Performing and Visual Arts

Teacher's Guide Book

Grade 7



Addis Ababa City Administration Education Bureau

Performing and Visual Arts

Teacher's guide Book

Grade 7

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INTRODUCTION

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 carefully 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(18 periods)

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

music(4periods)

1.1 characteristics of Ethiopian traditional music 1 period

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 civilization. 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 (1 period)

Specific learning outcomes:

At the end of learning this unit, students will be able to:

- Understand the Ethiopian saint Yared musical performance.

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

- Observation
- Self-reflection
- Group reflection
- Oral question

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 "**አራራይ**" 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.

Excersise:

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 ?

Answers:

1.1. Saint Yared

1.2. Geez, Ezil, Araraye

1.3. Tizita, Batti, Anchihoye and Ambasol

Summary:

- When we see the music of Ethiopia, it is derived from St. Yared, who is Ethiopian Outstanding music expert.

1.1.3. Characteristic by geographical location (1 period)

Specific learning outcomes:

At the end of learning this unit, students will be able to:

- Describe Characteristic by geographical location

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

- Observation
- Self-reflection
- Group reflection
- Oral question

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.

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.

3. Southern Ethiopia (1 period)

- 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.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?

Summary

- Northern Ethiopia: This category includes Gondar, Gojjam, Tigray, Shoa, Wollo, Gurage and Welega, all of which have the same musical instruments and type

of singing.

- Southern Ethiopia includes Wolayita, Gamogofa, Kefas, Sidama, Konso and others.
- This category includes music and dance for the majority of the Muslim community. They include Harar Oromo, Harari, Somali, Afar, Bale and others.
- Eastern Ethiopia: This category includes music and dance for the majority of the Muslim community. They include Harar Oromo, Harari, Somali, Afar, Bale and others.

1.2. Characteristics of Ethiopian traditional traditional folk dance of dance (4 period)

1.2.1. Characteristics of Ethiopian folk dance (1 period)

Specific learning out comes:

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

- Understand Characteristics of Ethiopian traditional techniques of dance

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

- Observation
- Self-reflection
- Group reflection
- Oral question

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.

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.

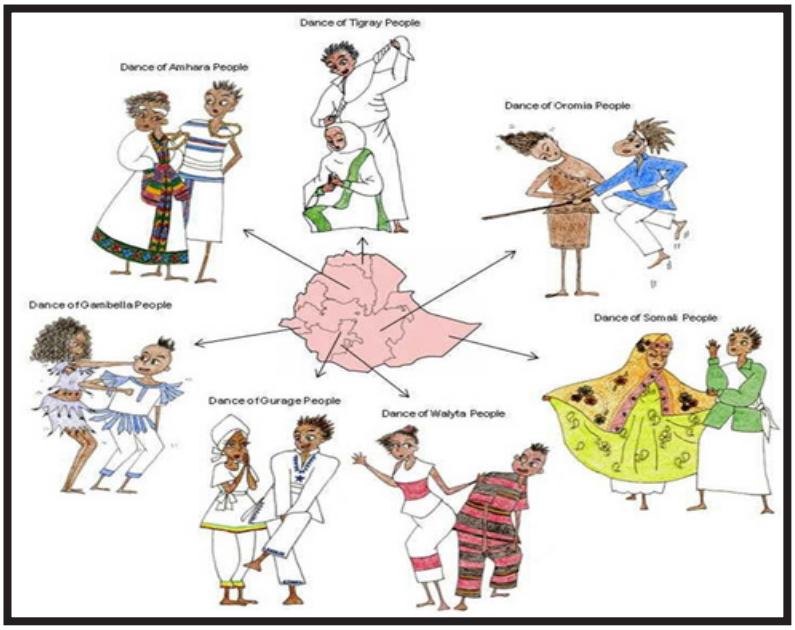


figure 2 dance of Ethiopian peopele

A. dance of tigray peopele

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 frilly 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



figure 3 Dance of Tigray People

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 frilly 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



figure 4 Dance of Amhara People

C. Dance of Somali People (1 period)

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 frilly 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



figure 4 Dance of Amhara People

D. 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 "Harar 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 frilly 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



figure 6 Dance of Oromia People

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

E. Dance of Gurage People (1 period)

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.



figure 7 Dance of Gurage People

Practical technique steps:

24. Stand frilly 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

F. 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.



figure 8 . Dance of Walyta People

Practical technique steps:

30. Stand frilly 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

G. 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.



figure 9 Dance of Gambella People

Practical technique steps:

35. Stand frilly 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 (1 pariod)

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?

Summary:

- 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.

Summary questions:

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 ?
4. Present the Northern Ethiopian Music and perform piece music in group?
5. Present the Eastern Ethiopia music and perform music in group?
6. Present the Southern Ethiopia music and perform music in group?

1.3. IDENTIFY THEATRE & film arts (1 period)

1.3.1. Identify theatre Art

Specific learning out comes:

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

•Identify theatre art

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

- Observation
- Self-reflection
- Group reflection
- Oral question

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.

Exercise;

Discus the following questions

- How 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.

1.3.1.1. Theatre Art in the Context of Ethiopia (2 period)

Specific learning out comes:

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

- Identify theatre arts in the context of Ethiopia

Teaching and Learning Materials:

- Rehearsals/class rooms
- Audio video materials
- Written and locally available materials

Assessment Criteria:

- Observation
- Self-reflection
- Group reflection
- Oral question

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 Em-

peror 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.

TesfayeGessesse, Abate Mekuria, AwlachewDejenie, TesfayeSahilu, Asnakech-Worku, 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 development 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.

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 together 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. **False**

2) Theater is highly connected with culture. **True**

Choose the Correct Answer:

1) Theatre is _____**d**_____ 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. **C**

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

1.3. 2. Identify Film art (1 period)

Specific learning out comes:

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

- Identify film art

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

- Observation
- Self-reflection
- Group reflection
- Oral question

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 indoc-

trinating 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) wasopenedinthe-year1923. 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 note xceed 20.

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 privateinvestmentafterthe1974 revolution.

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

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.

1.4 Role and Function of Basic Elements of Design (4 period)

1.4.1. The Basic Elements of Design

Understanding the fundamentals of design is the first step to creating cohesive and harmonious visuals. When we look at a design piece, our eyes are looking at a composition. By carefully and thoughtfully arranging elements on a page, you are able to portray more than just visuals.

