups C and D should discuss Topic (ii)
6. Groups E and F should discuss Topic (iii)
7. First, ask student teachers to individually brainstorm ideas about the topics they have been assigned individually (5 minutes).

8. Then, asks student teachers to discuss their respective topics in their small expert groups for around eight minutes. Remind them to use their own ideas. Student teachers must make notes individually as they will have to report back to their original groups.
9. At the end of eight minutes, clap your hands to signal the end of the discussion and direct the student teachers to return to their original groups.
10. Now, in each group there should be two student teachers that have discussed the same topic in their expert groups. These pairs can present the topic together to the rest of their group. The pairs must report to their group the ideas that were discussed in their respective expert groups.
11. After each pair has taught their group about their topic, they can further discuss and consolidate their ideas on topics (i), (ii) and (iii). Groups should spend around 10 minutes on teaching their peers and discussing their respective topics.
12. Bring the class back together as a whole and spend five minutes on a question and answer session to check and assess their understanding. You should ask different questions to each jigsaw group and allow other groups to reflect on their answers.



Assessment

You can assess the groups understanding by circulating the room and observing the group discussions during the both the “expert group” phase and “jigsaw group” phase.

You can ask the student questions after their group discussions to check their understanding, such as:

- How can you maximise the benefits and values that a middle school student can obtain from learning dancing?
- What are two challenges you have experienced during your learning of dancing?
- How will you adapt your teaching strategies based on students’ individual needs?



Possible student teachers' responses

Methods that can be used to maximise the benefits and values of dancing in middle school include conveying goals and motivation, presenting information, organising students in groups, guiding work groups, and giving evaluations and awards.

Two challenges that can occur when learning how to dance are concerned with facial expression and *Gwin*.

Students can take part in the activities according to their individual needs and abilities. They will also be assessed according to these individual needs.



Facilitator's notes

Support groups as necessary during the “expert group discussion” and “jigsaw group teaching/group discussion”. Here are some tips and ideas you can give each group according to each topic:

- Remind the student teachers to think about their own ideas rather than only focusing on what is described in Lesson 2.4.2. They can talk about the preparation needed and strategies that can engage students with a variety of needs and abilities. Encourage them to apply knowledge they have gained from other modules such as Educational Studies.
- Remind the student teachers to reflect on the difficulties they personally have experienced when learning dancing before. They should then think about what challenges middle school students may encounter when learning *Kabyar Loot*. Then, they should be able to discuss what challenges they might have to confront when teaching dancing to middle school students. They should not forget to discuss about the individual needs of children.
- Remind the student teachers to think what strategies they can use to maximise the benefits and values that a middle school student can obtain from learning dancing.

You should walk around while student teachers are doing the assigned tasks and facilitate them. You should aim to manage the time as follows:

- Brainstorming (5 minutes)
- Expert groups' discussion (8 minutes)
- Presentation (10 minutes)
- Question and Answer session (5 minutes)

Remember, you might lose a few minutes when student teachers move from group to group.



Check student teachers' understanding (5 minutes)

Summarise the main learning points from the lesson and ask the student teachers about other skills they can gain from dancing *Kabyar Loot*.



Expected student teachers' responses for the review questions in TB

Question 1: How can performing the *Kabyar Loot* dance improve other skills of the middle school students?

Answer: Students can develop intelligence, creative thinking, cooperative skills through taking part in activities to learn the Kabyar Loot dance. If students are happy and engaged in the lesson, they will be able to reap the benefits more. As a middle school teacher, we must try to engage and motivate students that seem uninterested in the lesson.

Question 2: What kind of strategy will you use when teaching the *Kabyar Loot* dance to the students who have physical disabilities?

Answer: They can practise and perform the Kabyar Loot dance according to their individual needs and abilities. For example, if some students are unable to perform with their legs, they can perform the Kabyar Loot dance by using their hands and head to dance. Each student should be encouraged and expected to perform the Kabyar Loot dance according to the best of their abilities.

Sub-unit Summary



Key messages

- The *Kabyar Loot* dance encompasses special configurations and lessons for the systematic learning of a variety of traditional Myanmar female dances.
- Those who master the *Kabyar Loot* dance could also be acquainted with dancing rhythmically in the accompaniment of any *Si-Wa* beat.
- The advantage of this dance is that it can be adapted in accordance with the music and the occasion and only the instrumental support of drummer with four drums and clapper with ‘*Si*’ and ‘*Wa*’ is needed while one to hundreds of dancers could perform it together in a mass demonstration.
- Another important factor is that the dance can be easily practised and learnt anywhere.
- Dancing *Kabyar Loot* positively affects not only on physical well-being and health but also mental development, strength and health.
- Basic steps of teaching dancing to the middle school students include performing the dancing steps of the dance patterns to be taught or playing video file; and asking the students to repeat dancing after you, to dance together with you, to dance by themselves rhythmically, to practise dancing in pairs and in groups, to assess each other, and to help each other to improve.



Sub-unit reflection

The whole process of teaching dancing is very important from preparation to teaching and assessing to students’ understanding and learning outcomes. How do you understand *Kabyar Loot*? As a student teacher, how did you and should you approach *Kabyar Loot*? There is no best way to teach dancing in middle school. Student teachers primarily need to be proficient in performing the dance patterns of *Kabyar Loot* dance to be taught in middle school and then to contextualise students’ needs, ability and background through your knowledge and experience. How can and will student teachers enhance their ways and skills of teaching dancing in middle school?



