Performing and Visual Arts

Student's Text Book

Grade 7

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INTRODUCTIONTO GRADE 7 PVA

Performing and visual arts include music, dance, theatre and visual art. The arts such visual art, dance, theatre, music, and media arts (PVA) are legally defined as a core thematic area in Ethiopian education; they are commonly considered a special subjects and usually the first learning area to make room for something new to create and innovate in performing and visual art works. Educators of PVA must never underestimate the power of the arts.

Performing and visual arts (PVA) inspire and delight learners performing and visual arts are used to promote massive ways in learning and teaching processes to create meaning and find fulfillment for the gaps of good values of our societies.

This grade level was designed to provide quality education in teaching performing and visual arts studies in Ethiopian 1st and 2nd cycle schools. This PVA instructional program has been designed to meet the country's needs of PVA educators, students and educational institutions at different level The arts education visual and performing arts instructional program is designed in the arts sciences under a disciplined practice is to create the competent students as accomplished grade 7 educations.

The program evolved out of a responsibility to enhance, nurture and in power the cultural assets of the earlier generations while providing a way for the contemporary generation to create something of its own. From this process, it became necessary to develop the program of arts (PVA) grade 7 educations that was fit for capable grade 7 students and to support in raising the professional rank and usefulness of arts education for the young generation.

Competent PVA education will facilitate student growth through care-

fully constructed courses, Reports, advisement, and other delivery systems. Qualified PVA school will ensure that PVA student develop excellence on a primary arts knowledge and proficiency with all standard and traditional art tools.

Under ministry of education general institutional process which not took place so far, Fine Arts and Design underwent an all-rounded transformation process in the incorporation of the grade 7 performing and visual art proficient subject are integrated together. Performing and visual art teaching processes, the school revised its curriculum to train more qualified and better equipped competent students, talented and art appreciators in a way that they could balance and satisfy the urgent need of grade 7 students.

The rationale behind developing the curriculum was the urgent need in the shift away from the traditional method of instruction to enable and maximize student learning and performance.

Accordingly, the school changed its teaching learning methodology to integrate the four art fields of studies in the year 2014.

Currently, this grade level has been highly engaged in exploring possibilities to refine the quality of art and create critical platforms in which local and international creative, innovative and professional thoughts can be discussed and performed through the understanding of arts in general. This grade level also includes: music, dance, theatre and visual arts as the main contents in different thematic areas to be learned in the class.

Unit 1

Artistic Perceptions

Introduction to Unit One:

This unit introduces you that characteristics of Ethiopian traditional music, characteristics of Ethiopian techniques of dance, identify theatre arts, film arts, draw and paint.

General Learning Outcomes of the Unit:

After learning this unit, you will be able to:

- Describe Characteristics of Ethiopian traditional music,
- Describe characteristics of Ethiopian traditional techniques of dance,
- Identify theatre Arts & Film Arts,
- Draw and paint

1.1 Characteristics of Ethiopian traditional music

1.1.1 Ethiopian Music

Specific learning outcomes:

At the end of learning this unit, you will be able to:
Describe the characteristics and classification of Ethiopian traditional music.

Ethiopia has a long and at times tormented history. With that it has an equally long and fascinating history of traditional music arts, and dance culture. Its folk music and culture has a long step in the history of civi-

lization. Ethiopia is the only country in Africa never to have been colonized. It can be said that it is one of the most unique folk music and also culture in the world. Folk music of Ethiopia is consisting of many type music instruments with thousands years old which survived through the history. The music and culture of Ethiopia has been influenced by Christian, Islam, Jewish and also Afros.

Ethiopia has diverse number of ethnic groups (more than 80 ethnic groups). Each ethnic group has its own traditional music and sounds. This folk music, have tighten with other cultured aspect of each ethnic group like dances, clothes, spirituality, wars and etc.…

Ethiopian music began as a form of religious expression during the 4th century AD with the advent of the Ethiopian Orthodox Church.

The churches own unique musical style was created by St Yared, the father of Ethiopian Church music and his vivid three mode sounds are still practiced today.

The northeastern part of Ethiopia is home to the city of Wollo, which is where the Muslim musical form called Manzuma developed and later spread throughout the country.

Traditionally, in the Ethiopian Highlands, "azmaris" or minstrels are the main musicians and are treated with respect.

Furthermore, Ethiopian music employs a unique modal system called "qenet" that is pentatonic with long intervals between most notes.

The four main modes of "qenet" are "tezeta", "bati", "ambassel" and "anchihoy", with 3 additional modes that are variations of the main 4 modes: "tezeta minor", "bati major", and "bati minor".

Ethiopian music is generally heterophonic or monophonic, while certain areas in the south of the country use a polyphonic style (Dorze polyphonic).

1.1.2. Ethiopian St. Yared

When we see the music of Ethiopia, it is derived from St. Yared, who is Ethiopian Outstanding music expert. He introduced Ethiopia with modern music in the sixth century by introducing the three kinds of melodic styles named Geeze "ግዕዝ", Ezeil "ዕዝል" and Array "ኦራራይ" with their corresponding symbols of representation.



Figure 1 St. Yared

Under these melodic styles there are four Main scale based class under which there are other more than.

Even if his work can make him before those who are declared as great contributor to the birth hand development of system of modern music, like Franz Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven. These musicians are emerged over thousands of years after him in Europe but due claim has not been given to St. Yared because of many years of isolation of Ethiopia from the technology directed world. Unique character and sound of Ethiopian folk music comes from a pentatonic modal system, with strange and long interval between the notes. For the modern ears nowadays, this will be more strange and tasty when this music played with western instruments.

The music from highlands of Ethiopia has a modal system called kegnet which consist of four main modes: Tezeta, Bati, Ambassel, and Anchihoye. It also contains two additional modes: Tezeta minor and bati minor. Some songs has the same name with it'sqenet/kegnet. For example: tizita or tezeta. The word Tizita is Amharic word for is nostalgia. This type of folk songs usually compared with the blues in western music. On the list of songs below you can listen to different variation of this mode with Ethiopian music instruments and also western instruments.

The first recordings of folk music of Ethiopia and popularizing it, happened during the time of Emperor Haile Selassie. In 1924 he had a diplomatic tour to Europe but he started his travel with Jerusalem. Because every respected Ethiopian should visit and be pilgrim to JerusalemIn Jerusalem he met a marching band of young Armenian orphans. He was impressed by this band and made a deal to send them to Ethiopia and to form a military music band. This was the seed of early recording for other early Ethiopian musicians like TilhunGessesse, NewayDebebe, and Ethiopia's most famous musical artist, Mahmoud Ahmed. The same as many other African countries (or even Asian countries), military was a place to grow and develop folk music into popular music or receiving of western modern instruments and combine it with folk music instruments and harmony.

Ethiopia is one of the countries with ancient civilization and history. There are 80 nationalities and languages in Ethiopia. When we look at the country's indigenous music, there are many songs, dances, and musical instruments in every nation. These songs and dances are sung with joy, sorrow, work activity, war, hunting, Etc. Ethiopian indigenous music was used as an amateur before foreign music entered the country. This means that even though the musicians are not recognized as a

musician, the community sings and dances together. It is difficult to say or write much in this field due to lack of enough research in the field of Ethiopian indigenous music, the wide variety of music character, and variety of Ethiopian indigenous music.

1.1.3. Characteristic by geographical location

Meanwhile, some musicians divide Ethiopian traditional music into three categories. These are:

1. Northern Ethiopian Music

- This category includes Gondar, Gojjam, Tigray, Shoa, Wollo, Gurage and Welega, all of which have the same musical instruments and type of singing.
- In terms of the nature of the melody, those areas are performing Orthodox Tewahedo Christianity and there is a culture of spiritual / church melody.
- The musicians also grew up listening to the music of the church in their daily activities and because they are involved and the spiritual music is spread in these areas, the spiritual music is reflected in their secular music.
- For spiritual songs music instruments like harp, lyre, harp, tambourine, etc., now widely served.



Figure 2 Artist AlemayehuEshete

2. Eastern Ethiopia and the surrounding

This category includes music and dance for the majority of the Muslim

community. They include Harar Oromo, Harari, Somali, Afar, Bale and others.



Figure 3 Mohamed Awol(themuslimmenzuma singer)

3. Southern Ethiopia

- Southern Ethiopia includes Wolayita, Gamogofa, Kefas, Sidama, Konso and others.

For the past 120 years, musicians have been working in Addis Ababa since coming to the city. As a result, Addis Ababa began to pay salary for musicians for the first time in 1934 E.C in Hager Feker. Witnesses at the time said it was new to them that considering music as a profession. . Because of music was not considered as a profession in that day, the musician considered as to be idle man.

In the process, they formed the Meder Tor Orchestra in 1935, the Police Serawit in 1936, and the KiburZebegna in 1947, making them a better career and source of income for the musicians.

In the 1960s, Ethiopian music flourished and private musicians emerged. As a result, in addition to Amharic music, the Oromo, the Tigray, Wolayta, and Dorzi songs began to be performed.

In recent years, some European and American musicians have been able

to study the music of certain nationalities in various parts of the country.

Activity 1.1



A. **Individual work**

1. Who is Ethiopian Outstanding music expert?
2. Name the three kinds of St. Yaredmelodic styles?

B. Name the four kinds of Ethiopian music kegnet?

C. Group discussion

Discuss the following question in three groups and present your discussion outcome through your group representative.

1) Present the Northern Ethiopian Music and perform one music in group?
2) Present the Eastern Ethiopia music and perform A music in group?
3) Present the Southern Ethiopia music and perform A music ingroup?

1.2. Characteristics of Ethiopian traditional techniques of dance

Specific learning out comes:

At the end of this lesson, you will be able to:

- Describe the characteristics of Ethiopian traditional Dance.

Dance is a way of knowing and communicating. All societies use dance to communicate on both personal and cultural levels and to meet physical and spiritual needs.

Dance, as with all the arts, has its own language. We need to learn this language in order to fully understand and appreciate the world of Dance.

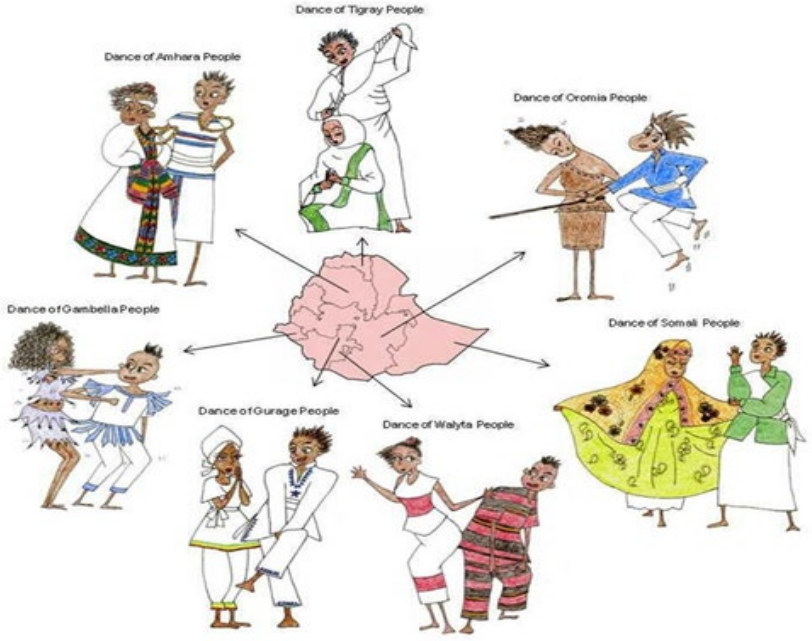
1.2.1 Characteristics of Ethiopian folk dance

Ethiopia has over 80 ethnic groups in the country, and each group has a very unique step and rhythm.

Due to its old history, one that dates back to 3000 years, Ethiopia's folk dance is a symbol of their mosaic culture.

Dancing is an integrated part of life for Ethiopian's and they love dancing.

Let's enjoy and experience the Ethiopian folk dance.



A. Dance of Tigray People

The dance of Tigray region is characterized by two-beat drum rhymes. According to the distinctive drum rhymes, they dance in a circle like Japanese bon dance. It also has different variety of steps, such as delicate neck motion, rhythmical shoulder movement, jumping steps, and so on.



Practical technique steps:

1. Stand freely and relax the whole body
2. Open the leg as the shoulder level
3. Put the hand on the waist freely
4. Walk slowly, by alternating the legs with the flow of the melody rythm
5. Rotate right and left
6. Repeat this pattern as the melody ends

B. Dance of Amhara People

The dance of people in Amhara region (Northern Ethiopia) is called "Eskesta" which has unique movement of neck, shoulder and chest. There are several variations of motion and steps according to areas such as Gondar, Gojjam, Showa, and Wollo.



Practical technique stapes

7. Stand freely and relax the whole body
8. Open the leg as the shoulder level
9. Put the hand on the posterior freely
10. Stoop a little and shack the chest and shoulder
11. Count 1- 2 – 3- and 4 and Reith up
12. Repeat this pattern as the melody ends

A. Dance of Somali People

In eastern Ethiopia, people living near the border to Somalia are Muslims. Women's dance style, dancing with their hair covered with scarf, emphasizes their beauty that modest women have. Men dance to drum rhythm with masculine but elegant steps. Women dance with spreading their long skirts like butterfly. It is a very beautiful dance.



Practical technique stapes:

13. Stand freely and relax the whole body
14. Stamp by your feet separately, by one- two, one –two …
15. Count 1- 2 – 3- and 4 to the right leg
16. Count 1- 2 – 3- and 4 to the left leg
17. Repeat this pattern as the melody ends

C. Dance of Oromia People

Oromiya region is the largest and their dance styles are different depending on places. Some of famous dances are "Shoa Oromo" and "Ha-

rar Oromo". Especially, Shoa Oromo dance has unique costume as well as steps. Women wear leather-made wild two-piece costume decorated with shells. Men wear fur skin like lion's mane on the head and use stick for dance. What is most surprising is women's very fast and sharp neck motion. You never forget it once you watch it!



Practical technique stapes:

For men:

18 Stand freely and relax the whole body

19. Stamp by your feet separately, by one- two, one –two …

20. Stoop a little and keep stamping the rhythm.

21. Count 1- 2 – 3- and 4 jump by the right leg

22. Count 1- 2 – 3- and 4 jump by the left leg

23. Repeat this pattern as the melody ends

For female

1. Open the leg as the shoulder position

2. Put your hands in the abdomen and open the elbow.

3. Relax the neck and round and roll slowly and gradually fast to the left

D. Dance of Gurage People

The Gurage area is about 100Km Southwest from the capital city Addis Ababa. Gurage people are famous for hard working, and their dancing style brings such an image of hard working people. Differing from other

dances, women dance with pants and they cover their hair with scarf for preparing for the fast tempo dance. According to upbeat music both women and men keep steps first without rest like a marathon runner.



Practical technique steps:

24. Stand freely and relax the whole body
25. Stamp by your feet separately, by one- two, one –two …
26. Stoop a little and keep stamping the rhythm.
27. Count 1- 2 – 3- and 4 jump by the right leg
28. Count 1- 2 – 3- and 4 jump by the left leg
29. Repeat this pattern as the melody ends

E. Dance of Walyta People

Walyta people living in Southern Ethiopia dance with distinctive movement of waist. Compared to the Northern Ethiopian dances like Amhara, which mainly require to move upper body (e.g. neck, shoulder, chest), the further people go to Southern Ethiopian, the more movement of lower body their dances require.



Practical technique steps:

30. Stand freely and relax the whole body.
31. Swing and twist your haunch rhythmically.
32. Open your hands at said and waggle the whole haunches and nudge the other dancers.
33. Round to the left, round the right.
34. Repeat this pattern as the melody ends

F. Dance of Gambella People

Gambella region is located in the western part of Ethiopia close to the Sudanese border.

The people living in this region are slim and tall with looks that differ from other parts of the country.

The dance of Gambella is characterized by the agile spin of the waist. The women dance while hurling a fringe decorated with cowrie. They dance using their entire body while playing the instrument (fringe) which makes a special type of sound.



Practical technique steps:

35. Stand freely and relax the whole body
36. Stamp by your feet separately, by one- two, one –two …
37. Turn the hand at 90 degree and keep stamping the rhythm.
38. Count one, two, three, and four and turn and round to the left. And one, two, three and four to the right.
39. Repeat this pattern as the melody ends

Video link:https://www.youtube.com/hashtag/ethiopiantraditionaldancetutorial.

Activity 1.2

I. Individual work

1. Who is Ethiopian Outstanding music expert?
2. Name the three kinds of St. Yared melodic styles?
3. Name the four kinds of Ethiopian music kegnet?

II. Group discussion

Discuss the following question in three groups and present your discussion outcome through your group representative.

1. Present the Northern Ethiopian Music and perform one music in group?
2. Present the Eastern Ethiopia music and perform one music in group?
3. Present the Southern Ethiopia music and perform one music in group?

1.3. Identify theatre & Film Arts

1.3.1. Identify theatre Art

Specific learning out comes:

At the end of this lesson, you will be able to:

- Identify theatre art

The word "theatre" is derived from the Ancient Greek root word “theatron”, meaning, "a place for viewing", and “theaomai,” meaning "to see", "to watch", to view, or "to observe" that the specific place for performance is named as theatron.

At it is stated above, the words theaomai and theatron combined together to state theatre as it includes the place of performance and what is performed in the given acting area that is connected to a sense of perception to observe.

As a performing art, it is a collaborative form of art which combines words, voice, movement and visual elements to express meaning that

uses live performers, typically actors or actresses, to present the experience of a real or imagined event before audience in a specific place, often called a stage which combines words (dialogues), voice of an actor or actress, movements of performers and visual elements to express meaning and encompasses live improvised and scripted (texted) work to deliver an idea that reflects daily lives that demonstrate about the conflict and resolution of fundamental human issues and problems to build positive interactions between societies.

Theatre art is a tool as a springboard for learners to present important aspects of life that develops the art sensitivity to understand the other students' points of view can be taken as the means of communication to deliver messages through individual and social experiences that interpreted, or reflected, and reacted concerning the understanding of the audience from the performances they view on the stage.

To communicate with the audience, theatre art learners (students) make choices for the development of a script idea, design character, or characterization students' experience of the creative process theatre should include an investigation of the "how, when, and why" choices get made to know the source of the stories for the performance of theatre through elements of art such as painted scenery, stagecraft and lighting that are used the acting area of the performance.

To deliver the message to the audience, it needs the flow in theatre which is important for learners to follow how to use the voice, body, and imagination to express concepts, ideas, and emotions such as sadness, happiness, nostalgia, and the like.

Before performing on the stage, artistic creation is fundamental concept that consists generating ideas for the stories and "imagined worlds" and the real world we live in which are communicated through words, mind,

body movement, aural elements, and visual elements. The performers may communicate the experience of real-life to the audience through combinations of gesture, speech, song, music, and dance in a specific place to enhance the physicality, presence, and immediacy of the daily experience.

