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.

Artistic Perceptions (18 periods)

Unit 1

General Learning Outcomes of the Unit:

After learning this unit, you will be able to:

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

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

1.1.1. 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.

A. The purpose of the lesson

- At the end of this lesson student will be able to:
- Identify the basic elements of design
- Understand drawing and painting

B. Teaching materials

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

C. Teaching methodology

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

C.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

C.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

C.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 basic 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 1.1.1 A

Answer

1. False 2. False 3. True

1. Space (1 period)

At the end of this lesson student will be able to
■ Understand and manage positive and Negative 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.

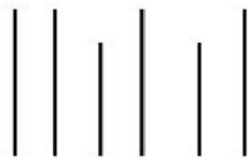


Fig. 1.1 Vertical lines

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

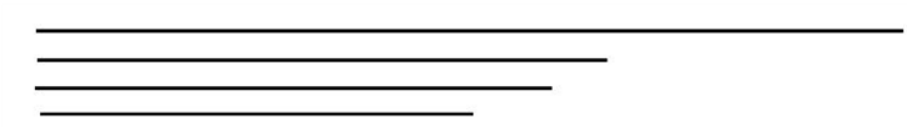


Fig.1.2 Horizontal lines

3. Diagonal lines - lines that slant

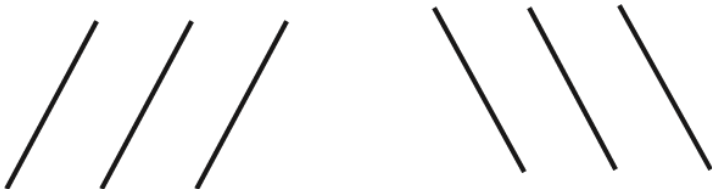


Fig.1.3 Diagonal lines

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

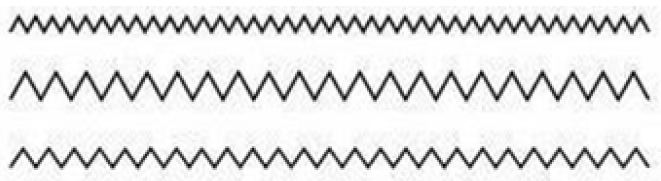


Fig. 1.4 Zigzag lines

5. Curved lines--Lines that change direction gradually

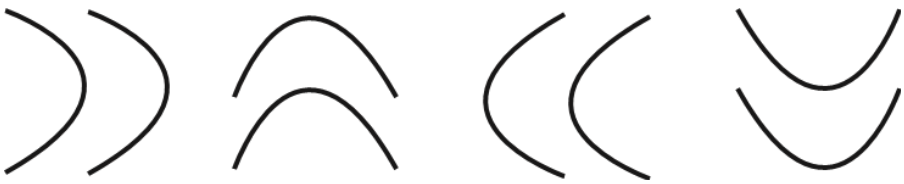


Fig. 1.5 Curved lines

B. Pressure

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



Fig. 1.6 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. 1.7 Short individual strokes

2. **Short, continuous strokes;** change direction occasionally



Fig. 1.8 Short, continuous strokes

3. **Continuous M-strokes;** change direction constantly



Fig. 1.9 Continuous M-strokes

4. **Continuous W-strokes;** change direction constantly.



Fig. 1.10 Continuous W-strokes

5. **Very short M-strokes;** with constant direction

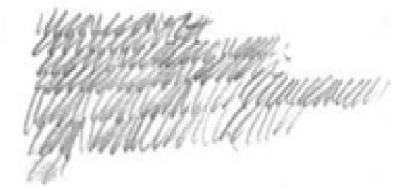


Fig.1.11 Very short M-strokes

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 1.1.2 B
Draw different types of lines and strokes.

3. Shape (1 period)

At the end of this lesson student 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 shapes look 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.

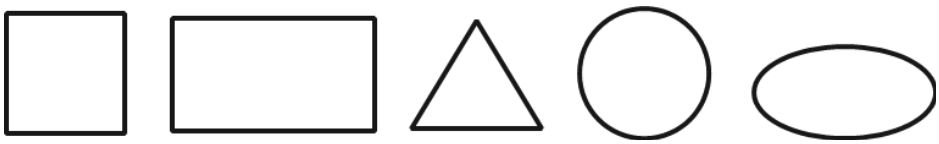


Fig. 1.12 Geometric shapes

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.

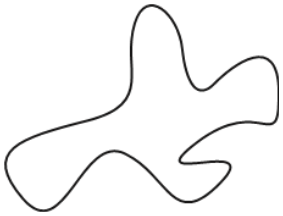


Fig. 1.13 Organic shape

Exercise 1.1.3 C

1. Draw geometrical shapes.
2. Draw organic shapes
3. Form

At the end of this lesson student 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.

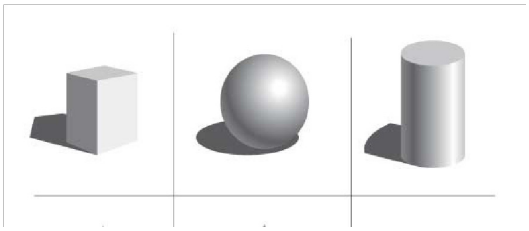


Fig. 1.14 Form

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 student 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. 1.15 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 student 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.

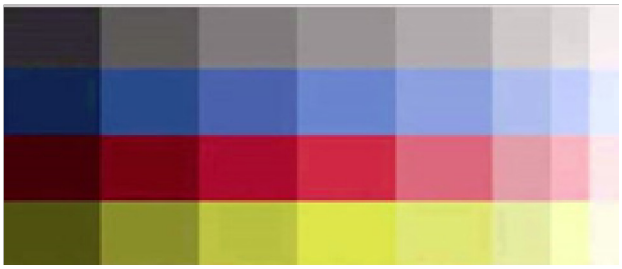


Fig. 1.17 Value

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 student will be able to

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

What is color?



Fig. 1.18 colors

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.)

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. 1.19 Primary colors

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

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



Fig. 1.20 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. 1.21 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 halfway between these two extremes.

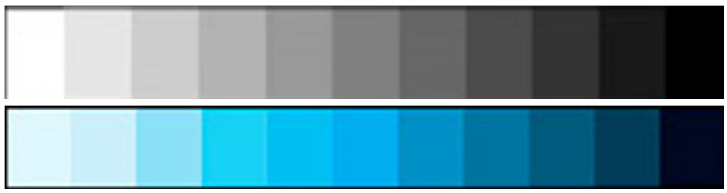


Fig. 1.22 Color value

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.

A. 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.

The characteristics of warm and cool colors include:

- ► 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.



Fig. 1.23 Warm colors

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

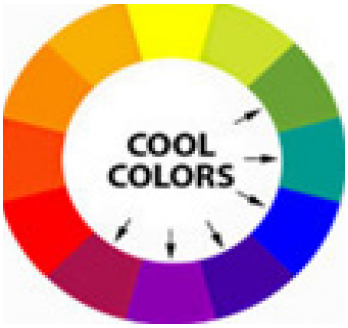


Fig. 1.24 Cool colors

B. The Color Wheel

The color wheel is a useful visual aid used by artists and interiordesigners to understand the relationship between colors. Sir IsaacNewton developed the color wheel in 1666 when he took the colorspectrum 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. 1.25 Color Wheel

C. 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 1.1.1

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 from the given alternatives:

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. Which one is the tertiary color?
A. Yellow B. Blue green C. Gray D. Orange

4. _____is the quality of surface characteristics?
A. Line B. Texture C. Value D. Form

5. _____is the path of moving point through a space.
A. Form B. Shape C. value D. Line

6. _____is the complementary color of red?
A. Yellow B. Green C. Gray D. Orange

Answer

1. C. Value
2. D. All
3. B. Blue green
4. B. Texture
5. D. Line
6. B. Green

Music (4periods)

1.2 Ethiopian Music and Traditional Dance

1.2.1. 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 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 like.

Ethiopian music began as a form of religious expression during the 6th century AD with the advent of the Ethiopian Orthodox Church.

The northeastern part of Ethiopia is home to the city of Wollo, which is where the Muslim Religion 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 “kegnet” that is pentatonic with long intervals between most notes.

The four main type of Ethiopian music modes or ”kegnet” are ”tezeta”, ”bati”, ”ambassel “ and” anchihoy”, Tizita and Bati have Major and minor variation.

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

Ethiopian St. Yared (1 period)

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

Teaching methodology

- ■ Encourage them to respond the previous knowledge
- ■ Group discussion
- ■ Questions and answers

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, Ezeil and Array with their corresponding symbols of representation.

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. But also there was lack of promotion and investigation. 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 era 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's kegnet. For example: tizita or tezeta. The word Tizita is Amharic word for is memory. 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

Ethiopian music is diverse and varies greatly depending on the geographical location. Each region has its own unique style and musical traditions. Here are some examples:

1. Northern Ethiopia: The music in this region is characterized by the use of the krar or a six-stringed lyredt6o. The melodies are often slow and mournful.

2. Central Ethiopia: This region is known for its lively and energetic music, with fast rhythms and intricate melodies. The masinko, a single-stringed bowed instrument, is a popular instrument in this region.

3. Southern Ethiopia: The music in this region is heavily influenced by traditional tribal music and incorporates a variety of instruments such as flutes, drums, and lyres. The melodies are often complex and feature call-and-response vocals.