Further reading

- Aung, P. M. (1969). *History of Myanmar Dance*. Yangon: Hnalone Hla Sarpay.
- Cubitt, S. Irvine, R., & Dow, A. (1999). *Top tools for Social Sciences teachers*. Auckland, New Zealand: Pearson Education.
- Dance and health. (2020). Retrieved May 29, 2020, from https://en.m.wikipedia.org/wiki/Dance_and_health
- Daw Saw Mya Aye Kyi. (1968). *ဂီတနှင့်အက* [Music and dance]. Yangon, Myanmar: Sarpay Beikman.
- Ludu Daw Amar. (1964). *ပြည်သူချစ်သောအနုပညာသည်များ* [Artistes that people loved] (2nd ed.). Mandalay, Myanmar: Kyipwaryay Sarpay.
- Maung Thein Naing. (1968). *မြန်မာ့ဇာတ်သဘင်သမိုင်း* [The history of Myanmar drama]. Yangon, Myanmar: Sarpay Beikman.
- Ministry of Education. (2019). *Grade 6 Teacher's Guide for Performing Arts*. Myanmar: Department of Basic Education (DBE).
- Ministry of Education. (2019). *Grade 6 Textbook for Performing Arts*. Myanmar: Department of Basic Education (DBE).
- Ministry of Education. (2020). *Grade 7 Teacher's Guide for Performing Arts*. Myanmar: Department of Basic Education (DBE).
- Ministry of Education. (2020). *Grade 7 Textbook for Performing Arts*. Myanmar: Department of Basic Education (DBE).
- Reddish, P., Fischer, R., & Bulbulia, J. (2013). *Let's dance together: Synchrony, shared intentionality and cooperation*. Retrieved from <https://journals.plos.org/plosone/article?id=10.1371/journal.pone.0071182>
- Zaw Pale, & Khin Win Nwe. (1998). *ဗုံလေးလုံးသံစဉ် ဂန္ထဝင်အကဗေဒအသစ်နှင့် ဩဘာသောင်း* [Oba Thaung who systematised the Myanmar dance (Dr. Than Tun, Trans)]. Mandalay, Myanmar: Padauk Min Sarpay.

2.5. Playing Musical Instruments I

In the EDC Year 2 Performing Arts course, student teachers need to learn the teaching methods required to teach middle school students how to play the flute skilfully. In this sub-unit, they will learn the international notes and will practise playing the flute by reading these notes.

Expected learning outcomes



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

- Identify duration and pitch of musical notes and read musical notes accurately;
- Explain the composition of flute notes for *Palwei*, including middle, high and dotted notes; and
- Play flute (*Palwei*) with the right breathing, tonguing and sizzle.



Competencies gained

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

A5.2 Demonstrate understanding of how to vary delivery of subject content to meet students' learning needs and the learning context

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

B1.3. Demonstrate good lesson planning and preparation in line with students' learning ability and experience

C1.4 Demonstrate responsibility and accountability for the use of education resources

2.5.1. Musical notes and playing flute (*Palwei*)

Expected learning outcomes



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

- Identify duration and pitch of musical notes and read musical notes accurately;
- Explain the composition of flute notes for *Palwei*, including middle, high and dotted notes; and
- Play flute (*Palwei*) with the right breathing, tonguing and sizzle.



Competencies gained

A4.1.1 Describe key concepts, content, learning objectives and outcomes of the lower secondary curriculum for the subjects and grade level/s taught

A5.2.1 Describe ways to contextualise learning activities for the age, language, ability and culture of students to develop understanding of subject related principles, ideas and concepts

B1.1.1 Use different ways to explain the subject matter, related ideas and concepts to meet a range of learning abilities and intended learning outcomes

B1.3.3 Prepare focused and sequential learning experiences that integrate learning areas and are responsive to students' interests and experience

C1.4.1 Use school supplies and resources appropriately



Time: One period of 50 minutes



Learning strategies: Lecture, group work



Assessment approaches: Question and answer, demonstration



Preparation needed: Prepare to give a lecture on the lesson information and demonstrate music pieces from Lesson 2.5.1 in the student teacher textbook. Prepare teaching aids relating to staff notation, value of notes, time signatures, tonic sol-fa notes and numbered musical notes.



Resources needed: Flutes, Lesson 2.5.1 in the student teacher textbook, Handout 3: Extended exercises for playing flute in TG



Learning activity 1. Lecture and Q&A (25 minutes)

1. Write Da Da Da Da Da Da Da Da Da (nine “Da’s”) on the board.
2. Ask five student teachers to sing this one after another. They will sing in different tones.
3. Then, write the notes *So So Do Do Do Do Ti Do Re* on the board and sing. Then, explain the student teachers that notes are important in denoting sounds.
4. Explain about the Staff Notes, tonic sol-fa notes, numbered musical notes and dotted notes based on the information from Lesson 2.5.1 in the student teacher textbook.
5. Ask student teachers questions to check their understanding of each topic.
6. Encourage the student teachers to ask questions during the lecture time. Discuss the areas of difficulties as a class.



Assessment

Ask some information checking questions based on the information in Lesson 2.5.1 in the student teacher textbook.



Possible student teachers' responses

Student teachers should refer to the information in the Lesson 2.5.1 in their textbook. They may also have questions of their own to better their understanding of your lecture.

Questions and practice will help student teachers to understand more.