The above mentioned point, about the word theatre, explains that the term “theatre” also refers to building (theatre spaces), an activity for doing or going to the theatre, an institution that more narrowly studies theatre as an art form and suggests theater as the art or activity of writing and performing plays, or the public performance of plays, or other activity or presentation considered in terms of its dramatic quality. Theatre, also spelled theater, in architecture, a building or space in which a performance may be given before an audience.

Although the definition of "theatre" contains different contents, the term, in general, refers to acting area or building that the audiences are going to watch the performance and the actors and actresses that perform what is seen on the stage.

1.3.1.1. Theatre Art in the Context of Ethiopia

According to modern technology, the development of the Ethiopian Theatre is indeed a recent phenomenon to discuss and investigate its background. It is very difficult to show a clear period of Ethiopian theatre when it began. Because of the lack of publishing works regarding Ethiopian theatre, it needs further research to explore its facts.

Nevertheless, there are not enough resources with Ethiopian Theatre History, Fabula (comedy of animals or Yawureoch Commedia) is probably the first original African play ever written and produced (Plastow, 2010) in the case of Ethiopia.

Fabula was probably written in 1913 by TeklehawariatTeklemariam but the country has different theatre houses such as Hager Fikir Theatre, Haile Selassie Theatre (National Theatre of Ethiopia), Addis Ababa City Hall and Ras Theatre that can be mentioned as the oldest theatre building and institution in Ethiopian Theatre History.

Even though there are few written pieces of evidence explore playhouses (theatre houses) of Ethiopia, there are few resources that narrate about theatre houses of the country.

But the invention of the Ethiopian Theatre states that theatre houses established in the country during Haile Sellasie 1st regime. For instance, Hager Fikir Theatre was founded in 1935, at the time when people of Addis Ababa founded "Hager FikirMaheber"(Association for the love of the Motherland) to stand against the upcoming Italian invasion. The founder, MekonnenHabtewold, wanted to encourage the patriotic mettle of the Ethiopian people.

The first open-air productions took place at Menelik Square, the city center of Addis Ababa. Although the Italian occupation could not be prevented, Hager Fikir Theatre survived. However, there were few uncritical and fascist friendly plays brought on stage during the period of occupation.

After the withdrawal of the Italian troops (regime) in 1941, the theatre crew moved from Menelik Square to the place where it is located nowadays in the Piazza district. A former Italian night club was reconstructed as a theatre hall. At the 25th anniversary of Haile Selassie's reign in 1955, the main entrance of the hall was enlarged and an imperial balcony and lounge were built.

During the reign of Haile Selassie, the Hager Fikir Theatre grew, although the Emperor established the Haile Selassie Theatre (today the

National Theatre) as an additional theatre in Addis Ababa. The Hager Fikir Theatre continued as a popular theatre for the common people of the city whereas the Haile SelassieTheatre was mainly visited by high-class society.

Besides regular performances, the Hager Fikir Theatre also broadcast live radio shows on Ethiopian radio. Moreover, the troop went on tour regularly, so that people from rural Ethiopia also could have access to the productions of Hager Fikir.

After Haile Selassie's reign at the time of the Derg Regime, the Hager Fikir Theatre continued to produce socialistic plays and performances. Musicians and actors were mostly controlled and the work of the directors was censured by the government. For example, because of the censorship done, in 1975, the Hager Fikir director TesfayeGesesse was arrested for his play "Iqaw" ("The Thing").

It was said to be anti-Derg and anti-revolutionary. After the downfall of the Derg Regime in 1991, the Hager Fikir Theatre continued its work.

The Hager Fikir Theatre that is found in Addis Ababa is not only the theatre with the greatest tradition in Ethiopia but also it can be taken as the oldest indigenous theatre in Africa. Hager Fikir stands for more than 80 years of cultural life in Addis Ababa. It is a playhouse where modern Ethiopian music and drama were born and nurtured. Many stars like Aster Aweke, TilahunGessesse and FrewHailu began their careers on the stage of Hager Fikir Theatre.

Both traditional Ethiopian plays and translations of plays by William Shakespeare, Friedrich Schiller, Henrik Ibsen, and Moliere have been produced at Hager Fikir Theatre in recent decades.

After the establishment of Hager Fikir Theatre, the National Theatre of Ethiopia is the other big theatre house that is formerly known as the

Haile Selassie First Theater is the oldest theatre (playhouse). Its architecture (hall) had begun to be built during the Italian occupation as the Cinema Marconi with some 350 seats. The building was later completed in 1955 for the celebrations of the Silver Jubilee and expanded to seat 1260 people. The theatre group was founded by the government in the late 1940s, with the main objective of playing Ethiopian songs by soloists accompanied by a modern orchestra.

The Austrian composer Franz Zelwecker became the first director of the National Theater. The theater is divided into two directorates, one for theater and the other for music. The music directorate includes the Izra Folk Music and Dance Group, Yared Modern Orchestra, Dawit POP Orchestra and String Orchestra (Wikipedia, the free encyclopedia).

Because of the intangibility of different data resources to narrate Ethiopian Theatre History, it is difficult to point out the relevant facts but theatre research on the development of Ethiopian theatre suggests that it is very likely that plays were performed in the country during Axumite period. The word "theatre" exists in Ge'ez and archaeological evidence indicates that Greek was spoken in the Axumite court.

With the advent of Christianity in the country, the pagan theatre would have been closed down. And as it was in Europe, passion plays developed as part of church ceremonies. Every Easter the pageant of the passion was performed throughout Christian Ethiopia.

The church, with its costumes and props, the clerical vestments, multicolored umbrellas, the dances of the clergy, the prayer sticks and drums and sistra, was an arena for the highest theatrical development in Ethiopia.

There were also other forms of traditional theatre in the country(Ethiopia), such as the different kinds of dance-drama, Fukera (war songs),

and even the institution of the Azmaris (wandering minstrels) and Arehos (wandering singers) who, as paid professionals, may have been the first Ethiopian actors. In Ethiopia, plays in the modern sense are a recent phenomenon.

The advent of modern drama coincides with the development of the modern school system. Students presented the first modern play in Ethiopia at the Menelik II School in 1914. There is no record of what the play was about or who wrote it.

However, at about the same time the first modern play in Amharic was produced and written by FitawrariTekleHawariat, who was born in 1881 and had studied in Russia and France, the play was entitled Fabula (Comedy of Animals), and was based on La Fontaine's Fables.

As a satire of contemporary Ethiopian administration, the play was banned along with all other theatrical performances until the coronation of Emperor Haile Selassie I in 1930. Studies indicate that theatrical activity, after being forgotten for years, was restarted on the eve of the Italian invasion.

It could be said that most theatre shows presented at this time were related to the impending war and aimed at mobilizing the people to defend the country's independence.

In 1935 the Ethiopian National Patriotic Association (Hager Fiker) was founded. Before the building was erected, plays intended to arouse patriotic feelings were performed in the open air at Menelik II Square. It was during this time that YoftaheNigusse wrote and produced Afajeshign (You Made Me Quarrel), an allegorical play forewarning the dangers awaiting Ethiopia. Written in verse with songs and dance, Afajeshign has several memorable scenes of lamentation, which reflect Yoftahe's considerable poetic talents. YoftaheNigusse was not the only playwright

in the prewar years.

Though less well known, MelakuBegosew wrote several plays during this period. Captain Nalbandian'sGonderewGebre Mariam (Adventures of Gebre Mariam of Gondar) was presented in 1933 at the Menelik II School.

After the war, the Association resumed activities centered on further uniting the people and assisting national development. It was felt that the theatre was an excellent medium for enlightening the public. The Hager Fiker Theatre, beginning a tradition of popular theatre, which is still being carried on, put on regular plays. In 1947 the Addis Ababa City Hall formed a committee headed by YoftaheNigusse to start a theatrical group.

After Yoftahe's untimely death, AfeworkAdafre, Captain Nalbandian and TesfayeTessemma carried on the work, and before long they were presenting plays at the City Hall. This ushered in a period of great activity in the theatrical field with the then Prime Minister Bitwoded Mekonen Endalkatchew'sYedem Dimts (Echo of Blood) in 1948, his Salsawi Dawit (David the Third) in 1951, WoizeroSeneduGebru'sYelibeMetshaf (Book of My Heart) in 1949.

1950 saw the production of DejazmatchGirmatchew Teklehawariat's Theodros, based on the life of the famous 19th-century emperor. This stirring historical play has already become a classic in Ethiopian drama. Kebede Mikael also came up with several plays during this period. In 1947 his YetinbitKetero (Appointment with Destiny) appeared.

Two years later came Ato Belayneh, which one critic calls the Amharic "Faust." In 1954, came his translation of "Romeo and Juliet." In 1955, the Haile Selassie 1st Theatre (now Ethiopian National Theatre) was inaugurated on the occasion of the Silver Jubilee of the Emperor's Cor-

onation.

The inaugural play was Dawitna Orion (David and Orion) written by RasBitwodedMekonnen Endalkatchew. Hannibal of Kebede Mikael was also presented at the theatre for the Jubilee celebrations.

The series of theatrical shows presented following the opening of the Ethiopian National Theatre was by far modern in their styles compared to the ones performed earlier. The stagecraft, the lighting, costumes, and make-ups were advanced enough to draw the appreciation of the people. The themes entertained by the theatre show performed in the time between1961-1974 were closer to the social life of the people, rather than being historical and religious, and thus could be taken as advancement in the development of the art. During this time, Tsegaye GebreMedhin's plays YeshohAklil (A Crown of Thorns), Yekermo Sew (A Man of Tomorrow) and PetrosYatchin Seat (Petros on that Hour) and his translations of Shakespeare's "Othello", "Macbeth" and "Hamlet" were staged. Mengistu Lemma also wrote stage comedies that display an astute satirical sense, pungent irony and a thorough knowledge of traditional Ethiopia. His two stage plays, Telfo Bekise (Marriage by Abduction) and Yalacha Gabitcha (The Marriage of Unequals) have been very successful at making Ethiopian audiences laugh at themselves.

TesfayeGessesse, Abate Mekuria, AwlachewDejenie, TesfayeSahilu, AsnakechWorku, WogayehuNigatu, and DebebeEshetu are also important figures that have contributed significantly to the development of Ethiopian theatre.

In 1974 and thereafter, the art of theater was spread not only in Addis Ababa but also in other towns in the country. During this time, most of the plays were agitprops. In the years that followed and up until 1991, the government's censorship became a serious hindrance to the develop-

ment of theater.

The area still suffers from lack of training and equipment such as sound system, lighting, video, and cameras, overhead and slide projectors, photocopy and fax machines, computer, printer, scanner, amplifiers, tape recorders, and vehicles.

The National Theater of Ethiopia, which is one of the five theaters in the country, is itself lacking the capacity that should go with its name.

It is unable to meet the expectations to portray the genuine and unadulterated artistic life of the various nations and nationalities of the country and to create a forum whereby nationalities could learn, appreciate and respect each other's arts.

With the multifaceted commitment made to strengthen the activities of the Regional States, the fact that this theater is not organized with the capacity necessary to provide artists coming from different regions with short term training in dancing, acting, stagecraft, and other such skills is worth considering.

In addition to the above-mentioned idea, that most capitals of the National Regional States do not have institutions for the arts is a serious setback and an indicator as to how the importance of the sector to development is overlooked. (Retrieved from Wikipedia, Hager Fiker Theatre and National Theatre of Ethiopia.com)

The Theater Arts Department of Addis Ababa University was opened in 1978 and has been producing the necessary skilled manpower. This has been an enormous contribution to the development of art. The graduates of the Department (theatre arts) have been employed by various governmental and non-governmental organizations both at the federal and regional levels.

The Department, however, with its very limited budget could not have

important materials and technical equipment such as lighting and sound systems, computers, printers, scanners, etc.

The fact that the (theatre arts) Department's auditorium at Amist Kilo is serving as a conference center has affected the teaching and learning process.

As it is declared in this research, theatre changes itself with the developments of societies to discover the mechanical movements of human desires to explore their personalities, so what connects the history of theatre stated above to this study is to show that theatre of the earlier is not similar to the theatre of the present day.

Indeed, it evolved from religious rituals through sophisticated refining human expressions that happened from time to time based on the needs and wants of the past audience that are not alike with the current theatre audience.

Nowadays, audiences are wishing to entertain in theatre, through the modern concept to the values they need to get according to their understandings, thought, life experience, age, specialization, educational background, norms, customs, beliefs, observations, judgment, and artistic taste as the advanced societies.

Summary:

Theatre by itself and its study is not in stagnant or static phenomenon rather it consists the ongoing thoughts that evolved from ritual concept to different societal purposes such as educational development, economic, community status, religious teaching, political, language function, culture, customs, conventions of the past historical present and the present societal conditions through dynamism process of societies in the general situations of human life to exist in the reflection of theatre arts.

Because theatre, in Ethiopia, the social cohesion to bring people togeth-

er in the way that members of society think about their lives of the concurrent advanced time that shows the time to forecast about their future identities about entertainment that is based on the lives or the persistence of individuals to declare the heritance from the tradition society in the dynamics passages of human experiences it is the turning point to know Ethiopian theatre of the past to understand its development of today's.

Summary Questions:

Discuss the following:

a) Identify theatre arts

Say True or False:

1) Theatre is the study of static phenomenon.
2) Theater is highly connected with culture.

Choose the Correct Answer:

1) Theatre is _____ in human life.

a) reflection b) tool for cultural development c) the means of communication d) all are correct

2) Theatre in Ethiopia is still on going.

a) Goes with societal development b) cyclical c) a and b d) none

1.3. 2. Identify Film Art

Specific learning out comes:
At the end of this lesson, you will be able to:

- Identify film art

The name or the word "film" originates from the fact that photographic film that called film stock has historically been the medium for recording and displaying motion pictures. In this term, it describes that other terms exist for an individual motion-picture, including picture, picture show, moving picture, photoplay, and flick.

The film art relates to all aspects of the production of film like television or movies for cinema (a story or event recorded by a camera as a set of moving images and shown in a cinema or on television considered to be an important art form taken as a source of popular entertainment, and a powerful medium for educating and indoctrinating students.

The visual basis of film gives it an effective power of communication processed through writing, story, photography, drawing, painting, concept art, animation, visual effects, music, acting, and a whole host of other talents, skills, and abilities from talented individual students.

On the other hand, a film art is known as a "movie" or a "motion picture," which a series of moving images shown on a screen, usually with sound, that makes up a story. The word movie here is to mean the photographic strip of plastic that runs through a camera and captures the film's images.

Generally, Theatre is a live medium that involves live performance with actors and actresses who act out a real or imagined event before the audience on the stage. In a cinema (theatre house where film is shown),

the film, is audio-video medium which is projected with a movie projector onto a large projection screen at the front of the auditorium.

1.3.2.1. Film in the Context of Ethiopia

As it is stated later in this unit, film is considered as the highest form of the technology of arts in our era. According to different researches, this art was first introduced to Ethiopia during the reign of Emperor Menelik II and this was not long after the beginning of the film industry. Its research shows the following concepts:

Later, the first cinema hall called Seytan Bet (House of the Devil) wasopenedintheyear1923. Until1974, there were many cinema halls in the country.

However, due to the nationalization of all cinema houses by the government in1974, the number of cinema houses, instead of showing progress, has gradually decreased. As a result, their number today does notexceed20.

Setan bet, even these cinema houses, more often than not, is closed. This is due to not only to the decrease in the number of film importers and distributors, but also to the absence of the supply of good quality films and other related problems. As result, a great number of the youth are nowadays compelled to go to video shops that are opened in different corners of cities (Addis Ababa) and towns to see films that could have negative impacts on their physical and psychological well being. The production of film in Ethiopia began during the reign of HaileSelassie I with a film on his coronation. Following this, documentary films on different issues featuring historical sites, developmental activities and the like were produced.

As the reign of Emperor HaileSelassie I was replaced by the military dictatorship of the Derg, a film entitled“Harvest Three Thousand Years,

"which features the bitterness of the life of the peasantry under the feudal system was produced by Haile Gerima, a renowned Ethiopian film director.

There were also films produced by Ethiopian such as Guma (Vendetta), and Hirut. Following this, the Film Production Section, established under the Ministry of Culture and Sports Affairs, produced another film entitled"3002". The Ethiopian film industry that focused on the production of documentary films continued with the establishment of the Ethiopian Film Center in 1978. The center was then replaced by EthiopianFilm Corporation IN 1997 E.C.

These institutes were able to produce 27 documentaries altogether. Apart from these documentaries two feature films entitled BehiywetZuria, and Aster were produced. In contrast to the period covered, however, very little was achieved. This was particularly the effect of the divorce of the sector from privateinvestmentafterthe1974revolution.

Summary:

As the sector, film, could not be profitable in developing countries such as Ethiopia, the number of investors that would join the sector and the amount of capital they could invest in it are not expected to be high in a short period of time. In addition to encouraging private investors the government is thus expected to play a significant role in the production of films. In view of the important role that films could play in educating and entertaining the society as well as their significant place in the life of modern society,thetaskhastobetakenseriously.

Summary Questions:

Discuss the following:

1) Identify film arts

If a statement is correct write ``True`` and if it is incorrect write ``False

1) Film never existed in Ethiopia.
2) Film industry is only about profit making.
3) Ethiopia is rich in Film industry.

1.4 Role and Function of Basic Elements of Design

1.4.1. The Basic Elements of Design

What Are the Elements of basic Design?

Specific learning outcomes:

At the end of this lesson you will be able to:

- Identify the basic elements of design
- Understand drawing and painting

Art is a vital and persistence aspect of human experience. But where does the artistic impulse originate? We can see that it is inborn by observing children. Who make pictures, sculptures and model buildings before learning to read or write? Children trace images in dirt build snowmen and sandcastles and decorate just about anything from their own faces to the wall of their houses. All this activities are efforts to impose order on disorder and to create form from formlessness.

Think of the elements of design as the ingredients you need for a recipe. These basic components are essential in art and design and how you can visually construct pieces. Each element is a crucial part of a visual message, and the combination of these has an impact on how the design is perceived. You can use these elements alone or in combination with

each other, depending on what you're looking to achieve.

The main elements are:

Space, Line, Shape, Form, Texture, Value, Color

1. Space

At the end of this lesson you will be able to
- Understand and manage positive and Negative space

The Element of Design Space refers to the area within, around, above or below an object or objects. It is important to creating and understanding both two dimensional and three dimensional works of art. With three dimensional art the space things occupy is real as is the space around object. In two dimensional art this is definitely not the case. Two dimensional arts exist on a flat surface, so if something looks three dimensional- it is an illusion! Even the most realistic paintings or photographs are illusions. Two dimensional artists use a number of "tricks" for creating the illusion of depth in their art. Point A point has no dimension or scale. When made visible as a dot, the point establishes a position in space.

2. Line

At the end of this lesson you will be able to
- Understand and make different kinds of lines

When points move through space or two points are connected line is generated or line is a path of a moving point such as a mark made by

a tool or instrument as it is drawn or dragged across a surface. Line is one of the seven elements of art. It is considered by most to be the most basic element of art.