4. Eastern Ethiopia: This region is known for its unique vocal style, which involves high-pitched singing and yodeling. The music also features a variety of percussion instruments, including the kebero drum.

5. Western Ethiopian: music is incorporates the use of the washint, a bamboo flute, and the kebero drum. The melodies are often upbeat and lively, with fast rhythms and complex arrangements. The vocals are typically high-pitched and often feature call-and-response patterns.

Overall, Ethiopian music is characterized by its diversity and rich cultural heritage, with each region contributing its own unique style and traditions.

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?

Answers:
1.1. Saint Yared
1.2. Geez, Ezil, Araraye
1.3. Tizita, Bati, Anchihoye and Ambasel

1.2.2 Traditional Dance (4 period)
Dance (1 period)

Specific learning out comes:
At the end of this lesson, student 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.

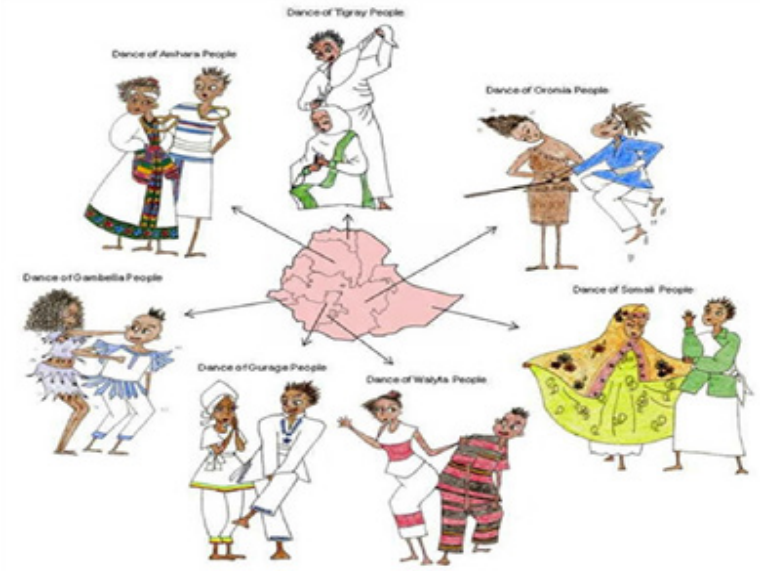


Figure 2 dance of Ethiopian peopele

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



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.



Figure 4 Dance of Amhara People

Practical technique stapes:

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

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:

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



Figure 4 Dance of Somalia 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:



Figure 6 Dance of Oromia People

For men:
1. Stand freely and relax the whole body
2. Stamp by your feet separately, by one- two, one –two …
3. Stoop a little and keep stamping the rhythm.
4. Count 1- 2 – 3- and 4 jump by the right leg
5. Count 1- 2 – 3- and 4 jump by the left leg
6. Repeat this pattern as the melody ends

For female
1. Open the leg as the shoulder position
2. Put your hands in the abdomen and open the elbow.
3. Relax the neck and round and roll slowly and gradually fast to the left

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:

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

F. Dance of Wolayta People

Wolayta 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 Wolayta People

Practical technique steps:

1. Stand freely and relax the whole body.
2. Swing and twist your haunch rhythmically.
3. Open your hands at said and waggle the whole haunches and nudge the other dancers
4. Round to the left, round the right.
5. 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.

Practical technique steps:
1. Stand freely and relax the whole body
2. Stamp by your feet separately, by one- two, one –two …
3. Turn the hand at 90 degree and keep stamping the rhythm.
4. Count one, two, three, and four and turn and round to the left. And one, two, three and four to the right.
5. Repeat this pattern as the melody ends

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



Figure 9 Dance of Gambella People

Summary questions

Perform at least three technical dance step of Ethiopian dances from the followings dance styles:

1. Step of Traditional Techniques of Tigrai dance,
2. Step of Traditional Techniques of Amhara dance,
3. Step of Traditional Techniques of Somali dance,
4. Step of Traditional Techniques of Oromia, dance,
5. Step of Traditional Techniques of Walayita dance,
6. Step of Traditional Techniques of Gambella dance

1.3. Identifying Theatre & Film Arts (1period)

1.3.1. Identifying Theatre Art

Specific learning out comes:
At the end of this lesson, student 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.

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

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

Assessment Criteria:
► Observation
► Self-reflection
► Group reflection
► Oral question

■ 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 A.C by Teklehawariat Teklemariam And also it is the first modern theatre written by in Amharic language; 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.

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, was an arena for the highest theatrical development in Ethiopia. There were also other forms of traditional theatre in the country (Ethiopia), such as the different kinds of dance drama, Fukera (war songs),and even the institution of the Azmaris (wandering minstrels) and Arehos (wandering singers) who, as paid professionals, may have been the first Ethiopian actors. In Ethiopia, plays in the modern sense are a recent phenomenon. **The advent of modern drama** coincides with the development of the modern school system. Students presented the first modern play in Ethiopia at the Menelik II School in 1914. There is no record of what the play was about or who wrote it.
As a satire of contemporary Ethiopian administration, the play was banned along with all other theatrical performances until the coronation of Emperor Haile

Selassie in. 1930 A.C Studies indicate that theatrical activity, after being forgotten for years, was restarted on the eve of the Italian invasion. It could be said that most theatre shows presented at this time were related to the impending war and aimed at mobilizing the people to defend the country's independence.

Hager Fikir Theatre



The invention of the Ethiopian Theatre states that theatre houses established in the country during Haile Sellasie I regime. For instance, Hager Fikir Theatre was founded in 1935 A.C, at the time when people of Addis Ababa founded "Hager Fikir Maheber" (Association for the love of the Motherland) to stand against the upcoming Italian invasion. Before the building was erected, plays intended to arouse patriotic feelings were performed in the open air at Menelik II Square. The founder, Mekonnen Habtewold, wanted to encourage the patriotic mettle of the Ethiopian people. 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.

The Hager Fikir Theatre continued as a popular theatre for the common people of the city whereas the Haile Selassie Theatre (today the National Theatre) 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. It was during this time that Yoftahe Nigusse wrote and produced "Afajeshign" an allegorical play forewarning the dangers awaiting Ethiopia. Written in verse with songs and dance, "Afajeshign" has several memorable scenes of lamentation, which reflect Yoftahe's considerable poetic talents. Yoftahe Nigusse was not the only playwright in the prewar years. Though less well known, Melaku Begosew wrote several plays during this period. Captain Nalbandian's "Gonderew Gebre Mariam" was presented in 1933 at the Menelik II School. After the war, the Association resumed activities centered on further uniting the people and assisting national development. It was felt that the theatre was an excellent medium for enlightening the public. The Hager Fiker Theatre, beginning a tradition of popular theatre, which is still being carried on, put on regular plays.

After Haile Selassie's regime 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 A.C, the Hager Fikir director Tesfaye Gesesse was arrested for his play "Iqaw". It was said to be anti-Derg and anti-revolutionary.

After the downfall of the Derg Regime in 1991 A.C, 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, Tilahun Gessesse and Frew Hailu 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.

National Theatre of Ethiopia

After the establishment of Hager Fikir Theatre, the National Theatre of Ethiopia is the other big theatre hall that is formerly known as the "Haile Selassie 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 A.C for the celebrations of the Silver Jubilee (25th anniversary) and expanded to seat 1260 people. in that time inaugural play was "Dawit ena Orion" written by Ras Bitwoded Mekonnen Endalkatchew. Hannibal of Kebede Mikael was also presented at the theatre for the Jubilee celebrations. 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.

The series of theatrical shows presented following the opening of the Ethiopian National Theatre was by far modern in their styles compared to the ones performed earlier. The stagecraft, the lighting, costumes, and make-ups were advanced enough to draw the appreciation of the people. The themes entertained by the theatre show performed in the time between1961-1974 were closer to the social life of the people, rather than being historical and religious, and thus could be taken as advancement in the development of the art. During this time, Tsegaye Gebre Medhin's plays "Yeshoh Aklil", "Yekermo Sew" and "Petros Yatchin Seat" and his translations of Shakespeare's "Othello", "Macbeth" and "Hamlet" were staged.

Addis Ababa City Hall

In 1947 the Addis Ababa City Hall formed a committee headed by Yoftahe Nigusse to start a theatrical group. After Yoftahe's untimely death, Afework Adafre, Captain Nalbandian and Tesfaye Tessemma carried on the work and before long they were presenting plays at the City Hall. This ushered in a period of great activity in the theatrical field with the Prime Minister Bitwoded Mekonen Endalkatchew's "Yedem Dimtsin" in 1948 and his "Salsawi Dawit" in 1951. And also Woizero Senedu Gebru's "Yelibe Metshaf" in 1949.

Kebede Mikael also came up with several plays during this period. In 1947 his "**Yetinbit Ketero**" appeared. In 1954, came his translation of **"Romeo and Juliet."**

Mengistu Lemma also wrote stage comedies that display an astute satirical sense, pungent irony and a thorough knowledge of traditional Ethiopia. his two stage plays Telfo Bekise" and ''Yalacha Gabicha'' have been very successful work at making Ethiopian audiences have fun with it.