Learning activity 2. Group work (20 minutes)

1. Ask the student teachers to differentiate the time value of the notes and sing the lyrics, and sing in solmisation the piece of music below.
2. Separate student teachers into four groups: A, B, C, D.
3. Explain to student teachers that now they will practise playing two pieces of music with the flute, using both staff notation and numbered musical notes.
4. Ask the student teachers to help their peers in case of having difficulty in practising playing flute.
5. Ask student teachers to practise playing the following piece of music with a flute in respective groups. Explain that this music uses staff notation.
6. Ask the student teachers to demonstrate playing that piece of music with their flutes as a whole class one or two times. (Figure 2.18. Flute exercise 1)

| 1 _ _ _ | 3 _ 1 _ | 5. 4 3 2 | 11 22 33 55 | i _ 0 0 |
 Lar Thwar Mal KyaungThwarGyaZoe AChainHmiAungTharMyanMyanLarBarKwal

7. Now, explain to student teachers that they will play the flute by reading numbered musical notes.
8. Assign each group: A, B, C, D to practise playing flute exercises: 1, 2, 3, 4 respectively.
9. Help student teachers if they have any difficulty while they are practising.
10. Each group will demonstrate playing their allocated flute exercise in front of the whole class.
11. If time allows, let groups practise the other flute exercises and perform in front of the class.

Exercise (1) - | 5. 5 1 1 | 3 _ 1 _ | 6 5 65 67 | i _ _ _ |
 Exercise (2) - | 11 12 3.5 | i 6i 5 _ | 66 55 65 67 | i _ _ _ |
 Exercise (3) - | 1 3 11 1 | 3.2 1 _ | 55 44 33 22 | 1 _ _ _ |
 Exercise (4) - | 6.7 i 5 | 45 43 2 _ | 33 22 32 35 | i _ _ _ |



Assessment

Assess student teachers' practising and demonstrations. Help the student teachers to overcome their difficulties.

Homework assignment: Ask the student teachers to play the flute exercises in Handout 3: Extended exercises for playing the flute in (TG). They should practise them and upload their performance to the 'EDC Year 2 Performing Arts' Facebook group within a week.



Possible student teachers' responses

Some student teachers may have different levels of difficulties according to their prior practical knowledge and engagement with the music notes. For some students, it may be easy, and they may even be able to help their peers.



Differentiated learning activity 1. Writing notes (10 minutes)

If there are musically talented student teachers, let them write notes of the songs they like in staff notes or numbered notes. This may crucially help improve their music skills.

1. Ask the student teachers to pick their favourite songs.
2. Through listening, let them write down the notes of one favourite song. Assist the student teachers as required.
3. Check the notes they write. If available, student teachers can self-assess their work by accessing the sheet music of their favourite song online and checking their written notes against it.



Assessment

You can check whether the notes they have written for their favourite song is correct. Give feedback and give them support if they need to make some corrections.



Expected student teachers' responses

Student teachers' work will vary according to the song they choose. However, they should write the notes using staff notes or numbered notes.



Check student teachers' understanding (5 minutes)

Summarise the main learning points from the lesson. End the lesson by explaining that Myanmar songs can also be registered systematically by using international notes, and being proficient in reading notes will also certainly help them in learning international songs.



Expected student teachers' responses for the review questions in TB

Question 1: What are the benefits of comprehending international notes?

Answer: Comprehending international notes enables the student to play international songs and can also help share Myanmar songs with the world.

Question 2: How can you improve your understanding of musical notes?

Answer: You can improve your understanding of musical notes by playing songs written in music notes.

Question 3: How will learning musical notes help you learn to play other musical instruments?

Answer: Musical notes are the foundation for learning every musical instrument, therefore it can help you learn how to play other musical instruments faster.

Sub-unit Summary



Key messages

- In staff notation, there is a set of five horizontal lines and four spaces called staff or stave on which musical notes of chromatic scale, representing precise pitches of a musical piece or a song are written.
- In numbered musical notes, numbers 1 to 7 represent the seven scale degrees in a diatonic major scale and in tonic sol-fa, they are denoted as Do-Re-Mi-Fa-So-La-Ti.



Sub-unit reflection

Although different types of notation systems are in this sub-unit, they are also very important in singing. To be able to skilfully use these notes, you need practice. There are some further playing the flute exercises in Handout 3 (TG) related to this sub-unit. If student teachers want to practise more, they may also find songs in the Grade 6 Performing Arts textbook and online; and they may even write notes by themselves for the songs they want to sing or play with flute. Knowing these notes proficiently will be big asset in teaching in middle school. Student teachers may write notes (may be numbered notes) for the songs or short music pieces that their students are interested in and this is a good way to engage them in music notes and playing flute. How will they explain the importance of music notes in middle school? How will they engage students in playing flute?



Further reading

Htike, A. (n.d.). *ဂီတပညာ စန္ဒရား အတတ်သင်* [Learning how to play the piano]. Yangon, Myanmar: Aung Myay Sarpay.

Isaacs, A., & Martin, E. (Ed.). (1982). *Dictionary of music*. New York, NY: Facts on File Publications.

Ministry of Education. (2019). *Grade 6 Teacher's Guide for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2019). *Grade 6 Textbook for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2020). *Grade 7 Teacher's Guide for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2020). *Grade 7 Textbook for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Musical U Team. (2017, February 14). *What is Solfa and why do I need it?* Retrieved May 26, 2020, from <https://www.musical-u.com/learn/what-is-solfa-and-why-do-i-need-it>

Numbered musical notation. (2020). Retrieved May 27, 2020, from https://en.m.wikipedia.org/wiki/Numbered_musical_notation

Ramanya Ko Ko Naing. (1985). *မြန်မာ့စောင်း သီကောင်းစရာနှင့် တတ်ကောင်းစရာ* [Knowledge and skills about Myanmar harp]. Yangon, Myanmar: Sarpay Beikman.