Design is made up of basic elements built into a structure that communicates a message. These elements are the building blocks you need to construct your design. These objects can be arranged in any way as part of your composition; we call this the principles of design. These principles are important concepts that can help you organize the basic structural elements of a page.

1.The purpose of the lesson

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

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

2. Teaching materials

- Paper, pencil 2B, 3B, 4B…
- Cutter.
- Masking tape
- Eraser
- Watercolor ,watercolor paper, board
- Watercolor brush

3. Teaching methodology

- Practical work
- Encourage them to respond the previous knowledge
- Group discussion
- Questions and answers
- Illustrations and Demonstration
- Class and home work

3.1. Teachers Task

- Attend class and be a role model for students
- be well prepared in advance for each class
- be sure adequate learning materials
- Assign homework and evaluate outcomes

2.2 The student's task

- Early presence in the classroom
- Be prepared to learn from others
- Doing homework properly
- Possession of required learning materials
- Respect for teachers and peers
- Ask questions
- Be participant in class

4.3 Assessment methods

- Observation
- Self-reflection
- Group reflection
- Portfolio
- Oral questions

Design

Design is the creation of a plan or convention for the construction of an object or a system. Design has different connotations in different fields. In some cases the direct construction of an object is also considered to be design.

What Are the Elements of basic Design?

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

A solid understanding of these concepts gives you the ability to understand your design pieces and others you come across. You'll be able to dissect a design piece and see the behind-the-scenes process. Let's take a closer look at each element to have a better understanding of how they work and how to use them.

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

Answer

1. False 2. False 3. True

1. Space (1 period)

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 line can be defined as a straight set of points that extend in opposite directions
- It has no ends in both directions(infinite)
- It has no thickness
- it is one-dimensional

A. Types of Lines

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

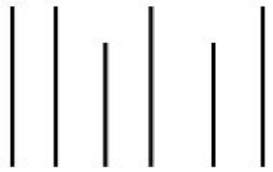


Fig. 1 Vertical lines

2. Horizontal lines - lines that are parallel to the horizon left to right or right to left.

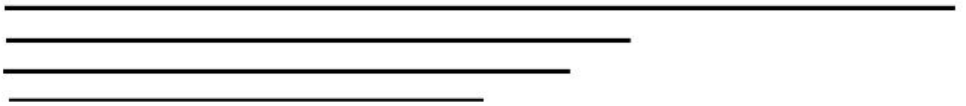


Fig.2Horizontal lines

3. Diagonal lines - lines that slant

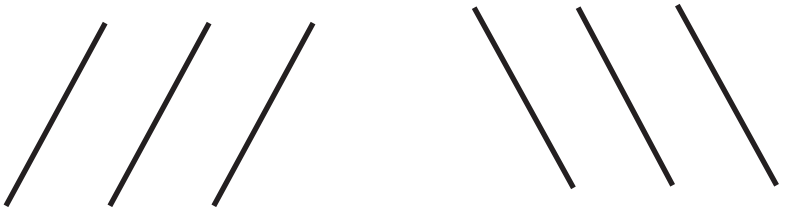


Fig. 3 Diagonal lines

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

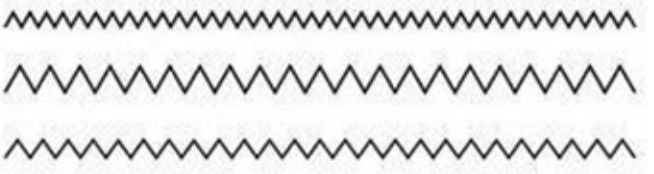


Fig. 4 Zigzag lines

4. Curved lines -Lines that change direction gradually

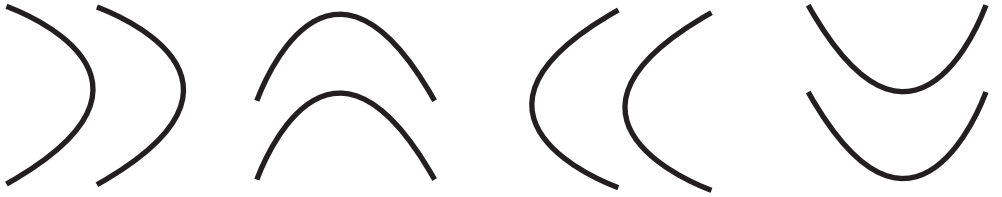


Fig. 5 Curved lines

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

Line quality or line weight - refers to the thickness or thinness of a line. By varying the line quality artists can make objects appear more three Dimensional and more interesting.

Exercise 1.4.2 B

Draw different types of lines and strokes.

3. Shape (1 period)

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.

The purpose of the shape

We typically think of a shape as a closed contour. So, if you take a line and enclose it, then you will have created a shape. 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.

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.

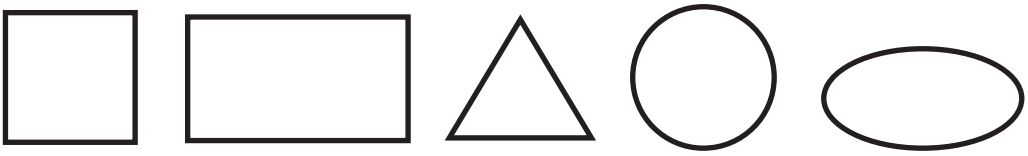


Fig. 12 Geometric shapes

- Organic shape also 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.

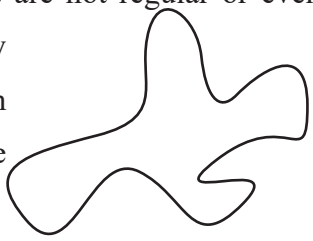


Fig. 13 Organic shape

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.

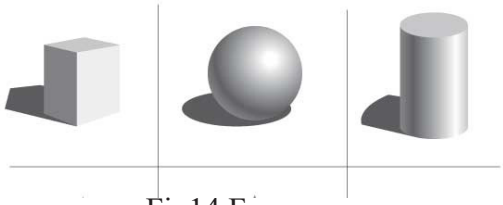


Fig14 Form

When drawing representational, the goal is to create the illusion of form. We can create the illusion of form by understanding how light reacts on the object.

5. Texture (1 period)

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

Different textures give off a different vibration—try thinking of different materials if you work with physical shapes. For instance, try using soft surfaces like felt for children's books. Art book designs are the most forgiving for thinking outside the box.