Tesfaye Gessesse, Abate Mekuria, Awlachew Dejenie, Tesfaye Sahilu, Asnakech Worku, Wogayehu Nigatu, and Debebe Eshetu 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 A.C. The government's censorship became a serious hindrance to the development of theater.

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 theatre arts department have been employed by various governmental and non-governmental organizations both at federal and regional levels.

Admasu Birhanu

Admasu Birhanu was born in 1956 in the village of 'Qumbii' in the Western Walaga region of Biila. Admasun's artistic career began in the mid-1970s when he was hired to sing in a municipal theatre in Addis Abeba. He has worked in major theatres in the country such as Hagar Fiqir, Ras Theatre, and National. His major theaters in Amharic include Abugida Qayiso, Tewodros, Simmegn Sintayehu, Balcha Abba Nabso, Ya Venus Nagade, Isat Sinaddi, Melikt Wozadar, Meqidm and Ye kosalu Mishigoch to name a few. He is also known for writing song poems "Ye Turungo" and "Bikiltu Ganama".

Summary Questions:

I. Discuss the following:

1. Identify theatre arts

II. If a statement is correct writ"eTrue", and if it is incorrect write"False"

False1.Theatre is the study of static phenomenon.

True 2.Theater is highly connected with culture.

III. Choose the Correct Answer from the given alternatives:

1. Theatre is _____ in human life.
   A. reflection C. the means of communication
   B. tool for cultural development D, all are correct

2. Which is correct about Theatre in Ethiopia is still on going.
   A. Goes with social development C. A and B_
   B. Cyclical D. None

Answer

1. D **2. C**

1.3. 2 . Identifying Film Art

Specific learning out comes:

- Identify film art

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

The film art relates to all aspects of the production of film like television or movies for cinema considered to be an important art form taken as a source of popular entertainment, and a powerful medium for educating and indoctrinating students.

The visual basis of film gives it an effective power of communication processed through

- ✓ writing story
- ✓ photography
- ✓ drawing
- ✓ painting
- ✓ concept art
- ✓ animation
- ✓ visual effects
- ✓ music
- ✓ acting, and a whole host of other talents, skills, and abilities from talented individual students.

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

Generally, theatre is a live medium that involves live performance with actors and actresses who act out a real or imagined event before the audience on the stage. In a cinema the film is audio-visual medium which is projected with a movie projector on to a large projection screen at the front of the auditorium.

Film in the Context of Ethiopia

The Film 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. Later, the first cinema hall called "**Seytan Bet"** (House of the Devil) was opened in 1923. Until 1974, there were many cinema halls in the country.

However, due to the nationalization of all cinema houses by the government in 1974, the number of cinema houses, instead of showing progress, has gradually decreased. As a result, their number today does not beyond twenty cinema houses.

Even though the cinema houses were decreased "Setan bet" is not 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. The production of film in Ethiopia began during the reign of Haile Selassie 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 Haile Selassie I was replaced by the military dictatorship of the Derg, a film entitled "Harvest Three Thousand Years, "which features the bitt not erness 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" and "Hirut Abatwa Manew". 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 Ethiopian Film Corporation in 1997 E.C. these institutes were able to produce 27 documentaries altogether. Apart from these documentaries two feature films entitled "Behiywet Zuria", 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 private investment after the 1974 revolution.

Summary Questions:
I. Discuss the following:
1) Identify film arts

II. If a statement is correct write ‘’True’’ if it is incorrect write ‘’False’’.
1) Film never existed in Ethiopia.
2) Film industry is only about profit making.
3) Ethiopia is rich in Film industry.

Answer: II. 1. False 2. False 3. False

Unite summary

- ✓ Artistic is having or revealing creative skill and characteristics of art or artists.
- ✓ Perception is the organization, identification and interpretation of sensory information.
- ✓ Art has seven main elements. these are:
  Space, Line, Shape, Form, Texture, Value and Color.
- ✓ From elements of arts lines have five classification. These are:
  Vertical lines, Horizontal lines, Diagonal lines, Zigzag lines, Curved lines
- ✓ Value or one is the lightness or darkness of a color.
- ✓ Color is a basic element of art that involves light
- ✓ Ethiopia has an equally long and fascinating history of traditional music arts, and dance culture.
- ✓ An outstanding music expert St. Yared was derived Ethiopian music and introduced with modern music.
- ✓ Dance is a kind of communicating language. As we have various ethnic groups in Ethiopia there are many kinds of dance styles through the nation.
- ✓ 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.
- ✓ The film art relates to all aspects of the production of film like television or movies for cinema.

Creative Expressions (18 Periods)

Unit 2

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

Introduction:

The tile of unit two is a combination of two words. They are creative and expression.

Creative: Creative is tending to create things, or having the ability to create. Creative often is creating things excellently, in a novel fashion.

Expression: Expression is the action of expressing thoughts, ideas, feelings etc. It is also a particular way of phrasing an idea.

This unit has four sections. The **first** section deals about Drawing, Painting and printing. The **second** section deals with how can you perform Solfeggio in three four and four four time signatures, origin of solfeggio; perform solfeggio with Latin syllabics and musical letters. The **third** section deals about Folk Dance style practice. The **fourth** section deals about expression of ideas in theatre. Under this sub topic you are going to study about The Work of Theatre from Script to Stage Presentation, Express of Ideas in Photography, Popular Creative Photography Techniques/Ideas/, Creative Photography in Painting, reative Photography in Double Exposure, Creative Photography in Motion Blur, Creative Photography in Get Macro, The Importance of Creativity in Photography, Creative Expression of Theme in Movie (Film).

General learning outcomes of unit two

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

- ♦ Perform Solfeggio in different time signature ($)_4^3$ $^4_4$
- ♦ 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. 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 other hand printmaking materials and techniques, types of print in printmaking.

Painting and printmaking are both forms of visual art that involve creating images or compositions on a surface. Painting involves applying paint or other materials to a surface, while printmaking involves transferring an image from a prepared plate or block onto paper or another surface using ink or other printing materials. Both painting and printmaking can be created using a variety of techniques and materials, and can serve a range of artistic purposes.

A. The purpose of the lesson

Specific learning outcomes:

At the end of learning this lesson, student 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

B. Teaching materials

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

C. 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

C. 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

C. 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

C. 3 Assessment methods

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

2.1.1 . Drawing

At the end of this lesson student 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. Drawing can be symmetric and Asymmetrical.

Symmetric drawing is a type of drawing where both sides of an object or image are identical or mirror images of each other.

Asymmetric drawing is a type of drawing where the two sides of an object or image are not identical or mirror images of each other.

Exercise 2.1.1

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

2.1.2 . Painting (1 period)

At the end of this lesson students will be able to

- Identify painting materials
- Identify the types of printings
- Develop creative skills by making paintings

Painting is a visual art form that involves applying pigments or colors to a surface, typically a canvas, paper, or wood, using brushes or other tools.

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. 2.1 Lake Hawasa watercolor painting painted by Solomon wagaye

Exercise 2.1.2

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

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.

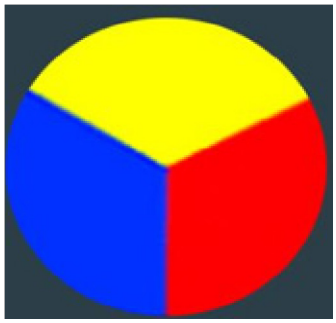


Fig. 2.2 Primary colors

3. Secondary colors

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



Fig. 2.3 Secondary colors

3. Tertiary Color

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



Fig. 2.4 Tertiary colors

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.

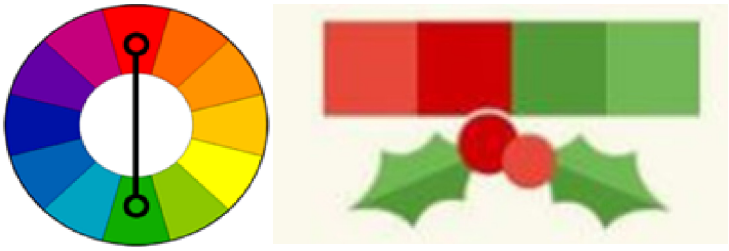


Fig. 2.5 Complementary colors

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. 2.6 Analogous color

2.1.3 . Printmaking (1 period

The purpose of the lesson

At the end of this lesson studetns 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 2.7 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.