Glossary

Terms	Elaborations
Aerial perspective	Method of creating the illusion of depth, or recession, in a painting or drawing by modulating colour to simulate changes effected by the atmosphere on the colours of things seen at a distance
Anyeint	Non-dramatic performance where a female artist sings and dances to the accompaniment of light music and supported by comedians
Art appreciation	The act of recognising or understanding that art is valuable and important
Artwork	An object made by an artist of great skill, especially a painting, drawing, or statue
Ayinedi	Fast and graceful instrumental play
Badee Hkat dance	Dance with the beaded necklace
Baho drum	A big drum in the palace which announces the time
Bar	One of the sections of equal length in a musical staff, whose boundaries are divided by vertical bar lines where the notes are in
Beat	The main rhythm, or a unit of rhythm, in a piece of music (e.g. in 3/4 time, there are three beats in a bar)
Choreography	Steps, sequences and styles of a particular dance
Chromatic scale	The chromatic scale is a series of half steps which comprises the twelve pitches of equal-tempered system.
Clef	A symbol in the staff demonstrating the pitch of the notes
Collage	A picture in which various materials or objects; for example: paper, cloth, or photographs, are stuck onto a larger surface
Composition	The way in which the parts of something are arranged
Contour line	The shape of an object, especially its surface or the shape formed by its outer edge
Construction method	Describe how to construct the objects in painting
Crotchet	A note lasting one beat in 4/4 time
Curriculum	A systematic programme in which learning outcomes, contents, teaching and learning approaches, and methods and assessment of respective subject areas to be learnt inside and outside schools are specified
Dabin Dine dance	Female solo dance
Demisemiquaver	A note lasting 1/8 beat in 4/4 time
Diatonic scale	Seven-note musical scale, “musical scale consisting of seven tones (five whole tones and two semitones)”
Done-si	The length of the time equivalent to two times Nari-si
Drawing	The act of making a picture with a pencil or pen, or a picture made in this way
Eye level	It is positioned at approximately the same height as your eyes
F Clef (or) Base Clef	A symbol which indicates pitches lower than middle C
G Clef or Treble Clef	A symbol which indicates pitches higher than middle C
Figure drawing	Drawing of human
Handicraft	A product that is made by hand rather than by using a machine

Terms	Elaborations
Horizontal line	Horizontal line that runs across the paper or canvas to represent the viewer's eye level, or delineate where the sky meets the ground
Ideal proportion	Perfect body proportion
Kabyar Loot dance	Dance with no poetry encompassing numerous dance patterns for the systematic learning of traditional Myanmar dances
Karla Paw	Myanmar traditional contemporary songs of a specific period
Kongbaung period	A period in Myanmar's history that Kongbaung dynasty ruled from 1752 to 1885
Kyoh	A type of Mahar Gita songs initially composed for teaching how to play the Myanmar harp
Linear perspective	A system of creating an illusion of depth on a flat surface
Mahar Gita	Royal classical songs
Marionette	A puppet, made of wood, whose body parts are moved by strings
Measurement method	Describe how to measure the objects in drawing
Methodology	A set of methods and principles used to perform a particular activity
Middle School curriculum	Middle school textbook and teacher's guides
Minim	A note lasting two beats in 4/4 time
Minthami	Female theatrical artist
Mixed media	A way of making art that uses different substances mixed together
Montage	A piece of work produced by combining smaller parts, or the process of making such a work
Octave	The interval between one note with a particular letter name and the next note bearing the same name (e.g. the interval between C4 and C5)
One-point perspective	A view has one vanishing point on horizontal line
Painting	A picture made using paint
Pantyar Kyaung	School of music and dance in Yangon and Mandalay
Perspective	The way that objects appear smaller when they are further away, and the way parallel lines appear to meet each other at a point in the distance
Portrait	Drawing of person
Quaver	A note lasting half a beat in 4/4 time
Repeat sign	A sign indicating a certain passage or section of a piece of music should be replayed
Semibreve	A note lasting four beats in 4/4 time
Semiquaver	A note lasting ¼ beat in 4/4 time
Si	Timing bell
Solmisation	A method of singing that uses the syllables do, re, mi, fa, so, la, ti, representing the pitches of the diatonic scale
Spectator line	A line represents the position where viewer is looking
Staff	A set of five horizontal lines on which musical notes are written
Texture	The quality of something that can be known by touch, or the degree to which something is rough or smooth or soft or hard
Three-point perspective	A view has three vanishing point, two on horizontal line and one on spectator line
Tone	A form or degree of a colour
Two-point perspective	A view has two vanishing point on horizontal line

Terms	Elaborations
Value	The degree of light or darkness in a color, or the relation between light and shade in a work of art
Vanishing point	The point in a drawing or painting where parallel lines seem to meet at a distance
Visual Arts	The arts of painting and sculpture, rather than literature and music
Wa	Wooden clapper
Weight and balance	Visual weight to create visual equilibrium. One side does not seem heavier than another.
Workmanship	To produce the artistic value in art