A. Types of Lines

1. Vertical lines- lines that move up and down without any slant.

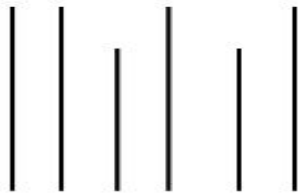


Fig. 1 Vertical lines

2. Horizontal lines - lines that are parallel to the horizon

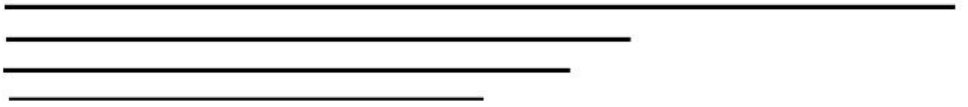


Fig.2Horizontal lines

3. Diagonal lines - lines that slant

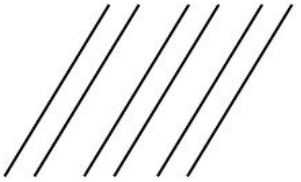


Fig. 3 Diagonal lines

3. Zigzag lines - lines made from a combination of diagonal lines

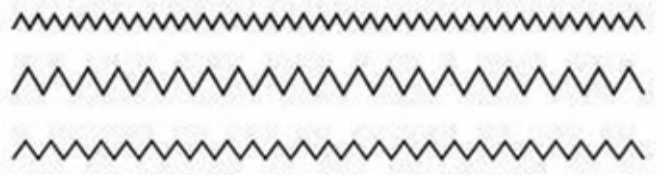


Fig. 4 Zigzag lines

4. Curved lines -Lines that change direction gradually

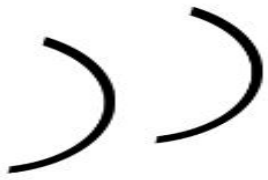


Fig. 5 Curved lines

B. Pressure

A pressure is a force used by the hand of an artist to create different value of line or strokes.



Fig. 6 Pressure

C. **Types of stroke**

Stroke: - Line refers to a long and contentious thread with a consistent width and pressure refers to forces to create value, while strokes are comparatively short and broken lines in a variety of width.

1. Short individual strokes; change direction occasionally to create a cross-hatching effect.



Fig. 7 Short individual strokes

2. Short, continuous strokes; change direction occasionally



Fig.8 Short, continuous strokes

3. Continuous M-strokes; change direction constantly



Fig.9 Continuous M-strokes

4. Continuous W-strokes; change direction constantly.



Fig.10 Continuous W-strokes

5. Very short M-strokes; with constant direction



Fig.11 Very short M-strokes

Exercise 1.4.2 A

If a statement is correct write ``True`` and if it is incorrect write ``False``

1. Form is two dimensional.
2. Line is not an element of design.
3. Texture is the surface quality of roughness and smoothness.
4. Draw different types of lines and strokes.

3. Shape

At the end of this lesson you will be able to

- Understand shapes
- Identify geometric and organic shapes

A shape is created when a line is enclosed. It has a variety of uses in the creation of art. Shapes can play important roles in the creation of art. They help to create complex drawings and paintings, affect composition, and contribute to the balance within a work. Shape is a two-dimensional area that is defined by a change in value or some other form of contrast. There are two major types of shape. Those are Geometric and organic.

- Geometric shapeslook as though they were made with a ruler or drawing tool. The square, the circle, the triangle, the rectangle and the oval are the five basic geometric shapes.



Fig. 12 Geometric shapes

- Organic shapealso called free form, organic shapes are not regular or even, their outlines may be curved or angular or they may be a combination of both, to make free-form shapes, organic shapes, such as clouds & pebbles are usually found in nature.



Fig. 13 Organic shape

Exercise 1.4.2 C

1. Draw geometrical shapes.
2. Draw organic shapes.

4. Form

At the end of this lesson you will be able to

- Understand form
- Identify the difference between shape and form

Form is an element of art, means objects that have three dimensions. Form is one of the seven elements of art which are the visual tools that an artist uses to compose a work of art.

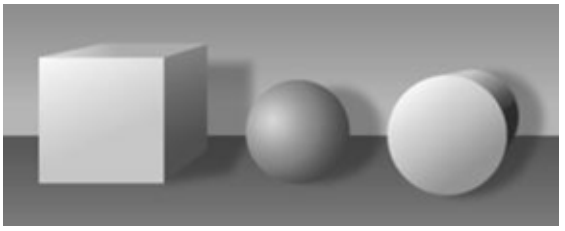


Fig14 Form

5. Texture

At the end of this lesson you will be able to

- Understand Texture.
- Identify surface characteristics.

Is the surface quality of a shape - rough, smooth, soft hard glossy etc? Texture can be physical (tactile) or visual.

The surfaces feel of an object or the representation of surface character. Texture is the tactile (physical) and visual (mental) feel of surface area as it is arranged and altered by nature.]

The three best known kinds of texture are; actual, simulated, and invented. Actual is actual Simulated is the imitation of real or actual. Invented or decorative textures do not imitate textures of real life.



Fig 15 Texture

6. Value

At the end of this lesson you will be able to

- Understand and make different kinds of Value

Value is the lightness or darkness of a color. Value is also called Tone The relative degree of lightness or darkness distributed or applied to an area by the amount of light reflected from it. A gradual or step by step difference of light to dark in shading through any visual recording media. Black, grays, and white: Light to dark scale. Full strength or diluted, high contrast.The relative degree of lightness and darkness.



Fig 17 Value

7. Color

At the end of this lesson you will be able to

- Understand types of colors.
- Identify the nature of colors.
- Know mixing of colors.

What is color?



Color is a basic element of art that involves light. It is produced when light waves (wavelength) strike an object and are reflected into our eyes. Each light wave has a distinct color. Objects appear to be different colors because some wavelengths are absorbed while others are reflected or transmitted. The wavelengths that are reflected back to our eyes give us the colors we see.Color consists of three properties.

Those are:-

A. Hue -The name given to a color, such as red, yellow, blue, purple, green, orange, etc.

B. Intensity-(or saturation) — the purity or dullness of a color. A color's

C. Value - the lightness or darkness of a color.

Using color effectively in creating art involves understanding three basic areas: the color wheel, color value, and color schemes (or color harmony.)

The Color Wheel



Fig 18 Color Wheel

The color wheel is a useful visual aid used by artists and interior designers to understand the relationship between colors. Sir Isaac Newton developed the color wheel in 1666 when he took the color spectrum and bent it into a circle.

Primary colors: - are red, yellow, and blue. These hues are equally spaced apart on the color wheel. There only three primary colors and they are the most basic colors on the wheel.

• Develop practical strategies to reduce the risk of developing breast cancer, by promoting BSE and other screening methods.

• Considering source of information access to women about BSE in this study, provide effective trainings for health professionals to enhance more practice of BSE.

• Integration of education campaign and screening services into already existing programs like Family planning and reproductive health services, VCT (voluntary counseling and treatment), and so on.

• Develop information access about breast cancer and BSE in the facility by Distributing different printed materials like Magazines, leaflets and facilitate Internet access.



Fig 19Primary colors

Secondary colors:- are orange, green, and purple (or violet). These colors are created by mixing equal parts of any two primary colors.



Fig 20 Secondary colors

Tertiary colors:- are red-purple, red-orange, blue-green, blue-purple, yellow-green, and yellow-orange. There are six tertiary colors, and they are the result of mixing equal parts of a primary color with a secondary color.



Fig 21 tertiary colors

Color Temperature

The temperature of color is how we perceive a particular color, either warm or cool. Warm colors range from red to yellow on the color wheel, whereas cool colors range from blue to green and violet.

Warm Colors



Fig 23 warm colors

Neutral Colors

Neutral colors do not appear on the color chart and are neither warm nor cool.

These colors are Black, White and Gray.

Exercise 1.4.1 B

I. If a statement is correct write ``True`` and if it is incorrect write ``False``

1. The point establishes a position in space.
2. Space is not important to creating and understanding both two dimensional and three dimensional works of art.
3. Two dimensional arts exist on a flat surface.

II. Choose the correct answer

1. _____is the lightness or darkeners of a color?

A. Line B. Texture C. Value D. Form

2. The three properties of color are?

B. Hue B. Intensity C. Value D. All

3. _____is the complementary color of red?

A. Yellow B. Green C. Gray D. Orange

Summary:

The basic design education is a process which enables the student to communicate with the field by introducing perceptions, impressions, observations, researches, associations, inventions, information, evaluation and many other intellectual processes while delivering new forms to original forms. In this context, basic design education is an education-training process that provides basic theoretical knowledge of the field for students and supports this knowledge through applied studies. At the same time, basic design education is equipped with a content based on realizing the work of art and design fields by teaching visual language in the direction of basic elements and principles, supporting students' creative thinking process, combining information and imagination to visual expiration.

Summary Question

1. Which one is the tertiary color?

B. Yellow B. Blue green C. Gray D. Orange

2. _____is the quality of surface characteristics?

A. Line B. Texture C. Value D. Form

3. _____is the path of moving point through a space.

A. Form B. Shape C. value D. Line

Unit 2

Creative Expressions

Introduction to unit two

Under unit two you are going to learn different concepts of PVA subject those are adjusted in to music, Dance, Theatre/film and Visual arts respectively. Based on that the main concepts of these Arts are as follows: In the case of music, you will learn what solfeggio is and will perform solfeggio in ¾ and 4/4 time signature.

In the case of dance, you will understand the characteristics of Ethiopian folk dance. In this lesson you will introduce participants to dance styles from the diverse cultures in Ethiopia such as Tigray, Wollo, Gondar, Gurage, Wolaita, and Oromo. In addition to teaching these dances in a hands-on manner and you will explain the dances' geographical, historical, and socio-cultural contexts, their meanings in these contexts, and their development in contemporary Ethiopia.

In the case of theater,it describes the expression of ideas: in theater, video and photographExpress ideas in theater, video and photographExpress moods in theater, video and photographexpress feelings in theater, video (film) and photographExpress themes in theater, video and photograph, Express Ideas in Theatre. In the case of visual Arts, it describe A painting is a one-off created by hand, whereas prints are usually multiples. ... There are many different types of print, some produced manually while others are made by automated printing processes. The term

'print' includes a whole range of artwork, from inexpensive disposable posters through to rare antiques.

General learning outcomes of unit two

At the end of unit two, you will be able to:

- Perform Solfeggio in different time signature (¾, 4/4)
- Use notation Play rhythm pitch, beats, rest by using modes of Ethiopian Music (Tizita and Bati)
- Perform folk dance styles
- Write ideas for theatre, film/video
- Express moods, feelings, themes, ideas through Theater, Video, and Photograph.
- Apply Art elements in 2D Visual Arts (painting and Printing)

2.1. Perform Solfeggio in different time signatures (¾, 4/4)

2.1.1. Origin of solfeggio

Specific learning out comes

At the end of this lesson, you will be able to:

- Describe the origin and meaning of solfeggio.
- Identify tonic solfaand letter name of pitches.
- Identify Name of piano keys and note name on G clef staff
- Perform solfeggio with the use of tonic solfa and musical letter naming

A. The Origins of Solfeggio

Solfeggio originated nearly a thousand years ago. An Italian monk named Guido d'Arezzo noticed that the beginning of each phrase in the

Latin hymn "Ut Queant Laxis" began on each successive step of the scale. He developed a six-note ascending scale based on the first pitch of each phrase. The first syllable of the original ("ut") was eventually changed to "do". With this system, one could sing the hymn using these syllables, instead of the note names.

B. Pitch naming

Solfeggio is a method of naming pitches and perfuming singing vocal exercises. For example: the C major scale can be named do-re-mi-fa-so-la-ti-do, with C corresponding to do, D to re, etc These syllables are easier to sing than the actual note names, and give the melody a more memorable "song-like" quality. There are two solfeggio systems. They are movable "do" and fixed "do"
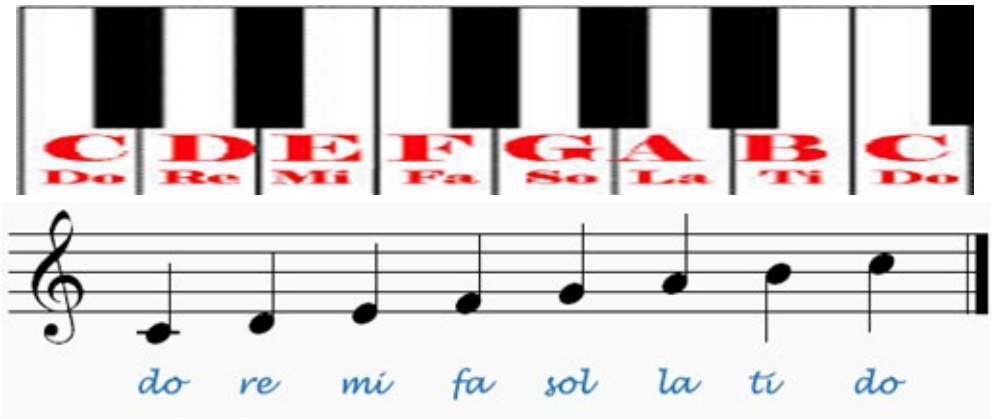


Figure 2.1 diatonic scale of C- key on the piano or keyboard

Exercise2.1.1.A

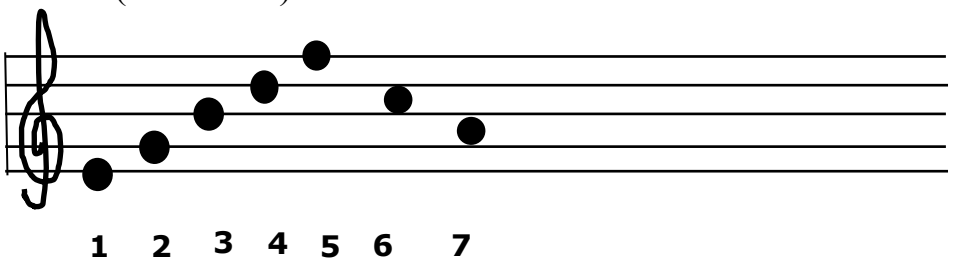
Look at the following numbers on white piano keys and based on that Match apitch nameunder column A with a number under column B



Column A	Column B
1. 1	A. A
2. 2	B. B
3. 3	C. C
4. 4	D. D
5. 5	E. E
6. 6	F. F
7. 7	G. G

Exercise2.1.1.B

Look at the following numbers on G clef staffand based on that Match apitch name (note name)under column A with a number under column B



Column A	Column B
1. 1	A. Do
2. 2	B. Re
3. 3	C. Mi
4. 4	D. Fa
5. 5	E. Sol
6. 6	F. La
7. 7	G. Si

Exercise2.1.1.C

Match a musical letter under column A with a pitch nameof a Latin syllabic under column B

Column A	Column B
1. A	A. Do
2. B	B. Re
3. C	C. Mi
4. D	D. Fa
5. E	E. Sol
6. F	F. La
7. G	G. Si

2.1.2. Perform solfeggio with Latin syllabics and musical letters

Specific learning out comes:

At the end of this lesson, you will be able to:

- Call pitch names with tonic solfa and musical letter naming system
- Perform Solfeggio in ¾ and 4/4 time signature
- Understand and perform Ethiopian Tizita and Bati moods

A. Calling pitches with Latin syllabics and musical letters

Call pitches in ascending order:Do-Re-Mi-Fa-Sol-LA-Si-Do

Call pitches in Descending order: Do-Si-LA-Sol-Fa-Mi-Re-Do

Call pitches in ascending order: C-D-E-F-G-A-B-D-C

Call pitches in Descending order: C-B-A-G-F-E-D-C

B. Practice the above pitches to perform rhythm and pitch

Practice with a piano or virtual keyboard. Play the major scale in the key of C as you sing Do-Re-Mi-Fa-Sol-La-Si-Do.

Sing up (Ascending) and down (Descending) Major diatonic scale of C. Once you can sing the scale in tune by yourself (without the help of music instrument), try moving around the scale in stepwise motion. For example: Do-Re-Do-Re-Mi-Fa-Sol-Fa-Mi-Fa-Sol-La-Ti-La-Ti-Do etc. This way, you can practice the exercises at your own pace. You may need to move slower at first and that's ok.

Song's Meter

If the song is notated, you can just look on the music to find the meter (e.g. 3/4, 4/4, etc.). By setting the number of beats in a bar and the note value assigned to one beat, the time signature ensures that there is bar-to-bar consistency in the music where rhythm is concerned – it helps ensure that there is an underlying structure, called meter or time signature. Meter is defined as the structure of beats – more specifically, the fact that some beats are naturally more strong, or "stressed", than others. The meter engages the ear through consistency, and is what gives music its "feel". In an overwhelming majority of simple time signatures, beat 1 is the strongest beat in the bar, meaning you can often hear when a new bar starts by listening for an emphasized note.

4/4 time signature

We'll start with the popular kid in school – 4/4 times, being so ubiq-

uitous that it's commonly referred to by its alternate name – common time. It can appear on sheet music in one of two ways:

4/4 times

So what makes a song "sound" like it's in 4/4? It's the pattern of emphasized beats, which is as follows:
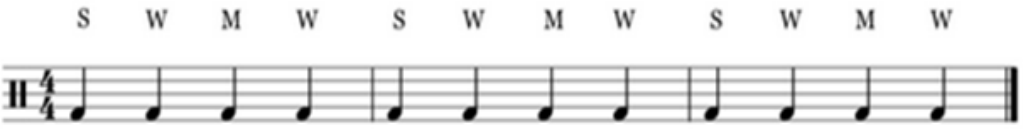


Figure 3 4/4 time strong (S), weak (W), and medium (M)

Try counting or clapping along with the song; chances are, it will sound like clap-clap-clap-clap clap-clap-clap-clap, or one-two-three-four one-two-three-four.

3/4 Time

The quarter note still gets one beat, but we now have three beats to a bar.What does this mean, considering the first beat of every bar gets the strongest emphasis?
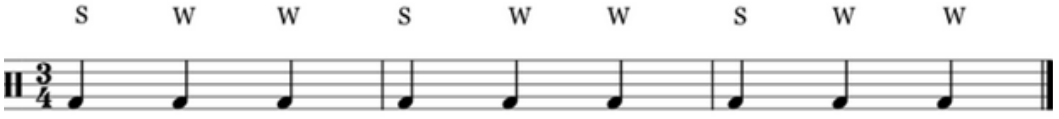


Figure-4, 4/4 time strong (S), and weak (W)

Play rhythm, pitch, beats, rest by using modes of pentatonic modes

Before you practice Ethiopian Kegnet, first you practice the seven pitches of diatonic scale. After that you will perform Tizita and Batikegnet.

Number the scale

This is a cognitively challenging exercise. The easiest way to sing it is to write the pattern for the exercise on the board, telling students that each

number corresponds to a note on the major scale (1 = middle C, 2 = D, etc.). After singing from a low C to a high C, reverse the pyramid, and begin and high C and descend downward (i.e. 8, 878, 87678).