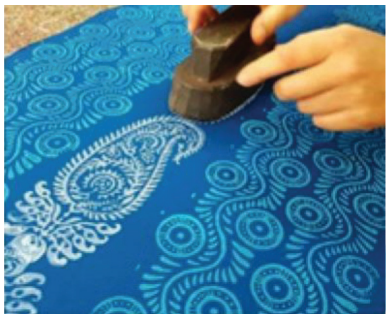


Fig 2.8 Block print

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 2.9 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. 2.10 Screen print

Materials of teaching

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

Exercise 2.1.3

I. <u>Choose the correct answer from the given alternatives.</u>

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

2.2. Perform Solfeggio in Different Time Signature (2 period)

2.2.1. Origin of Solfeggio

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

- ♦ Describe the origin and meaning of solfeggio.
- ♦ Identify tonic solfa and 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

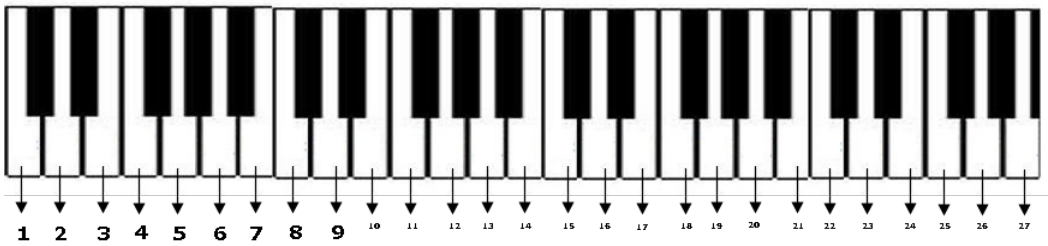
Solfeggio is a method of naming pitches and performing singing vocal exercises. Forexample:the Cmajor scale can be named in Latin syllabics Do-Re-Mi-Fa-Sol-La-Si-Do,and in English letters C-D-E-F-G-A-B-C. So, C is corresponding to Do, D is corresponding to Re etc. Latin syllabics are easier to sing than 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'. A movable 'Do' means the pitch is always the same as the first scale degree of the tonal center of the composition. This is in contrast to a fixed 'Do', meaning 'Do' always represents the pitch 'C'.



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

Exercise 2.2.1.

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



Column A	Column B
C. 1. 1	A. A
D..2. 2	B. B

E 3. 3

F. 4. 4

G. 5. 5

A. 6. 6

B. 7. 7

C. C

D. D

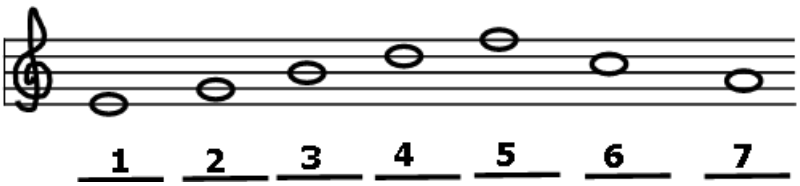
E. E

F. F

G. G

Exercise 2.2.2.

Look at the following numbers under G clef staff and based on that Match a number under column A with a pitch name (a note name) 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 2.2.3.

Match a musical letter under column A with a pitch name of 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

2.2.2. 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 and time signature $\frac{3}{4}$ $\frac{4}{4}$
- ♦ 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-FaSol-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. Three four, four four 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.

Four four (4/4) time signature

We'll start with the popular kid in school – four four 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: So what makes a song "sound" like it's in Four Four time? 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.

Three four (3/4) Time signature

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

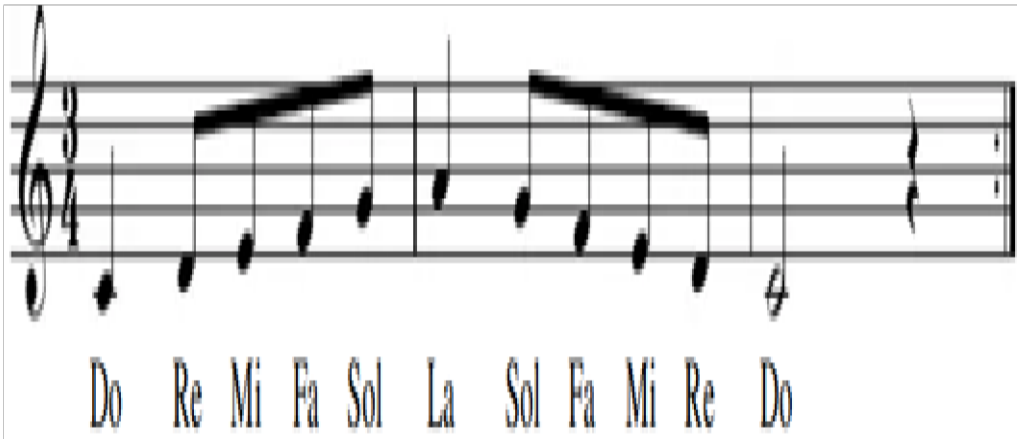
1 2 3 4 5 6 5 4 3 2 1

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





Exercise: 2.2.3

I. Write true if a statement is correct and False if the statement is not correct.

1. A time signature tells you how the music is to be counted.
2. Solfeggio is a method of naming pitch and performing singing vocal exercise.
3. Movable Do and fixed DO is the same.
4. Ethiopian music is based on seven ton scale.

Answer

1. True **3. False**

2. True **4. False**

II. Perform the following music in and time properly $\frac{3}{4}$ $\frac{4}{4}$

2. Sing the following music in time $\frac{3}{4}$



3. Sing the following music in time $\frac{4}{4}$



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





2.3. Folk Dance (1 period)

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

Folk dance is a traditional dance form that originates from a specific culture or community and is passed down through generations. Folk dances often have a social or cultural significance, and are typically performed at community events, festivals, and celebrations. These dances are usually performed in groups, and often involve simple steps and movements that are easy to learn and follow. Folk dances also often incorporate traditional costumes, music, and instruments that are unique to the culture or community from which they originate.

Exercise:

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

2.4 Expression Of Ideas In Theater, Film /Video

2.4.1 Theater Art

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, what, where, 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. Discuss about mood and atmosphere in theatre performance.
2. Describe the idea of dramatic action.

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.

1. 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.

2. 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.

3 . 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.

4. 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.

5. 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.

6. 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.

7. Rehearsals

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

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

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

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

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

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

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

Finally, the producer must advertise the play in order to ensure that an audience will be there. Publicity should be ongoing for several weeks leading up to the first production. These publicity efforts can involve fliers, school announcements, newspaper coverage, paid advertisements and anything else the producer can do to draw an audience for their play. Once rehearsals have been perfected and an audience has been assembled, everyone will gather for opening night to see if all the hard work has paid off. A play will usually run for a few nights to a few weeks. Longer productions will require constant regular and dress rehearsals to keep everyone at the top of their game in between shows.

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.

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-photo-

graph 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.



Photo (1)

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)

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 photography 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.

It is typically unwanted and appears unintentionally in the background when shooting photos. Try and f igure out different points of view, depth of field, and settings that can create" bokeh" in a beneficial way.



Photo (3)

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.

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.

The photographer could take a picture of a nearby tow-

er 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.



Photo (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)

Creative Photography in Get Macro



Photo (6)

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 push the boundaries and find what works best for them. They also create creative effect by using special lenses to create creative camera effects.

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.

2.4.2 FilmArt (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 film? Discuss about film in the class room.

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

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

Unit Summary:

✓ Creative Expression is the action of expressing thoughts, ideas and feelings through art works.

✓ Solfeggio originated nearly a thousand years ago. Solfeggio is a method of naming pitches and performing singing vocal exercises.

✓ Folk dance is a traditional dance form that originates from a specific culture or community and is passed down through generations. It also often incorporates traditional costumes, music, and instruments that are unique to the culture or community from which they originate.

✓ Theatre is a collaborative (a set of) arts form which combines: words, voice, movement, and visual elements to express the story (meaning).

✓ Drawing is often used us starting point in the creation of most work.

✓ Painting, like drawing, is major means by which marks are created on the surface.

✓ Print making is the process of creating art works by printing normally on paper.

✓ Creative photography is an interesting and simple, yet unique category of photography.

History and Culture

Unit 3

Introduction:

This unit is about Arts in the context of historical and cultural aspects. Based on that, The Art Such as Music, Dance, Theatre and Visual Arts are describes in the context of history and culture of Ethiopia. Before we discuss that, let us give answer for the following two questions:

What is history? And what is culture?

History is the study of knowledge of the past events. History is the assessment of notable past events. The worst History can be repeated if we do not learn from those mistakes. So, we can get so many wisdom from past events. There are so many things we can study under History. Such as World History, Ethiopian History, Music History etc. In the study of Arts it is better to know about its history. Based on this, in this unit you are going to study about the history of Ethiopian music, Dance, theatre and visual Arts.

Culture is the way of Arts, customs, life styles, background and habits that characterize human kind or a particular society or nation. Culture is also can be the beliefs, values, behavior and material objects that constitute a people's way of life..

Culture can be also knowledge that transfer from one generation to the next generation. Studying and Understanding culture is useful to accept new way of life based on the norms of the society.

Music is a universal language. Music is a part of a culture. Dance has existed across all cultures and historical periods. Dance serves multiple purposes that permeate cultures worldwide, this unit also introduces historical and cultural contexts that to enable you to express indigenous knowledge in theatre, video/ film.

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.

General Learning Outcomes:

At the End of this Unit, students 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 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, Geberekirstos 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

3.1.1 Indigenous Paintings (2 period

At the end of this lesson student 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.Artist Lemma Guya (1928-2020)

Ethiopian legend painter Lemma Guya Gemeda born in 1928 in Ada'a, Oromia, Ehiopia. He was an Ethiopian prior painting artist. Lemma was renowned painter that able to put the finishing touches on his goat skin-canvas portraits of the 53 African leaders who founded the Organization of African Unity (OAU) in 1963. Lemma, best known for his goat skin-canvas portraits, is one of the greatest painters in Ethiopia. In 1983 he established an art gallery called Lemma Guya. Art Gallery in the town of Bishoftu, in Oromia Regional State. The gallery later promoted to African arts and training museums where potential African artists began to come for study. Over the past 60 or more years, he had been discerningly capturing the life style of humankind in his unique skill of using "goat skin canvas."Lemma Guyya awarded for his works in Latin America and received honorary degree from Jimma University in 2015.