6. Value (1 period)

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

In design, use different tonal values to create emphasis in your design. Create the illusion of movement by overlapping multiple elements with different values. Value is also important in photography. You'll notice that high-value images have a light and airy feel to them, while dark value images feel heavy and dramatic.

7. Color (1 period)

At the end of this lesson you will be able to

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

1.4.2 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 purity is determined by whether it has been mixed with another hue and, if so, to what extent. The most vibrant colors are those right from the tube. Colors that have been combined with various hues are thought to be less intense. To reduce the intensity of a color, there are two options:

1) Mix the color with gray.

2) Mix the color with its complement.

C. Value - the lightness or darkness of a color. Adding white or black to a hue changes its value. A "tint" is created when white is added, while a "shade" is made when black is added.

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

1.4.3 The 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. The color wheel is a circular chart divided into 12 sections, with each sector showing a distinct color. There are three categories of colors in it: primary, secondary, and tertiary.The term "tertiary" means third.



Fig 18 Color Wheel

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. They can only be made from natural pigments and cannot be made by mixing other hues. These three primary colors can be blended to create any other color on the color wheel.



Fig 19Primary colors

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

- Red + yellow = orange
- Yellow + blue = green
- Blue + red = violet (purple)

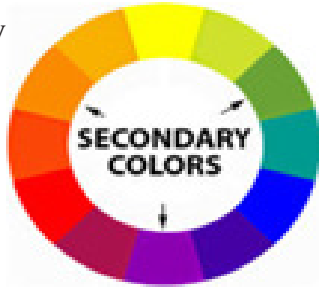


Fig 20 Secondary colors

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.

The proper way to refer to tertiary colors is by listing the primary color first and then the secondary color. Tertiary colors are called by their two-word name.



Fig 21 tertiary colors

- Red + violet (purple) = red-violet (red-purple)
- Red + orange = red-orange
- Blue + green = blue-green
- Blue + violet (purple) = blue-violet (blue-purple)
- Yellow + orange = yellow-orange
- Yellow + green = yellow-green

Color Values

Color also has value. A color's value is a measurement that describes how light or dark it is. It is defined by the color's proximity to white. For instance, lighter colors such as yellow will have lighter values than darker colors like navy blue.

A good way to see the difference in the values of colors is to look at the gray scale. White is the lightest value, while black is the darkest. Middle gray is the value half-way between these two extremes.



Fig. 22 color value

A color's value can be changed by simply adding white or black to it. When you add white to a hue, you get a lighter value. "Tints" are the lighter values. When you add black to a color, the value darkens, creating a "shade" of that color. See the example below.

1.4.4 Color Temperature (1 period)

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. Each temperature takes up one-half of the color wheel (see images below). Somewhere in the green and violet spectrums, the temperature changes between warm and cool.



Fig 23 warm colors

The characteristics of warm and cool colors include:

Warm Colors

- Are made with red, orange, or yellow, and combinations of them.
- Tend to feel warm, reminding us of heat and sunshine.
- Tend to advance into the foreground, i.e., come toward the viewer.

- May feel more energetic, attention-grabbing, and aggressive.

Cool Colors



Fig 24 cool colors

- are made with blue, green, or violet, and combinations of them
- tend to feel cool, reminding us of water and sky
- tend to recede into the background, i.e., move away from the viewer
- are more calming and soothing

1.4.5 Neutral Colors

Neutral colors do not appear on the color chart and are neither warm nor cool. They are called neutral because they lack color and are derived by mixing equal parts of color opposites (i.e., red + green, blue + orange, or yellow + purple), resulting in drab-looking grays.

Black and white is also considered neutral because they are neither warm nor cool and does not change color.

Exercise 1.4.1D

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.

Answer

1. True
2. False
3. True

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?

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

3. _____is the complementary color of red?

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

Answer

1. C. Value

2. D All

3. B. Green

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

Answer

1. B. Blue green 2. B. Texture 3. D. Line

Unit 2

Creative Expressions (18 Periods)

Specific learning outcomes:

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

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

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

- Observation
- Self-reflection
- Group reflection
- Oral question

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 period)

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

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.

Pitch naming

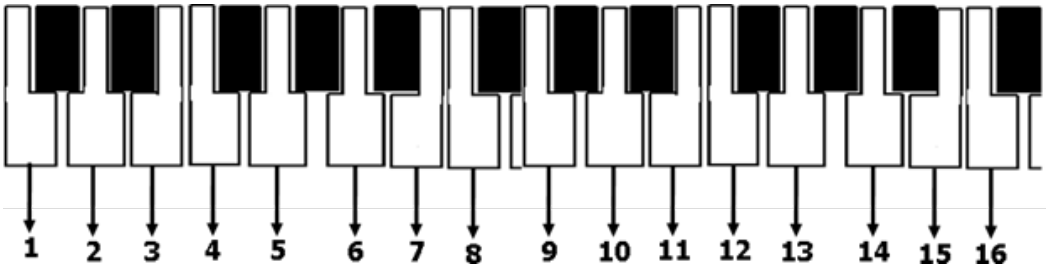
Solfeggio is a method of naming pitches and perfuming singing vocal exercises. For example: the C major scale can be named do-re-mi-fa-so-la-ti-do, with C corresponding to do, D to re, etc These syllables are easier to sing than the actual note names, and give the melody a more memorable "song-like"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

Exercise. A

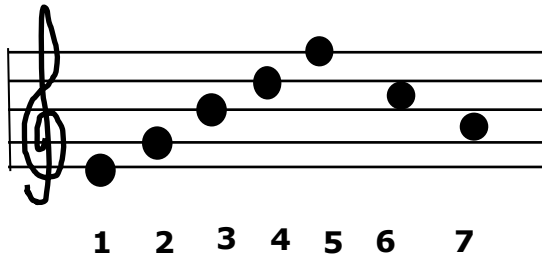
Look at the following numbers on white piano keys and based on that Match apitch nameunder column A with a number under column B



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

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

Exercise C

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

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

2.1.2. Perform solfeggio with Latin syllabics and musical letters (4 period)

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

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

- Observation
- Self-reflection
- Group reflection
- Oral question

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 ubiquitous 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, 3/4 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