1 1

1 2 1

1 2 3 2 1

1 2 3 4 3 2 1

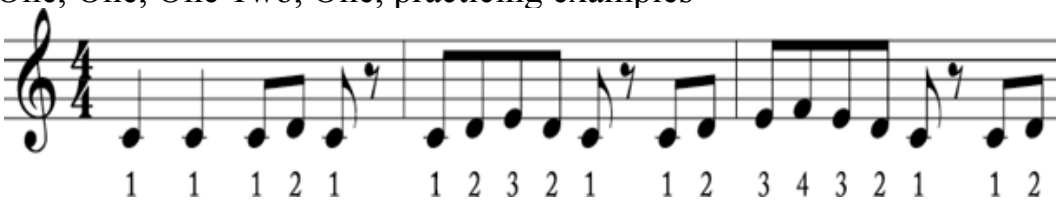
1 2 3 4 5 4 3 2 1
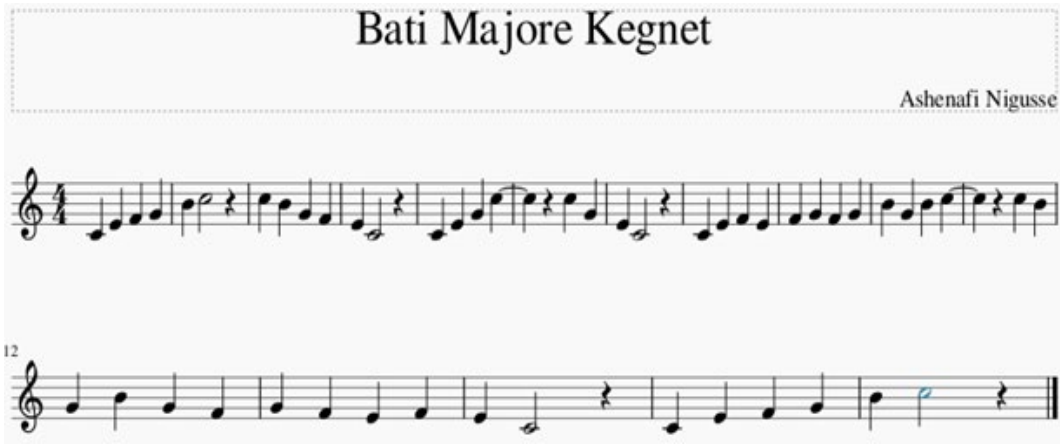
1 2 3 4 5 6 5 4 3 2 1
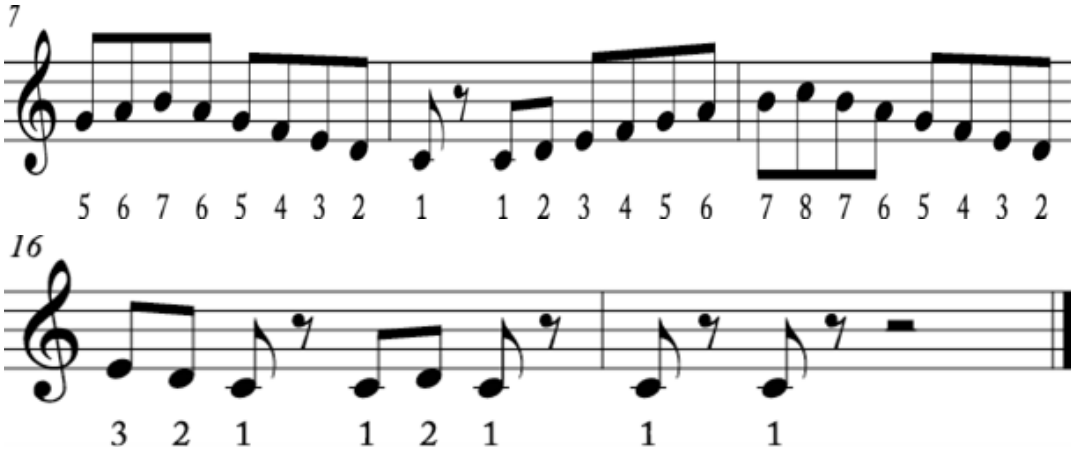
1 2 3 4 5 6 7 6 5 4 3 2 1

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

One, One, One Two, One, practicing examples
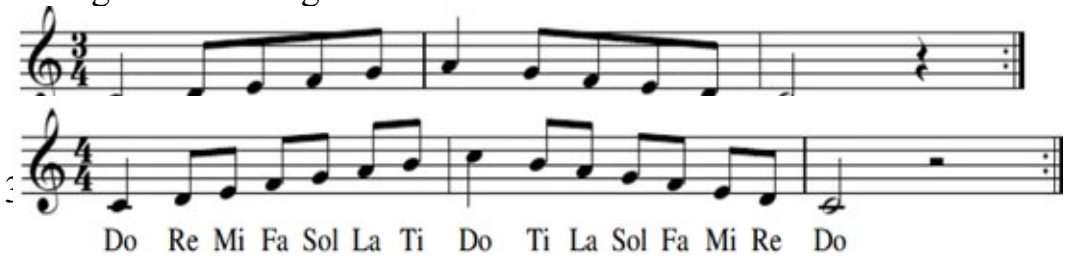








Exercise: 2.1.2.

A.I. write true if a statement is correct and false if the statement is notcorrect.

1. A time signature tells you how the music is to be counted.

II. Perform the following music in ¾ and 4/4 time properly

2. Sing the following music in ¾ time
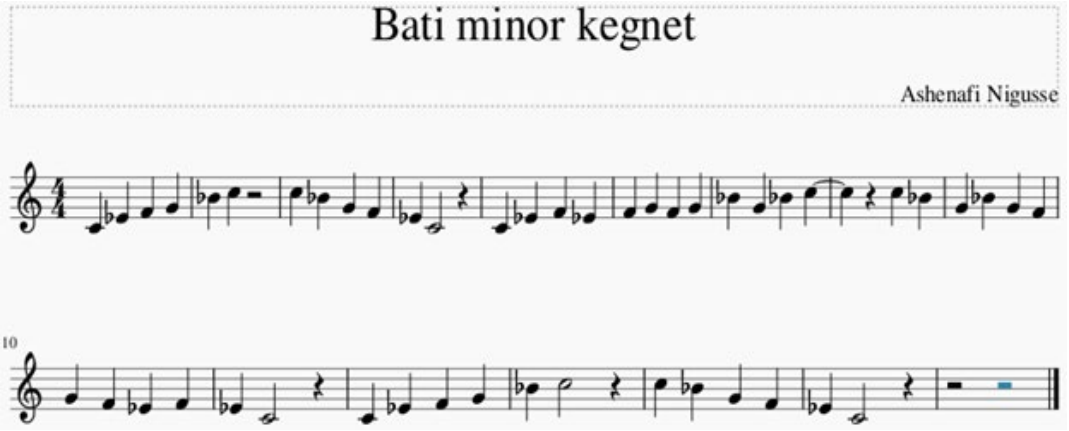


B. Group discussion

Discuss the following question in three groups and present your discussion outcome through your group representative the scale of Tizita major.

1) Sing the scale of Bati major





2.2. Perform Folk dance style

2.2.1 Folk Dance style practice

Specific learning outcomes:

At the end of this lesson you will be able to:

- Understand the folk dance style

1.The dance of Tigray people

The dance style of Tigrayis performed by counting one and two. In the count of one – two there is a leg, shoulder and neck one & two rhythmical coordination.

- First slightly open your leg and stand relaxes.
- One –move the right leg at saying and fix it
- Two – move the left leg towards the right leg at saying and fix it
- One - move the left leg at saying and fix it

- Two – move the right leg towards the left leg at saying and fix it

Repeat these movements to the right and to the left,scroll, move forward and backward rhythmically

2. The Amhara people dances

The dance ofAmhara/ Eskestaisis performed by counting the fast movement of One - Two. In the count of one – two there is a leg, shoulder and neck one & two rhythmical coordination.

- First slightly open your leg and stand relaxes.
- One –move the right leg at saying and fix it
- Two – move the left leg towards the right leg at saying and fix it
- One - move the left leg at saying and fix it
- Two – move the right leg towards the left leg at saying and fix it

Repeat these movements to the right and to the left,scroll, move forward and backward rhythmically

Exercise:

Video link, https://www.youtube.com/watch?v=G_rM4TKQBJk

2.3. EXPRESSION OF IDEAS IN THEATER

Specific learning outcomes: at the end of learning this lesson, you will be able to:

- Express ideas in theatre, film/video

Theatre is a collaborative (a set of) arts form which combines: words, voice, movement, and visual elements to express the story (meaning). The work of theatre encompasses the live performance of improvised

and scripted (text) work. It also the basic for dramatic forms such as film, television and other electronic media.

As a creative expression, theatre is one of the creative works that commonly identified methods which include **drama (play), dance, music, creative writing and the visual arts, including photography**, so theatre production is a professional activity that suggests the interactive creative processes of the collaborators and their work that the work itself becomes a kind of creative entity.

Concerning creative expression, it is any process in which a person processes and idea and brings it to life in different mediums of expression or forms such visual art, music, writing, theatre play, poetry, and dance, are some of the most common. Creative expression usually engages your physical body in some way, opening the potential for deeper body-mind connection that physical body, mental body and spiritual body to express one's idea.

On the other hand, expression of ideas in theatre can be transferred through elements of drama such as character role, their relationships, situation, voice (of actor, actress), movement, focus, tension, space, time, language (dialogue), symbol, audience, mood and atmosphere. Role and character The identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action; role focus on type and stereotype; characters are detailed and specific.

Relationships: the connections and interactions between people that affect the dramatic action. Situation: The setting and circumstances of the dramatic action. For example: who, the what, the where, then when and what is at stake of the roles/characters.

Voice Using: it is the technique that suggests voice expressively to cre-

ate roles, situations, relationships, atmosphere and symbols.

Movement: using facial expression, posture and action expressively in space and time to create roles, situations, relationships, atmosphere and symbols. Focus: to concentrate the attention on a spatial direction or a point in space to intensify attention or increase the projection of intent and to direct and intensify attention and frame moments of dramatic action or to identify the main idea of the drama.

Tension: a sense of anticipation or conflict within characters or character relationships, or problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement. Space: the space of the performance and audience, fictional space of the dramatic action and the emotional space between characters.

Time: the fictional time in the narrative or setting; timing of one moment to the next contributing to the tension and rhythm of dramatic action. Language expresses that ideas and dramatic meaning which is the choice of linguistic expression and ideas in drama used to create dramatic action. Symbol Associations that occur when something is used to represent something else to reinforce or extend dramatic meaning.

Audience: a collection of individuals or groups f people who experience the arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement. The artist is audience to their own artwork.

Mood and atmosphere: are the elements of drama that describe the feeling or tone of both the physical space and the dramatic action created by or emerging from the performance.

Dramatic Action: it is the sense that the driving force and forward motion of drama to create dramatic meaning, tension, belief and audience engagement, and also it expresses the movement of the drama from the introduction, exposition of ideas and conflict to a resolution.

Exercise:

Explain the following question

1. Discus about mood and atmosphere in theatre performance?
2. Describe the idea of dramatic action?

2.3.1. The Work of Theatre from Script to Stage Presentation

Producing theatre is the process of long term work (profession) that needs the collaboration of all crews that involved in it. On the other hand, producing a play involves a lot of hard works and a lengthy process, but the end results are always worth it as long as everyone does their part. It is also the result of group efforts coming together to make it good for the audience to be viewed.

To help you (students) to understand what all goes into the average production, this unit is a rough outline (basic lines, important concepts) of how plays get from the script to the stage.

Not every director, company (theatre companies), producer (who produces the theatre, play) or individual play will follow this exact process, but it will give you (the learners) the clue (hint) of how the typical production schedule will run.

To change the story or the script from page, to the stage or from script, to the stage for the performance, the following steps have to be considered.

A. Find a Script (Find the Idea, Story of the Play)

Obviously, the first step is to decide which play will be produced. Scripts should be chosen not just for their artistic quality but also based on how realistically the production can be assembled given your specific limitations. For example, few local theatre companies (such as National Theatre of Ethiopia, Hager Fiker Theatre) will have the resources to put, for

example: ritual performances of Ethiopian Nations, Nationalities and People Traditional Plays), to create the plat form for the wide audience in our country, so our script is suggested to have the ideas of Ethiopians' cultural values.

B. Figure out the Nitty Gritty

Nitty gritty is the process of making outlines for the basic ideas to be done. It involves several smaller but equally-pivotal (vital, important) steps.

C. Deciding who will be in charge (Who will be responsible, Formation of Staffs, Crew)

Assigning titles like director, choreographer, producer, musical director, production, PR (public relation) etc. will help establish chain-of-command and make decisions easier to make division of labor for the sake of production quality.

D. Forming a Rough Budget

Even if all you have is pocket lint, the available funds must be accounted for and allotted towards certain needs like costumes, props, make-ups and publicity. This step can also involve determining volunteers to help with production work, like finding a skilled seamstress who is willing to contribute for free. Determining a venue is also crucial at this time (level).

E. Crafting an Initial Artistic Vision

The producer and the director will have to work together to decide their initial interpretation of the script. This interpretation must account for the available budget as well as any ideas each party brings to the table.

3. Casting

Auditions let the director and producer find actors (actresses) who are able to fill the needed roles. At this point, technical workers like lighting

crew, stage crew and others may be assigned or hired.

4. Rehearsals

Rehearsals go through their own multi-step process in such as:

a) Read through: Under this point, it suggests that the first rehearsal usually involves a "table read" of the script where each person simply says their lines or dialogues character. Directors (director) may choose to cut or modify lines at this point based on how the table read goes.

b) Blocking: (Actors movement on the stage), blocking is the process of determining how actors will move throughout a scene (unit). Most stage directions are quite bare (blank space), so the director will have to figure out who is going to be doing what while they say their lines. Blocking usually takes up the first one to two weeks of rehearsal.

c) Rehearse, rehearse and rehearse some more: this point suggests that blocking, line deliveries and even script elements will be modified at first to fit within the director's needs and vision. Eventually, actors will have to memorize their lines and try to get the play perfect in preparation for opening night.

d) Special rehearsals are that: plays (play) that require singing or dancing will often have separate rehearsals at first to practice these elements before they can be brought into regular rehearsals.

e) Dress rehearsal are that: in the last weeks of rehearsal, costumes, props and finalized set elements should all be ready to be incorporated within rehearsal. A final set of rehearsals known as dress rehearsals imitate the exact conditions of the live production.

5. Publicity and Opening Night (The Work of Public Relation, PR)

Finally, the producer must advertise the play in order to ensure that an audience will be there. Publicity should be ongoing for several weeks leading up to the first production. These publicity efforts can involve

fliers, school announcements, newspaper coverage, paid advertisements and anything else the producer can do to draw an audience for their play. Once rehearsals have been perfected and an audience has been assembled, everyone will gather for opening night to see if all the hard work has paid off. A play will usually run for a few nights to a few weeks. Longer productions will require constant regular and dress rehearsals to keep everyone at the top of their game in between shows.

Note: the term an idea represents that what we want to deliver, what we want to say, what story we wish to tell to the audience in the planned or formulated thought that narrates our belief, opinion, or plan in theatre arts.

2.3.2. Express Ideas in Photography

Specific learning outcomes:

At the end of learning this lesson, you will be able to:

- Express ideas (themes) in photography

(Creative Idea Expression in Photography, Creative Photography)

The specific objective of this content: the specific objective of this content is to enable learners to express their ideas in photography.

Creative is a somewhat unique category in photography. This category includes photos and edits that are specifically made to give a certain mood, focus on a certain theme, or anything to be honest.

It involves adopting a new, different approach towards a photo, without which it would be seen as a common picture.

Adding extra elements to a picture to highlight certain textures and features has become a common practice in the industry (photography in-

dustry), although the amount and the post-processing will often separate creative photography from common photography.

The photographers don't have to stay in the formal learning of the photography. They are able to become better thinker, able to learn new innovations, come up with new goals and plans to implement their knowledge. This technical strategy in photography is called thinking out of the box to be creative photographers.

The photographers are also advised to ask themselves what they can do differently in the shoot they want to capture. Many ideas will then pop up. Execute each of them, and maximize the potential of each photo that you take. Start off by carrying your camera everywhere to seek out some pictures and ideas that randomly cross your mind.

Exercise:

Discuss the following question

1. Identify about the tasks of photographers?

Photo (1)



The photographer may see a beautiful sunset, and two sunsets. He/she can also pour some water onto a surface and try to shoot its reflection on the water.

Photographers could also go the extra kilometers to re-photograph it after adding some strokes or smudges using paint or any other medium,

to highlight the main focus even more or cheat and use Photoshop.

If paintings aren't your forte or skill, then feel free to rescan it after adding objects on it as long as it fits the theme and your goal.

On the other hand, the tricky part of (photography) is the 'creative' aspect. With how '**abstract**' the word creative can be, combined with how different people's standards are for each creative artwork, it is difficult to please everyone. For example: in fictional shoots as creative, some photographers ask for a deeper meaning, and some just don't need that much **"abstractness".** It deepens on their goal and new strategies to implement their knowledge in photography.

In the vast world of photography and creativity, it may be hard, or difficult to fit everyone's, photographer, and criteria. But certain techniques have been so popular that they have become the specific photographer's trademark.

If a picture has intentionally been treated in a way that gives it a deeper meaning, then it can be categorized as a creative photograph!

A creative photograph would be a photograph that intentionally uses various techniques and effects to reach the desired result.

At the core of it, it is about conscious attempts to manipulate (handful) and take photos, where your imagination becomes the limit. Many photographers have different takes on what a creative photograph is, but after skimming through them and drawing connections between them, we've concluded that a creative photograph is a photo given a twist to invoke certain meanings.

Photo (2)



2.3.2.1. Popular Creative Photography Techniques/Ideas/

The term itself may be a bit confusing for new or even experienced members of the photography community, or for photographers. Some photographers have many ideas for creative photography but are afraid to execute them because they think creative photos must be super extravagant and abstract.

This isn't always true, and in order to give you a rough idea of what creative photography looks like and how it's done, we have put together a few techniques, ideas, and some creative photography examples. One of the examples in creative Photography is "Bokeh" that is taken as a popular example is which looks like small glowing orbs. These orbs appear when your camera lens tries to record unfocused points of light.

Photo (3)



It is typically unwanted and appears unintentionally in the background

when shooting photos. Try and figure out different points of view, depth of field, and settings that can create" bokeh" in a beneficial way.

2.3.2. 2. Creative Photography in Painting

Other creative photography examples that we love involve painting. After printing the photo (post-production), incorporate paint or any desirable medium by smearing, dipping, redrawing, and the list goes on.

2.3.2.3. Creative Photography in Double Exposure

Another cool technique is to project images onto textured surfaces and re-photograph.

These techniques give a normal, mundane, nothing out of the ordinary picture some extra meaning.

Photo (4)



The photographer could take a picture of a nearby tower and project it onto a water ripple or any textured surfaces that you deem fit, and voila (there you are). A unique and creative photograph is born. A similar alternative is to perform a double exposure that a favorite trick of film photographers; some modern SLR's, or single lens reflex is incorporating this feature.