3. 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

4. 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,



Fig 3.1. Green abstract

but despite his short life he transformed

Ethiopian art influenced many a young artist.

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.

5. 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.

6. 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.

7. 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 3.1.1
Match the following

A	B
1. Green abstract	A. Alle 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. Lemma Guyya
6. The cut and African Leaders	F. Afewerk Tekle

Answer

1. D. Gebre kirstos desta 3. B. Mezgebu Tesema 5. C. Zerihun Yetmgeta

2. F. Afewerk Tekle 4. A. All felegeselam 6. E. Lemma Guyya

Ethiopian Manuscripts (1 period)

At the end of this lesson student 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 3.1.2

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

Crafts (1 period)

At the end of this lesson student 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.

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.

3.2. 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.



Fig 3.2 Ethiopian minstrels' (Azmariwotch)



Fig 3.3 Ethiopian traditional dance and musical instruments (steaks and…

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.

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.)

3.2.1 . Indigenous music

The word 'indigenous' is an adjective used of a person, language, culture, or some aspect of culture. As commonly used, 'indigenous' means something similar to the older word 'native'; nowadays not considered 'polite' given its implications of meaning of 'primitive' and all the associated negative implications. Indigenous is a primary adjective that does not stem from a noun.

Despite the emergence of 'indigene' for an indigenous person/people and 'indigeneity' for the quality of being indigenous, it is the adjective 'indigenous' that remains the dominant usage.

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

Indigenous music refers to the traditional music of indigenous or native peoples, often characterized by unique instruments, rhythms, and vocal styles that are specific to their culture and heritage. It plays an important role in preserving and promoting indigenous identity, spirituality, and community.

1. Cultural Preservation: Indigenous music is an important aspect of indigenous culture and helps to preserve and maintain their unique identity and traditions.

2. Connection to Nature: Indigenous music often incorporates sounds and rhythms inspired by the natural world, providing a deeper connection to the environment and the land.

3. Healing and Spiritual Practices: Indigenous music is often used in spiritual and healing practices, helping to promote physical, emotional, and spiritual well-being.

4. Oral Tradition: Many indigenous cultures have an oral tradition, where stories, histories, and traditions are passed down through music and song.

5. Community Building: Indigenous music is often performed in communal settings, bringing people together and strengthening social bonds.

6. Education and Awareness: Indigenous music can be used as a tool for education and awareness-raising about indigenous cultures, histories, and issues.

7.Cultural Exchange: Indigenous music can facilitate cultural exchange between different communities, promoting understanding and respect for diversity.

. 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 5500 year ago some scholars says that music origin from na- ture. Man is the best part of nature. The life song of the massive nature is being sung in different forms.



*Fig 3.4 Indigenous folks and their musical **performance***

3.2.2. 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?

Music and culture are closely intertwined, as music often reflects the values, beliefs, and traditions of a particular society or group. Music can serve as a means of communication, expression, and celebration within a culture, and can also help to shape and reinforce cultural identity. Additionally, the music industry itself is often influenced by cultural trends and movements, and can have a significant impact on the broader cultural landscape.

As Ethiopian cultural music is a diverse and rich musical tradition that has evolved over centuries. It is characterized by its unique rhythms, melodies, and instruments, which are deeply rooted in the country's history and culture.

Ethiopians sang serves when they feel sad, when they go to war, when they are in love, they would love to sang even when they are mourning.

The music troupe comprised men and

women. formed the renditions with it

and the music of the Amhara,

Tigrean, Agaw Awii, Sidama, Oromo,

Somali, Derashe, Berta, Guraghe, Afar,

Kamisse, and Berta as showcasing from

the vast blend of cultural music

of the countries nations and nationalities.

While performing the musicians were clad

in way that reflects the typical culture of the particular nation's clothes. Besides, an element of humor saw the performers clowning around the stage to the delight of the audience who were on their feet tapping to the music. Overall, Ethiopian cultural music is a vital and vibrant part of the country's cultural heritage.

3.2.3 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. Describe the main origin of dance?
4. 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. 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.
4. 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.



Fig 3.5Ceremonial dance of Girls in the north Ethiopia

► 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 recent developments of the indigenous peoples and cultures of the Ethiopian people. Some of the terminology used in reference to indigenous Ethiopians is explained in ethnic language.

Indigenous 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

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.



Fig 3.6 Seleme Seleme.dance of Hadiya

These types of dance are circle dance called **Seleme Seleme.**This dance is known by Hadiya 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

Dance is profoundly engaging body, mind, and spirit to communicate ideas and feelings that often cannot be expressed by any other means.

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 communication and as a way of life."

In many primitive societies rituals involving dance are performed at births, marriages, and deaths. Possibly some of the most significant rituals are those performed for means of fertility such as food and children. Our ancestors asked, for rain, sun, harvest, and healthy children. Many of these movements mimicked the nearby animals, the crazy forces of Mother Nature, and the hypothesized immortal lives of the Gods. Some of these rituals lasted many hours, even days, and an inconceivable thought to the contemporary dance world.

The Ancient Period: The dances of the ancient civilizations began to acknowledge the aesthetic purposes of the art. They began to question the way the dance looked and what it meant; what the movements represented and how they may be interpreted.



Fig 3.7 The dance of the ancient period

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.



Fig 3.8 The indigenous folk ceremonial activities at southern omo



Fig 3.9 Indigenous folk of the southern Ethiopia

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

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.

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 pop-Hadiyya

popular dance artists. Each video contines visual content that is discused and viewed in ular dance artists. Each video the previous . Student will compare and contrast each video with the other two videos in contains visual content that is areas such as art, music , dance, nature, transportion, food, and others area of intereset. 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: 3

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.

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.

Unit 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.

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.

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

Dance of indigenous people or music created or produced naturally in a particular region (typically non-western) is although a primitive dance it can be quite in rhythm and form. Many Indigenous Ethiopian groups were hunting and gathering cultures while others were agricultural peoples.

Some part of Ethiopian people domesticated a variety of plants and animals. This description indicated that the culture areas, pre-histories, histories, and recent developments of the indigenous peoples and cultures of the Ethiopian people. Some of the terminology used in reference to indigenous Ethiopians is explained in ethnic language. Indigenous knowledge can be expressed in theatre, film/ video through different forms of presentation.

Summary questions

I. Explain the following questions

1. What is the importance of music to you?
2. Define the meaning of the word indigenous?
3. What is dance?
4. Discuss how indigenous knowledge is expressed in theatre, film/ video.
5. What is indigenous knowledge?

II. Fill in the blank space.

1. _____ refers to the traditional music of indigenes or native people.
2. The _____of the massive nature is being sung in different forms.
3. Music is the _____ language.
4. Music is an art of sound in time that expresses _____ _____ in Significant forms.

Answer : I

1. **To express feeling idea emotion** cultures
2. **something similar to the older world 'native"**
3. Dance is explores ways that human bodies move "through space and time with energy or effort".
4. Indigenous knowledge can be expressed in theatre and film through storytelling, performance, and visual representation. Indigenous cultures have a rich tradition of oral storytelling, traditional dance, music, and costumes. In film, indigenous knowledge can be expressed through visual representation of traditional practices or through depictions of cultural ceremonies and rituals.

5. Indigenous knowledge refers to the knowledge and practices developed by indigenous communities based on their experiences and relationship with the environment. This includes traditional knowledge about natural resources, traditional medicine, agriculture, hunting and fishing techniques, and cultural practices.

II. ANSWER

1. Indigenous music
2. Life song
3. Universal
4. Feeling ideas

III. CHOOSE

1. C
2. B
3. A

Aesthetic Values (8 periods)

Unit 4

General Learning outcomes:

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

- Appreciate visual art works
- Appreciate theatre art works
- Appreciate music works and recognize ways of preparing indigenous music works.
- Appreciate dance works and recognize ways of preparing indigenous dance works.

Introduction:

The title of this unit is the combination of two words. They are

Aesthetics and Value.

Aesthetic: Aesthetic is the study of beauty or philosophy of beauty. Aesthetic is the philosophical study of beauty and taste. The word Aesthetics is derived from the Greek word "Aisthetikos" meaning sensitive ("perception").

Value: Value is the quality (positive or negative) that provides something desirable or useful. Value is also the degree of importance that gives for something. Under This title you are going to study about Value of Music works, compare and contrast music with dance and theatre, Value of dance works, compare and contrast dance with music, Value of Theatre Art works Value of visual Art works, Tools and messages on monuments and artifacts.

Art appreciation: is the understanding and enjoyment of visual art including painting sculpture architecture and other forms of artistic expression. It involves analyzing and interpreting the meaning symbolism and cultural significance of

works of art as well as recognizing and appreciating their aesthetic qualities and technical skills. Art appreciation is important because it allows individuals to deepen their understanding of art broaden their cultural horizons and develop a greater appreciation and respect for the cultural contributions of artists throughout history.

Music is an art of science. It can be to assess, to evaluate and to appreciate by listening, singing, writing and reading musical works. Aesthetic is one of the branches of philosophy, it explores what the beautifulness or ugliness of any art works, such as music, literature and fine arts.