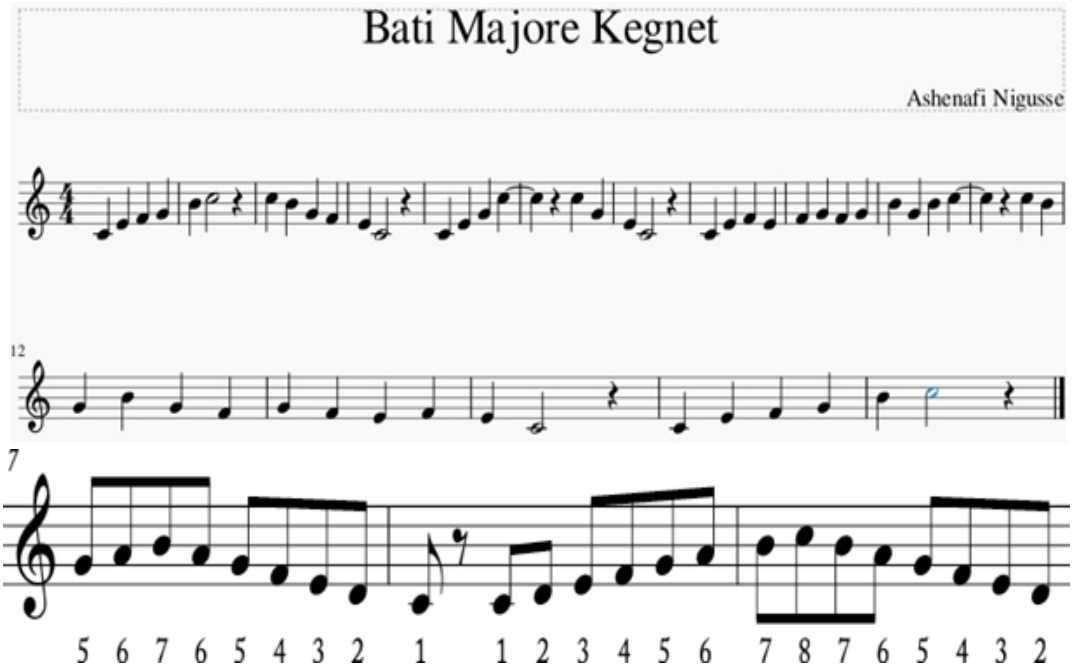
1 2 3 4 5 6 5 4 3 2 1

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





16





Exercise: A

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. **True**

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

2. Sing the following music in ¾ time



3. Sing the following music in 4/4 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 (1 period)

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

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

- Observation
- Self-reflection
- Group reflection
- Oral question

1.The dance of Tigray people (1 period)

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, VIDEO AND PHOTOGRAPH

Specific learning outcomes:

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

- Express ideas in theatre, film/video

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

- Observation
- Self-reflection
- Group reflection
- Oral question

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 create 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 (1 period)

Producing theatre is the process of long term work (profession) that needs the collaboration of all crews that involved in it.

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.

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 di-

rector'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.

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.

2.3.2. Express Ideas in Photography (1 period)

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

(Creative Idea Expression in Photography, Creative 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 industry), 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?

Photography

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/

Specific learning outcomes:

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

- Identify the basic elements of design
- Understand creative potography techniques/ideas/

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image and video players
- video materials
- Written and locally available materials

Assessment Criteria:

- Observation
- Self-reflection
- Group reflection
- Oral question

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.
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.


Photo (5)

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.
The photographers will be able to use a source of inspiration that they do like and give it unique twist and


Photo (6)

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) (1 period)

Specific learning outcomes:

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

- Express ideas in movie or film.

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

- Observation
- Self-reflection
- Group reflection
- Oral question

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, inflation, 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.

please, guide your students to discuss the work of theatrefrom script to stage presentation

please,order your students to discuss photography by using camera.

2.4. Painting and printing (1 period)

In the previous topic students well understanding and knowledge about the elements of art. In this unit students express and apply the elements of art and how to mix color, properties of color in painting. On the outer hand printmaking materials and techniques, types of print in printmaking.

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

1. The purpose of the lesson

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
- know different printing materials
- make drawings for printing
- identify the types of printings

2 Teaching materials

- Paper
- Canvas
- Watercolor
- Watercolor brush
- Printing paint
- Ink
- Printing materials
- Cutter

3. Teaching methodology

- Practical work
- Encourage them to respond the previous knowledge
- Group discussion
- Express the application of perspective
- Apply still-life drawing
- Apply still-life painting
- Apply and understand human anatomy
- Questions and answers
- Illustrations and Demonstration
- Class and home work

3. 1 Teachers Task

- Attend class and be a role model for students
- be well prepared in advance for each class
- be sure adequate learning materials
- choose a simple, fun and boring way to teach
- Assign homework and evaluate outcomes

3. 2 The student's task

- Early presence in the classroom

- Be prepared to learn from others
- Doing homework properly
- Possession of required learning materials
- Respect for teachers and peers
- Ask questions
- Be participant in class

3. 3 Assessment methods

- Observation
- Self/practical reflection
- Group reflection
- Portfolio

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.

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 (1 period)

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.

Materials of teaching

- Watercolor
- Watercolor brush
- Paper
- Pallet

The teacher is required to explain the watercolor painting method in order, remaining and remaining students to pack their materials. At last step by step students finish and complete their work of arts.



Fig. 1 Lake Hawasa watercolor painting painted by Solomon wagaye

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

Answers

1. C. Red
2. D. All
3. A. Orange

Color (1 period)

Purpose of the lesson

At the end of this lesson you will be able to

- Understand the nature of colors
- Distinguish colors by types and degree.

Materials of teaching

- Color chart
- This teachers guide

1. Nature of color

Color is the aspect of things that is caused by differing qualities of light being reflected or emitted by them. To see color, you have to have light. When light shines on an object some colors bounce off the object and others are absorbed by it. Our eyes only see the colors that are bounced off or reflected. The sun's rays contain all the colors of the rainbow mixed together. This mixture is known as white light. When white light strikes a white crayon or marker barrel, it appears white to us because it absorbs no color and reflects all color equally. A black crayon or marker cap absorbs all colors equally and reflects none, so it looks black to us. While artists consider black a color, scientists do not because black is the absence of all color.

Color has three properties, or traits these are

- Hue is virtually synonymous with color. Red is one hue, yellow is another. Each has a different wavelength. Mixing one color with another changes its wavelength and hence its hue.
- Value is the lightness or darkness of a hue. The value of a hue can be changed by adding white or black.
- Intensity is the brightness or dullness of a hue. Pure hues are high intensity color. Dull hues are low intensity color.

2. Primary colors

Primary colors are the only colors that cannot be made by mixing other colors Red, Yellow and Blue.