2.3.2.4. Creative Photography in Motion Blur

Motion blur is another popular technique that brings life to a photo.

Photo (5)



The motion blur can be achieved by either photographing moving objects with a longer exposure or by moving the camera to follow a moving object.

2.3.2.5. Creative Photography in Get Macro

Macro photography can bring smaller objects to life. With a macro lens you open up a whole new world.

There are many more creative photography examples out there.

Photo (6)



The photographers will be able to use a source of inspiration that they do like and give it unique twist and push the boundaries and find what works best for them. They also create creative effect by using special lenses to create creative camera effects.

2.3.2.6. The Importance of Creativity in Photography

Creativity is an integral part of photography. With the rise of social media and the mundane shots that often circulate on those platforms, there seems to be less space for creative photography to thrive.

All of these creative photography ideas offer something new, refreshing, and more noticeable. When it comes to photography, being creative is beneficial in many ways.

It gives you a huge advantage over more mundane photographers. The reason behind this lies in the uniqueness, which can make your photographs more eye-catching when people are skimming over photos. This uniqueness shows the audience your capability in expressing yourself. Creativity allows you to slap all the emotions you want onto a picture. Indirectly, your photograph will be able to inspire many more people and possibly start a new trend.

Summary: creative photography is an interesting and simple, yet unique category of photography.

Many people can enter the scene yet not every artwork will become a trend. By intentionally doing something new and unique to a normal photo, it can turn into a creative photograph.

People do have different standards about how a creative photograph should look, which makes it a bit hard to please everyone in the photography community.

2.3.3. Creative Expression of Theme in Movie (Film)

Specific learning outcomes:

At the end of this lesson you will be able to:

- Express ideas in movie or film.

Concerning the creative expression of theme in video, it is vital to discuss its definition, so the term theme is defined as the central idea in film or video making. It is the film's central or unifying concept that evokes a universal human experience and can be stated in one word or short phrase like: “beauty, renaissance, love, death, democracy, infla-

tion, covid-19, HIV/Aids" and etc. can be taken as an example of theme in one word or short phrase.

It is also referred as the idea, premise, or purpose of a movie. In this context, it is the whole reason why movies are made. On the other hand, the theme is the heart of the movie in which the movie is regulated by the theme. It suggests that why people, or viewers go to the movies. People may prefer to go to movies to learn something new, to enjoy, whatever it may be, that is useful to keep the viewers' brains active and more youthful, plus it's interesting and makes movies a lot more fun. On the other hand, the theme will answer why people go to movies that states movies help people to escape from real life for a few hours, and sometimes that can be a wonderful distraction from everything that is going on. This process of people who goes to movie is gained through theme understanding.

The characters, story (action), photography, or cinematography, plot and genre of the movie are regulated by theme. They demonstrate how the theme is displayed, yet most people do not know or understand what the theme is when they go to see a movie and when they discuss the movie afterward.

The producer, who does the hiring and firing of employees and finds the money to make the movie, picks the theme. Once the producer picks the theme for a movie, he or she will hire a writer, to create the theme, and a director, to express the theme on film. Or, the producer can look through completed scripts to find a script that exemplifies his or her preferred theme.

By the end of the construction of the theme, the script will contain a story or action plus a plot. Both of these elements, combined, produce the character development, which yields or reflects the theme. Essentially, all aspects of the movie revert back to the theme.

Theme made of story (Action) + Plot = Character Development that yield the Theme.

The above elements of the story, plot, and character development give meaning to the theme. Theme or idea or premise of a movie can be expressed in one sentence. It may seem unusual that the purpose of a multi-million dollar, or multi-thousand birr of Ethiopians movie project will begin with one sentence, and it may seem unusual that, at the end of the project with the completed movie, it all boils down to one sentence, but it really does. Examples of themes can be analyzed by the period or decade in which a movie was made. Themes, and the resulting movies, are often a product and reflection of the social, economic or political climate of that time in history. The importance of the theme cannot be overemphasized. The whole purpose and perspective of a movie is transformed when the theme changes.

Generally, movie acceptance is based on themes. The themes indicated throughout this chapter change and develop. Seeing this change and development will help students understand themes and why movies are the way they are in the modern age.

Exercises:

A) What is the work of theatre from script to stage presentation? Discuss in the class.

B) What is photography? Use the camera and express your ideas.

2.4. Painting and printing

Specific learning outcomes:

at the end of learning this lesson, you will be able to:

- understand the nature of colors
- identify painting and printmaking materials
- distinguish colors by types and degree
- develop creative skills by making paintings and printmaking
- do drawings, printing and printmaking
- identify the types of printings

2.4.1. Drawing

At the end of this lesson you will be able to

- Understand the purpose of drawing.
- Skill up drawing skill.

Drawing is often used as a starting point in the creation of most artwork. Artists use it as a means to record and experiment with their initial ideas as well as to help them to plan the production of their finished works. Sculptors, painters, printmakers, and ceramic artists often use drawings prior to producing their final pieces.



Fig.1 Symmetrical drawing



Fig. 2 Asymmetrical drawing

Exercise 2.4.1

1. Practice still life drawings and show for your teacher
2. Prepare still life drawing for painting

2.4.2. Painting

At the end of this lesson you will be able to

- identify painting materials.
- identify the types of printings.
- develop creative skills by making paintings.

Painting, like drawing, is another major means by which marks are created on the surface. Whether painting is to create a realistic representation of a subject, to explore an idea or to react to a feeling, painting just like drawing, allows anyone to respond and express themselves visually. Paint is obviously used in painting. The paint itself is made up of two separate ingredients – pigment that creates the color and a medium which moistens and bonds the color onto a surface.

Mediums of painting Equipment needed for painting Pencil, charcoal, crayons, traditional dyes, contemporary paints- acrylic, watercolor, gauge, tempera, oil paint, poster color canvas, brushes, palette, sponge, string, and palette knives.

The major elements of painting is color

Exercise 2.4.2

1. Practice mixing colors.
2. Paint still life drawings use one (monochromatic) color.

Color: Color (or hue) is at the heart of every painting. It is arguably the most important element because it sets the tone for how viewers feel about the work. It can, for instance, be warm and inviting or cold and stark. Either way, color can set the mood for a piece. There are endless ways that painters can play with color. Quite often, an artist may be drawn toward a particular palette that tends to define the style of their entire body of work. Color theory is one of the keys to working with color, especially for painters. Each new color you introduce to a canvas plays a vital role in the perception viewers have of the piece. Color can be broken down further into hue, intensity, and value. Also, many artists choose to work with a mother color when painting. This is a particular paint hue that is mixed intoeach painting that touches the canvas and it can bring uniformity.

Color wheel



Fig 3 color wheel

Exercise 2.4.2

Choose the correct answer

1. Which one is primary color?
   A. Orange B. Violet C. Red D. Black
2. The three properties of colors are?
   A. Hue B. Value C. Intensity D. All
3. Which one is secondary color?
   A. Orange B. yellow C. Red D. Blue

2.4.3. Printmaking

At the end of this lesson you will be able to
- Identify and apply the types of printings
- develop creative skills by making printmaking

Printmaking is the process of creating artworks by printing, normally on paper, but also on fabric, wood, metal, and other surfaces. "Traditional printmaking" normally covers only the process of creating prints using a hand processed technique, rather than a photographic reproduction of a visual artwork which would be printed using an electronic machine (a printer); however, there is some cross-over between traditional and digital printmaking, including risograph.

Except in the case of mono-typing, all printmaking processes have the capacity to produce identical multiples of the same artwork, which is called a print. Each print produced is considered an "original" work of art, and is correctly referred to as an "impression", not a "copy" (that means a different print copying the first, common in early printmaking). However, impressions can vary considerably, whether intentionally or

not. Master printmakers are technicians who are capable of printing identical "impressions" by hand. Historically, many printed images were created as a preparatory study, such as a drawing. A print that copies another work of art, especially a painting, is known as a "reproductive print".

Exercise 2.4.3

Choose the correct answer

1. Which one of the following is not methods of printmaking

A. Painting B. Screen-printing C. Block printing D. Intaglio printing

2.Which is a type of stenciling that involves designing an image and then applying the paint or ink through a screen.

A. Screen-printing B. Block printing

C. Intaglio printing D. Lithography

3. which is the process of carving patterns, shapes and designs into a 'block'.

A. Intaglio printing B. Block printing

C. Screen-printing D. Lithography

Summery questions

1. Draw and paint still life
2. Make paper cut then

➲ Describe your painting and paper cut for your teachers and friends. Identify the media you used to create the different areas.

➲ Judge state whether your art work symmetrical or asymmetrical?

Unit summery

In This unit covers two types of topics including the first lesson on painting, which deals with color characteristics and watercolor painting technics. It also contains, primary colors, secondary colors and tertiary colors as well as the complementary color and analogous color scheme.

On the other lesson it has detail information about the types of printing technics and printmaking materials has raised.

Unit 3

History and Culture

Introduction to Unit Three:

Music is an art of making placing the combination of sounds in rhythm harmony and counter point. And music is an art and science. And music is a universal language meaning music is a part of culture.

History of indigenous music in Ethiopia is orally transmitted through generation to generation. There is seemingly no human culture, even those most remote from civilization that is without singing. Folksongs are discovered, rediscovered, and newly invented in all cultures and civilizations from the primitive to the most developed, all over the world. African and Native American tribal societies whose only musical instruments are drums, bells, and rattles show a complex style of singing. Children constantly demonstrate their instinctual singing, whether by imitation or by spontaneous invention, sometimes before they are old enough to talk.

As the oldest and most primal of the performing arts, dance has existed across all cultures and historical periods. As an expressive art form, dance provides an embodied, physical form for conveying images and feelings. In this sense, dance offers both the medium and the message and creates a close connection between the two. Dance experiences

contribute to personal, social, economic, cultural, and civic aspects of life. Dance serves multiple purposes that permeate cultures worldwide, including performing, healing, entertaining, celebrating, socializing, learning, worshiping, becoming physically fit, and communicating. This unit also introduces historical and cultural contexts that to enable you to express indigenous knowledge in theatre, video/ film and other knowledge.

On the other hand, Addis Ababa is the center of different artists like painters, sculptors and ceramist. In this chapter you will know the history of some influential artist in Addis Ababa. Most of this influential artists studied modern art in different foreign countries and in Addis Ababa school of Fine arts which was opened in 1957 by Emperor Haile Selassie I. These modern artists mainly focus on painting and graphics. There are also artists who were self-thought and didn't study in art institutions. These artists also play a huge role in the development of Addis Ababa's art history.

General Learning Outcomes of Unit three:

At the End of this Unit, You Will Be able to:

- Understand history and culture of Ethiopian music.
- Appreciate music works and recognize ways of preparing indigenous music works.
- Understand history and culture of Ethiopian Dance.
- Appreciate dance works and recognize ways of preparing indigenous Dance works.
- Express indigenous knowledge through theatre, video/film.
- Know the history of artists in Addis Ababa.
- Know art works made by influential artists know the history of artists in Addis Ababa.
- Know art works made by influential artists.

3.1. Indigenous music history and indigenous music artists

Specific learning outcomes:

At the end of this lesson you will be able to:

- Explain history of music and culture of Ethiopian people
- Define the meaning of indigenous music of Ethiopia
- Identify the difference between the word indigenous and cultural music
- Assess some selected indigenous song performances

It is known that Indigenous music educations in Ethiopia were used by church personals since 500 AD. But also the modern music education in Ethiopia is the recent phenomenon emerged with modern education as one of performing arts curriculum since 1950s. The music education and training has been playing a vital role in offering multicultural awareness for nation and nationalities of Ethiopian societies. Music is used as additionally part of almost every human activity, which can and does shape, support social, political, economic, linguistic, religious and other kinds of behavior". The dimension of music cuts across all aspects of culture consisting of: - a. Material culture and its approvals, b. Social institutions, c. Mind and universe d. Aesthetic and language. Music is believed to yield crucial information in various aspects of culture including education, social and political scopes, in reconstructing culture history, entertainment etc. Ethiopia has a vast range of cultural heritages. Such cultural experiences and heritages are found and programmed in many forms, symbols, rituals, design, art facts, music, dance, proverbs, poetry, architecture, technology, science and oral traditions.



Ethiopian minstrels' (Azmariwotch)



Ethiopian traditional dance and musical instruments (steaks and…)

Exercise:

Explain the following history related questions

1. What is music in general?
2. What is the relationship of music and culture?
3. Write the three dimension of culture?
4. Describe at list two cultural heritages?
5. What is culture?

3.1.1. The importance of Indigenous music

Musical cultures in an advanced stage of development show melody at the center of their art. Ethiopian music has evolved the greatest variety in melody, vocal and instrumental and refined, communal and individual, monophonic and textured. In it's the most wonderful state of evolution, as in the late "lalibelotch" (minstrels) or the "Azmariwotch" (Troubadours) musical performance.

3.1.2. Indigenous music

The word 'indigenous' is an adjective used of a person, language, culture, or some aspect of culture. As commonly used, 'indigenous' means something similar to the older word 'native'; nowadays not considered 'polite' given its implications of meaning of 'primitive' and all the associated negative implications. Indigenous is a primary adjective that does not stem from a noun: Despite the emergence of 'indigene' for an indigenous person/people and 'indigeneity' for the quality of being indigenous, it is the adjective 'indigenous' that remains the dominant usage.

3.1.3. Music of indigenous people

Specific learning outcomes

At the end of this lesson you will be able to:

- Understand the music of indigenous people
- Identify the unique characteristics of indigenous music

The term "Indigenous" defined according to UN as "Groups of people whose social, cultural and economic conditions distinguish them from other sections of the national communities, and whose status is regulated wholly or partially by their own customs or traditions or by special laws or regulations.

Music of indigenous people or music created or produced naturally in a particular region (typically non-western) is although a primitive music it can be quite in rhythm, harmony, melody, and form.

The first explanation says that “music is an art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color”.

Music plays a big part of everybody lives. Some archaeologist point that music has been in existence since prehistoric times over 55000 year ago some scholars says that music origin from nature. Man is the best part of nature. The life song of the massive nature is being sung in different forms.



Indigenous folks and their musical performance

3.1.4. Music and culture

Specific learning outcomes

At the end of this lesson you will be able to:

- Differentiate the Ethiopian music and culture?
- Define the meaning of the word culture?
- Describe the different ethnic music culture of Ethiopia?

Culturally, the indigenous peoples of the Ethiopians are usually recognized as founding four broad groupings, sematic groups people such as Northern Ethiopia Tigray, Amara and some part of Middle Ethiopia (North Showa are presented,) Cushitic people such as Oromo, Afar, Sahopeople are found in west, east and some part of north and south. ommottic also found in south part of Ethiopia and nello Saharan are often further grouped by area of residence:



One of the Cultures of Ethiopian ethnic group (Hamer ethnic group)

3.1.5. Indigenous musical artists

Specific learning outcomes:

At the end of this lesson you will be able to:

know the Ethiopian indigenous music performers (artists)

Identify the songs of hunting, gathering, agricultural, and domesticated culture of Ethiopia.

People in independent countries who are regarded as indigenous are considered as descent people who inhabited geographical region to which belongs, at the time of colonization or the establishment of present state boundaries"

Many Indigenous Ethiopian groups were hunting and gathering cultures while others were agricultural peoples. Some part of Ethiopian people domesticated a variety of plants and animals, including corn (maize), potatoes and other tubers, and turkeys, as well as a variety of semi domesticated species of nut- and seed-bearing plants. These and other resources were used to support communities.

Exercise

Discuss with your friends about Indigenous Ethiopian groups of people?

Group discussion

Discuss the following question in three groups and present your discussion outcome through your group representative.

3.2. Dance Education

Specific learning outcomes

At the end of this lesson you will be able to:

Understand history of dance and culture of Ethiopia

know the meaning of indigenous dance of Ethiopia

Identify the difference between the indigenous and cultural dance

Assess some selected indigenous dance performances

Dance education draws from a broad field of dance practices that include performing, improvising, choreographing, critiquing, recording, viewing, and more. Dance education explores ways that human bodies move "through space and time with energy or effort". These practices offer multiple ways for learners to engage with, make sense of, and respond to their world through various approaches and in diverse dance education contexts. There is seemingly no human culture, even those most remote from civilization that is without dancing. Folk dancing are discovered, rediscovered, and newly invented in all cultures and civilizations from the primitive to the most developed, all over the world. Dance education develops important disciplinary and cross-curricular competencies for learning and living well together in an interconnected world. Dance education contributes to learning engagement, self-efficacy, and a wide range of positive academic, social, and emotional effects. Dance education offers learners diverse, unique, and powerful ways of perceiving and making meaning about the world. Dance education is important because Dance has intrinsic value. Dance is a vital, integral part of all human experience, culture, and history, and has expressed and enriched life since the beginning of time. Dance helps to develop under-

standing of self and the world. It profoundly engages body, mind, and spirit to communicate ideas and feelings that often cannot be expressed by any other means.



Ceremonial dance of Girls in the north Ethiopia

3.2.1. Indigenous Dance

Specific Learning Outcomes of the unit

At the end of this lesson you will be able to:

- Understand the meaning of indigenous Dance
- Know the difference between the word indigenous and cultural Dance

Dance experiences contribute to personal, social, economic, cultural, and civic aspects of life. Dance serves multiple purposes that permeate cultures worldwide, including performing, healing, entertaining, celebrating, socializing, learning, worshiping, becoming physically fit, and communicating.

Because people are cultural beings, we live within a culture even if we do not recognize it. As people learn most about their culture from their families and community, different social groups develop specific ways

of talking, behaving, and thinking. That is, when people share the same culture, religion, geography, origin, and language, they have a shared ethnic identity.



These types of dance are circle dance called **SelemeSeleme**. This dance is known by Wolayita ethnic group indigenous dance.

As students are viewing the video, they will list the various areas of interest and categories that are mentioned. They will take notes, making observations about the unique aspects of the aural and visual content.

Students will share their observations, with the class, or in smaller groups.

Students will watch the following two videos. They were created by Wolaita popular dance artists. Each video contains visual content that is discussed and viewed in the previous video.

Students will compare and contrast each video with the other two videos in areas such as, art, music, dance, nature, transportation, food, and other areas of interest.

3.2.2. Indigenous dance practice

Indigenous' means something similar to the older word 'native'; nowadays not considered 'polite' given its implications of meaning of 'primitive' and all the associated negative implications. Indigenous is a pri-

mary adjective that does not stem from a noun. **The Primitive Period:** There is evidence of dance that dates back to the Paleolithic period, seen through rock paintings depicting dance. "Through much research by leading historians and by studying current uses of dance in several primitive cultures, we know that in these cultures people used dance as a means of communication and as a way of life."

In many primitive societies rituals involving dance are performed at births, marriages, and deaths. Possibly some of the most significant rituals are those performed for means of fertility such as food and children. Our ancestors asked, for rain, sun, harvest, and healthy children. Many of these movements mimicked the nearby animals, the crazy forces of Mother Nature, and the hypothesized immortal lives of the Gods. Some of these rituals lasted many hours, even days, and an inconceivable thought to the contemporary dance world. The Ancient Period: The dances of the ancient civilizations began to acknowledge the aesthetic purposes of the art. They began to question the way the dance looked and what it meant; what the movements represented and how they may be interpreted.