Dance and Theatre/Film are vital, integral part of all human experience, culture, and history, and has expressed and enriched life since the beginning of time. Dance helps 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. Creative processes, imagination, and innovation developed through dance education are important for both artistic and everyday creativity. Critical and creative thinking are uniquely positioned in dance education and are essential for learning in today's world.

This unit introduces the learners about value of performing arts works.

In the previous topic students well understanding and knowledge about the indigenous Ethiopian painters and paintings. In this unit students appreciate and recognition of ways of preparing indigenous art works.

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

Specific learning Outcomes of this unit:

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

- ♦ Appreciate indigenous artistic musical performances
- ♦ Understand the value of some selected indigenous music
- ♦ Enhance musical expression

Teaching and Learning Materials:

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

4.1. Indigenous Art Works

Indigenous arts are art created by the original people to inhabit a land. Indigenous Art is the artwork created by the Indigenous people (the traditional people) who come from the land.

Indigenous art works refer to artistic expressions created by Indigenous peoples that reflect their cultural identity, traditions, and beliefs. These works can include paintings, sculptures, carvings, textiles, jewelry, pottery, and other forms of visual and decorative art. It is a vital part of Indigenous cultures and serves as a means of preserving and sharing their heritage with future generations.

Indigenous sculptures refer to three-dimensional art forms. These sculptures can be made from a variety of materials such as wood, stone, bone, and clay.

4.1.1 Appreciate Ethiopian Indigenous Art (2 period)

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

1. Wossene Kosrov.

He is best known for his inventive renderings of the Amharic script; and he is the first Ethiopian-born contemporary artist to incorporate these script symbols as a core aesthetic element in fine art paintings. His recognizable "signature" emergesby distorting, elongating, dissecting, and reassembling the symbols as images. Amharic is derived from the ancient language Ge'ez and a major modern language of Ethiopia, is one of the few written systems indigenous to Africa.



F*ig 4.1 Word play by wesenekosrof*

2. Wood Bowl

This large wooden bowl is a common household item in Ethiopia and has been hand carved from a durable hardwood to ensure long usage. These bowls were traditionally used for a variety of functions from preparing food to serving food and storage.

The bowl has a beautiful symmetry and details. There is a small handle on one side, which served the function of hanging the bowls up when not in use. The wood has a beautiful patina from years of handling and subtle metal repair work.

Style as a decorative piece or as a soulful storage choice for anywhere in the home



Fig. 4.2 woodenbowl prepaaring food to servng food

3. Coffee Mortar

The mortar, a heavy wooden bowl, is called a "mukecha," and the pestle, called a "zenezena," is a wooden or metal cylinder with a blunt end. They're crushed to a coarse-ground coffee and are ready to be brewed. By this time, the water in the jebena should be ready for brewing.





Fig.4.3 Coffee mortar and pestle with coffee tray Coffee tray

4. Handwoven

Traditional methods of hand spinning cotton and then hand weaving into cloth has been the livelihood of both rural and urban artisans and the techniques have been preserved .

Hand weaving on the other hand is an art that is passed down from father to son. Nearly all weavers in Ethiopia are men. The handloom is operated by weavers pressing the pedals with their feet to move the loom up and down in a rhythmic spectacle to interweave the threads. And while hand weaving techniques using a handloom have predominantly remained unchanged for centuries, the styles have become more and more sophisticated with new patterns, colors, and designs.

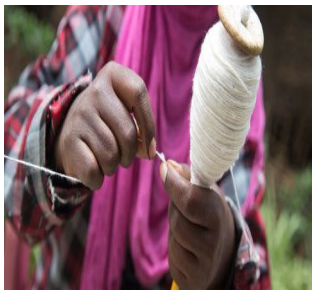



Fig.4.4 Hand spinning and hand weaving

5. Woven Grass

Woven grass with a leather outer covering. These baskets were commonly used in Ethiopia by the Oromo and other people as a kind of "lunch/hot box". They would fill them with "Njira", the type of pancakes eaten commonly in Ethiopia (along with "wat" or sauce) and these insulated baskets would keep the food warm for many hours so it could be eaten at midday. The baskets usually have straps to tie them closed as well as to make carrying them easier. The leather becomes heavily patinated with extended use.

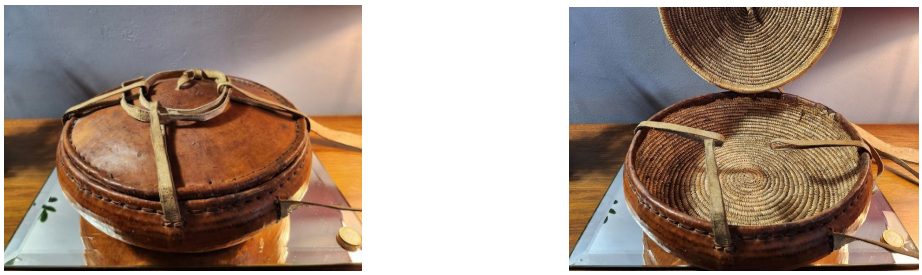


Fig.4.5 Woven grass basket outer covered by leather

https://www.shopyego.com/blogs/journal/handspun-the-culture-of-ethiopian-cotton

https://www.khayni.com/

https://www.etsy.com/market/ethiopian_basket?ref=pagination&page=2

4.2. The Values of Performing Art Works (Music).

Specific learning Outcomes:

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

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

Assessment Criteria:

- Self-reflection
- Group reflection

Music Appreciation

Music is made up of sounds that can be organized into three main elements: melody, rhythm, and harmony. These elements are passed from one musician to another by music notation, which allows a reader to precisely locate and reproduce any musical sound by a set of symbols that represent both the pitch of a note and its rhythm (placement in time).The subject Music opens up an exciting world of creative and personal exploration. Students are able to develop new ways in which to respond to and interact with their world. The learning of music will enable you to:

♠ Value and appreciate the diversity of music traditions in the north, south, east, and west parts of Ethiopian indigenous music and view both their own and other cultural traditions as a vital creative resource;

♠ Develop an awareness of the ethical and environmental implications of your own practices.

4.2.1. Values of music appreciation

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

4.2.2 Basic elements of music

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

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

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

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

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

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

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

Ethiopian legendary musician to be appreciated

Tilahun Gessesse(1940-2009)

Tilahun Gessesse was an Ethiopian singer regarded as one of the most popular Ethiopian artist of the 20th century. Noted by his tenor voice, he was nicknamed "The Voice" during his country's "Golden Age" in the 1960s. Tilahun was an eminent singer whose works are attributed legacy to Ethiopian music. Besides his popularity, he raised money for aid during the famines of the 1970s and 1980s and earned the affection of the nation, being awarded a doctorate degree by the Addis Ababa University and also winning a lifetime achievement award from the Ethiopian Fine Art and Mass Media Prize Trust.

Ali Mohammed Musa (Alii Birraa)

Ethiopian Legendary musician, singer and songs writer Ali Mohammed Musa (Alii Birraa) was born in Oromia Region East Hararge (1950 – 2022), known professionally as Ali Birra, was an Ethiopian singer. He was regarded as the most popular Ethiopian icon, as well as an influential artist in the other regions and urban areas of Ethiopia. He had played a lot of songs in Amharic, Afar, Arabic and Somali languages. He was a celebrated as a poet and multi-instrumentalist. He receives honorary degree Renowned Oromoo singer an honorary doctorate of music degree from Jimma University in 2010.

Exercise:

Explain the following questions:

1) What is aesthetic value?
2) How do you explain aesthetic value?

Answer:

1) When we listen to a piece of music, we respond to certain characteristics that provide value to our musical sensibilities. This artistic value is aesthetic, and also, independent. They include the form, content, integrity, harmony, purity, or fittingness of works.
2) Aesthetic value is a judgment of value based on the appearance of an object and the emotional responses it evokes.

Indigenous Dance

Specific learning Outcomes:

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

♦ Appreciate indigenous artistic dance performances

♦ Understand the value of some selected 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

Appreciating Quality dance is defined by understandings and beliefs about dance education informed by current theory, and practice. These understandings and beliefs are brought into focus through the lenses of learning environment and assessment. The Learning Lens: The learning lens highlights key understandings about learning that inform quality dance practice.

■ Learning is an active, embodied, and social process of constructing meaning.

■ Is recursive and shaped by the dynamic interaction of prior knowledge and new experiences.

Dance appreciation

Specific learning Outcomes :

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

- ♦ Identify the value of artistic dance performance
- ♦ Appreciate the values of Ethiopian indigenous dance performance
- ♦ Identify the rhythm of 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:

- • Self-reflection
- • Group reflection
- • Oral question

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

♠ Value and appreciate the diversity of dance traditions in the north, south, east, and west parts of Ethiopian indigenous dance and view both their own and other cultural traditions as a vital creative resource;

♠ Develop an awareness of the ethical and environmental implications of your own practices.

Exercise:

Discuss the following question:

1) What appreciating quality dance?

Answer:

1. Appreciating Quality dance is defined by understandings and beliefs about dance education informed by current theory, and practice.

4.2.3 Value of performing Art works (Theatre and Film) 2 period

Specific learning Outcomes of this unit:

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

♦ Perform or appreciate artistic values in theatre, and film

♦ Understand aesthetics in film and theatre

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

In aesthetics concept, an appeal that gains attention from the object (work of art) is perceived to be (beautiful). When the meaning reaches the audiences and acknowledged that is when the aesthetic experience gained.