Bibliography

- Aung, P. M. (1969). *History of Myanmar dance*. Yangon: Hnalone Hla Sarpay.
- Bachi Kyi Thein. (2015). ပန်းချီအခြေခံနှင့် ရိုးရာပန်းချီရေးဆွဲနည်း [Basic painting and traditional painting method]. Yangon, Myanmar: Nagar Min Sarpay.
- Bridgman, G. B. (1971). *Bridgman's life drawing*. Mineola, NY: Dover Publications.
- Bridgman, G. B. (1972). *The human machine: The anatomical structure and mechanism of the human body*. Mineola, NY: Dover Publications.
- Bridgman, G. B. (1973). *Constructive anatomy with almost 500 illustrations*. Mineola, NY: Dover Publications.
- D'Aquino, A. (2016). *Once upon a piece of paper: A visual guide to collage making*. Beverly, MA: Quarto Publishing Group.
- Dance and Health. (2020). Retrieved May 29, 2020, from https://en.m.wikipedia.org/wiki/Dance_and_health
- Daw Saw Mya Aye Kyi. (1968). *ဂီတနှင့်အက* [Music and dance]. Yangon, Myanmar: Sarpay Beikman.
- Efland, A. D. (1990). *A history of art education: Intellectual and social currents in teaching the visual arts*. New York, NY: Teachers College Press.
- Hornby, A. S. (2010). *Oxford advanced learner's dictionary* (8th ed.). Oxford, England: Oxford University Press.
- Htike, A. (n.d.). *ဂီတပညာ စန္ဒရား အတတ်သင်* [Learning how to play the piano]. Yangon, Myanmar: Aung Myay Sarpay.

Isaacs, A., & Martin, E. (Ed.). (1982). *Dictionary of music*. New York, NY: Facts on File Publications.

Ludu Daw Amar. (1964). *ပြည်သူချစ်သောအနုပညာသည်များ* [Artists that people loved] (2nd ed.). Mandalay, Myanmar: Kyipwaryay Sarpay.

Martin, G. (2016). *Drawing and painting: The complete artist's handbook*. New York, NY: Sterling.

Maung Sai Maung Maung. (2000). *ပန်းချီအနီးအဝေးမြင်ခြင်း သဘောတရားနှင့် နည်းစနစ် ဆန်းစစ်လေ့လာချက် ဘွဲ့ယူစာတမ်း* [Study on nature and techniques of perspective]. Yangon, Myanmar: National University of Arts and Culture.

Maung Thein Naing. (1968). *မြန်မာ့ဇာတ်သဘင်သမိုင်း* [The history of Myanmar drama]. Yangon, Myanmar: Sarpay Beikman.

Ministry of Culture. (1986). *နိုင်ငံတော်မှ မဟာဂီတ* [The national anthology] (Vols. 1-3). Yangon, Myanmar: Department of Fine Arts.

Ministry of Culture. (2001). *Dictionary of Myanmar Performing and Plastic Arts*. Yangon: Mitta Moe Publications.

Ministry of Education. (2019). *Grade 6 Teacher's Guide for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2019). *Grade 6 Textbook for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2020). *Grade 7 Teacher's Guide for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Ministry of Education. (2020). *Grade 7 Textbook for Performing Arts*. Myanmar: Department of Basic Education (DBE).

Musical U Team. (2017, February 14). *What is Solfa and why do I need it?* Retrieved May 26, 2020, from <https://www.musical-u.com/learn/what-is-solfa-and-why-do-i-need-it>

Myawaddy Mingyi U Sa. (1967). *Literature and songs written by Myawaddy Mingyi U Sa*. Yangon: Zwe Sarpay Yeikmyone.

National University of Arts and Culture. (n.d.). *Second year Painting: Anatomy subject*. Mandalay, Myanmar.

Numbered musical notation. (2020). Retrieved May 27, 2020, from https://en.m.wikipedia.org/wiki/Numbered_musical_notation

Painting and Sculpture Department. (2013-2014). *First year Art course: Spectator line* (p. 20). Yangon, Myanmar: State High School of Arts.

Ramanya Ko Ko Naing. (1985). *မြန်မာ့စောင်း သိကောင်းစရာနှင့် တတ်ကောင်းစရာ* [Knowledge and skills about Myanmar harp]. Yangon, Myanmar: Sarpay Beikman.

Rani, R. M. (2015). *A guide to visual presentation*. Beverly, MA: Rockport Publishers.

Reddish, P., Fischer, R., & Bulbulia, J. (2013). *Let's dance together: Synchrony, shared intentionality and cooperation*. Retrieved from <https://journals.plos.org/plosone/article?id=10.1371/journal.pone.0071182>

Sagaing Hla Shwe. (1994). *မဟာဂီတ* [Mahar Gita]. Yangon, Myanmar: Sarpay Beikman.

TATE. (n.d.). Mixed media. Retrieved from <https://www.tate.org.uk/art/art-terms/mixed-media>

TATE. (n.d.). *Pablo Picasso: Bottle of vieux marc, glass, guitar and newspaper*. Retrieved from <https://www.tate.org.uk/art/artworks/picasso-bottle-of-vieux-marc-glass-guitar-and-newspaper-t00414>

U Gon Ban. (1976). *မြန်မာ့တူရိယာ ဂီတအခြေခံပညာ* [Basic traditional instrumental music]. Yangon, Myanmar: Sarpay Beikman.

U Kyaw Thu Rain (Bachi Niipyay). (2006) *အခြေခံပန်းချီပညာ* [Basic painting technique]. Yangon, Myanmar: Moesat Sarpay.