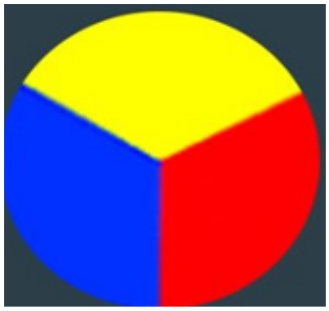


Fig.2 Primary color

3. Secondary color

Secondary colors the colors that are obtained by mixing two primaries. Red and Yellow – orange, Yellow and Blue – Green, Red and Blue – Violet.





Fig. 3 secondary color

3. Tertiary Color

Tertiary Color can be formed by combining a primary with an associated secondary color.





Fig. 4 tertiary color

4. Complementary Colors

Complementary Colors that are opposite each other on the color wheel are considered to be complementary colors (example: red and green).

The high contrast of complementary colors creates a vibrant look especially when used at full saturation. This color scheme must be managed well so it is not jarring. Complementary colors are really bad for text

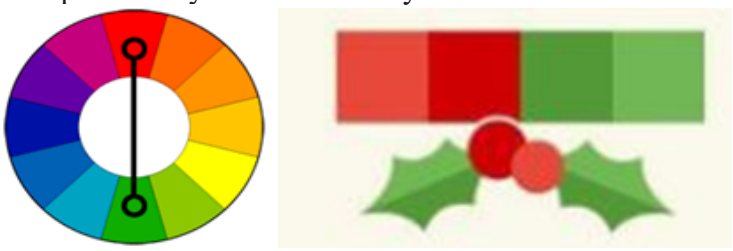


Fig. 5 complementary colors

Analogous color

Analogous color schemes use colors that are next to each other on the color wheel. They usually match well and create serene and comfortable designs.



Fig. 6 Analogous color

2.4.3. Printmaking (1 period)

The purpose of the lesson

At the end of this lesson you will be able to

- Identify and apply the types of printings
- Develop creative skills by making printmaking

Materials of teaching

- Different kinds of reference books
- Printing materials (such as potato, hand, Lithography and Block printing etc...)

There are four main methods of making prints. These are

1. Intaglio printing

Intaglio printing is the opposite of relief printing, in that the printing is done from ink that is below the surface of the plate. ... The design is cut, scratched, or etched into the printing surface or plate, which can be copper, zinc, aluminum, magnesium, plastics, or even coated paper.



Fig 7 Intaglio print

2. Block printing

Block printing (also called Relief printing) is the process of carving patterns, shapes and designs into a 'block'. The 'block' could be made of wood, acrylic plastic sheet, lino (linoleum) or metal.



Fig 8 block print

3. Lithography

Lithography was a one of the first paleographic methods used. A flat stone or metal plate is used, and some kind of ink resistant material is used to create the non-image portion of the design. Then it is inked and pressed to a surface to create the image.



Fig 9 Lithography print

4. Screen-printing

Screen-printing or serigraphy is a type of stenciling that involves designing an image and then applying the paint or ink through a screen which is typically called a silk screen. The stenciled image blocks the ink on the other side to create the image.



Fig 10 Screen print

Materials of teaching

- Paper
- Printing paint
- Flat brush
- Cutter
- Sponge
- Fabrics

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

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

Answer

1. A. painting
2. A. Screen-printing
3. B. Block printing

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 risen.

Unit 3

History and Culture (12 periods)

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 (1period)

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

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

Self-reflection

Group reflection

Oral question

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.



Ethiopian minstrels' (Azmariwotch)

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 traditional dance and musical instruments (steaks and…)

Exercise:

Explain the following history related questions

1. What is music in general? (Answer:Music is an art of science.)
2. What is the relationship of music and culture? (Answer:Music is an international language, language is also a part of culture.)
3. Write the three dimension of culture? (Answer: Musical cultures in an advanced stage of development show melody at the centre of their arts.)

3.1.1. The importance of Indigenous music

Specific learning outcomes

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

- Understand the meaning of indigenous music
- Know the difference between the word indigenous and cultural music
- play some selected indigenous music performances

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

Observation

Self-reflection

Group reflection

Oral question

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 (1 period)

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

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

Observation

Self-reflection

Group reflection

Oral question

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.



Indigenous folks and their musical performance

The life song of the massive nature is being sung in different forms.

3.1.4. Music and culture (1 period)

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. ommotic 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.

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

Observation

Self-reflection

Group reflection

Oral question

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 (1 period)

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

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

Observation

Self-reflection

Group reflection

Oral question

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 understanding 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.

Dance education is important because . . .

Exercise:

Explain the following questions

1. What is dance?
2. What is the importance of dance to you?
3. Explain the level of three human experiences?
4. Describe the main origin of dance?
5. Define the meaning of the word indigenous?

Answers:

1. Dance education develops important disciplinary and cross-curricular competencies for learning and living well together in an interconnected world.

2. 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.

3. 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.”

4. 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.

5. 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.

Activity 3.1

Discuss with your friends about Many Indigenous Ethiopian groups of people? And play the different ethnic groups of music?

A. Group discussion

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

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.
- 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, prehistories, histories, and



Ceremonial dance of Girls in the north Ethiopia

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.

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
- play some selected indigenous Dance performances

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials

Assessment Criteria:

Observation

Self-reflection

Group reflection

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.

Summary:

- 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 understanding 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.

3.2.2. Indigenous dance practice

Specific Learning Outcomes of the unit

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

- Understand the Ethiopian Indigenous dance
- Appreciate the dance of indigenous people
- Identify types of dances in Ethiopian Indigenous dance

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

Observation

Self-reflection

Group reflection

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.

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 communica-

tion 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 (1period)

Specific Learning Outcomes of the unit

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

- Understand the Ethiopian Indigenous dance
- Appreciate the dance of indigenous people
- Identify types of dances in Ethiopian Indigenous dance

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

Observation

Self-reflection

Group reflection

Oral question

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

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

- know the Ethiopian indigenous Dance performers (artists)
- Identify the dance of hunting, gathering, agricultural, and domesticated culture of Ethiopia.

Teaching and Learning Materials:

- Rehearsals/class rooms
- Image, music and video players
- Audio video materials
- Written and locally available materials

Assessment Criteria:

Observation
Self-reflection
Group reflection
Oral question

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.



Exercise:

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

And play the different ethnic groups of music?

B. 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.

Exercise:

Discuss with your friends about Many Indigenous Ethiopian groups of people

And discuss how to 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.