Aesthetics as in general, covers the artistic phenomenon left by the (theatre: playwright, director, designer, actors, actress, or an artist) or film maker. It can be dubbed as a theory that has everything to do about beauty in all its delightful, pleasant and stunning aspects that revolves around in the 'World of Art 'and beyond. Here, the word (pleasure) derived from the artistic sense, with the 'beauty' filled in the piece of art, or in the work of art (theatre and video). The term aesthetics was broadened to film/video in the late 20th century.

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

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

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

The intentions in which the artwork is done, the quality does not end with just visual creativity, it extends to the expressions and emotions, that communicate

the feelings from one side to other, representing the views of the views and vivid ideas of the crowd in the form of art that not only calls for attention but also arouses emotions of the audiences. And artist who can understand that kind of emotional pressure can succeed in giving out the right the message to the viewers.

The aesthetic experience is gained from understanding and appreciation of the work. An appeal that gains attention from the object is perceived to be 'beautiful'. The beauty and gracefulness are the basic and the specific aesthetic properties that determine the meaning of the work.

Aesthetics and cinema (film, video) is defined as a metaphysical of the creative skill and its source of determination was the contemporary upswing fascination of methodical thinkers concerning phlegmatic insinuations on the core subject within the cinematic suppositions and requisitions of the mainstream outflowing in aesthetics down to particular exhibition of a certain motion picture.

It is a presentation of a much broader demonstration of the two fusion of arts (film and television productions) itself using a myriad of incorporated methods, techniques, manpower, devices, apparatus and even the participation of literature in terms of cinematic screen writings particularly in intellectually writing the movie lines, scripts and storyboard frameworks, plus add to that the ability and skills and the talents of the actors and staffs and directors involved in the making of a particular motion picture.

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

Here, the beauty and gracefulness are the basic and the specific aesthetic properties that determine the meaning of the work.

Theatre by itself is an art that includes different mediums of art such as play directing, play acting, play criticism, designing, and all aspects about theatre production. On the other hand, theatre is a collaborative art form which combines

words, voice, movement and visual elements to express meaning. The field of theatre encompasses not only live improvised and scripted work.

Aesthetics in art reflect overall values of a society. An artist of theatre: actors, actresses, directors, playwright, designers) challenges traditions and advances an audience's thinking through quality of dealing or abstraction.

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

As a form, theatre play is not really a piece of literature for reading because there are three dimensions of a play.

1. It is literature that walks and talks before our eyes as a viewer or an audience.
2. It is not intended that the eye shall perceive marks on paper and the imagination turn them into sights (visions), sounds and actions; the text of the play is meant to be translated into sights, sounds and actions, which occur literally and physically on a stage
3. Theatre text (script) is read differently.

Theatre explores the emotions of beauty such as happiness, anguish, depression or anger. It would seem more logical, therefore, to proceed on the assumption that a theatre text, written with a view to its performance, contains distinguishable structural features that make it performable, beyond the stage directions themselves. Consequently, theatre in nature is a kind of performing art. The word drama is the companion of theatre that shows the action or to do.

To make it theatre, the seeing place and what is done in that place is drama itself.

As an art, theatre is that something is seen; something is witnessed. Theatre is the art of making play into work, specifically, into a work of art. It is exhilarating work, to be sure, and it usually inspires and invigorates the energies and imaginations of all who participate.

In theatre, a play is a piece of life animated, shaped, and framed to become a work of art. It provides a structured synthesis sometimes a critique and sometimes a celebration of both life's glories and life's confusions.

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

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

Theatre Esthetics of production analyzes text within a script, taking into consideration the author's intention and the audience's reactions. Morals and ethics in defining an aesthetic take in a theatrical production.

Theatre is a special member of the literature family in that it doubles as a branch of the performing art. It follows that the aesthetic constitutions of a dramatic creation is a complex problem, which needs to be settled before the reproduction of these artistic features in translation.

The chief aesthetic qualities of a drama lie in its per-formability which can be displayed in several ways as compression, economy (financial), intensity and intrigue. On the other hand, as a subgenre of literature, a theatrical text also shares the aesthetic value with other literary creations, which mainly lie latently in the languages. Generally, art appreciation is useful to understand cultures and societies through works of art (theatre, film) in the sense of beauty.

Unit Summery Exercise:

I. Discuss the following terms:

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

II. Match the words with their definitions.

(A)	(B)
1. Sharp	A. relative highness or lowness of a note
2. Step	B. the systematic arrangement of musical sounds According to duration and periodical stress
3. Pitch	C. Two beats sound
4. Duration	D. the symbol at the beginning of a piece of music; the first symbol that appears on the staff
5. Half rest	E. longer or shorter in time
6.clef	F. a series of musical notes played one after another
7. Rhythm	G. Two beats silence
8. Melody	H. an interval between two notes; a tone or semitone
9.Harmony	I.two or more notes sounded together
10.Half note	J.a note raised a half step above its natural pitch

Answer :

Discuss

1. Aesthetics refers to the study and appreciation of beauty and art.
2. Art appreciation is the understanding and enjoyment of visual art including painting sculpture architecture and other forms of artistic expression.
3. Theatre aesthetics refers to the artistic choices and techniques used in the production of theatre performances. This includes elements such as set design lighting costume design sound design and staging as well as the overall style and tone of the performance. Aesthetics can vary greatly depending on the genre of the play the director's vision and cultural trends and can strongly influence the audience's experience and interpretation of the performance.
4. Film aesthetics refers to the visual design and style of a film including its composition lighting color scheme and overall visual tone. It encompasses the techniques and strategies filmmakers use to create a cinematic experience for the audience such as camera movement framing and editing. generally, film aesthetics is about creating a unique and captivating visual language that helps tell a cinematic story in a meaningful and compelling way.

II . maching answer

1. - J
2. - H
3. - A
4. - E
5. - G
6. - D
7. - B
8. -F
9. - I
10 -C

Unit 5

Connection, relationship and application (8 periods)

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

Connect musical works with other subjects and other cross cutting issues.

Know the relationship of music to other subjects.

Connect dance works with other subjects and other cross cutting issues

Know the relationship of dance to other subjects

Will be able to connect performing arts with other subjects and cross cutting issues (theatre, film or video).

Decorate home and surrounding.

Understand about pottery and ceramics.

Introduction:

Music is an ideal form of art to be integrated in other subject's instruction. Links between music and other subjects are very rich and include melody, rhythm, intervals, scales, harmony, tuning, and natures. The Connection of dance works with other subjects and other cross cutting issues. This unit introduces the learners that they will be able to connect and apply theatre, film/video arts with other subjects and the meaning of interior decorating that is simply outfitting a space with items you like. For some, the aesthetic of their home is so important to them that they enlist a professional interior designer to choose furniture, wall-coverings, accessories, rugs, and more.

Specific learning outcomes

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

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

Study after study has proven that music education dramatically increases early brain development and improves students' overall academic performance. The following are samples of the framework that is currently available

1. The purpose of the Lesson

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

- decorate home and surrounding:-anderstand how to decorate home and surroundings.
- know about pottery and ceramics

2. Teaching materials

- Images
- Audio/video material
- Logo, poster and locally available materials
- Books

3. Teaching methodology

- Group discussion
- Demonstration
- Visiting
- 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
- Self-reflection
- Group reflection
- Portfolio
- Oral questions

5.1. Application of pottery and ceramic in decoration of home and surrounding

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

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

A. Vases

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



Fig 1 Ceramic Vase

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



Fig 2 black & white polygon vase



Fig 3 geometric ceramic vases

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

B. Lighting

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

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



Fig. 4 Pendant ceramic Light fittings

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

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

C. Dishes

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

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



Fig. 5 pottery table lampshade

You also decorate home with designed and glazed dishes plate.

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

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

D. Cups

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

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

E. Planters (flower pots)

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

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



Fig, 6 ceramic flower pots

Add plants. A great way to inject a little color and interest into basic decor is by adding an interesting piece of pottery in an unexpected place. Instead of plain terra cotta, try putting your houseplants in beautifully glazed pots.

Exercise 5.1

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

Ceramics are used only for dishes.

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

Answer

1. False
2. True
3. False
4. True
5. False

5.2 . Performing Arts With Other Subject

5.2.1 The importance of songs related to other subjects (1 period

Specific learning outcomes:

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

- ♦ Understand the importance of music to other subjects
- ♦ Identify the different types of songs related to other subjects

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

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

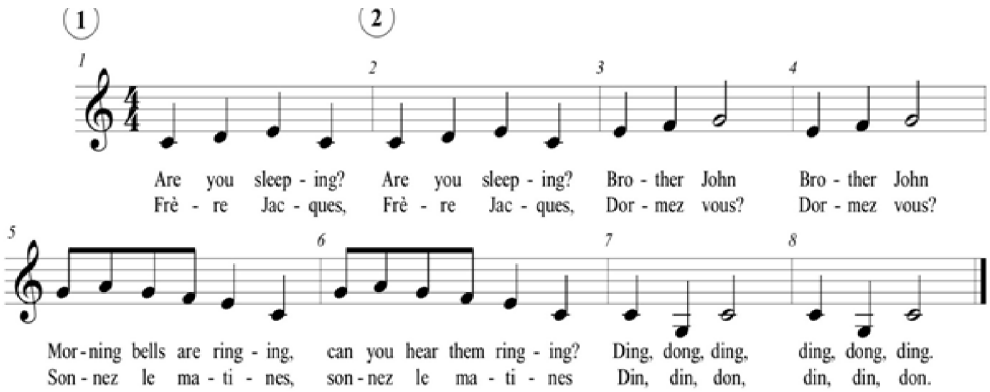
- ■ Enhances Higher Brain Function: Music lessons have been shown to improve a child's performance in school.
- ■ Provides Important Experiences: Music activities provide children with important experiences that can help them develop physical co-ordination, timing, and memory, visual, aural and language skills.

