Performing and Visual Arts
Grade 8
Teacher's Guide book



Addis Ababa City Administration Education Bureau

PERFORMING AND VISUAL ARTS

Grade 8

Teacher's guide book

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Introduction to Grade 8 PVA education:

This unit focuses in turn on each of the four arts disciplines, providing a clear picture of the many factors that contribute to a successful standard based education program for music, dance, theatre, and the visual arts. Some factors are similar for each discipline; others are unique. A standards based program through medium class, should be guaranteed for all students and prepare them for educational, career, and life choices beyond class level. However, for many reasons some disciplines may be more fully available than others. All of the descriptions in this unit represent best practices recommended for program implementation. With that ideal program in mind, a school district, in partnership with the community, can develop a multiyear plan for building a high quality standards based program in each of the arts that provides all students with equal access.

Performing and visual arts are a discipline where they have access to learn behind the scenes about the artistic process, music, dance, theatre and design performance, and creative collaborations.

We value the arts as an integral component of the learning experience, and the teachers ensure through cross disciplinary planning that performing and visual arts, and performance are seamlessly incorporated into every unit.

The Arts not only enrich our lives but are critical to an understanding of global cultures and the common themes that unite societies. We recognize that arts are a medium of inquiry and provide opportunities for learning, communication and expression. Learning about and through arts is fundamental to the development of the whole students, promoting creativity, critical thinking, problem solving skills, and social interactions in the grade 8.

Music is a part of everyday life. It is a form of nonverbal communication that allows us to convey our ideas, feelings and emotions. Music contributes to personal, social, and physical development. The music classroom provides an environment that stimulates and challenges students. It is well resourced with an extensive range of musical instruments. Students have the opportunity to explore major categories of Ethiopian music, modes, and musical instruments, major categories of Ethiopian Dance, Film/ video and theatre production elements (basic stages),and role and function of elements of design in 3D arts.

Unit One
Artistic Perception

Total allotted period: 15 Periods

Introduction to unit one:

This unit requires affirm understanding of describe major categories of Ethiopian Music, Modes, and Instruments, Describe Ethiopian Styles of Dance, Express moods, feelings, themes, ideas through Theater and Video, and Produce Printmaking's & do sculpture (clay & paper Mache.

The unit gives much emphasis to the traditional Ethiopian music categories, moods and instruments, the style for folk dance, the mood and feelings of film and theatre, and the use of paper Mache and clay in printmaking and sculpture.

The activities and exercises given in each sub- unit are designed to encourage students to think critically about the lessons presented and to explore the key concept in more details.

Learning Outcomes:

After completing this grade level, students should 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 work.
- Connect performing Arts with other subjects & cross cutting issues (singing, dancing, theatre, video…)

Suggested teaching Aids in Unit 1

Piano, Audio/video player, body percussion and recorders, notes on boards/ flip charts …etc. Traditional music instruments (locally available) Audio/video materials (recorded) Paper, scotch, glue, clay, and locally available

You can present the Ethiopian music modes: tizita major and minor, batti major and minor moods, Anchihoye moods, and Ambassel moods; the categorical music regional grouping with the music mood relations, the music instruments of Ethiopia, the Ethiopian traditional dance, the production elements of film and videos, the 3D arts and functions of elements of design.

1.1. Major categories of Ethiopian Music and Modes

Period allotted: 6 periods

1.1.1. Ethiopian music modes
1.1.2. Catagory of ethiopian music
1.1.3. Ethiopian musical instruments

Learning out comes:

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

- Describe major categories of Ethiopian Music.
- Describe major categories of Ethiopian Music Moods.

This unit begins with discussing the concepts**:**

- How to develop Ethiopian music.
- The Ethiopian music modes pitch name and melodic character
- The modes, interval flow and how to sing the modes
- The Ethiopian musical instruments

Teaching notes:

Students have some background on the concepts of tizita, Batti, Anchihoye and Ambassel mood. For the purpose of revision, you can ask students questions like

1. What is the modes of Tezeta looks like?
2. What isthe modes of Tezeta looks like?
3. What is the modes of Anbassel and Anchihoye?

The purpose of activity 1.1.1 is to help students understand the characteristics of Ethiopian traditional music.

Answer of Activity 1.1.1

A. **Individual work**

1. Tizita Mode,
2. C-E-F-G-A-C
3. A) Ambassel type 1
   B) Ambassel type 2

B. **Group discussion**

1. Solfeggio is a method of singing a name of music pitches correctly.
2. To sing Anchihoye sing: select the Anchihoye song and practice it: like
   - ” zema enen marekshign”
   - Gofere hugnelegn ,etc,.

1.2. Major Categories of Ethiopian dance

Period allotted: 2 periods

Learning out comes:

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

- Describe the categories of Ethiopian dance

This sub unit begins by introducing the relation and the technical behaviors of the category of Ethiopian people’s dance.

Teaching notes:

Start the lesson by asking questions like

- What are the techniques of the Dance of Tigray People?
- What are the techniques of the Dance of Amhara People?
- What are the techniques of the Dance of showa People?
- What are the techniques of the Dance of Wolayita People?

And guide the students so that how to perform the dance of each people.

Activity questions are very important, so make small group of students to do activity 1.2. and give them proper feedback.

Answer for activity 1.2

1. Select one north Ethiopian song like the songs of the people of Tigray, Amhara, etc… then perform the dance with the categorical dance style.

2. Select one Ester Ethiopian song like the song of the people of Harare, Somali, etc… then perform the dance with the categorical dance style.
3. Select one south Ethiopian song like the songs of the people of Tigray, Amhara, etc then perform the dance with the categorical dance style.

1.3. Film (Video) Production Elements:

4 periods

Specific learning out comes:

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

- Identify film arts
- **Understand elements of film**

Film making production requires a clear understanding of film form and film content in general. Film art maker needs to know some of the basic concepts of film art as a medium like the structure that includes micro and macro levels, relationship of structure, meaning, emotive aspect and value, image construction, and the design in film composition it consists.

On the other hand, the learners should understand a film, its plot, theme, conflict; characters play crucial roles in completing the film makers intentions that the story he wants to deliver through camera.

The film audience and the film makers, have to pay careful attention to all mentioned components above. The students are expected to respond to both visual and aural stimuli while film making and watching video.

At it is already stated, the learners had better to be fascinated in film's story, its plot, its characters and their motivation. Those elements are suggested to be immediately perceived and easily articulated.

Knowing the aesthetics of film language helps the students to go the deep to dig out the 'denoted' (subtext) meaning and under meaning the 'connoted' meaning what is beneath the surface and what might be clearly seen or articulated by using their daily experiences to criticize and make depth analysis of film production.

To understand the film production (film making) there are three basic concepts:

Form/ Structure: Film form or film structure is the total system that the viewer perceives in the film and created by joining many fragments of various elements.

The structure of the film is that look at the individual parts and try to demonstrate and describe why the viewers are in the film and how in a uniquely cinematic way the entire film functions and has its effect on them.

On the other way, film art form or structure consists two branches at micro level and macro levels from composition of individual shots, fragments of picture and sound

to the arrangement of these fragments (separated scenes) into scenes, sequences and finally the entire film.

There are also elements of the film making such as visual (lighting), sound, editing, acting, and the like.

Film art is not only about listing elements but also it deals about meaning is very important in filming class because the meaning of the film is its soul (essence); the governing idea, story, plot, characters, the various elements of film production as used in the film, and its composition provides the meaning to conduct the analysis of film work.

The microstructure of film art is related to the composition of images, individual shots, sound fragments and the concept of editing with which these fragments are joined.

The composition of these have an impact on what these images convey to the viewer and hence how the complete film is experienced which goes through an individual visual shot, there are many elements like camera placement, lighting, lenses, relationship of frame outlines with elements contained within the frame outlines, duration of the shot that go into its composition.

The macrostructure of the film art is about various narrative and stylistic elements that play important role in shaping the macrostructure of a film art production.

Direction (5)

1.3.1. Fundamental Elements in Film Making:

It is important for you to understand the following concepts in film arts:

A) Camera: camera is the equipment used to filming record with different shots that is called camera Shots.