The dance of the ancient period

3.2.3. Dance of indigenous people

The term "Indigenous" defined according to UN as "Groups of people whose social, cultural and economic conditions distinguish them from other sections of the national communities, and whose status is regulated wholly or partially by their own customs or traditions or by special laws or regulations.



The indigenous folk ceremonial activities at southern omo



Indigenous folk of the southern Ethiopia

3.2.4. Indigenous dance artists

People in independent countries who are regarded as indigenous are considered as descent people who inhabited geographical region to which belongs, at the time of colonization or the establishment of present state boundaries" Many Indigenous Ethiopian groups were hunting and gathering cultures while others were agricultural peoples. Some part of Ethiopian people domesticated a variety of plants and animals, including corn (maize), potatoes and other tubers, and turkeys, as well as a variety of semi domesticated species of nut- and seed-bearing plants. These and other resources were used to support communities.

Activity 3.1

Discuss with your friends about Many Indigenous Ethiopian groups of people?

And play the different ethnic groups of music?

C. Group discussion

Discuss the following question in three groups and present your discussion outcome through your group representative.

As students are viewing the video, they will list the various areas of interest and categories that are mentioned. They will take notes, making observations about the unique aspects of the aural and visual content. Students will share their observations, with the class, or in smaller groups.

Students will watch the following two videos. They were created by Wolayta popular dance artists. Each video contains visual content that is discussed and viewed in the previous video. Students will compare

and contrast each video with the other two videos in areas such as, art, music, dance, nature, transportation, food, and other areas of interest.



Activity 3.1

Discuss with your friends about Many Indigenous Ethiopian groupsof people

And discuss how to play the different ethnic groups of music?

D. Group discussion

Discuss the following question in three groups and present your discussion outcome through your group representative.

3.3. Indigenous Knowledge in Theatre and Film

Specific learning outcomes

At the end of this lesson you will be able to:

- Understand concepts of indigenous knowledge
- Express indigenous knowledge through theatre, film or video

Indigenous (traditional), or local knowledge refer to the understandings and forms such as intentions, desires, and emotions guiding principles of behaviors, skills possessed by societies with long histories of interaction with their natural surroundings. This knowledge has been orally passed from one generation to another.

In the term of broadly speaking, indigenous knowledge is used by local people to make a living standard in a specific or particular environment and encompasses all forms of knowledge such as practices, cultural rituals food preparation, conservation, conflict resolution, health care, education, and beliefs that enable the societies to get stable livelihood in their natural village to communicate their environment. It has its own and advantages for the local communities and used to inform decision making that helps a society makes decisions about activities, such as agriculture and education that are acceptable to their life ways. It is also the basic aspects of day to day life for rural indigenous people and used as a key for the societal change of this era.

The transmission of traditional knowledge across generations is the central importance to keep safe and encourage indigenous peoples' cultures and identities and as well as the sustainability of necessities of life, resilience to man-made and natural disasters, and sustaining culturally appropriate economic development. Traditional knowledge can make a significant contribution to sustainable development. Indigenous knowledge can be expressed through different means. Some of its forms are expressed through stories, legends, folklore, rituals, songs, and even laws. Other forms of traditional knowledge are often expressed through different means. Concerning the application of traditional or indigenous knowledge, it is also expressed in the approach that native people have a good understanding of the natural resource base because they have lived

in the same, or similar, environment for many generations, and have accumulated and passed on knowledge of the natural conditions, soils, vegetation, harvest, irrigation, shifting cultivation, farming, pastoralist, fishing, agro forestry, hunting and gathering.

On the other hand, there are disadvantages of indigenous or traditional knowledge. Those disadvantages are as follows:

- ► Remoteness and geographical isolation.
- ► Widespread poverty.
- ► Substandard housing and overcrowding.
- ► Low parental involvement.

About its approach, indigenous knowledge includes the knowledge that is developed by the indigenous people community (local society), and passed formally or informally through old culture, traditions, ritual practices, interaction with natural environment, but all traditional practices might not be reliable.

On the other hand, indigenous beliefs, customs and practices may vary according to time. This is the main disadvantage of indigenous knowledge.

Sometimes the knowledge of indigenous people may be wrong when comparing with scientific knowledge. It also results in the wrong prediction about a particular thing.

About general concepts of traditional or indigenous knowledge, it is clearly mentioned above in this unit. Concerning the expression of indigenous knowledge through theatre and film, we have to consider Ethiopian local aspects to express indigenous knowledge in theatre and film. In the cultural context of our country, Ethiopia is a multi-cultural and multi-ethnic country with different cultures. Because of this our theatre/

film writers, procurers, directors, actors, actresses, designers, promoters, instructors, trainers, learners, teachers, audiences, playwrights, critics and all stake, share holders are advisable to express our indigenous knowledge in theatre and film productions. They don't have to impose westernization styles to our people audience.

Generally, Ethiopia has diversified cultures that have rich oral and ritual traditions of indigenous knowledge to be shared, so we have to advert and promote our own form of folklore, experiences, traditional, rituals, history, and the current situations of Ethiopian societies through theatre and film mediums.

Visual arts

3. 4. Indigenous painting of hand crafts (manuscripts, paintings and pottery)

At the end of this lesson you will be able to

- Tell and illustrate local artist's stories of visual artists.
- Understand Ethiopian indigenous painting.
- Identify hand crafts and pottery.
- Understand Ethiopian manuscripts.

In this topic students well understand and knowledge about the history and culture about Ethiopian indigenous artists, paintings and hand crafts. In this unit students tell and illustrate local artists. In addition to this, students understand manuscripts and pottery.

3.4.1. Indigenous painting

At the end of this lesson you will be able to

- Tell and illustrate local artist's stories of visual artists.
- Understand Ethiopian indigenous painting.

Ethiopian art refers to any form of ancient and contemporary art tracing from the 4th century until the 20th century. It can be divided into two broad groupings. First comes a distinctive tradition of Christian art, mostly for churches, in forms including painting, crosses, icons, illu-

minated manuscripts, and other metalwork such as crowns. Secondly there are popular arts and crafts such as textiles, basketry and jewelry, in which Ethiopian traditions is closer to those of other peoples in the region..

Ethiopian artist

Let has talk about a few artists who have played a major role in the history of Ethiopian art.

world Laureate Meter Artist Afewerk Tekle 1932 -- 2012





Fig 1 Meskel Flower

world Laureate Meter Artist AfewerkTekle was born in 1932 in Ankober. He grew up under the Italian occupation during WWII. Following the war in 1947 Afewerk decided that he wanted to help rebuild Ethiopia and got elected to go to England to study Engineering. Before going to England, Afewerk recalls being told by Emperor Haile Selassie I "You must work very hard, and when you came back do not tell us about the tall buildings you saw in Europe, or what wide streets they have, but make sure you return equipped with the skills and the mindset to rebuild Ethiopia".

Ale FelegeSelam (1924-2016)





Fig 2 Portrait of a Man

Ale Felege Selam Heruy (1924 – 11 July 2016) was an Ethiopian painter. He founded the Addis Ababa School of Art in 1957, renamed in his honor to Ale School of Fine Arts and Design.

GebreKristosDesta 1932-1981

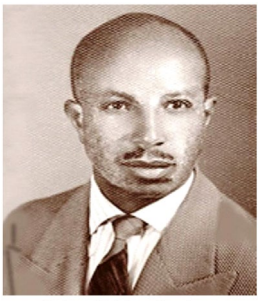

Gebre Kristos Desta



Fig 3 Green abstract

Gebre Kristos Desta Nego (1932–1981) (also Gebrekristos Desta) was an Ethiopian artist and poet. He is credited with bringing modern art to Ethiopia Both his paintings and poems stirred controversy among his countryfolk. He died young, at 50, as a refugee living in the United States, but despite his short life he transformed Ethiopian art influenced many a young artist.

Zerihun Yetmgeta





Fig 4 Wax and Gold

Zerihun Yetmgeta (born 1941 in Addis Ababa, Ethiopia) Zerihun Yetmgeta is an Ethiopian artist. His paintings and mixed media pieces combine elements of contemporary art with traditional forms of his native Ethiopia, particularly from the icons and scrolls of Ethiopian Orthodox art.

Mezgebu Tesema





Fig 5 stretched

Mezgebu Tesema, a contemporary painter, is known for his real life reflections mainly from rural livelihood. Though many regard him as a realist painter, he prefers not to be regarded as a practitioner in a category. Mezgebu is known for his 10square meter painting – Nigise – a highly festive event to the Ethiopian Orthodox Church.

Tadesse Mesfin




Fig 6 portrait of Tadesse Mesfin and his painting (Embi Lehagere)

Tadesse Mesfin (1953) is a giant of the Ethiopian art scene. He holds a unique position as both a figurehead of the Ethiopian modernist movement and as a long-time educator through his role as a professor at the influential Alle School of Fine Art and Design in Addis Ababa.

Exercise 3.4.1(A)

Mach the following question's

A	B
1. Green abstract	A. All felegeselam
2. Meskel flower	B. Mezgebu Tesema
3. Stretched	C. Zerihun Yetmgeta
4. Portrait of a Man	D. Gebre kirstos desta
5. Wax and Gold	E. Afewerk Tekle

3.4.2 Ethiopian Manuscripts

At the end of this lesson you will be able to
- ❒ Understand Ethiopian manuscripts

In Sub-Saharan Africa, Ethiopia is exceptional in that It had its own written tradition — in Gé'éz (Ethiopia, old Ethiopia), an indigenous Se-

mitic language — from a very early period, while Ethiopian Christian literature in Ge'ez is unique in terms of quantity and quality of the works. Writing existed in Ethiopia long before the production of literature and manuscripts, and left traces in the form of epigraphic monuments.

The main type of Ethiopian handwritten book is the codex, made of folded parchment leaves which are collected in gatherings, sewn together, and given covers. The codex (mäshaf, branna) has dominated the local manuscript culture throughout its history. It is impossible today to establish the exact time when it was first introduced to Ethiopia, but the earliest known Ethiopian manuscripts are codices. The size of the codex varies greatly, depending on the time of preparation and the given text: from "pocket-size" books to volumes more than 45 cm in height, so heavy that a grown man could hardly carry them.



Exercise 3.4.3

If the statement is correct write true and if the statement is incorrect write false.

1. The main type of Ethiopian handwritten book is the codex.
2. The codex (mäshaf, branna) has dominated the local manuscript culture throughout its history.

3.4.3 Crafts

At the end of this lesson you will be able to
- Understand and Identify Ethiopian hand crafts

Ethiopia has a long tradition of producing collectable artifacts unique to its various cultures. Ethiopians produce modern handicraft work often of a high standard and at an affordable price, and there are also a number of older items, which may command premium prices. In particular, the tourist should consider supporting Ethiopian trade, by buying basket-work and agilgels, silver and crosses, textiles, religious paintings and manuscripts, woodwork, gourds, choicho and calabashes, stonework and pottery.



Fig 8 hand craft

3.4.4 Pottery

At the end of this lesson you will be able to
- Understand and Identify Ethiopian pottery

These traditional pieces of pottery were crafted by women's.

Pottery remains alive today, mainly by women who inherited their mothers' skills before them. In fact, the women started to organize and form associations to better practice their art and produce better quality. There's even a general rule of conduct, stuff like not making similar items and specializing in different capacities (figurines, pots, plates…). These communities are not only a way for them to survive but for the art itself to survive.



Fig 9 Ethiopian pottery (jebena)

Exercise 3.4.4

1. Pottery remains alive today, mainly by women.

Summary

In This unit covers four types of topics the first lesson one Ethiopian indigenous painters and their works, which deals with the history of selective artists but not all Ethiopian artists. On the other lesson we briefly look at Ethiopian manuscript as well as handcrafts and pottery. We also provide extensive instruction on videos and charts with each class.

Summary questions

I. Explain the following questions

1. What is music?
2. What is the importance of music to you?

3. Explain the level of three human experiences?
4. Describe the main origin of music?
5. Define the meaning of the word indigenous?

II. Fill in the blank

1. Most of the Semitic language people of Ethiopia found in _____
2. The indigenous peoples of the Ethiopians are usually recognized as founding abroad groupings.
3. The _____of the massive nature is being sung in different forms.
4. Music is the _____ language
5. Music is an art of sound in time that expresses _____ _____ in Significant forms

III. Explain the following questions

6. What is dance?
7. What is the importance of dance to you?
8. Explain the level of three human experiences?
9. Describe the main origin of dance?
10. Define the meaning of the word indigenous?
11. What are some of the similarities and differences between non-Indigenous and Aboriginal and Torres Strait Islander dance conventions?
12. What are some of the ways in which these conventions have or can work together in interesting and important ways?
13. Can Aboriginal and Torres Strait Islander peoples, perspectives and dance performance styles be adequately or appropriately represented by non-Indigenous Australians?
14. How might questions of ownership, authority and authenticity be important when considering the adoption or adaptation of Aboriginal and Torres Strait Islander dance conventions in the 'Western' theatre?
15. Choose to research an Aboriginal or Torres Strait Islander dancer

or choreographer. What is the importance of his or her contributions to dance arts, either at the local or (inter)national scale?

16. What is the relationship between Aboriginal and Torres Strait Islander dance and music, media, dramatic and/or visual arts?

17. Why are these relationships important?

18. How are they similar or different to non-Indigenous cross-arts collaboration, either in style or in purpose?

19. How might your school or early learning service contribute to the celebration of Aboriginal and modern dance?

20. How can embedding Aboriginal and modern cultures and histories into the study and practice of Dance?

21. How are different cultures in Ethiopia reflected in music?

IV. Choose one culture and research its music using the sources given.

23. Use a note-taking method and a digital or non-digital tool of your choice to gather

25.information including:

26. a. movements and dance elements unique to the danc of that culture

27. b. Instruments used and how they are made

28. d. What is their dance moves/style? Share or demonstrate/get a video to share.

29. 3. Create a brief multimedia presentation to describe how this culture's music is influenced by its customs and traditions. Your teacher may have you work with a partner or small group who researcher the same culture.

30. a. Use a multimedia creation tool like Discovery Ed Board builder, PowerPoint, or another tool of your choice.

31. Discuss how indigenous knowledge is expressed in theatre, film/

video?

V. Answer the following questions

32. 1) What is indigenous knowledge?

33. 2) How indigenous knowledge is expressed?

VI. Choose the correct answer from the given options.

_____1. Who worked on commissions for military uniform, birr currency design, church murals and portraits?

A.Zerihun Yetmgeta B. Agegehu Engda C. Afework Tekle D. All

_____2. When did the school of fine arts in Addis Ababa opened?

A.1857 B. 1900 C. 1957 D. 2000

_____3. Who is the founder of Addis Ababa school of fine Arts?

A. AfewerkTekle B. Ale Felegeselam C. Gebrekristos Desta D. None

_____4. Who got credit for bringing modern art to Ethiopia?

A. Gebrekristos Desta

B. Getachew Yosef

C. Afework Tekle

D. Agegnehu Adane

_____5.Most of the ceramic works in Addis Ababa is made of

A. Clay B. Wood C. Glass D. Metal

Summary:

The term "Indigenous" defined according to UN as "Groups of people whose social, cultural and economic conditions distinguish them from other sections of the national communities, and whose status is regulated wholly or partially by their own customs or traditions or by special laws or regulations. Music of indigenous people or music created or produced naturally in a particular region (typically non-western) is although a primitive music it can be quite in rhythm, harmony, melody,

and form. Dance of indigenous people or music created or produced naturally in a particular region (typically non-western) is although a primitive dance it can be quite in rhythm and form. Many Indigenous Ethiopian groups were hunting and gathering cultures while others were agricultural peoples. Some part of Ethiopian people domesticated a variety of plants and animals. This description indicated that the culture areas, pre-histories, histories, and recent developments of the indigenous peoples and cultures of the Ethiopian people. Some of the terminology used in reference to indigenous Ethiopians is explained in ethnic language. Indigenous knowledge can be expressed in theatre, film/ video through different forms of presentation.

Unit 4

Aesthetic Values

General Learning outcomes of Unit four:

At the end of this unit you will be able to:-

- Appreciate music works and recognize ways of preparing indigenous music works.
- Appreciate dance works and recognize ways of preparing indigenous dance works.
- Appreciate and recognition of ways of preparing indigenous art works
- Appreciate art works Perform or appreciate artistic values in theatre, and film
- Understand aesthetics in film and theatre
- Appreciate Ethiopian indigenous art

4.1. The Values of Musical works and indigenous music works

Specific learning Outcomes of this unit:

At the end of this lesson you will be able to:

- Appreciate indigenous artistic musical performances
- Understand the value of some selected indigenous music
- Enhance musical expression
- Work with Collaboration
- Enhance Creative power

Music is made up of sounds that can be organized into three main elements: melody, rhythm, and harmony. These elements are passed from one musician to another by music notation, which allows a reader to precisely locate and reproduce any musical sound by a set of symbols that represent both the pitch of a note and its rhythm (placement in time).

4.1.1. Music appreciation

The subject Music opens up an exciting world of creative and personal exploration. Students are able to develop new ways in which to respond to and interact with their world. The learning of music will enable you to:

- Value and appreciate the diversity of music traditions in the north, south, east, and west parts of Ethiopian indigenous music and view both their own and other cultural traditions as a vital creative resource;
- Develop an awareness of the ethical and environmental implications

of your own practices.

4.1.2. Values of music appreciation

Dear students this unit is talking about the idea of aesthetics, appreciation and values of musical works and how to appreciate and evaluate musical works in general. In this strategy, students individually consider an issue or problem and then discuss their ideas with a partner. This activity is an excellent one to use in combination with a text as a foundation for further role-playing and writing in music role.

4.1.3. Appreciate elements of music

In order for the effective teaching and learning of musical concepts, the following elements of music must be grasp by the student.

Rhythm - the beat or steady pulse of music. Duration which is the length of each sound or silence is also an important feature of rhythmic structure. The duration of sounds are represented by symbols called notes. Silences are represented by symbols called rests.

Pitch- represents the perceived fundamental frequency (which is heard as high /low sounds) of a note. It is these variety of sounds which gives music its polyphonic nature. Pitch can be graphically represented on a system of five lines and four spaces called a staff, where each of these individual lines and spaces represents a specific frequency.

Timbre – this is the individual tonal color of each musical instrument. For example, brass instruments (trumpets, trombone etc) are bright and brilliant, while wooden instruments (clarinets, oboe etc) are mellow and dark when played.

Tempo – the relative speed at which a musical piece is played. Therefore a piece will be either played slow or fast. Tempo in music is often indicated at the beginning of the piece or left to the consideration of the performer.