Wijayaniti, O. (2018, December). *Cooperative earning strategy through dancing extracurricular as an effort to establish hard work and patriotism characters for students at primary school*. Retrieved from <https://www.atlantis-press.com/proceedings/aecon-18/55908992>

Zaw Pale, & Khin Win Nwe. (1998). ဗုံလေးလုံးသံစဉ် ဂန္ထဝင်အကဗေဒအသစ်နှင့် သြဘာသောင်း [Oba Thaung who systematised the Myanmar dance (Dr. Than Tun, Trans)]. Mandalay, Myanmar: Padauk Min Sarpay.

Zaw Winn (Thit Htwin). (2016). ကျွန်ုပ်၏ ဘဝတစ်သက်တာ ရေးဆွဲခဲ့သော ခဲပန်းချီ [Pencil paintings that I have drawn my whole life]. Yangon, Myanmar: Sanpal Sarpay.

Annexes

Handout 1: Additional Si-Wa Exercises

Thida Khoh for Walat-si practice

သိတာ

+ - + - + - + -

| 0 2i | 4i 2i | 4 2i | 4i 2i |

SiNae Wa SiNae Wa SiNae Wa SiNae

+ - + - + - + -

| 4 2i | 4i 2i | 4 2i | 4i 2i |

Wa SiNae WaLay SiNae Wa SiNae WaLay SiNae

+ - + - + - + -

| 2i 4i | 2i 4i | 0 2i | i - |

Thi Da Thi Da Mya Tharr

+ - + - + - + -


| 5 4 | 37 2i | i - | 0 0 |

Kyar Kyar Kyar Ngar Bar

Myamangiri for Sone-si practice

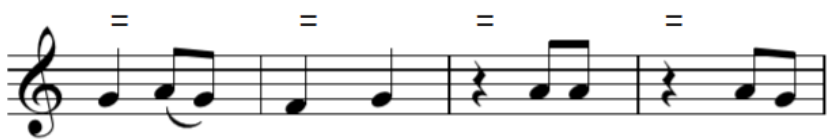


 | 0 23 | 43 45 | 43 72 | 17 65 |



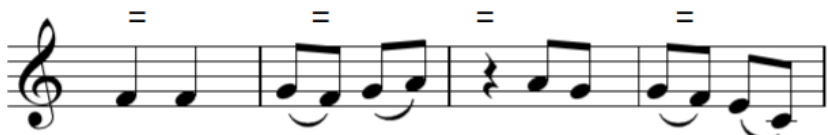
 | 1 0 | 5 6 | 0 54 | 0 34 |

Mya Man Giri ThayLar



 | 5 65 | 4 5 | 0 66 | 0 65 |

Taung Nan Ti Htaung BoneYaung NayThoe



 | 4 4 | 54 56 | 0 65 | 54 31 |

Lin Naung Nyi Ko ShweBo Nwe Daw

| 2 1 | 1 2 | 0 35 | 0 32 |

Yin Yar Su Zu Pyithu Khawut

| 1 5 | 6 7 | 6 5 | 1 23 |

Sin Shwe Bhone Taw Hnone Lyaw San Pyaw

| 0 43 | 32 21 | 21 75 | 76 1 |

Khin Tay Zar Toe Loet Phyo Wai

| 0 32 | 1 2 | 0 35 | 0 32 |

Man Htar Nay Aungzay Yarpyi

| 1 23 | 43 45 | 43 72 | 17 65 |

Min

| 1 0 |

Osi Ataw melody for Si-thoke practice

အိုးစည်အတောတီးလုံး

+ + + + + + + +



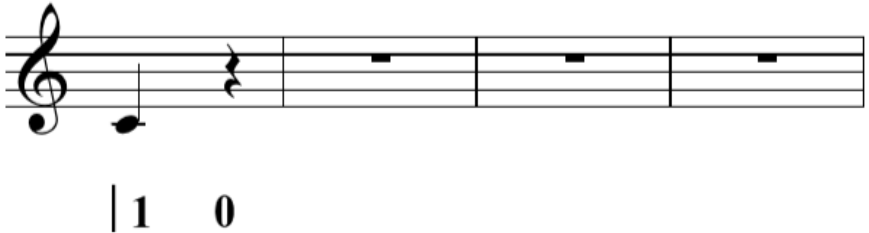
| 32 12 | 3 6 | 55 55 | 55 55 |

+ + + + + + + +



| 65 54 | 43 21 | 43 72 | 17 65 |

+



| 1 0

Handout 2: Mahar Gita Songs⁷

Kalapgyi Kyoh

/kəlaʔteíteó/

(Wungyi Padetharaza)

(Thida Thida Myathar. Kyar Kyar Kyar Ngar Par)2.

/θìdàθìdà mjaðá, teáteáteà ñábá]

(KanNar KanNar WunKyin. NgweThaePyin LayTaeMha. PyawTeat PyawChinPhwae)2.

/káNná káNná wóNdzìN, ñwèθébjìN lédiṃṃ, pjòdì pjòdzìNbwè/

(NgatTawLay KyoKyar. KyuYintYintThar)2.

/ñáʔtòlé dzódzà, teújìNjìNθà/

(LapePyarLay PyanKarThwar. HoMharThiMharNar)2.

/leʔpjàlè pjàNgàθwá, hòṃàdiṃáná/

YayPawMhar HlwarParLooth.

/jèbòṃá lṃwábàlṃ/

KyarSanKoSarParLooth.