The shots of camera could be:

a) Wide shot taken from far away to demonstrate and shows characters and a background.

b) Medium shot that shows torso, face and some background

c) Close-up Shows head and shoulders of a character Point of View shot that tells the camera man or director what a character is seeing.

The camera has also different angles such as Low angle that suggests the camera is placed below eye level, or looking up, and High angle the camera is placed above eye level, looking down. On the other hand, camera has the movement like Pan the camera moves up, down or side to side.

Tracking Shot The camera is moved forwards, backwards or side to side on 'Train 'tracks. There is also camera focus that shows how clear or sharp an image is.

In focus, the camera man should see an image whether it is clear or sharp. Out of focus

is the focus of an image when it is blurry.

Soft focus is the focus of camera when a character or subject has soft edges. Deep focus is the focus that implements when the foreground, middle ground and background are all in focus. Shallow focus tells the director or camera man when one part of the image is in focus and another part is not.

In the camera context, knowing its focus and angle is the basic in film production to make qualified work.

B) Mise-en-Scene: the element that describes how the scene is set or staged.

N.B. Mise-en-scene study includes studying the following elements:

production design: setting and props, costumes, color (present both in production during and lighting), lighting actor's performance (including casting and make-up) and movement or (blocking) framing including position of the camera, aspect ratio, depth of field, height and angle dietetic sound.

C) Composition describes show things are positioned in the frame.

D) Color Palette the range of colors chosen for a scene.

E) Setting where a scene takes place and Props which refers to any items used in filming

.**F) Costume & Makeup** are anything worn by an actor.

G) Lighting, it could be hard lighting direct, (a street on a sunny day, or a character in a spotlight soft lighting indirect,(a street on a cloudy day),or a character at a candlelit dinner.

H) Sound and music composed score that is written by a composer for a film.

I) Dialogue, it represents words spoken between characters.

J) Narration, a voice that tells the story.

K) Sound effects, sounds that are added to a scene.

L) Editing, how shots areput together.

M) Cut when one shot ends and another one begins such as rapid cutting (action scenes)

N) Slow cutting, suspenseful or dramatic scenes

O) Performance, performing the way in which actors play with facial expressions, body language, voice as they perform.

P) Different sound elements that our video might include are that dialogue, where featured actors or actresses or interviewees speak on camera. Sound effects, like a door belling, (bell) or dog barking added after the filming is done; music in the background of what is happening on screen; and voice over, where someone off camera talks over the camera.

NOTE: TRY TO IDENTIFY THE ABOVE MENTIONED TERMS. THEY HELP YOU MORE WHILE TEACHING ABOUT FILM IN THE CLASS.

Identify Basic Stages in Film Production:

1.3.2. The stages of Film Production:

There are several stages that every film maker goes through to reach the screen. Those stages are clearly described as the following:

a) Story Development (script development)

Under this point, it might be an existing script, a book, a brief story outline. This development may also start with a director or a writer pitching an idea to a producer.

b) Pre-production

This is the phase or the stage where you would narrow down the options of the production. It is where the entire planning takes place before the camera rolls and sets the overall vision of the project. Pre-production also includes working out the shoot location and casting.

The Producer will now hire a Line Manager or Production Manager to create the schedule and budget for the **Production.**

C) Production

During this phase it is the work (key) to keep planning ahead of the daily shoot. The primary aim is to stick to the budget and schedule, this requires constant vigilance. Communication is key between locations, set, office, Production Company, distributors, in short, all parties involved film.

D) Principal Photography

This is when the camera rolls. It is nearly always the most expensive phase of film production, due to actor, director, and set crew salaries, as well as the costs of certain shots, props, and on-set special effects. Everything that has happened up to this point is to make principal photography go as smoothly and efficiently as possible. Communication between all parties is crucial during the shoot and the production must maintain a full set of records and strive to remain on time and on budget.

E) Wrap

The period immediately after shooting ends. It is when we strike (dismantle) the set and clear the location. Everything must be returned in good order to suppliers and there must be a full set of records of the shoot.

F) Post-Production

This stage starts when principal photography ends, but they may overlap. The bulk of post-production consists of reviewing the footage and assembling the movie editing. There will be contributions as required from Visual Effects (VFX), Music and Sound Design. The picture will now be locked and delivery elements will be created. Further information on Post Production can be found later on in Week 1 of the course.

Once the film is completed, it must be distributed. This is how producers make their money back and a considerable amount of time and energy will be invested to secure

the right distribution deals for their projects.

General terms in film production includes theme (the central idea), screen writing, a narrative structure, what makes it better. Visual design, what the scene is made-up and the use of imagery, color and shapes. Cinematography, various points of view the camera can take. Editing, joining shot to shot and combining the video.

Generally, film production elements goes through three phases: pre-production (story boarding and scripting), production (filming, or recording camera equipment), post-production (video editing), and distribution.

Answer for Exercises:

1) Film production is the process in film making that includes script preparation (making), filming (recording) by using camera, editing and distribution of the recorded video. For more information, look at the above concepts in this guide.

2) Theatre production: encompasses the basic stages, phases or procedures of making theatre. There are three fundamental steps in theatre production: 1) Pre-production (development step), during production (rehearsing step), and post-production in which feed backs and related issue are collected for the next performance. For more understanding, order your learners and give them time to present in groups.

3) Elements of theatre: playwright (who writes the play script), director (responsible for directing the play), text (script), audience (viewer), and designers: light designer, sound designer, costume and props (properties), actors and cateresses are the most known elements in theatre arts. Order your learners to list elements of theatre arts production and then follow them while they are discussing together.

4) Elements in film are listed here in this guide above. Go and list that and discuss with your learners. You can also identify elements in film art production.

5) Try to make simple production in theatre art or film art with your students and discuss about the two performing arts (theatre and film) then present it for your school community.

6) Try to view video production and discuss it with your learners and identify about its content concerning film elements.

1.3.3. Theatre Production Elements:

The elements of theatre by which theatre art works can be analyzed and evaluated. It can be categorized into three major areas.

Literary elements, technical elements and Performance elements)

1.3.4. Literary elements of theatre (drama)

According to Aristotle, (384-322 BC) a Greek philosopher, there are these six things to be essential to good drama.

A) Plot that narrates what happens in the play. Plot refers to the action, and the basic

storyline of the play.

B) Theme, it refers to the action of the play, and refers to the meaning of the play. Theme is the main idea (central idea) or lesson to be learned from the play. The theme might be obvious; other times it is quite subtle as to the experience of the author.

C) Characters, are the people (sometimes animals or ideas, objects) portrayed by the actors in the play. It is the characters who move (runs) the action, or plot, of the play forward.

D) Dialogue refers to the words written by the playwright (author) and spoken by the characters in the play.

The dialogue helps move (runs) the action of the play along.

E) Music/Rhythm, music is often featured in drama; in this case, it refers the rhythm of the actors' voices as they speak.

E) Spectacle refers to the visual elements of a play such as sets, costumes, special effects, etc. Spectacle is everything that the audience sees as they watch the play.

In the modern theatre (drama), the above mentioned list has changed slightly, but we will notice that many of the elements remain the same that the list of essential elements in modern theatre are such as characters , Plot, Theme, Dialogue , Convention (naturalism, realism), Genre and Audience.

The first four, character, plot, theme and dialogue remain the same, but the following additions are now also considered essential elements of drama like Convention that deals the techniques and methods used by the playwright and director to create the desired stylistic effect. Genre refers to the type of play, (comedy, tragedy, mystery and historical play).

Audience, audience might be reader; listener (for radio), viewer (for TV and theatre) is the group of people who watch the play. Many playwrights and actors consider the audience to be the most important element of drama, as all of the effort put in to writing and producing a play is for the enjoyment of the audience.

On the other hand, literary elements are also about plot structure that state six stages in a plot structure such as initial incident which discus the event that gets the story going on to the needed point of the plot. Preliminary event suggests whatever takes place before the action of the play that is directly related to the play (story).