Dynamics - the loudness or softness of the music. Sometimes this is called the volume. Music can change volume gradually, and going from loud to soft or from soft to loud. Dynamic level can also suddenly move from loud to soft or soft to loud. Form: the structural outline of the piece or sections which are found in a piece or song? (AB or Verse Chorus)

Texture- refers to a "structure of interwoven fibers." In music, texture refers to the way multiple voices (or instruments) interact in a composition. One may also think of texture as a description of musical hierarchy: which voice is most prominent?

4.2. Indigenous dance

Specific learning Outcomes of this unit:

At the end of this lesson you will be able to:

- Appreciate indigenous artistic dance performances
- Understand the value of some selected indigenous dance
- Enhance dance expression
- Work with Collaboration
- Enhance Creative power

Appreciating Quality dance is defined by understandings and beliefs about dance education informed by current theory, and practice. These understandings and beliefs are brought into focus through the lenses of learning environment and assessment.

The Learning Lens: The learning lens highlights key understandings about learning that inform quality dance practice.

- Learning is an active, embodied, and social process of constructing meaning
- Is recursive and shaped by the dynamic interaction of prior knowledge and new experiences.

4.2.1. Dance appreciation

Dance Appreciation is an exciting exploration of how to understand and think about dance in all of its various contexts. This lesson explains a brief history of dance with engaging insight into the social, cultural, aesthetic, and kinetic aspects of various forms of dance. Dedicated chapters cover traditional, modern, indigenous, folk dance, and ancient dance, complete with summaries, charts, timelines, discussion questions, movement prompts, and an online companion website all designed to foster awareness of and appreciation for dance in a variety of contexts. Dance Appreciation enables readers to learn and think critically about dance as a form of entertainment and art.

- Value and appreciate the diversity of dance traditions in the north, south, east, and west parts of Ethiopian indigenous dance and view both their own and other cultural traditions as a vital creative resource;
- Develop an awareness of the ethical and environmental implications of your own practices.

Appreciate the following religious and tribal dance of Ethiopia



Tribal dance of body ethnic group



Religious dance of Ethiopia



The ritual dance of Gada ceremony

4.3. Value of Performing Art Works of Theatre and Film

Specific learning outcomes:

At the end of learning this lesson, you will be able to:

- Perform or appreciate artistic values in theatre, and film
- Understand aesthetics in film and theatre

Concerning aesthetics in Film and Theatre, it is important to understand Aesthetics itself. Aesthetics refers to the philosophy of art that is concerned with the nature of art and closely related to the terms of works of art in which individual or artistic works are evaluated and interpreted. The aesthetic experience is gained from understanding and appreciation of the work.

In aesthetics concept, an appeal that gains attention from the object (work of art) is perceived to be (beautiful).When the meaning reaches the audiences and acknowledged that is when the aesthetic experience gained. Aesthetics as in general, covers the artistic phenomenon left by the (theatre: playwright, director, designer, actors, actress, or an artist) or film maker. It can be dubbed as a theory that has everything to do about beauty in all its delightful, pleasant and stunning aspects that revolves around in the 'World of Art' and beyond. Here, the word (pleasure) derived from the artistic sense, with the 'beauty' filled in the piece of art, or in the work of art (theatre and video). The term aesthetics was broadened to film/video in the late 20th century. The concept of aesthetics is used to assess the artwork (theatre, and film). It is well noticed that every artwork (theatre, film) made is evaluated in different aspects based on the concepts, purpose and how far the concept has reached the mind of its viewer/audience. This sort or type of judgment decides the aim of the artwork presented and considered as an experience gained

from the portrayal of work.

When, dealing with the concepts of aesthetics, the first thing that comes to the mind is the preference. Paying attention to the beauty and details expressed is the basic principle to judge and reason to bring forward both criticism and approval of the audience.

The beauty brought forward, is not just artistic but also made realistic, from scenes used to character portrayed resemble with the characters of real life. This is also called as imitation/representation of characters is otherwise also called as realism.

Aesthetic attains its beauty only when the quality of the art is reached, the visual creativity achieved with its colors and the arrangement giving a visual delight to the viewers and is not realistic visual but emphasis on the way the visual is portrayed.

The intentions in which the artwork is done, the quality does not end with just visual creativity, it extends to the expressions and emotions, that communicate the feelings from one side to other, representing the views of the views and vivid ideas of the crowd in the form of art that not only calls for attention but also arouses emotions of the audiences.

And artist who can understand that kind of emotional pressure can succeed in giving out the right the message to the viewers.

The aesthetic experience is gained from understanding and appreciation of the work. An appeal that gains attention from the object is perceived to be 'beautiful'. The beauty and gracefulness are the basic and the specific aesthetic properties that determine the meaning of the work. In line of Aesthetic application on films, Aesthetic theory of films is the exertion of specialists stipulating the frameworks of cinematic censure spanning intercontinental-wide connecting with cross cutting issues (HIV/AIDS, Corona, War and etc.)

Aesthetics and cinema (film, video) is defined as a metaphysical of the creative skill and its source of determination was the contemporary upswing fascination of methodical thinkers concerning phlegmatic insinuations on the core subject within the cinematic suppositions and requisitions of the mainstream out flowing in aesthetics down to particular exhibition of a certain motion picture. A cinematic motion picture is frequently subsumed with artistic method. Nevertheless, it does not completely designate identical territory. The film theory, in terms of its lineage, is relatively a focal target of an admonition relating to approximations undesignated to the films and may emanate from a firm hand domination not covered from its inner circle of sphere. It is a presentation of a much broader demonstration of the two fusion of arts (film and television productions) itself using a myriad of incorporated methods, techniques, manpower, devices, apparatus and even the participation of literature in terms of cinematic screen writings particularly in intellectually writing the movie lines, scripts and storyboard frameworks, plus add to that the ability and skills and the talents of the actors and staffs and directors involved in the making of a particular motion picture.

Just like a marriage of the two pillars of art, this union of the aesthetic and the film theory in a cinematic movie. A film can be said as a magnanimous pool to various servants of arts itself. And some of the films listed have made their memorable mark as Aesthetic Films in the Cinema of World. Here, the beauty and gracefulness are the basic and the specific aesthetic properties that determine the meaning of the work.

It is also a set of guidelines or principles that are concerned with the nature and appreciation of beauty in art. Theatre by itself is an art that includes different mediums of art such as play directing, play acting, play criticism, designing, and all aspects about theatre production.

On the other hand, theatre is a collaborative art form which combines words, voice, movement and visual elements to express meaning. The field of theatre encompasses not only live improvised and scripted work. Aesthetics in art reflect overall values of a society. An artist of theatre: actors, actresses, directors, playwright, designers) challenges traditions and advances an audience's thinking through quality of dealing or abstraction. Performing Arts as Aesthetic, whether or not encountered as 'beautiful', the performing arts exist in relation to beauty-centered values such as creativity, imagination, playfulness, balance, coherence, meaningfulness, and so forth. Concerning abstraction, the specific qualities of theatre distinguish itself from any other literary genres. As a theatre presupposes performance, undoubtedly then, it must contain the factors that make it playable.

The aesthetic constitution of a theatre and the characteristics of theatrical discourse, which, together with the aesthetic quality of theatre as a branch of literature, make the total charm of a piece of theatrical creation.

As a form, theatre play is not really a piece of literature for reading because there are three dimensions of a play. 1) It is literature that walks and talks before our eyes as a viewer or an audience. 2) It is not intended that the eye shall perceive marks on paper and the imagination turn them into sights (visions), sounds and actions; the text of the play is meant to be translated into sights, sounds and actions, which occur literally and physically on a stage 3) Theatre text (script) is read differently. It is read as something incomplete, rather than as a fully rounded unit, since it is only physical. In theatre, a play is something a person or the audience can see, as is a work of art. The idea of 'beauty' is also linked to vision, making it difficult to entirely grasp the aesthetics of play performance.

Theatre explores the emotions of beauty such as happiness, anguish, depression or anger.

It would seem more logical, therefore, to proceed on the assumption that a theatre text, written with a view to its performance, contains distinguishable structural features that make it performable, beyond the stage directions themselves. Consequently, theatre in nature is a kind of performing art. The word drama is the companion of theatre that shows the action or to do. To make it theatre, the seeing place and what is done in that place is drama itself. As an art, theatre is that something is seen; something is witnessed. Theatre is the art of making play into work, specifically, into a work of art. It is exhilarating work, to be sure, and it usually inspires and invigorates the energies and imaginations of all who participate. The theatre is artistic work. The word art brings to mind hosts of intangibles: creativity, imagination, elegance, power, aesthetic harmony, and fineness of form. Furthermore, we expect a work of art to capture something of the human spirit and to touch upon senses, but intellectually elusive, meanings in life.

Certainly great theatre never fails to bring together many of these intangibles. The art of the theatre is never pure art in the sense that it represents the personal vision of a solitary artist. Indeed, many pure artists consider theatrical art a bastard form, combining as it does the several arts of acting, writing, designing, directing, and architecture of the play. In theatre, a play is a piece of life animated, shaped, and framed to become a work of art. It provides a structured synthesis sometimes a critique and sometimes a celebration of both life's glories and life's confusions.

A play is also a piece of literature. Drama is a live performance, some of whose repeatable aspects may be captured in a written and published

text to make the beauty of theatre. Aesthetics in the theatre takes three forms: a) normative b) descriptive and c) production. Normative aesthetics of theatre evaluates a script based on the norms of the time period. Descriptive aesthetics of theatre categorizes types of theatre, as well as types of reception and reaction.

Theatre Esthetics of production analyzes text within a script, taking into consideration the author's intention and the audience's reactions. Morals and ethics in defining an aesthetic take in a theatrical production. Theatre is a special member of the literature family in that it doubles as a branch of the performing art. It follows that the aesthetic constitutions of a dramatic creation is a complex problem, which needs to be settled before the reproduction of these artistic features in translation. The chief aesthetic qualities of a drama lie in its per-formability which can be displayed in several ways as compression, economy (financial), intensity and intrigue. On the other hand, as a subgenre of literature, a theatrical text also shares the aesthetic value with other literary creations, which mainly lie latently in the languages. Generally, art appreciation is useful to understand cultures and societies through works of art (theatre, film) in the sense of beauty.

Exercises:

Discuss the following terms:

1) Aesthetics
2) Art appreciation
3) Theatre aesthetics
4) Film aesthetics

4.4. Appreciate Ethiopian indigenous art

At the end of this lesson you will be able to

- appreciate and recognition of ways of preparing indigenous art works
- appreciate art works

What makes Ethiopia a unique culture and a unique country is not only her amazing landscape and its fantastic people or their traditional foods and drinks. Ethiopia is also unique in her paintings and representations of life as it is lived by the people and drawn by its world famous artists who have achieved international fame.

From the sophisticated and modernist arts of WosseneKosrov, ZerihunYetemgeta, SkunderBogossia or GebrekristosDesta to the- down-to-earth naturalist portraits of the late Lemma Guya, Ethiopian paintings are defined or influenced by Ethiopian Orthodox Church paintings in their use of color as well as in their subject matter.

Ethiopia has a tremendously rich history dating back to the dawn of humanity. Humans have been navigating life in Ethiopia for millennia with each civilization leaving behind artefacts and clues that have helped us slowly unravel the origins of humanity and life on Earth.

1. TadesseWoldearegay



Fig 1 coffee ceremony

In this painting depict the coffee ceremony. Ethiopia is well-known for its coffee. Full and fragrant: In the ceremony, coffee is drunk with pop corn, shown in the basket at the lower right.

2. Mezgebu Tessema



Fig 2the Stretched

This painting in titled Stretched , which is painted 2013. The work, sized at 146 x 308.5cm, was executed in oil on canvas and represents the boy stretched his hands in to the viewer and the landscape that cover with the rocky mountain. Many of Mezgebu`s paintings are an attempt to show that by bringing one's imagination to bear on simple life experiences, the everyday can become extraordinary, and one can sense the possibility of transcending boundaries.

He often fined inspiration in nature he like to develop ideas that show connections between diverse elements and environments.

3. Wosene kosrof



F*ig 3 Word play by wesenekosrof*

He is best known for his inventive renderings of the Amharic script; and he is the first Ethiopian-born contemporary artist to incorporate these script symbols as a core aesthetic element in fine art paintings. His

recognizable "signature" emerges by distorting, elongating, dissecting, and reassembling the symbols as images. Amharic is derived from the ancient language Ge'ez and a major modern language of Ethiopia, is one of the few written systems indigenous to Africa.

4. Memorial The Red Terror Martyrs



Fig 4 the Red Terror Martyrs'

The Red Terror Martyrs' Memorial Museum is located at the corner of the historical Meskel square of the city of Addis Ababa. At the entrance, a bronze statue was erected. It consists of three girls who are crying and it represents the victims of the period of repression known as Red Terror (1977-1978).

5. Monument Lion of Judah



Fig 5 Monument Lion of Judah

The monument to the Lion of Judah is a statue of the Lion of Judah, symbol of Ethiopian Emperors and Ethiopia is located in Addis Ababa

6. Statue of Oromo people



Fig 6 Statue of Oromo people:

Statue of Oromo people, in front of the Oromo Cultural Center (Gid-du-gala Aadaa Oromoo of the Oromo people, the largest ethnic group of Ethiopia, outnumbering Amhara people. Addis Ababa.

7.Statue of Emperor Haile Selassie



Fig 7 statue of Emperor Haile Selassie:
sculpted by artist Bekele Mekonnen, (Ass. Professor)

The African Union has unveiled the commemorative statue of Emperor Haile Selassie at the 32nd African Union Summit in Addis Ababa on 10 February 2019 in Addis Ababa. The statue of Emperor is an important

recognition to his effort towards Africa's liberation and unity leading to the formation of the Organization of African Unity (OAU) in 1963.

8. Statue of the emperor Menelik II



Fig 8 statue of the emperor Menelik II

Menelik II Statue is a statue of the emperor sitting gloriously on a horse, and has been standing there since 1930. The statue was erected in memory of the battle of Adowa. This was the only major battle in the history of Africa, when Emperor Menelik and his army defeated the Italian army. The victory of Adowa became somewhat of a national fiesta in Ethiopia.

Exercise 4.4

I. If the statement is correct write true and if the statement is incorrect write false.

1. Ethiopia has a tremendously rich history dating back to the dawn of humanity.
2. Artist Mezgebu Tsema ideas that show connections between diverse elements and environments.
3. There is nobody known for inventive renderings of the Amharic script in Ethiopia.
4. The Red Terror Martyrs is not memorial statue.

II, Group work

1. After visiting the museums in your city write a brief description of the works of art in group.

2. Students, as a group, visit the sculptures and monuments in your city and write a short description on it.

Summary of unit four:

The subject Music opens up an exciting world of creative and personal exploration. Music is an art of science. It can be assess, evaluate and appreciate by listening, singing, writing and reading musical works. In the field of art education, students not only draw pictures, but also the activities around them, to enhance their natural vision, and to stimulate their curiosity about the arts. and student to communicate with the field by introducing perceptions, impressions, observations, researches, associations, inventions, information, evaluation and many other intellectual processes while delivering new forms to original forms. Art appreciation is useful to understand cultures and societies through works of art such as theatre, film in the sense of beauty.

Unit final exercise:

I. Match the words with their definitions.

Exercise one

Drawings Activity Step 1—Opening Questions:

A	B
_____1. Sharp	A. relative highness or lowness of a note
_____2. Step	B. the time aspect of music
_____3. Pitch	C. operate; work
	D.the symbol at the beginning of a piece of music; the first symbol that appears on the staff

E. make larger or longer in space or time

_____4.Clef F. a series of musical notes played one after another

_____5. Rhythm G. happens; take place

_____6. Melody H. an interval between two notes; a tone or semitone

_____7. Harmony I. two or more notes sounded together

J. a note raised a half step above its natural pitch

Exercise Two

II. Fill in the blanks with the correct words from the list.

Flat, Neutralize, Ledger, Octave, Half, Natural, Staff, Measure

1. A _____ step is a shortest distance in semitone theory
2. When the ____symbol is placed next to a note, it means to cancel any Sharps or flats previously used within that bar of music.
3. The _____ is comprised of five lines and four spaces. Notes are placed on these lines and spaces.
4. A _____lowers a note one half step in pitch.
5. The bar is a subdivision of time in music.In other word It is _____
6. A _____line is a small line that extends the staff for higher or low pitches.
7. A natural will _____ a sharp or flat, so that the note reverts to its original position.
8. The _____ is the eighth note with the same name as the first one, in a set of consecutive notes.

Exercise Three

III. .Choose the word that means the same as the given word.

1. Time taken

   a. equal b. Condition C. Variation D. Duration

2. Measure

   a. allocate b. Extend c. remain D. Bar

3. High or Low

   a. return b. Create c. signify d. Pitch

4. Semitone

   a. whole step b. Half step c. octave d. Bar

II. Exercise Five

1. Students may perform more than one song?
2. Each of the pieces may be recorded and used as a reference for future classes?
3. Compare the dance of the Ethiopian culture with the dance of the other parts of Africa, Europe, North America, South America, or Asia countries etc.?
4. Think about your own culture heritage and its role in your life and discuss in your groups?

Unit 5

Connection, relationship and application

General learning outcomes of unit Five

At the end of unit two, you will be able to:

- Connect musical works with other subjects and other cross cutting issues.
- Know the relationship of music to other subjects.
- Connect dance works with other subjects and other cross cutting issues
- Know the relationship of dance to other subjects
- Will be able to connect performing arts with other subjects and cross cutting issues (theatre, film or video).
- Decorate home and surrounding.
- Understand about pottery and ceramics.

Introduction to unit five:

Music is an ideal form of art to be integrated in other subject's instruction. Links between music and other subjects are very rich and include melody, rhythm, intervals, scales, harmony, tuning, and natures. The Connection of dance works with other subjects and other cross cutting

issues. This unit introduces the learners that they will be able to connect and apply theatre, film/video arts with other subjects and the meaning of interior decorating that is simply outfitting a space with items you like. For some, the aesthetic of their home is so important to them that they enlist a professional interior designer to choose furniture, wall-coverings, accessories, rugs, and more.

Specific learning outcomes of unit five

At the end of this lesson, you will be able to:

- Understand the importance of music to other subjects.
- Identify the different types of songs related to other subjects.
- Understand the importance of dance related to other subjects
- Identify dances more linked to specific field of studies
- Differentiate the power of connected and none connected songs.
- Link the selected songs with English language education.
- Apply musical works for other subjects.
- Connect performing arts (theatre, film/video) with other subjects.
- Apply performing arts in other subjects.