3.3. Indigenous Knowledge in Theatre and Film (1 period)

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

Instruction (1)

Understand the general concept of indigenous knowledge:

Indigenous knowledge refers to knowledge or practice for which indigenous communities act as the guardians or custodians. It refers to the social understandings, skills and reality and knowledge of nature made by societies with long histories of interaction with their natural environments or surroundings. Traditional knowledge

informs decision making concerning basic aspects of daily life for rural societies.

In the context of culture, indigenous knowledge is taken as an integral to a cultural complex that encompasses language, systems of classification, resource use practices, social interactions, ritual and spirituality to express the ways of knowing important facets of the world's cultural diversity, and provide a foundation for locally appropriate sustainable development for native people. In this case, use the indigenous forms of Ethiopian traditions such as riddles, tales, natural conservation and conflict resolution to express those forms in theatre or film.

On the other hand, you have to know the nature of indigenous knowledge. The following listed features are the implications of traditional or indigenous knowledge. Refer it for more understanding.

1. **Adaptive:** Adaptability is based on historical experiences but adapts to social, economic, environmental, spiritual and political changes. Here, adaptation is the key to survival.

2. Cumulative: It is a body of knowledge and skills developed from centuries of living in close proximity to nature.

3. Dynamic: It is not rooted in a particular point in history but has developed, adapted, and grown over millennium; or long period of time; it is not static.

4. Holistic: All aspects of life are interconnected, are not considered in isolation but as a part of the whole. The world is believed to be an integral whole. Indigenous knowledge incorporates all aspects of life such spirituality, history, cultural practices, social interactions, language, healing.

5. Humble: Indigenous knowledge does not dictate how to control nature but how to live in harmony with the gifts of the Creator.

6. Intergenerational: The collective memory is passed, within a community, from one generation to the next orally through language, stories, songs, ceremonies, legends, and proverbs. Discuss about intergenerational aspect of indigenous knowledge with your students.

7. Invaluable: It has been argued that Indigenous knowledge is the key to sustainable social and economic development. There is a growing recognition and respect for indigenous knowledge and a desire to collaborate with Indigenous communities on environmental monitoring projects. Ask your learners that the invaluable aspect of traditional knowledge.

8. Moral. There is a morality in indigenous knowledge that suggests a right and wrong way to interact with nature; there is a responsibility given from the Creator to respect the natural world.

9. Observant. Since creation, indigenous leaders have observed their environment and made decisions for their community's well-being based on those observations. But their decisions also weighed what would be best for the community seven generations in the future.

10. Relative: Indigenous knowledge is not embodied at the same degree by all community members. Elders will obviously carry more knowledge than younger community members.

11. Responsible: Indigenous Peoples generally believe they are responsible for the wellbeing of the natural environment around them.

12. Spiritual: Indigenous knowledge is rooted in a social context that sees the world in terms of social and spiritual relations among all life forms. All parts of the natural world are infused with spirit. Mind, matter, and spirit are perceived as inseparable.

13. Unique: Indigenous knowledge is unique to a given culture or society. While there may be many similarities of indigenous knowledge between communities, it is the lived experience of each community that informs indigenous knowledge.

Generally, Ethiopia is rich in indigenous knowledge that is helpful to theatre learners and film maker to produce their work of arts. Reflect the use of Ethiopian people traditional knowledge and how much it is important in daily life of Ethiopian societies.

3. 4. Indigenous painting of hand crafts (manuscripts, paintings and pottery) (1 period)

Introduction

Our country Ethiopia, a country that has many famous people in the field of visual arts, and it is a country that has born some of the greatest artists in the country and abroad. To name a few, the most Honorable, worlds laureate Afework Tekle, Geber-ekirstos Desta, Tadesse Mesfin and wosene worke kosrov are Menschen these artists have contributed great works of art to our country.

In this topic students well understand and know 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.

1. The purpose of the chapter

At the end of this lesson you will be able to

- understand indigenous painters and there works
- identify indigenous manuscripts
- identify indigenous crafts
- identify and distinguish pottery

2. Teaching materials

- Images
- Audio/video material
- Written materials

3. Teaching methodology

- Group discussion
- Demonstration

- Presentation
- Questions and answers

A. Teachers Task

- Attend class and be a role model for students
- Be well prepared in advance for each class
- Be sure adequate learning materials
- Evaluate outcomes

B. The student's task

- Early presence in the classroom
- Be prepared to learn from others
- Respect for teachers and peers
- Ask questions
- Be participant in class

C. Assessment methods

- Observation
- Discussion
- Self/practical reflection
- Group reflection and Feedback
- Portfolio
- Oral questions and Written tests

3.4.1 Indigenous paintings (2 period)

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

Materials of teaching

- Audio video player
- Images
- Written document
- This teachers guide

1. The most honorable world laureate Afewerk Tekle

Afewerk Tekle (22 October 1932 – 10 April 2012) an Ethiopian artist, Born in Ankober, in Shewa Province particularly known for his paintings on African and Christian themes as well as his stained glass.

In 1947, Afewerk decided that he wanted to help rebuild Ethiopia and elected to travel to England to study mining engineering. Before departing, Afewerk, together with other students leaving to study overseas, was addressed by Emperor Haile Selassie. Afewerk recalls being told "you must work hard, and when you come back do not tell us what 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". Afewerk had already shown talent as an artist as a child, decorating several walls in his home town. Whilst at boarding school in England, this talent was recognized and encouraged by his teachers. As a result, Afewerk was persuaded to switch from engineering and enroll in Central School of Arts and Crafts in London. He then went on to the Slade School of Art where he studied painting, sculpture and architecture. Back in Ethiopia, Afewerk opened a studio in the National Library of Ethiopia. His growing recognition lead to government commissions for murals and mosaics in St George's Cathedral, Addis Ababa, and several of his designs were used on the national stamps. He was also commissioned to produce sculptures of famous Ethiopians, although only the monumental statue of Ras Makonnen in Harrar was completed.

In 1958 he designed Total Liberation of Africa, a stained glass piece in the Africa Hall of the United Nations Economic Commission for Africa in Addis Ababa. The

three windows cover an area of 150 square meters, and represent the sorrow of Africa's past, the struggle of the present, and hope for Africa's future.1970s, Afewerk was engaged in producing murals and mosaics for many public and religious buildings around Ethiopia, including the mural Last Judgment in the Adigrat Cathedral in Adigrat, Tigray.

Afewerk Tekle had membership of the Russian Academy of Arts, so he became the first African member in 1983.