Rising action is a series of events following the initial incident and leading up to the dramatic climax. Climax is the point turning to high point of a story, when events can go either way. Falling action is the series of events following the climax. Denouement is another term for the conclusion from the French word for "unraveling" Other Literary Elements Exposition is the structure of who, when, where and what part of the play Story organization that describes beginning, middle, end.

Conflict is also another term that the internal or external struggle between opposing

forces, ideas, or interests that creates dramatic tension that is the suspense which is the feeling of uncertainty as to the outcome, used to build interest and excitement on the part of the audience. Language, in drama or theatre, the particular manner of verbal expression, the diction or style of writing, or the speech or phrasing that suggests a class or profession or type of character.

Style is the shaping of dramatic material, settings, or costumes in a deliberately non-realistic manner. Soliloquy is the dramatic device that is used as speech by a single actor who is alone on stage. Monologue is a long speech made by one actor (a monologue) may be delivered alone or in the presence of others on the stage

1.3.5 Technical Elements (Design or visual elements)

Scenery (set) is the theatrical equipment, such as curtains, flats, backdrops, or platforms, used in a dramatic production (during performance) to communicate environment to create the mood for the audience. Costumes are clothing and accessories worn by actors to portray character and period of the story written. Props is short form of properties that suggest any article, except costume or scenery, used as part of a dramatic production; any moveable object that appears on stage during a performance, from a telephone to a train other technical elements.

Lights are the placement, intensity, and color of lights to help communicate environment, mood, or feeling. Sound refers to the effects an audience hears during performance to communicate character, context, or environment. Makeup it usually goes with costumes, wigs, and body paint used to transform an actor into a character.

1.3.6 . Performance Elements

Under performance elements, there several elements such as acting that explain the use of face, body, and voice to portray character. Character motivation is the key element which demonstrates the reason or reasons for a character's behavior; an incentive or inducement for further action for a character. Character analysis is also the element responding to dramatic art that suggests the process of examining how the elements of drama literary, technical and performance are used.

Empathy can also be taken as performance element that explores the capacity to relate to the feelings of another. Other Performance Elements include speaking that the mode of expression or delivery of lines. Breath control reflects the proper use of the lungs and diaphragm muscle for maximum capacity and efficiency of breath for speaking. Vocal expression is the component that narrates how an actor uses his or her voice to convey character.

Inflection is the Change in pitch or loudness of the voice. Projection is the performance element that demonstrates how well the voice carries to the audience speaking.

Style is the fundamental element in performance which goes with the mode of expression or delivery of lines. Diction is also another performance element that shows

the selection and pronunciation of words; clarity of speech. Nonverbal expression Gestures is another key performance component that any movement of the actor's head, shoulder, arm, hand, leg, or foot to convey meaning Facial expression. And lastly, Physical and vocal aspects used by an actor to convey mood, feeling, or personality are the most known elements in performance of theatre on the stage.

In the general context, theatre production is the broad professional activity that passes through pre-production phase (play selection), during production (rehearsing), and post production (feedback from the audience).

In addition to the above elements, the general theatre arts elements are: performers (actors, actresses), audience (viewer), director (who directs the play, performance), playwright (author, who writes the play, script), acting space (theatre house), and design aspects (scenery, costume, props, makeup, lighting, and sound), text (includes focuses, purpose and point of view to change it to the performance.

1.4. Role and function of Elements of Design in 3D arts

Period allotted: 3 periods

Specific learning out comes:

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

- Describe major types of Dimensions
- Understand the function of element of design in 3D arts

You started the lesson by asking questions and elaborate ideas like:

- What is dimension mean?
- What is 3D?
    - In the main points you describe the design elements and their functions.
    - The form and function
    - The ergonomic
    - The mass & space
    - The relation of time and motion

Activity 1.4

1. What is line in design?
    - Line is made up of points. Point is one of the simplest elements in design. The role and function of a line is a dynamic element expressing gesture or direction, activating the space that surrounds it.
2. How many elements of design do we have?

I. Lines-The first and most basic element of design is the line. In design, a line is any two connected points. These lines can be straight or curved, and may be smooth, rough, continuous, broken, thick, or thin. A line creates division and hierarchy within your design, helping direct the user's eye toward specific information or a specific focal point.

II. The second element of design is shape, when a two-dimensional line encloses an area. A shape can be geometric (like a circle, triangle, or square), or it can be organic (such as leaves, flowers, and animals). Boundaries—including lines and color—ultimately define shapes and can also help emphasize an area of the page.

III. Color is another powerful element of design. It can stand alone, act as a background, or highlight other elements in your design.

IV. Typography is arguably the single most important part of graphic, web, and user interface design. Your text and how it looks isn't just about conveying a message; it can also convey a mood

V. Texture refers to the way a surface feels—or in this case of a digital design, a perception of how it could feel. Texture can create a more dynamic, visually appealing experience while also adding depth to your design.

VI. Space refers to the area above, below, around, or behind an object. It can be positive or negative. Positive space refers to the subject or areas of interest, such as a person's face or furniture in a room. Negative (or "white") space, on the other hand, refers to the background area that surrounds the subject or areas of interest.

3. What is three dimension means?

- 3D design is the process of using computer-modeling software to create an object within a three-dimensional space. This means that the object itself has three key values assigned to it in order to understand where it exists within the space.

Unit two
Creative expressions

15 periods

Introduction to unit two

In your grade 7 class you have learned Tezeta and Batti kegnet. In this grade 8 class you will learn Creative expression that will be applied in the performing of Solfeggio in Anchihoye & Ambassel, folk dance, writing ideas for theatre, film/video, painting and printing.

The unit has four sections. The first section deals with the Solfeggio in modes of Ethiopian Music (Anchihoye and Ambassel). The second section deals with the folk dance. The third section deals with the idea for Theater and film/video production (create and write short story and interpret). The four section deals with the Printmaking and sculpture (clay & paper Mache). Here you will see how to sing the Perform Solfeggio in 6/8, 2/2, and 2/4 time signature, Dance is an art, it tells a story, a set of moods, or expresses an emotion

Folk, Ethnic and Ritual Dances are social dances that portray the beliefs, interest, habits, customs and practices of the natives

General learning out comes:

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

- Perform Solfeggio in different time signature (6/8, 2/2, 2/4) using notation and Play rhythm pitch, beats, rest by using modes of Ethiopian Music (Anchihoye and Ambasel)
- Perform folk dance styles
- Create and write short story and interpret Theatre and film/video production
- Printmaking and sculpture (clay & paper Mache)

2.1. Solfeggio in modes of Ethiopian Music (Anchihoye and Ambassel)

5 periods

Specific Learning out comes:

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

- Define solfeggio
- Understand the 6/8, 2/2, and 2/4 time singing

- Sing Anchihoye and Anbassel kegnet

In this sub-topic you will learn about singing Ethiopian melody in Anchihoye and Anbassel kegnet..

The term solfeggio define a musical method used to teach sight singing. The reason it is so widely used is its ability to cover the wide learning styles of those who use it. By labeling each note of the Anchihoye or Anbassel moods or scales with a syllable and hand-sign we cover the visual, auditory and kinethetic levels all at the same time. The term Solfége is believed to come from two syllables in the scale, Sol and Fa. To "Sol-fa" something was to sing a passage of music in solfége.

2.1.1. The kadaly method

The widespread use of Solfége in Music Education is connected with Zoltán Kodály who created the Kodály's Method in Hungary in the early 20th century.



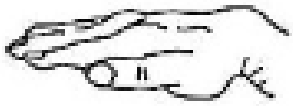
do

Do is the starting note of the scale. You begin by showing the hand sign at about the level of your belly-button.



re

Re is the note just above Do (one whole step). This sign is displayed just slightly higher than Do.



mi

Mi is the next note above Re (one whole step). This is displayed just slightly higher than Re (typically about heart level).