/teázàNgó sábalṃ/

WaeKarPyanLayLayTaeMha WaeKarPyan.

/wégàpjàNlédiṃṃ, wégàpjàN/

7 Song links:
<https://www.youtube.com/watch?v=cizv7hkam8&feature=share>
<https://www.youtube.com/watch?v=KBg7ToGIU60&feature=share>
<https://www.youtube.com/watch?v=rbBN0vCh0xA&feature=share>

Kalapngae Kyoh

/kəlaŋɛtəó/

(Wungyi Padetharaza)

(TharYarTharYar MyiLarKywae. TharLiKarNgaeLayKyae)2.

/θàjàθàjà mjílátewé, θàlikánéléteé/

(KhyeeKhin SwatKalKa. KyueTalKyueTalKo. ThinTineWutKalKa. MyuTal MyuTal Ko)2.

/tə^hik^hiNzɔʔkègə, tɛúdɛtɛúdɛgò, θiNdáirNwɔʔkègə, mjúdɛmjúdɛgò/

(ThanChoTaeAyeAye. PaeTaePaeHtwayHtway)2.

/θàNdzòdǐʔéʔé, pèdǐpè^hwédwé/

(SarPayKhuntKya. ChitYay KhinYay MyartParLoLay)2.

/sàpék^hɔNdza, tɛ^hɪʔjék^hiNjé mǐjábàlɔlé/

(AtuSoneSwar. SanTaeSanPyawYar)2.

/ətúsòɔNzwà, sàNdjsàNpǐjǎ/

(ChitKhinLay ChitKhinLay. ChitParHlaTalShin)2.

/tɛ^hɪʔk^hiNlè tɛ^hɪʔk^hiNlè, tɛ^hɪʔpàlǎdèfɪN/

(ChitKhinLayLwonMyatNoe. ZiTaeZiWaZoe)2.

/ tɛ^hɪʔk^hiNlè lòNmjaʔnó, zidɛ zíwəzó/

(UMyoTonThan. TharPinTharCheetLay. MaKo MaKo PhawThay. Khaw Khaw Khaw KyaLay)2.

/ʔumjótɔNθàN, θábíNθàdzilè, mǎgòmǎgò p^hóθwé, k^hó k^hó k^hòdzalé/

(MaeNyoPhyuPyar NiTaeNiShweWar)2.

/méjòp^hjúpǎ nidɛnɪfwéwà/

(LapePyarLay PyanKarThwar. PiTone PiTone Pyar.)2.

/leiʔpǎlè pǎNgáθwá, bədóɔN bədóɔN pǎ/

YayPawMhar HlwarParLooth.

/jèbòǎ lǎwábàlɔ /

KyarSanKoSarParLooth.

/tɛàzàNgó sàbàlɔ/

WaeKarPyanLayLayTaeMha WaeKarPyan.

/wégàpǎNlélédǐ, wégàpǎN/

Bone Taw Bwe Yodaya

/bóvNdóbwε jódəjá/

(MyaMan GiriThayLarTaung. NannTeHtaung BoneYaungNayThoLinn.

/mjámáNgrĩrĩ θèlàtàvN, náNtít^hàvN p^hóvNjásNnéθqlíN/

NaungNyiKo. ShweBoNweTawYin.

/nàvNjikò, fwébónwédójíN/

YaSuSu. PyiThuKaWutSin.

/jàsùsù, pjiθùk^hawvʔsíN/

ShweBoneTaw. HnoneLyawSanPyawKin.

/fwèp^hóvNdò, ñóvNljósàNpjòk^híN/

TayZarToeLootPhyoeWai. ManHtarNay. AungZayYarPyayMin) 2.

/tézàtólo p^hjówè, máNt^hànè, ʔàvNzèjápjmíN/

[(PyaungLuNarGaRuSar. ThawTarNgweLyain. MyoMyatSaddan.

/pjàvNlúnàgaruzà, θòdàñwéljájáN, mjómjaʔsaʔdàN/

ShweNanBoneTaw. YouteYarShweKoTaw. PyiTawNaingNganShweBoneTwin.)
2.

/fwènáNbvNdò, jovʔjà fwékódò, pjìdónáíNñàN fwébóvNdwíN/

SanMuYar ThuzarShweKaPin. ShweBoneTaw. HnoneLyawSanPyawKin.

/sáNmùjá θùzájwék^həbíN, fwèp^hóvNdò, ñóvNljósàNpjòk^híN/

TayZarToeLootPhyoeWai. ManHtarNay. AungZayYarPyayMin] 2.

/tézàtólo p^hjówè, máNt^hànè, ʔàvNzèjápjmíN/

Handout 3: Extended Exercises for Playing the Flute

Exercises for playing flute (1)

Semibreve

C	D	E	F
d _ _ _	r _ _ _	m _ _ _	f _ _ _
1 _ _ _	2 _ _ _	3 _ _ _	4 _ _ _

Exercises for playing flute (2)

Minim

C	D	E	F	G	A	B	C
d _ r _	m _ f _	s _ l _	t _ d _				
1 _ 2 _	3 _ 4 _	5 _ 6 _	7 _ i _				

Exercises for playing flute (3)

Crotchet

C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C
d	r	m	f	s	l	t	d	d	t	l	s	f	m	r	d
1	2	3	4	5	6	7	i	i	7	6	5	4	3	2	1

Exercises for playing flute (4)