- Develops Quick and Decisive Thinking: - During musical performance, students must constantly turn their thoughts into action.
- Build Teamwork Skills: Ninety-five percent of respondents to a 1997 Gallup survey agreed that playing in school band is a good way to develop teamwork skills.
- Enhancement Cooperation: The social climate of music instruction is marked by

cooperation, whereas in most other subject co-operation is lacking or replaced by competition. Only by working together can students play a musical performance. You learn that co-operation is a means to an end, which can be applied to other goals.

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

Song Ferere Jacques Or Are You Sleeping



Pre-assign instructional Activity

Sing the assigned songs.

Contribute to the discussion about the importance of music to other subjects

Select their first song poem.

During the lesson

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

After the lesson

- Display and report the information on the song performance.

Selected songs connected to English language

Specific learning outcomes:

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

♦ understand the links between songs and language learning

♦ Identify songs more linked to English language learning

♦ Demonstrate more linked songs to English language education

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

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

Pre-assign instructional Activity

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

■ Get into groups of five.

During the lesson

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

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

After the lesson

■ As other groups report, individually note the top three items of interest or concern.

Pre-Unit Assessment Introduction

LESSON 1

Name: _____ Date: _____

Level	Skills	Yes	No
1	Song has a title		
1	one Song has a chorus		
1	one Song has at least one verse		
1	one Each line of the verse contains about the same number of syllables		

1	one All verses contain the same number of lines		
1	one Each line of the chorus contains about the same number of syllables		
1	one Chorus repeats itself (is not different each time)		
2	If the songwriter intended to rhyme, the song maintains a consistent rhyme scheme		
2	Theme evident in the chorus		
2	Verses contain supporting details		
2	Title, chorus, hook, and theme relate to each other		
2	Song contains a message about the theme		
2	If the songwriter intended to rhyme, the song maintains a consistent rhyme scheme		
3	Song demonstrates a grasp of exact and approximate rhyme		
3	3 Song includes one or more descriptive images, similes, or metaphors		

Connecting Music with Maths education (1 period)

Specific learning outcomes:

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

♦ recognize the links of songs related to math

♦ Categorize songs more linked to math or numbers

♦ Determine more linked songs to math education.

Assessment Criteria:

• Self-reflection

• Group reflection

• Oral question

Teaching and Learning Materials:

■ Rehearsals/class rooms

■ Image, music and video players

■ Audio video materials

■ Written and locally available materials

This lesson is intended to you for use in their classrooms and performance music related to mathematics. An exciting music lesson opens solving mathematical problems skills, innovation and collaboration. This results in high academic achievements, self-expression, positive attitudes and productive citizens.

Music is an ideal form of art to be integrated in mathematics instruction. The links between music and mathematics are very rich and include melody, rhythm, intervals, scales, harmony, tuning, and natures. These musical concepts are related to the mathematical concepts of proportions and numerical relations, integers, logarithms and arithmetical operations and the content areas of algebra, probability, trigonometry, and geometry.

In regard to the first point, music can be used to engage students in learning mathematics in an enjoyable but also relevant way. Secondly, music can be used as a resource by teachers to present and design mathematical problems in non-routine ways. This provides students with the opportunity to apply their mathematical knowledge in meaningful ways and connect new mathematical knowledge to existing knowledge.

An important aspect of this lesson is mathematics lessons and the effect of using connections between music and mathematics to improve students' mathematics learning.

Connection of Dance with other subjects and cross cutting Issues (1 period)

Specific learning out comes:

After learning this lesson, students will be able to:

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

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

After the lesson

- Order your learners to write a short poem and melody related to mathematics or numbers
- Order your learners to sing with their friends

■ Order your students to discuss about their songs with their colleagues. Dance performance offers learners diverse, unique, and powerful ways of perceiving and making meaning about the world. Dance is considered an expressive form of literacy with a unique set of language, skills, knowledge, and practices. Dance is an important way of knowing that expands learners' repertoire of literacies needed to make and communicate meaning in diverse and evolving contexts. Ways of knowing in dance are unique and powerful resources for making meaning that are not always possible through other representational forms. In this shifting and complex world, literacies are interconnected and codependent. Since all literacies contribute to meaning making in different ways, it is important for learners to develop a diverse range of literacies, including artistic litera- cies, from which to choose depending on meaning-making needs and contexts.



Image 1.The performing dance of south Omo

The idea of linked dance to other subject like theatre art is mandatory to implement this lesson effectively. The following concepts are prepared for you to refer and read step by step to get more information from this unit. Read each verses and notice the idea written under the contents of this unit. In this activity, students use the whole individual and group performance is better to transfer the new dance experience to link with other subjects

5.2.2 connecting Theatre, Film/video with other subjects and cross-cutting issues (1 period)

After learning this lesson, student will be able to:

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

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

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

audience. On the other hand, the application of music elements widely applied in musical theatre that encompasses music composition to make musical theatre. Genres of musical theatre include opera, ballet (dance theatre) and several forms of musical theatre, from pantomime to operetta (musical play) and modern stage musicals and revues. Musical theatre uses different elements of music to foster a social awareness through exposure to the social issues, events and cultures that are portrayed in the scripts and its performances on the stage.

You will learn the communication with who, what, where, when, and why to the audience or viewer to understand musical performance. Both theatre and film offer a story told in dramatic form through the two means of story delivering. In this case, they are much alike through an enactment of scenes by performers who speak and act as if they were actually the people they represent.

They differ in that theatre does have live audience, live performers (actors, actresses), and live performers such as ballet (dancing theatre or theatre), musical play or opera. But the cinema or movies do have motion pictures that are recorded by using the instrument called camera.

Not only performance, but also theatre refers to the building (the place where to see theatre, design of theatre houses, and related layouts of the building, all staff working in the hall and etc.).

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

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

Dance theatre (physical theatre) encompasses a story in drama through movement. To build citizens in ethics, Civics and Ethical Education is mandatory for citizens to express them with both their rights and responsibilities to guide them by social values and encouragement of active participation.

We can apply theatre arts even in Civic and Ethical Education. Because Civics and Ethical Education is useful to fasten the relationship between an individual

and a state and governing an individual citizen's relations with other individuals and social groups. In this case, you will be able to handle the bad behaviors of citizens by merging Theatre in Ethical Education.

On the other way, Civics and Ethical Education can be used as the means of conflict resolution. We can integrate terms of physics in theatre by making drama or play about conflict. Here, understanding conflict is important that could be applied through theatre performances. E.g. Participatory theatre, theatre of the oppressed. As social communities we have different experiences and live in a world of differences in such of ideology, belief systems, and ethnicity, social and cultural values. These differences are completely natural phenomenon. We can't totally stop or banish them. These natural differences can become the basis, or starting point for conflicts when two or more people believe that the other is an obstacle to getting what they want. We do create the story how people get into conflict and then we can perform it in drama.

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

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

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

Everyone around you has that choice. Often we see the only possible outcomes

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

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

In participatory theatre, audiences have the chance to witness real people in the process of encountering these challenges in one another. As a result, audience members are better able to connect with the deeper wants and needs that motivate the core conflict of the play. Theatre, in fact, embodies many of the key techniques and tenets of the "common ground" approach, whereby deeper understanding can promote more effective solutions for resolving conflict. Participatory theatre is even more effective in serving this mission.

It not only encourages the spectator to identify with characters in conflict and then asks audience members to step onto the stage and literally fill characters shoes. The act of empathizing is taken one step further as the public attempts to find novel and positive solutions to the conflict.

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

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

Exercise:

Order your learners to discuss the application and connection of theatre and film arts with other subjects

UNIT SUMMARY:

■ Performing and visual arts include music, dance, theatre and visual art. The arts such visual art, dance, theatre, music, and media arts (PVA) are legally defined as a core thematic area in Ethiopian education;

■ This grade level was designed to provide quality education in teaching performing and visual arts studies in Ethiopian 1st and 2nd cycle schools.

- The four main modes of "qeget" are "tezeta", "bati", "ambassel" and "anchihoy", with 3 additional modes that are variations of the main 4 modes: "tezeta minor", "bati minor", and "bati lidyan". Ethiopian music is generally heterophonic or monophonic, while certain areas in the south of the country use a polyphonic style (Dorze polyphonic).

- Dance is a way of knowing and communicating. All societies use dance to communicate on both personal and cultural levels and to meet physical and spiritual needs. Dance, as with all the arts, has its own language. We need to learn this language in order to fully understand and appreciate the world of Dance.

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

- The Element of Design Space refers to the area within, around, above or below

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

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

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

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