Mi to Fa is the first half-step we encounter. The hand sign simple turns the flattened hand for Mi so the thumb is pointing down and the top of the hand is now higher than the level of M



fa

So (or Sol) is the 5th degree of the scale (one whole-step above Fa). The hand position should be just about the level of you chin.



so

La (whole-step above So) is one of the more ambiguous hand signs. It can be shown with all fingers pointing down and the top of the hand arched or just the thumb and index fingers pointing down with the other three curled under. The key is the top of the hand is arched from the wrist destinguishing it from the other hand-signs.



ti

Ti is the whole-step above La. This is the 7th degree of the scale and always leads up to Do (hence the finger pointing up). The hand-sign is typically eye level.



do'

Note: Do' is distinguished from Do by using an apostrophe.
The return to do from Ti ends the major scale and the high-sign is typically just about forehead level.



Figure 2.1 Sculpture of Zoltán Kodály

2.1.2.Music time

Where we divide time into various units of measurement (hours, minutes, seconds), so we divide music into beats. You can think of the beat as the 'pulse' of the music. To measure time, we can set the "tempo"

Simple meter is grouped by duple (two), triple (three) or by quadruple (four)

Compound meter is grouped into three's (3/8), six's (6/8), and nine's (9/8) beats.

RHYTHMIC PATTERNS

What are rhythmic patterns?

Rhythmic patterns are the division of beats into patterns of sound by clapping of tapping the beat or a combination of notes and rests in a measure. The rhythmic pattern is also indicated by the words and syllables of the words.

The basic method by which you can learn rhythm is by clapping or tapping a steady beat or a combination of notes and rests based on the corresponding beats or values on notes and rests called rhythm pattern. They are best
understood in the following examples.

Another technique or style of rhythmic pattern is with improvised echo. The class will be grouped into A and B, or the teacher will clap first followed by the Students.

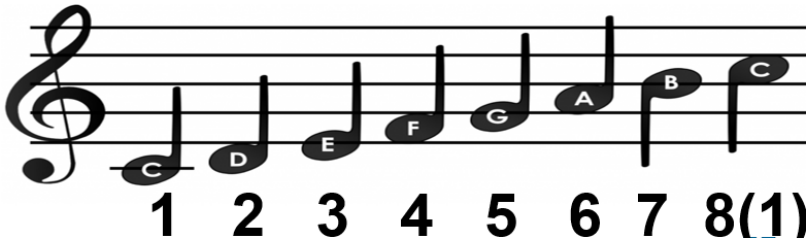


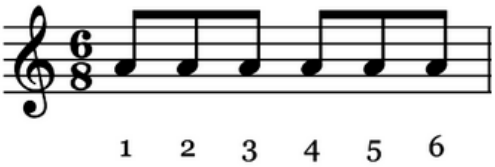
Figure 2.2 pitch name and number

How to count in 6/8

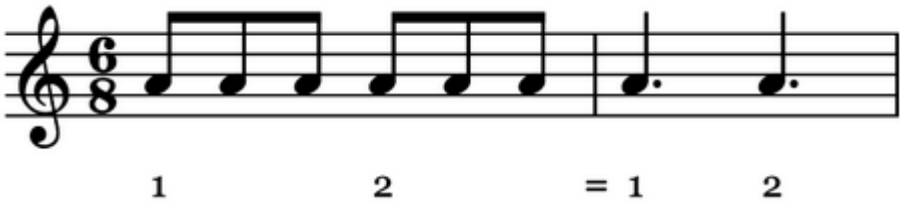
There are two ways to count a bar in 6/8 time. This can seem unnecessarily confusing when you first encounter 6/8, but as we'll see the difference is not as big as it first appears.

You can either count it as:

- 6 eighth-note beats: 1,2,3,4,5,6 or
- 2 dotted-quarter-note beats: 1… 2…



6/8 counted as six eighth notes:



6/8 counted as two dotted quarter notes

2/2 Time

It is A "C" with a vertical line through it is called **alla breve** and is the same as a 2/2 time signature:

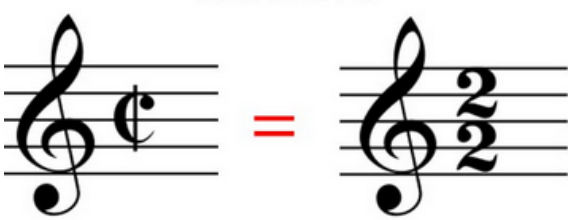
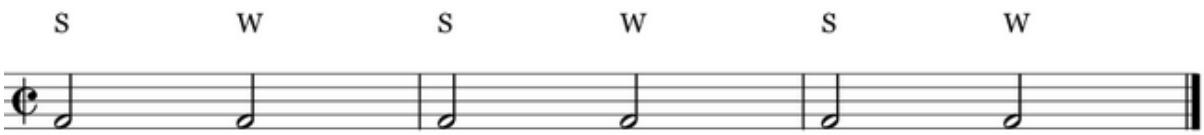


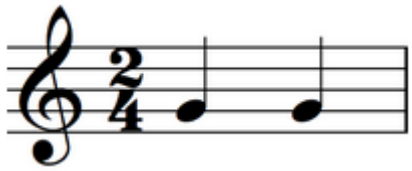
Figure 2.3 – Alla Breve

In 2/2 time, the half note gets one beat, and there are two beats to a bar. The first beat gets the emphasis, and the second beat is the weaker one:



2/4 Time

The 2/4 time signature = 2 x 1/4 notes per measure. In other words, there are 2 quarter notes per measure. When measures contain two beat groupings, musicians refer to the music as being in duple meter.



It is important to allow yourself to feel the groupings of twos and accent certain sounds accordingly.

2.1.3 Ethiopian Pentatonic Scales or AnchiHoye and Ambassel, Kignit

Example - 1 sing or play the following Ambassel scale/kegnet properly

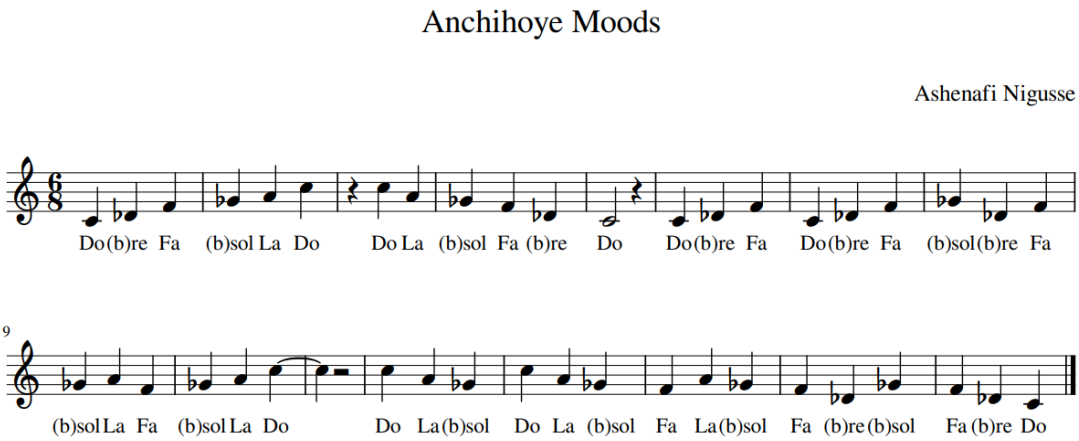


Figure 2.1.5 Ethiopian Anchihoyel kegnet/moods on the staff.

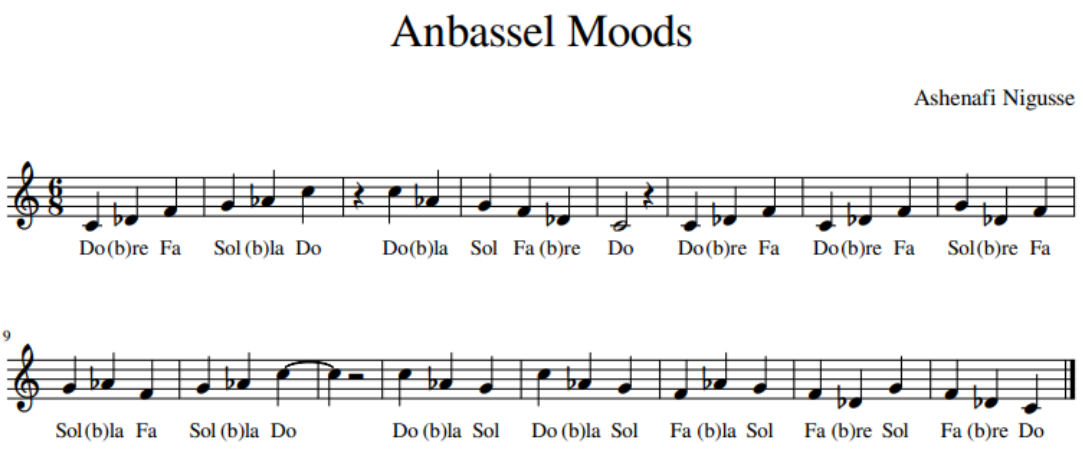


Figure 2.1.6 EthiopianAnbassel kegnet/moods on the staff.