Quaver

5
4
3
2
1

dr mf | sl td | dt ls | fm rd |

12 34 | 56 7i | i7 65 | 43 21 |

Exercises for playing flute (5)

|| 1 - | i - | 2 - | i̇ - | 3 - | i̇3 - |

|| 4 - | i̇4 - | 5 - | i̇5 - | 6 - | i̇6 - |

|| 7 - | i̇7 - | i - | i̇ - ||

Exercises for playing flute (6)

: 13 53	12 3	55 43	2 —	13 53	12 3
24 32	1 —	i3 53	i2 3	55 43	2 —
i3 53	i2 3	24 32	i — :		

Exercises for playing flute (7)

|: 1. 1 | 1 3 | 5. 5 | 3 1 | 2. 2 | 2 4 |
 Lar Bar Thange Gin Kyaung Thwar Gya Mal Min Galar Manat Khin
 | 3. 2 | 1 — | 6. 6 | i i | 7. 6 | 5 — |
 Takhu Pot Kwal Thar Yar Thant Shin Kyaung Atwin Wal
 | 5. 2 | 2. 4 | 3 2 | 1 — :||
 Doh Dadwe Pyaw Bar Gazar Zou Kwal

Handout 4: Assessment Criteria of Singing, Dancing and Playing Musical Instruments

Assessment criteria for singing

Criteria	Beyond satisfactory	Satisfactory	Needs improvement
<p>Pitch</p> <p><i>Can the students sing the right notes?</i></p> <p><i>Can students sing accurately when listening to music?</i></p>	Sings all notes accurately	Sings most of the notes accurately	Can sing only a few notes accurately
<p>Rhythm</p> <p>Can the students feel the rhythm of songs and sing with good rhythm?</p> <p><i>Can the students sing with correct timing to the si-wa beats?</i></p>	<p>Sings the whole song with good rhythm</p> <p>Completely in time with the <i>Si-Wa</i> beats</p>	<p>Sings most of the song with good rhythm</p> <p>Quite in time with the <i>Si-Wa</i> beats</p>	<p>Can only sing a few parts of the song with good rhythm</p> <p>Mostly out of time with the <i>Si-Wa</i> beats</p>
<p>Clarity</p> <p><i>Can the student sing with the correct diction?</i></p> <p><i>Can the students sing the words clearly?</i></p>	<p>Sings all of the song with the correct diction</p> <p>Sings all the words clearly</p>	<p>Sings most of the song with correct diction</p> <p>Sings most of the words clearly</p>	<p>Sings only a few parts of the song with correct diction</p> <p>Sings only some of the words clearly</p>
<p>Performance</p> <p><i>Can students sing with feeling?</i></p> <p><i>How well can students express the meaning mood of the song?</i></p>	<p>Expresses feelings and emotions well in the whole song</p> <p>The meaning of the song is clearly expressed</p>	<p>Expresses feelings and emotions well in most of the song</p> <p>The meaning of the song is expressed quite well</p>	<p>Expresses feelings and emotions in only a few parts of the song</p> <p>The meaning of the song is not expressed so clearly</p>

Assessment criteria for dancing

Criteria	Beyond satisfactory	Satisfactory	Needs improvement
Technical skills <i>Can students hold the straight, curved, angular, twisted positions and basic poses (Gwin)?</i>	Holds all the positions accurately	Holds most of the positions accurately	Holds only one or two of the positions accurately
Rhythm <i>Can the students dance to a rhythm of Si-Wa beats?</i>	Performs the whole dance with good rhythm Completely in time with the Si-Wa beats	Performs most of the dance with good rhythm Mostly in time with the Si-Wa beats	Can only perform a few parts of the dance with good rhythm Mostly out of time with the Si-Wa beats
Knowledge of dance steps <i>Can the students dance correctly going forwards, backwards, up and down and side by side?</i> <i>Can students move their head, waist, legs, hands and facial expressions accurately?</i>	Performs all dance steps correctly Moves head, waist, legs, hands and facial expressions accurately in the whole dance	Performs most of the dance steps correctly Moves head, waist, legs, hands and facial expressions accurately in most of the dance	Can only perform some of the dance steps accurately Moves head, waist, legs, hands and facial expressions accurately only in some parts of the dance
Performance <i>Are the students enjoying the dance?</i>	Dance is extremely enjoyable	Dance is quite enjoyable	Dance is not so enjoyable

Assessment criteria for playing musical instruments

Criteria	Beyond satisfactory	Satisfactory	Needs improvement
Technical skills <i>Are the students familiar with the basic techniques to play the six-hole flute?</i>	Familiar with all the basic techniques in playing the six-hole flute	Familiar with most of the basic techniques in playing the six-hole flute	Not so familiar with the basic techniques in playing the six-hole flute
Rhythm <i>Can the students play the flute with correct timing to the si-wa beats?</i>	Plays the flute with good rhythm for the whole song Completely in time with the Si-Wa beats	Plays the flute with good rhythm for most of the song. Quite in time with the Si-Wa beats	Plays the flute with good rhythm for only a few parts of the song Mostly out of time with the Si-Wa beats
Musical knowledge <i>Can students read the musical scores?</i> <i>Can students recite music notes?</i>	Able to read and recite all the music notes in the musical score	Able to read and recite most of the music notes in the musical score	Able to read and recite only a few notes in the musical score
Performance <i>Can the students produce beautiful sound?</i>	The sound produced is beautiful throughout the whole song	The sound produced is beautiful throughout most of the song	The sound produced is beautiful only in a few parts of the song



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