Afewerk Tekle died on 10 April 2012 and was buried at the cemetery of the Holy Trinity Cathedral at Addis Ababa. Afewerk's death received wide media coverage in the country, with a national committee-arranged funeral.

2. Alle Felege Selam Heruy

Alle 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.

Alle Felege was born in Fitche, Selale into a family of distinguished church painters, and taught himself how to draw and paint. He moved to Addis Ababa at an early age. Ale graduated from Technical school in Addis Ababa, and in 1949 the Emperor Haile Selassie granted him a scholarship to study in the United States. He received his BFA degree from the institute of Art in Chicago in 1954.

After his return in 1954, he joined the Ministry of Education and Fine Arts. In August 1957 under the patronage of the Emperor and with fundraising, he founded the Addis Ababa School of Art where he served as its director until 1975. It was the first formal Art school in Ethiopia.

He served as a committee member of the first annual 'Ethiopian Students Arts and Crafts Exhibition' from 1958 where he was also a jury member. In his capacity as director he recruited Ethiopian art teachers returning from abroad, such as Gebre Kristos Desta in 1962 and Skunder Boghossian in 1966, both who left marks on Ethiopian art history.

Alle Felege Selam Heruy's legacy lies in the history of the school he founded and his role as fervent promoter of Ethiopian art and art education. Ethiopian art history spans centuries, mainly through artisans and craftsmanship. Ale Felege pioneered art education in a school setting in Ethiopia, which in turn has fostered many young talents over the decades and continues to this day. He passed away on July the 11th, 2016

3. Gebre Kristos Desta Nego

Gebre Kristos Desta (1932–1981) (also Gebrekristos Desta) an Ethiopian artist and poet was born in the town of Harar. He is credited with bringing modern art to Ethiopia Both his paintings and poems stirred controversy among his country folk. 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.



Fig 1. Green abstract

In 1962 Gebre Kristos returned to Ethiopia and introduced his newly adopted style, abstract expressionism. Initially his work was criticized for abandoning more conventional styles, at the time the art scene in Ethiopia was steeped in traditionalism. Despite frequent criticism he continued to create and refine his style, at the time he was also a faculty member of the Fine Arts school at Addis Ababa University, where he taught poetry and art. His art was displayed in many further exhibitions, both in Ethiopia and abroad. Gebre Kristos was criticized for including European techniques in his artwork, rather than staying with traditional local methods. However, he was also among the artists that enjoyed the patronage of Emperor Haile Selassie, who was trying to advance modernization of Ethiopia by promoting progressive ideas in education, art, and industry. In 1965 he received the Haile Selassie I Prize

Trust Award for Fine Arts. The citation for this award praised him as an artist with outstanding creative and interpretive abilities and as the one who was largely responsible for introducing non-figurative art into his country.

4. Zerihun Yetmgeta

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.

Zerihun Yetmgeta artistic practice started at an early age. At fifteen he won first prize in a national art competition, known as the "All Ethiopian School" competition. After completing high school, he attended the Alle School of Fine Arts and Design in Addis Ababa (1963-1968).

zerihun works in a variety of media, including printmaking, painting, and mixed media pieces. The constructed pieces based in wooden reliefs may also include elements of parchment, bamboo, wax, and gold.

5. Mezgebu Tesema

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 '**ንግሥ**' – a highly festive event to the Ethiopian Orthodox Church.

A number of professionals in the field appreciate that Mezgebu's look for details is vividly demonstrated in his fascinating work of art. His pictures release aroma of the New Year and fragrance of the breaking new days.

5. Tadesse Mesfin

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. Tadesse's latest work is a continuation of his ongoing series celebrating the women who work as small-holder vendors in markets scattered across Ethiopian cities, who can typically be found standing or crouched down with their agricultural produce scattered in front of them, hoping to entice the eye of potential customers. As a visual paean to them, Tadesse places their occupations and personae front and center, and the viewer is encouraged to appreciate their importance to the communities they serve.Tadesse Mesfin's artistic career spans more than five decades. His painterly style has been greatly influenced by his early education under Gebre Kiristos Desta, the pioneer of Ethiopian Modernism and from his seven-year stint in the USSR (united socialist soviet republic) during the 1980s,

Exercise 3.4.1

Mach the following

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

Answer

1. D. Gebre kirstos desta
2. E. Afewerk Tekle
3. B. Mezgebu Tesema
4. A. All felegeselam
5. C. Zerihun Yetmgeta

3.4.2 Ethiopian Manuscripts (1 period)

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 Semitic 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 3.4.2

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.

Answer

1. True
2. True

3.4.3 Crafts (1 period)

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 basketwork and agilgels, silver and crosses, textiles, religious paintings and manuscripts, woodwork, gourds, choicho and calabashes, stonework and pottery.

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.

Exercise 3.4.4

1. Pottery remains alive today, mainly by women.

Answer

1. True

Unit summery

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.

Period Allocation for Grade 7 Performing and Visual Arts

Semester	Month	Total no of weeks in a month	Period allotted in a week	Total Period allotted in a Month	Remark
1st Semes-	September	2	2	4	
	October	4	2	8	
	November	3	2	6	1 week for Mid Exam
	December	4	2	8	
	January	2	2	4	1 week for Final Exam 1 Week Semester break for sts
		15	**2**	**30**	

Semester	Month	Total no of weeks in a month	Period allotted in a week	Total Period allotted in a Month	Remark
2nd se-	February	4	2	8	
	March	4	2	8	
	April	3	2	6	1 week for Mid Exam
	May	4	2	8	
	June	2	2	4	Final Exam and Closing
		17	**2**	**34**	

Summary

- **I Semester** 15 weeks X 2 days in a week = 30
- **II semester** 17 weeks X 2 days in a week = 34
- **Total** 32 weeks X 2 days in a week = 64

Unit One 18

Music = 4 periods

1.1 1 period
1.1.1. 1 period
1.1.2. 2 periods

Dance = 4 periods

1.2.1 1 period
1.2.2.

1.2.3 1 period
1.2.4.

1.2.5 1 period
1.2.6.