2.2. Ethiopian Folk dance

2.2.1. The Eskista dance
2.2.2. Shoa dance
Specific Learning out comes: 2 periods

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

Competency: At the end of this sub-topic, students should:

- Define folk dance
- Understand the folk dance style
- Perform some folk dance

Folk dance, generally, a type of dance that is a vernacular, usually recreational, expression of a past or present culture. The term folk dance was accepted until the mid-20th century.

Dance and music are strongly connected in Ethiopia. In the western world, we think of them as two separate things but for Ethiopians, they are the same thing. Traditional dances and songs have the people's own unique rhythm.

Each of the Ethiopian traditional dances has unique body movements and steps and some ethnic groups use costumes. Some ethnic groups tend to primarily use the upper body when dancing while other types of dance involve the lower body as well. An example of the former is Eskesta, a form of Ethiopian dance that involves a lot of shoulder movement.

In Ethiopian, music is played on instruments such as the masenqo, which is a bowed lute with just one string. Lyres with various numbers of strings are also played and drums are sometimes used. Some groups make music with rattles. Really, how music is made in Ethiopia varies a lot depending on where you are and who you're with.

Amharic music is very popular and examples of it are available online. It is Ethiopian music sung in the language Amharic. There is also, of course, religious music created by Christians, Muslims, and Jewish people.

Let's Dance the Eskista

Exercise 1.

Perform Eskista





Eskista is an engaging, participatory folk dance cultures. To perform Eskesta you have to shake your shoulders as a wall skilled dancer's do, by dancing the Eskista. It is most of an Amhara dance cultural and a type of treasure that emphasizes the shimmy of shoulders.

Eskista is a traditional Ethiopian dance performed by both men and women. The dance is known for its unique emphasis on intense shoulder movements. It is characterized by rolling the shoulder blades, bouncing the shoulders, and jilting the chest.

Exercise 2.

Perform Wolaita waist movements:

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



Figure --A female and men dancer performs a traditional Ethiopian wolaita folk dance

Exercise 3. Perform the dance in particular is known as the "Shoa Oromo" or Oromo head twisting. It features fast and sharp movement of the head and neck which creates the whipping illusion.

Oromia dance styles differ from place to place. Some of its famous dances are "Shoa Oromo" and "Harar Oromo." Shoa Oromo has unique clothing as well as dance steps. Women wear two-piece leather decorated with shells. Men wear animal fur like lion's mane on their heads and use sticks for dancing. Most surprising about this dance is the women's very fast and sharp neck motion. You will never forget it once you watch it!



Figure --A female dancer performs of traditional Ethiopian Oromo folk dance

Activity 3.1

4. Describe the following terms in your own words.

a. Geez
b. Izil
c. Araray

Describe the contribution of St. Yared in the Ethiopian music culture

2.3. Theater and film/video production

5 periods

2.3.1. Writing a Play Script (Short Story) For Theatre

Specific Learning out comes:

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

- Express ideas, or create moods,
- Feelings through theatre, film/video, and interpret.

This unit introduces the creative perception in theatre and video to create ideas for film/video to interpret (Create and write short story and interpret)

When writing a play script, the script should include the settings, dialogue, and actions that take place throughout the play. This type of script outlines who says or does what when and how as well as describes the setting of the stage, like backdrops, lighting, and props. It is specifically for live visual stories (actions) on the stage, including dramas, comedies, and musicals, traditional dramas, farce, and fantasy.

2.3.2. How to Write a Play Script

Before writing the script for the play, get started, it's important to understand the proper formatting of a play and what story elements you need to include. Follow the following steps to write a play script.

1) Get Inspiration

The first step is to read the plays (scripts), and watch as many plays as possible, and as you can. During your reading, watching and research, take note and jot down important points of what other playwrights do well. If you notice dialogue you especially enjoy or useful stage directions, consider emulating them in your own play script. Reading a play first and then seeing a live performance of that play is a great way to see what a script can turn into, so try to read and watch the play before you write your own play.

2) Choose a Theme

Picking a theme for your play can help you write a play that audiences can connect to and understand and consider or consider on what kind of story you're telling to your audience: reader, listener, and viewer.

3) Genre: Genre suggests you that the style, tone, and subject matter of your play, whether that is serious, tragedy, comedy, or funny and insightful.

4) **Character growth:** This is how your characters develop over the entire, course of your play.

4) Lessons, key takeaways by the audience: These are morals or lessons that the audience learns by the end of the play.

5) Create a Plot

The plot of your play is the events that take place and lead the entire story. You need to decide if you want your play plot-driven, meaning the story pushes characters from scene to scene, or character-focused, where characters' actions direct the story. You may choose a combination of the two. Either way, many playwrights create a plot that leads to character growth. When creating your plot, the following key components are very important.

a) Characters: Decide who the main character of your play is. Make an effort to develop them into a believable person. You may also want to add supporting characters that support or challenge them. If you want a traditional hero story, you need to create a protagonist and an antagonist.

Consider the relationships between all of your characters, especially ones that have a conflict with each other. Having a conflict creates more tension in your play and keeps the audience interested in the fate of your main character.

b) Settings: Where is your play taking place? How does this add to the story? Determine how the setting impacts each scene or character and contextualizes themes. Limiting the number of different settings keeps your play grounded and improves its reducibility. Consider how your crew could quickly transform one setting into another. Creating new settings is more complex for the stage than it is for film and television.

c) Time: When is your play taking place? You need to figure out a way to convey this to the audience, whether that is through narration, costume, or dialogue.

d) Story: The story of your play focuses on the characters' reactions and emotions surrounding events of the plot.

e) Narrative arc (structure): Many plays follow a structure of exposition, rising action, and resolution.

f) Exposition: Early on in your play, you need to establish the who, what, where, when, and why of your plot. If you have a central conflict in your play, this may be the time to present it.

g) Rising action: Toward the middle of your play, more obstacles or challenges unfold.

The conflict may deepen until you reach the climax of the play. This is the tensest moment, typically when characters fully address conflicts.

h) Resolution: After the climax happens, the tension of your play lessens. During the resolution, your characters may overcome their conflicts or learn to live with them. Even if your ending is tragic, you may want to include a key takeaway or lesson.

i) Pick a Structure

Plays are made up of acts. Within each act are multiple scenes. When writing your play, you need to decide which kind of structure you want. As a new playwright, you may want to begin with a simple structure, such as a one-act play. These are the most common play structures:

j) One-act play: The play runs all the way through without an intermission. You still need a narrative arc, but you may have fewer settings and scenes.

k) Two-act play: Most contemporary plays use the two-act structure. A two-act play consists of two parts with an intermission in between. They allow for more complex sets since your crew can set up a new scene during the intermission. Audiences appreciate an intermission so they can stretch, use the restroom, and discuss the first act with one another.

l) Three-act play: This is the most complex play structure to write. If you decide on a three-act play, you may need an intermission between each act. These types of plays tend to be longer due to the extra intermissions and length of the acts. In many three-act plays, act one is typically the exposition, act two is the rising action, and act three is the resolution.

m) Make an Outline

Before writing the entire play from scratch, create a general outline of your play. Include the following in your outline: General Stage Actions: Act, Scenes

n) Write Using the Outline

Once you have a solid outline, you can start writing your play script. Filling in the outline with your actual script is a smart way to stay organized. You want to start giving your script depth and move it along with the following components:

1) Dialogue: This is one of the main components that guide your play. Consider what dialogue each character has and how this develops who they are.