5.1. The importance of songs related to other subjects

Specific learning outcomes:

At the end of this lesson, you will be able to:
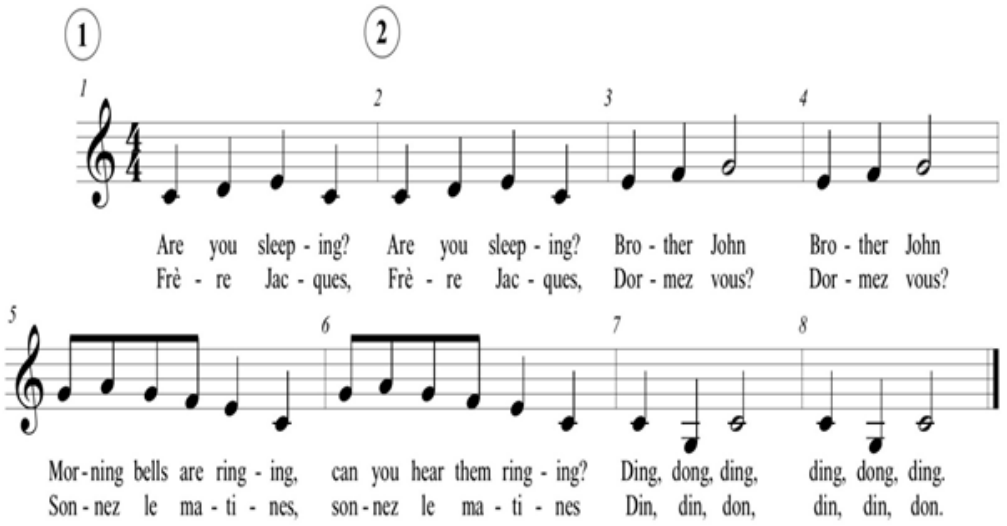
- Understand the importance of music to other subjects
- Identify the different types of songs related to other subjects

The idea of connecting music to other subject is essential to implement this lesson effectively. Study has proven that music education dramatically increases early brain development and improves yours overall academic performance. The following concepts are organized for you to refer and read to get more information about the importance of when connecting music to other subjects.

- Enhances Higher Brain Function: Music lessons have been shown to improve a child's performance in school.
- Provides Important Experiences: Music activities provide children with important experiences that can help them develop physical co-ordination, timing, and memory, visual, aural and language skills.
- Develops Quick and Decisive Thinking: - During musical performance, students must constantly turn their thoughts into action.
- Build Teamwork Skills: Ninety-five percent of respondents to a 1997 Gallup survey agreed that playing in school band is a good way to develop teamwork skills.
- Enhancement Cooperation: The social climate of music instruction is marked by cooperation, whereas in most other subject co-operation is lacking or replaced by competition. Only by working together can students play a musical performance. You learn that co-operation is a means to an end, which can be applied to other goals.

In general, connecting music with other subjects is essential tool to enhance, encourage, motivate and transmit the necessary information to you.The importance of connecting music in between with other subjects, the following songs are presented as follows.

Song Ferere Jacques



Pre-assign instructional Activity

- ► Sing the assigned songs.
- ► Contribute to the discussion about the importance of music to other subjects
- ► Select their first song poem.

During the lesson

- ► After a specified length of time, you have to be ready to actively participate in the lesson.
- ► Respond to the next topic or question using the same colored marker they began with.
- ► Sing the songs again and again and then identify where the information was connected to other subject.
- ► Compose a short song poem, and perform with in the groups.

After the lesson

► Display and report the information on the song performance.

5.1.1. Selected songs connected to English language

Specific learning outcomes:

At the end of this lesson, you will be able to:

- understand the links between songs and language learning
- Identify songs more linked to English language learning
- Demonstrate more linked songs to English language education

The content of the unit and the level of music covered in the texts, concerning musical knowledge, starts from the very beginning level with the basic concepts and terms used in music language. However, as for the level of English used, it assumes a minimum of intermediate knowledge of general English on the part of learners, so that they can fully understand the concepts and technical language of music as they progress through the units. Below is some selected sample of poems that students could use as an extension of the Adding Details paragraph on the theme of Frere Jacques.

Pre-assign instructional Activity

► Listen carefully to the instructions about the process. Clarify if needed.

► Get into groups of five.

During the lesson

► Ensure that each group member has an opportunity to contribute to the songs.

► Review the selected songs together to ensure that each song items can be read and understood.

After the lesson

► As other groups report, individually note the top three items of inter-

est or concern.

Pre-Unit Assessment Introduction:

Level	Skills	Yes	No
1	Song has a title		
1	1 Song has a chorus		
1	1 Song has at least one verse		
1	1 Each line of the verse contains about the same number of syllables		
1	1 All verses contain the same number of lines		
1	1 Each line of the chorus contains about the same number of syllables		
1	1 Chorus repeats itself (is not different each time)		
2	If the songwriter intended to rhyme, the song maintains a consistent rhyme scheme		
2	Theme evident in the chorus		
2	Verses contain supporting details		
2	Title, chorus, hook, and theme relate to each other		
2	Song contains a message about the theme		
2	If the songwriter intended to rhyme, the song maintains a consistent rhyme scheme		
3	Song demonstrates a grasp of exact and approximate rhyme		
3	3 Song includes one or more descriptive images, similes, or metaphors		

5.1.2. Selected songs linked to Math educationed

Specific learning outcomes:
At the end of this lesson, you will be able to:

- recognize the links of songs related to math
- Categorize songs more linked to math or numbers
- Determine more linked songs to math education.

Music is an ideal form of art to be integrated in mathematics instruction. The links between music and mathematics are very rich and include melody, rhythm, intervals, scales, harmony, tuning, and natures. These musical concepts are related to the mathematical concepts of proportions and numerical relations, integers, logarithms and arithmetical operations and the content areas of algebra, probability, trigonometry, and geometry. In regard to the first point, music can be used to engage students in learning mathematics in an enjoyable but also relevant way. Secondly, music can be used as a resource by teachers to present and design mathematical problems in non-routine ways. This provides students with the opportunity to apply their mathematical knowledge in meaningful ways and connect new mathematical knowledge to existing knowledge. An important aspect of this lesson is mathematics lessons and the effect of using connections between music and mathematics to improve students' mathematics learning. Rather than using a single activity to intervene with a single group of people taught. Effective mathematics instruction subjects are interconnected with music is makes the mathematics lesson be effective. Some songs related to mathematics exercise are presented as follows:

Pre-assign instructional Activity

- ► Read the poem of the song
- ► Sing the assigned song

During the lesson

- ► Follow the instruction of your instructor
- ► Sing a song phrase by phrase

After the lesson

- ► Write a short poem and melody related to mathematics or numbers
- ► Sing with your friends discus about your songs with your colleges

5.2. Connection of Dance with other Subjects and Cross Cutting Issues

Specific learning out comes:

After learning this lesson, you will be able to:

- ♦ understand the links between dance and painting
- ♦ Identify songs more linked to painting learning
- ♦ Demonstrate more linked dances to art works.

Dance performance offers learners diverse, unique, and powerful ways of perceiving and making meaning about the world. Dance is considered an expressive form of literacy with a unique set of language, skills, knowledge, and practices. Dance is an important way of knowing that expands learners' repertoire of illiteracies needed to make and communicate meaning in diverse and evolving contexts. Ways of knowing in dance are unique and powerful resources for making meaning that are not always possible through other representational forms.

In this shifting and complex world, literacies are interconnected and codependent. Since all literacies contribute to meaning making in dif-

ferent ways, it is important for learners to develop a diverse range of literacies, including artistic literacies, from which to choose depending on meaning-making needs and contexts.



Image 1.The performing dance of south Omo

The idea of linked dance to other subject like theatre art is mandatory to implement this lesson effectively.The following conceptsare prepared for you to refer and read step by step to get more information from this unit. Read each verses and notice the idea written under the contents of this unit. In this activity, students use the whole individual and group performance is better to transfer the new dance experience to link with other subjects. Students recognize dance as a vehicle for understanding historical and cultural relevance, increasing an awareness of heritage and traditions of their own and others, and enabling them to participate in a diverse society. Analyzing and evaluating dance allows students to strengthen decision-making skills, develop critical and creative thinking, and develop artistic and creative processes.



Image2.



Amaharic dance with musical instruments Masinko (lire)

This lesson is providedto grade seven dance students with the basic skills of dance and apply it its principals to dance performance.

- Students will be guided through the process of dance performance and appreciate indigenous and modern dance performance.
- Students will identify the characteristics of the dance; elements of dance and harmony of the dance performance related to theatre arts.

Before the lesson, have an opening discussion about the selected dance (or another topic). Ask students to explain dance performances.

5.3. Connecting Theatre, Film/Video with other Subjects and Cross-cutting Issues

Specific learning outcomes:

At the end of learning this lesson, you will be able to:

- Connect performing arts (theatre, film/video) with other subjects
- Apply performing arts in other subjects

To apply and connect performing arts such as theatre and film, for example: the Theatre expert can use music as the integral part of theatre production in which music art applied to the performance on the stage that brings the audience to reveal the inner emotional life of a character, foreshadow a vicious attack or budding love, or comment on the action onstage while performing or acting in front of live audience.

On the other hand, the application of music elements widely applied in musical theatre that encompasses music composition to make musical theatre. Genres of musical theatre include opera, ballet (dance theatre) and several forms of musical theatre, from pantomime to operetta (musical play) and modern stage musicals and revues.

Musical theatre uses different elements of music to foster a social awareness through exposure to the social issues, events and cultures that are portrayed in the scripts and its performances on the stage. You will learn the communication with who, what, where, when, and why to the audience or viewer to understand musical performance. Both theatre and film offer a story told in dramatic form through the two means of story delivering. In this case, they are much alike through an enactment of

scenes by performers who speak and act as if they were actually the people they represent.

They differ in that theatre does have live audience, live performers (actors, actresses), and live performers such as ballet (dancing theatre or theatre), musical play or opera. But the cinema or movies do have motion pictures that are recorded by using the instrument called camera. Not only performance, but also theatre refers to the building (the place where to see theatre, design of theatre houses, and related layouts of the building, all staff working in the hall and etc.).

It may also occur in the outdoor setting in which the performances takes place. Live theatre and film or movie seems similar, but they are different in form. Theatre is stage basement. Film is audio-video basement.

Theatre arts can be integrated with dance. The integration of dance and theatre comes together and makes the theatrical for called physical theatre through physical movement of performers to express the story needed. In this term, dance is used as rhythmical movements while performing on the stage.

Dance theatre (physical theatre) encompasses a story in drama through movement.

To build citizens in ethics, Civics and Ethical Education is mandatory for citizens to express them with both their rights and responsibilities to guide them by social values and encouragement of active participation. We can apply theatre arts even in Civic and Ethical Education, because Civics and Ethical Education is useful to fasten the relationship between an individual and a state and governing an individual citizen's relations with other individuals and social groups. In this case, you will be able to handle the bad behaviors of citizens by merging Theatre in Ethical Education.

On the other way, Civics and Ethical Education can be used as the means of conflict resolution. We can integrate terms of physics in theatre by making drama or play about conflict. Here, understanding conflict is important that could be applied through theatre performances. E.g. Participatory theatre: theatre of the oppressed.

As social communities we have different experiences and live in a world of differences in such of ideology, belief systems, and ethnicity, social and cultural values. These differences are completely natural phenomenon. We can't totally stop or banish them. These natural differences can become the basis, or starting point for conflicts when two or more people believe that the other is an obstacle to getting what they want. We do create the story how people get into conflict and then we can perform it in drama.

Conflicts take many different forms, from private disputes to widespread wars. They occur between adversaries as well as between friends and family members. They can be over something physical or emotional. And they can take many different forms. It is when disagreement devolves into violence that conflict can destroy communities, countries and relationships. The conflict may occur between individuals, individual with himself or herself, individual with societies, individual with the groups, individual with environment and individual with God.

A conflict by itself can have numerous benefits. As we see our everyday lives, all social change stems from conflict. On the other hand, without conflict, our society would not evolve, injustices would never be called into question, and relations would remain frozen. Conflicts can create progress, dialogue, better understanding of each other and even greater trust and intimacy. How we deal with these conflicts is the difference between peace and war, between community and chaos. We can merge

theatre and Ethical education to solve the conflict between individuals in drama or play.

So often we think that the only result of conflict is winning or losing. We think we need to fight. But we actually have a choice. We can feed the conflict or we can transform it. You have that choice.

Everyone around you has that choice. Often we see the only possible outcomes of a conflict as either victory or defeat. We believe that we have no other option than to fight. But, in fact, we always have a choice. We can feed the conflict or transform it. As people of the theatre, we know that just as conflict is a natural part of life it is a critical ingredient of drama.

Theatre serves the society as a place for a society to gather, witness their own conflicts, and reflect upon possible solutions. Theatre gives spectators (audiences) the opportunity to stand outside a conflict, watch each adversary in action, and empathize to a degree with each side. Especially, in participatory theatre, the audience participates in the performance to shape the action on the stage.

In participatory theatre, audiences have the chance to witness real people in the process of encountering these challenges in one another. As a result, audience members are better able to connect with the deeper wants and needs that motivate the core conflict of the play. Theatre, in fact, embodies many of the key techniques and tenets of the "common ground" approach, whereby deeper understanding can promote more effective solutions for resolving conflict. Participatory theatre is even more effective in serving this mission. It not only encourages the spectator to identify with characters in conflict and then asks audience members to step onto the stage and literally fill characters shoes. The act of empathizing is taken one step further as the public attempts to find novel

and positive solutions to the conflict.

Participatory theatre productions offer communities the opportunity to actively reflect together by using the stage as a place to explore new ways of living and to express new visions of the future.

As it is mentioned above, we can integrate theatre in different field of studies and make the connection with other subjects to apply more benefits of performing arts through teaching and learning. Theatre can go with Amharic subject, Chemistry and even Physics as an energizer art.

5.4. Connection of Visual Arts with other Subjects and Cross-cutting Issues.

Interior decorating is simply outfitting a space with items you like. For some, the aesthetic of their home is so important to them that they enlist a professional interior designer to choose furniture, wall-coverings, accessories, rugs, and more.

1. The purpose of the Lesson

At the end of this lesson you will be able to
- decorate home and surrounding
- understand about pottery and ceramics

5.4.1. Decoration of home and surrounding with pottery and ceramic

Pottery has played an artistic as well as utilitarian role throughout history. It's been handed down through generations. From prehistoric storage jars to tiles on the space shuttles, pottery and ceramics have played a key role in innumerable human endeavors.

We can beautify our home and surroundings in a variety of ways. Among the many ways we can decorate our home is by using ceramics. With these decorative materials, we can decorate our surroundings using flower pots with special lighting fixtures.

A. Vases

The great thing about vases is that they look great both on their own and with flowers in them. Ceramic vases are extra nice because the stems of flowers can't be seen through them.



Fig 1 Ceramic Vase

(In fig. 1) these super simple minimalist white ceramic vases look great both on their own and as a set.



Fig 2 black & white polygon vase



Fig 3 geometric ceramic vases

These geometric ceramic vases add depth and dimension to your interior and create the perfect home for a bouquet of fresh flowers.

B. Lighting

You have to have them so why not use ceramic ones to change it up a little and create a unique lighting display in your home.

These ceramic pendant lights bring color and brightness into your interior in more ways than one.



Fig. 4 Pendant ceramic Light fittings

Lighting fixtures In addition to the hanging ceramic fittings, you can create more beauty by using pottery table tops and ceilings.

The smooth folds in these ceramic pendant lights make it hard to believe that you could be made from anything other than a soft fabric.



Fig. 5 pottery table lampshade

C. Dishes

Ceramic dishes come in a wide range of colors shapes and sizes to add an original aspect to your kitchen and make serving up food a little more appealing.

Uniquely shaped plates and serving dishes give mealtime and entertaining a more unique look.

You also decorate home with designed and glazed dishes plate.

Super simple white ceramic plates are an essential in all stylish kitchens.

Ceramic plates with a glossy finish and in muted colors add a little something extra to the dinner table.

A. Cups

The best part of drinking from a ceramic mug is wrapping your hands around it and letting the heat from your tea or coffees warm them up on a cold day.

The smooth glossy finish and the curved bodies of ceramic mugs make you the perfect ones to grab when curling up with a tea or coffee.

D. Planters (flower pots)

Unlike other planters, ceramic ones give your plants a sophisticated home and will definitely help keep them alive longer.

These ceramic planters with wooden stands combine two natural elements and create a modern place to display your plants.



Fig, 6 ceramic flower pots

Add plants. A great way to inject a little color and interest into basic de-

cor is by adding an interesting piece of pottery in an unexpected place. Instead of plain terra cotta, try putting your houseplants in beautifully glazed pots.

Exercise 5.2 (A)

1. Make sample decoration of your class room with pottery and ceramic
2 Make different types of lamp shades with clay and show your teachers

Exercise 5.2(B)

If a statement is correct write ``True`` and if it is incorrect write ``False``

1. Ceramics are used only for dishes.
2. We can decorate our home using ceramics and potteries.
3. Ceramics and potteries products are not for outdoor use.
4. Ceramics are used for plants.
5. Potteries cannot be used for decorations.

SUMMARY:

- Performing and visual arts include music, dance, theatre and visual art. The arts such visual art, dance, theatre, music, and media arts (PVA) are legally defined as a core thematic area in Ethiopian education;
- This grade level was designed to provide quality education in teaching performing and visual arts studies in Ethiopian 1st and 2nd cycle schools.
- The four main modes of "qenet" are "tezeta", "bati", "ambassel" and "anchihoy", with 3 additional modes that are variations of the main 4 modes: "tezeta minor", "bati major", and "bati minor". Ethiopian music is generally heterophonic or monophonic, while certain areas in the south of the country use a polyphonic style (Dorze polyphonic).
- Dance is a way of knowing and communicating. All societies use dance to communicate on both personal and cultural levels and to meet physical and spiritual needs. Dance, as with all the arts, has its own language. We need to learn this language in order to fully understand and appreciate the world of Dance.
- Theatre by itself and its study is not in stagnant or static phenomenon rather it consists the ongoing thoughts that evolved from ritual concept to different societal purposes such as educational development, economic, community status, religious teaching, political, language function, culture, customs, conventions of the past historical present and the present societal conditions through dynamism process of societies in the general situations of human life to exist in the reflection of theatre arts.
- The Element of Design Space refers to the area within, around, above or below an object or objects. It is important to creating and understanding both two dimensional and three dimensional works of art. With three dimensional arts the space things occupy is real as is the space around object. In two dimensional arts this is definitely not the case. Two dimensional arts exist on a flat surface, so if something looks three dimensional- it is an illusion! Even the most realistic

paintings or photographs are illusions. Two dimensional artists use a number of "tricks" for creating the illusion of depth in their art. Point A point has no dimension or scale. When made visible as a dot, the point establishes a position in space.

Summary Questions:

I. Say True or False:

1. Film never existed in Ethiopia.
2. Film industry is only about profit making.
3. Ethiopia is rich in Film industry.

III. write the correct answers

4. Who is Ethiopian Outstanding music expert?
5. Name the three kinds of St. Yared melodic styles?
6. Name the four kinds of Ethiopian music kignet?
7. Who is Ethiopian Outstanding music expert?
8. 2. Name the three kinds of St. Yared melodic styles?
9. 3. Name the four kinds of Ethiopian music kegnet?
10. What is the role of gender and sexuality in the creative process?
11. How do we perceive and classify the gender and gender roles
12. Do we choose and assign materials that openly and clearly address issue of gender?
13. Do we address gender and sexuality in our choice of words example phrase, questions and corrections?
14. Are we really sensitive to and tolerant of diversity?

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