1.2.7. = 1 period

Theatre 4 periods

1.1.1 = 1 period

1.3.1. =2 periods

1.3.2. =1 period

Visual Arts 6 periods

1.4.1. = 4 period
1.4.2. = 1 period
1.4.3. =
1.4.4. = 1 period
1.4.5. =

Unit Two 18

Music = 6 periods

2.1.1 = 2 period

2.1.2. = 4 period

Dance = 2 periods

2.2. = 1 period

2.2.1. 1 period

Theatre = 6 periods

2.3.1 = 2 periods
2.3.2. = 1 period
2. 3. 3. =
2.3.4. = 1 period
2.3.5. = 1 period
2.3.6. = 1 period
2.3.7. =

Visual Arts = 4 periods

2.4.1 = 1 period

2.4.2. =1 period

2.4.3. = 1 period

2.4.4. = 1 period

Unit Three 12 periods

Music = 3 periods

3.1.1. =
3.1.2. = 1 period
3.1.3. =

3.1.4. = 1 period

3.1.5. = 1 period

Dance = 2 periods

3.2.1. = 1 period
3.2.2. =
3.2.3. = 1 period
3.2.4.=

Theatre = 2 periods

3.3. = 2 periods

Visual Arts = 5 periods

3.4. = 2 periods

3.4.1. =2 periods

3.4.2. =

3.4.3. =

3.4.4. =

Unit Four 8 periods

Music = 2 periods

4.1. = 2 period

Dance = 2 periods

4.2. = 1 period

4.2.1. = 1 period

Theatre = 2 periods

4.3. 2 = periods

Visual Arts = 2 periods

4.4. = 2 periods

Unit Five 8

Music = 3 periods

5.1. = 1 period

5.1.1. = 1 period

5.1.2. = 1 period

Dance = 1 periods

5.2. = 1 period

Theatre = 1 periods

5.3. = 1 periods

Visual Arts = 3 periods

5.4. = 1 period

5.4.1. = 2 period

Summary

Unit One = 18 periods

Unit Two = 18 periods

Unit Three = 12 periods

Unit Four = 8 periods

Unit Five = 8 periods

Total = 68 periods

First Semester

36 periods

Second Semester

28 periods

Performing and visual Arts syllabus for Grade Seven

Learning outcomes:

At the end of this grade level, learners will be able to:

- Describe Characteristics of Ethiopian music and traditional techniques of dance
- Identify theater Arts & Film Arts
- Draw and paint
- Apply Art elements in 2D Visual Arts(painting and Printing)
- Express moods, feelings, themes, ideas through Theater, Video, and Photograph.
- Demonstrate skills in Pantomime, montage, and improvisation.
- Perform Solfeggio in different time signature (¾, $^{4}/_{4}$) using notation
- Play rhythm pitch, beats, rest by using modes of Ethiopian Music (*Tizita and Bati*) and perform folk dance styles
- Tell and illustrate local artist stories of singers, dancers, visual artists,
- Express indigenous knowledge through theatre/video/film
- Perform or appreciate artistic stories through songs, visual art, theatre/video/film and dances
- Appreciate and recognition of ways of preparing indigenous art works
- Connect performing Arts with other subjects & cross cutting issues (singing, dancing, theatre, video…)

Thematic Area	Contents	Learning strategies	Teaching and learning materials	Assessment
Artistic Perception	**Unit 1:(18 period)** **1. Artistic Perception** 1.1 Role and functions of basic elements of Design(6 period) 1.2 Ethiopian music and traditional, dance (8 period) 1.3 Identify theater & Film Arts (4 period)	• Characteristics of Ethiopian music and traditional techniques of dance • Identify theater Arts & Film Arts • Drawing and painting	• Rehearsal class/rooms • Image, music and video players, • Paper, Pencil, charcoal, crayon and locally available materials • Audio/video materials • Written and locally available materials	• Observation • Self reflection • group reflection • portfolio • Oral questions
Creative expression	**Unit 2: (18 period)** 2.1. Painting and Printing (4 period) 2.2. Perform Solfeggio patterns of rhythm and pitch, beats, rest by using modes of Ethiopian Music (*Tizita and Bati*) (6 period) 2.3. Folk dance (2 period) 2.4. Write ideas for theatre, film/video (6 period)	• Application of Art elements in 2D Visual Arts(painting and Printing) • Express moods, feelings, themes, ideas through Theater, Video, and Photograph. • Demonstrate skills in Pantomime, montage, and	• Rehearsal class/rooms • Audio/video player, body percussion and recorders, notes on boards/flip charts …etc. • Traditional music instruments (locally available) • Audio/video materials (recorded) • Fabrics, paints, glue, pencil, crayon, and	• Observation • Self/practical reflection • group reflection • portfolio

		improvisation. • Perform Solfeggio in different time signature (¾, 4/4) using notation • Playing rhythm pitch, beats, rest by using modes of Ethiopian Music (*Tizita and* • *Bati*) and perform folk dance styles	locally available materials • Costume and props	

	4.2. Indigenous art works (2 period)	theatre/video/film and dances • Appreciation and recognition of ways of preparing indigenous art works	and locally available music instrument… • Images, Audio/video materials • Sample crafts and images	• group reflection • Feedback • portfolio • Oral questions • Written tests
Connection, relationship and application	**Unit 5: (8 period)** **5. Connection:** 5.1 Application of pottery and ceramic in decoration of home and surrounding (3 priod) 5.2 Performing arts with other subjects (5 period)	▪ Connecting performing Arts with other subjects & cross cutting issues (singing, dancing, theatre, video…) ▪ Demonstration and visiting	• Rehearsal class/rooms • Audio/video player, local percussion, lyrics, stage play, and available music instrument… • Images, Audio/video materials • Logo, poster and locally available materials	- Observation - Self reflection - group reflection - portfolio - Oral questions

Historical and cultural contexts	**Unit 3: (12 period)** 3. **History and culture** 3.1. Regional music history and indigenous music artists and dancers (5 period) 3.2. Indigenous painting of hand crafts (Manuscripts, paintings and pottery) (5 period) 3.3. Indigenous knowledge in theatre and film (2 period)	• Tell and illustrate local artists' stories of singers, dancers, visual artists, • Express indigenous knowledge through theatre/video/film • Demonstration and visiting	• Rehearsal class/rooms • Audio/video player…etc • Images, Audio/video materials • Written materials	• Observation • Discussion • Self/practical reflection • group reflection • Feedback • portfolio • Oral questions • Written tests
Aesthetic Valuing	**Unit 4: (8 period)** 4. Aesthetic Value 4.1. Value of performing art works (6 period)	• Perform or appreciate artistic stories through songs, visual art,	• Rehearsal class/rooms • Audio/video player, local percussion, strings, blowing instruments,	• Observation • Discussion • Self/practical reflection