2) Actions: Within the script, you need to note what each character is doing. Make it clear so the actors have a better understanding of what they need to do.

3) Technical elements: This includes things like costume changes, props, lighting, and settings.

4) Edit and Rewrite

After writing your first draft, it's time to read through the entire play script and start making adjustments. For instance, if your dialogue feels a bit flat, you need to rewrite it in a way that sounds more natural. Consider how people talk in real life, and try to make your characters feel human and emotional. Things such as interruptions and tangents can make it sound more realistic.

Have someone else read through your play to see if it makes sense to them. Ask them to note anything that is a bit confusing or needs more development. Since the story is in your head, you may not realize that it's not as straightforward on paper.

Play Script Example

Follow the following formatting rules when writing a play script:

a) Center act and scene headings.

Center and capitalize your characters' names before each line of dialogue.

Capitalize your characters' names in action lines.

Indent and italicize stage directions.

Here is a brief example of a play script:

Act One

Scene One

E.g. Curcura high school Teacher's office Right after school lets out.

SARON*, theatre teacher, sits at her desk. She sorts through a stack of papers and struggles to find what she is looking for.*

SARON

Talking to herself

Why is my life such a mess?

ROBA, *a put-together looking man, enters.*

ROBA

Because you're Saron

ROBA *chuckles as* **SARON** *rolls her eyes.*

You can follow different play script writing format. The above mentioned example is to show you how to write the script for theatre that gives you clue how much writing a play script takes a lot of effort and practice, but it is worth it when you see your vision come to life on stage.

2.3.3. Create Ideas for Film (video)

Specific Learning outcomes

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

- create ideas in film (video)

A. Screenwriting Basics

1. Write in black 12-point Courier font

2. Bold, Underlining, Italics, and Exclamation Points

Bold and underlined text points out a specific camera move or references the camera in the action. Use this when certain narrative moments need a specific view that can be illustrated in the text. **Do this sparingly**. Screenwriters do not have authority over shot selections for their scenes.

Examples:

The man turns to look at **the camera** and grins. We **tilt up** from the dead body to see the gun held in the man's hand. The man walks **off screen** dragging the body.

Italics in dialogue emphasize the importance of a word in a sentence. **Use sparingly**. They put limitations on the actor's performance and inflections.

MAN: I didn't *do* anything. What are you *talking* about?

Exclamation points act like italicized words. You can use them, but **sparingly**. The more you use, the less importance they have. Compare:

MAN: I hate you! I want you gone! I'm going to kill you! Tonight!

MAN: I hate you. I want you gone. I'm going to kill you. Tonight!

3. Keep action text quick and to the point. Don't use unnecessary adjectives. If you point out a detail, it must have narrative relevance:

BAD: "The man sat on a blue chair and stroked his blond hair."

Why do we need the chair to be blue? What if the production designer wants it to be red?

And why does his hair have to be blond? What if the director casts someone bald or with red hair?

GOOD: "The man sat on a chair and stroked his hair."

Center paragraphs on a single main action. Don't change paragraphs unless something significant has taken place.

The most important part of the page is the white. This means write as little as possible to express what is happening.

4. Have clarity in your headings.

Outside of a car: **EXT. CAR/PARKING LOT - DAY**

A room inside a larger building: **INT. BEDROOM, APARTMENT - NIGHT**

Leave out details in heading. "*INT. MESSY BEDROOM - NIGHT*" is better than "*INT. A CHILD'S MESSY AND UNLIT BEDROOM – NIGHT*" Let the action describe the location, not the heading.

If moving from one room to another in real time in one location, write '**continuous**':

INT. KITCHEN - DAY

Man walks to the door of the kitchen and steps out into

EXT. BACKYARD - CONTINUOUS

5. When introducing characters for the first time put their names in ALL CAPS:
GERRY walks into the bar. She orders a beer. Then she leaves.
It isn't necessary to over describe the characters. Their age, and maybe a distinct appearance trait, is enough:
BIRUK, 32, is a balding hippy.

6. Avoid parenthesis under dialogue, unless it's an action. Pointing out the emotion that a character is feeling as they say their lines limits the freedom of the actor/director.
GOOD: BOB
(Chewing)
Hello.
BAD: BOB
(Angrily)
Hello.

7. Avoid specifying songs playing. The song you pick may not be able to be in the film for financial reasons. Just indicate what kind of music.
BAD: "Here Comes the Sun" plays in the background.
GOOD: "A happy song with a light melody plays in the background."

8. Avoid on-the-nose dialogue: "Hi, Jack. How are you?" "Fine, thanks. Yourself?", "Oh, I'm good."
In just as many words, a screenwriter can present subtext, conflict, and relay important exposition. In real life, people ask each other about the weather. In films, we have only two hours or less to convey our point.

9. Never assume that what is in your head is on the page. A common trap is to see the scene in your head and leave details off the page because these details seem obvious to you. They're not obvious to the reader. Pretend that your reader has never heard this story (because he/she probably hasn't). Put it all on the page.
If you're stuck on how to describe something, just be literal:
"What is happening, where, and how?" Don't over think action. Just write it as it is in your head. Trust your reader's intelligence.
If a character is shot, for example, it isn't necessary to point it out more than once in the action.

10. Give your characters personality. In a scene of dialogue you should be able to cover up the speakers' names and still be able to tell which character is saying what just by the character's distinctions.

Example:

INT. UNKNOWN SPACE

Close on TEWODROS'S face (30S). We hold on him for a long time. He is

looking at something offcamera, deepin thought. He starts quitely dictating a love letter into a small microphone.

TEWODROS

To my chris, I hav been thinking about how I could possibly tell you how much you mean to me. I remember when I first started to fall in love with you. I like it was last night. Lying naked beside you in that tiny apartment , it suddenly hit me that I was part of this whole larger thing, just I like our parents, and our Parents' parents.

Generally, concerning creative expression, thera are lots of ideas to express through theatre, film and video. Thera are asoo many ways to write the script for theatre. The above examples are given for you as a sample to practice your own short story to present for your class mates. The following exercises help you to create your own ideas through theatre, and film.

Exercises:

1) How to create an idea in theatre? Create short story, or write the script for theatre and submit it to your theatre teacher.

2) How to create a story, script for film (movie)? A write a script for movie and display it in the class on LCD, then discuss about its theme in the class.

2.4. Visual Art

2.4.1 Printmaking and Sculpture (clay & paper Mache)

3 periods

Specific Learning out comes:

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

- Understand Printmaking
- Doing sculpture (using clay & paper Mache)

Printmaking a type of art that uses an inked block or plate to print an image this allows multiple printings, unlike drawing or painting. It is the art of stamping.

The purpose printmaking making multiples of the same images

Types of Printing Processes

1. Silkscreen
2. Lithography
3. Intaglio/Etching
4. Monotype

5. Relief

1. Silkscreen

Images made by forcing ink through silk stretched on a wooden frame.

- Stencil or block-out image using fluid
- Apply ink to areas were no fluid was used
- Squeegee ink through screen onto
- fabric/paper/clothing

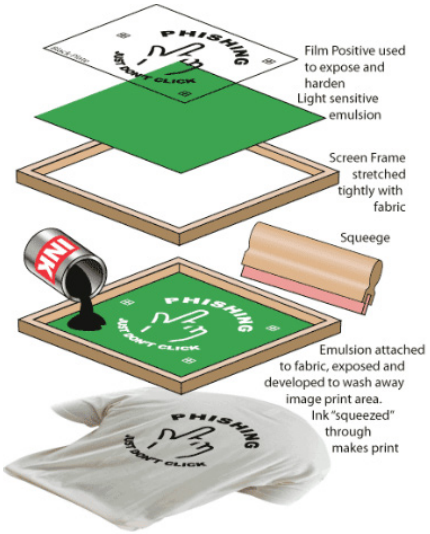




Figure .....Silkscreen

2 Lithography

In the lithography mages made by printing on the surface of the stone or surface

A greasy (oil-based) crayon is applied to a smooth block of limestone. The stone is ground down, acid is applied to clean it, water is sponged onto the stone and oil-based ink is rolled on.

Ink will only stick to the crayon but not the water.

Paper is placed on top and a large press applies pressure to transfer the ink.



Figure. 1 …. Lithography

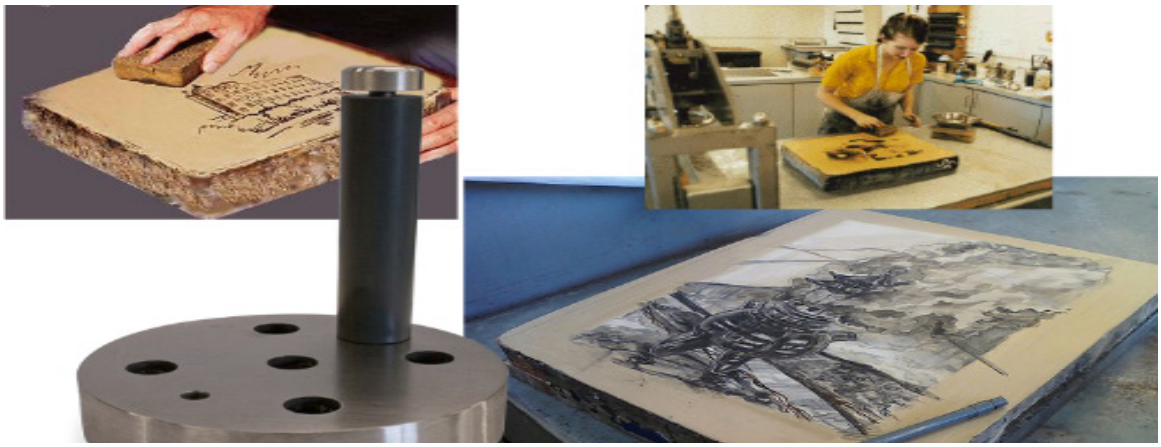


Figure .2.… Lithography processing

3. Intaglio/Etching

In intaglio imaging, images made by printing from the lower surface. Lines are cut or etched into a smooth plate of metal Ink is rubbed into the grooves and the surface is wiped clean. Damp paper is forced into the inked grooves by heavy printing press.

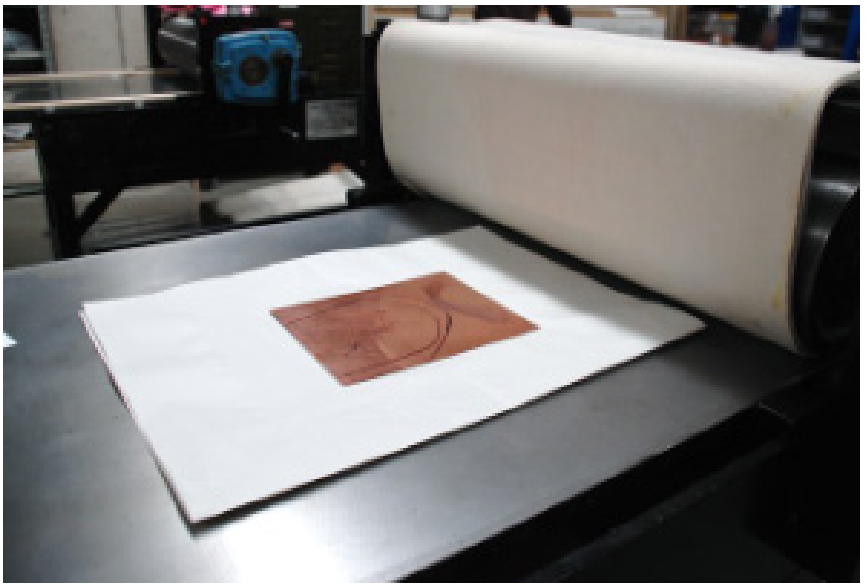


Figure 1…. Intaglio

4 Monotype Printing

In monotype printing, Image made by painting on a smooth, non-absorbent surface one time

- An image is painted
- The paper is pressed onto the image, transferring it.
- The unique aspect of a monotype is that the plate can never be replicated.





Figure 1…Monotype Printing

5.Relief Printing

In Relief Printing Images made by printing from a raised surface

- The lowered area does not print – stays the color of the paper.
- One color ink

- Examples – woodcuts, linoleum cuts, found objects, fingerprints



Figure 1 ...Relief Printing



Figure 2– Printmaking

Activity 2.4

1. Describe the five types of printing Processes.
   - A. ……
   - B. ……
   - C. …….
   - D. …….
   - E. ……..
2. What is the use of Lithography?

2.4.2. Doing sculpture (using clay & paper mache)

Paper Mache (or papier-mâché, if you prefer to say it with a French accent)) is a versatile sculpting material for artists of all ages. It's a fun way for kids to create their first sculptures, but it can also be used to create museum-quality works of art and anything in between.

Basic steps all paper/ paper Mache projects:

1. Create an armature for your sculpture, or find an object that has the shapes you want for your project.
2. Make some paste, or mix up some paper Mache clay. (I show you how to find the free recipes below).
3. Apply the paper Mache to your form.
4. Allow the paper Mache to dry all the way through.
5. Use acrylic paint to decorate your paper Mache sculpture and seal your sculpture with acrylic varnish.

Step 1: Creating a Form or Armature

Wet paper stuck together with paste has no particular form of its own, so the real sculpting happens when you build your armature. Take your time with this step, because it's important.

Armatures Made with Crumpled Paper and Masking Tape:

Examples 1, Animal sculptures with crumpled paper and masking tape.

This the little Dragon was made. Newspaper was crumpled into the shapes of the body, legs and head, and then held together with masking tape.



Figure 2.4…Dragon made with crumpled paper and masking tape.

After covering the form with paper strips and paste, and painting him, the dragon looked like this.



figure

How the little owl looked after he was covered with paper Mache clay and painted.

Found Objects:

Many paper Mache items can be made over objects you find around the house. The paper Mache bowl was made using a small ceramic bowl for the form. Use plastic bags to make the forms for pumpkins, and many people make masks using milk jugs or paper plates.



Figure 4.4….Pressing colored paper mache clay into a bowl.



Figure 2.4…The finished paper mache bowl.

Step 2: Make Your Paper Mache

You can cover your form with paper strips and paste, or with a mixture of pulped paper that has been mixed with some kind of binder or glue.

Paper mache clay:

paper mache clay, a mixture I invented that contains soaked paper, Elmer's glue, drywall joint compound, and oil.

Paper mache paste:

For the more traditional way to make paper mache, you'll use paper strips and some form of paste to apply the paper strips to your armature. The easiest paste recipe is just flour mixed with warm water.

NB. Many people worry about mold if they use a paste made with flour and water. This can be a real problem if the paper mache doesn't dry quickly.

However, mold can't grow without water, so make sure your sculpture dries fast, and then seal it with varnish so it can't absorb water from the air.

Another (minor) problem is that you'll need to make a new batch of the flour and water paste every day, because yeast from the air tries to turn it into sourdough starter. When that happens, the paste doesn't smell very good and it isn't as sticky.

Flour and water paste doesn't cost much, though, so just throw it out at the end of your sculpting session, and start with a new batch in the next.

Step 3: Apply the paste or paper mache clay to your form.

Applying paper mache clay:

To use the paper mache clay, just mix it up and apply it over your armature with a knife. It's a lot like frosting a cake, but you'll want to use a very thin layer so it can dry quickly.



Figure 2.4…A copy of the famous Egyptian Blue Hippo, made with foil and paper mache clay.

Applying paper strips and paste:

You'll want to use paper that's soft enough to bend over the curves of your form. You also need to tear off all the cut edges, because they will show as straight lines on the finished sculpture. The torn edges kind of melt into the shapes, so they look better.

Step 4: Let your paper mache get dry all the way through.

The one biggest mistake people make with paper mache is not letting it dry long enough before painting it. If you seal any moisture inside, there's a very good chance that mold will start to grow. You'll eventually see it as dark spots on the outside of your sculpture, and at that point there's very little chance of saving it.

So give your sculpture plenty of time to dry! Paper mache is not an 'instant' sculpting material

Step 5: Paint it!

This is the exciting step that brings your paper mache sculpture to life.

Use an acrylic gesso before you paint my sculptures, because it seals the paper mache and gives you a nice white surface to paint on. It seems to make the colors brighter, and you don't need as much paint to achieve the look you want.

However, you can paint sculptures without gesso, so it's really optional.

When your paint is dry, be sure to seal it and protect the paint with a coat of acrylic varnish. However, there are many types of sculptures or decor objects that look best with a shiny varnish, so choose the one that will give you the look you want.



Figure 2.4.Basset hound, painted with acrylic paint.
mache table with inlaid chess board

Summary: Folk, Ethnic and Ritual Dances are social dances that portray the beliefs, interest, habits, customs and practices of the natives.

Concerning creative expression, there are lots of ideas to express through theatre, film and video. There are also many ways to write the script for theatre. The above examples are given for you as a sample to practice your own short story to present for your class mates. The following exercises help you to create your own ideas through theatre, and film.

The term solfeggio defines a musical method used to teach sight singing. The reason it is so widely used is its ability to cover the wide learning styles of those who use it. By labeling each note of the Anchihoye or Anbassel moods or scales with a syllable and hand-sign we cover the visual, auditory and kinethetic levels all at the same time.

Activity 2.4

1. Describe the five types of printing Processes.
   A. ……
   B. ……
   C. …….
   D. …….
   E. ……..
1 What is the use of Lithography?
2 Write all steps of paper mache projects

Answer

1.
   A. Silkscreen
   B. Lithography
   C. Intaglio/Etching

D. Monotype
E. Relief

2. to duplicate image

A. . Create an armature for your sculpture, or find an object that has the shapes you want for your project.
B. Make some paste, or mix up some paper mache clay. (I show you how to find the free recipes below).
C. Apply the paper mache to your form.
D. Allow the paper mache to dry all the way through.
E. Use acrylic paint to decorate your paper mache sculpture and seal your sculpture with acrylic varnish

Unit three
History and cultural context

11 periods

Introduction to unit three

Over time, traditional peoples around the world have preserved distinctive understandings, rooted in cultural experience, that guide relations among human, non-human, and other-than human beings in specific ecosystems. These understandings and relations constitute a system broadly identified as traditional knowledge, also called traditional knowledge or aboriginal knowledge. Archaeologists conducting excavations in Indigenous locales may uncover physical evidence of Indigenous knowledge (e.g., artifacts, landscape modifications, ritual markers, stone carvings, faunal remains), but the meaning of this evidence may not be obvious to non-Indigenous or non-local investigators.

The arts (visual art, dance, drama, music, and media arts) are legally defined as a core content area in Ethiopian education; they are commonly considered a special subject and are usually the first area to be cut to make room for something new. However, educators must never underestimate the power of the arts to inspire and delight children. Dance promotes endless ways for your learning to create meaning and find fulfillment in learning.

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

General Learning outcomes

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

- Understand the history of music and culture
- Compare and contrast music art works
- Understand history and cultural dimension of dances
- Appreciate dance works and recognize ways of dance works.

3.1 cultural dimention in Music and miusical instruments

3 periods

Specific Learning outcomes of Unit three

3.1.1. cultural dimention in music

Learning Strategies:

1. Express cultural dimensions
2. Express culture and dance
3. Express themes, and ideas through dance,

Teaching Materials:

- Images and locally available materials
- Audio-video materials
- Video players (recorded)

Assessment Criteria:

- Observation:
- Self/practical reflection
- Group reflection
- Skill performance

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

- Understand history of music and cultural dimension
- Identify folk music styles
- Identify the different musical performances

Music is a fascinating topic for evolutionary theory, natural philosophy, and narrative construction: music is a highly valued feature of all known living cultures, pervading many aspects of daily life, playing many roles. And music is ancient. The oldest known musical instruments appear in the archaeological record from 40,000 years ago (40 Kya) and fromthese we can infer even earlier musical artifacts/activities, as yet unrepresented in the archaeological record.

- **The origin of music**

The invention of music in Ancient Greek mythology is credited to the muses, various goddesses who were daughters of the King of the gods, Zeus. Persian/Iranian mythology holds that Jamshid, a legendary Shah, invented music.

- **The first form of music**

"Hurrian Hymn No. 6" is considered the world›s earliest melody, but the oldest musical composition to have survived in its entirety is a first century A.D. Greek tune known as the "Seikilos Epitaph." The song was found engraved on an ancient marble column used to mark a woman's gravesite in Turkey.

- **The Beginning of Music**

One popular story from the middle Ages credits the Greek philosopher Pythagoras as the inventor of music.

- **The firs maker of music**

Making music is a universal human trait that goes back to at least 35,000 years ago. Explore the evidence for some of the world's earliest musical instruments.

- **Is music older than language?**

Music came first. The language part came later. ... This led them to hypothesize that language is better thought of as a special type of music. The music developed first and provides the foundation—from an evolutionary and a developmental standpoint—for language acquisition.

- **Music is a powerful knowledge**

Music is a language of emotion in that it can represent different feelings and barge into the soul with no boundaries or limitations. People are always challenged by the fact that "no one understands them" or know how they "really feel", so they turn to music. ... Music also has the capacity to imitate emotions.

3.1.2 cultural dimention in musical instrument

- **The oldest instrument ever in the world**

The discovery pushes back humanity's musical roots. A vulture-bone flute discovered in a European cave is likely the world's oldest recognizable musical instrument and pushes back humanity's musical roots, a new study says.

- **The first musical instrument is Flute**



figure

German archaeologists have found mammoth bone and swan bone flutes dating back to 30,000 to 37,000 years old in the Swabia Alps. The flutes were made in the Upper Paleolithic age, and are more commonly accepted as being the oldest known musical instruments.

Since it was around this time – 40 Kya – that Cro-Magnon humans arrived in Europe, it appears that they brought the ability to make and use musical artifacts with them from Africa. I side with the view that musical technology has a much older past, currently (and perhaps indefinitely) hidden from the material record.



Figure 2. Central African ivory horn

Prehistoric musical instruments enable rare and fascinating glimpses into an otherwise

largely hidden culture, revealing more and more about our lineage's ancient past.



Figure 3. African musical bow (Obubra, Nigeria), using the mouth as a resonator.

Ancient humans were certainly capable of creating musical technologies well before they currently appear in the material record. It is a striking fact, in my view, that even the oldest known flutes demonstrate such an investment of time, energy and resources. Ivory flute production bespeaks the maturity and sophistication of Upper Palaeolithic musical technologies. And the commitment of valuable resources to musical technologies implies that music really mattered to ancient humans.

- **The most popular instrument in the world**

What Is the Most Popular Instrument to Play?

- 1 – Piano. It might surprise you to know that 21 million Americans play the piano! ...
- 2 – Guitar. ...
- 3 – Violin. ...
- Drums. ...
- Saxophone. ...
- Flute. ...
- Cello. ...
- Clarinet.

- **The most famous flute player in the world**

James Galway is considered by many seasoned and newbie flute players as the greatest flute players and the most famous in the world.

- **The oldest drum**

The oldest drum to be discovered is the Alligator Drum. It was used in Neolithic China,

and was made from clay and alligator hides. The Alligator Drum was often used in ritual ceremonies, and dates back as early as 5500 BC.

- **Cave man music**

Science / Medicine: The Oldest Oldies: Caveman Music: Instruments made of bone or stone have been copied and used to create rhythms believed similar to those of prehistoric times. Researchers increasingly believe music played a major part in bringing humans of that era together.

- **The founderof guitar**

Although steel-stringed acoustic guitars are now used all over the world, the person who is thought to have created the first of these guitars was a German immigrant to the United States named Christian Frederick Martin (1796-1867). Guitars at the time used so-called catgut strings created from the intestines of sheep.

Such instruments as lyres, lutes, reed-voiced pipes, and tambourines appear in the material record from around 1,800 BCE onwards. For instance, the tomb of Tutankhamun contained musical instruments sheltered from the elements for over 3,300 years.

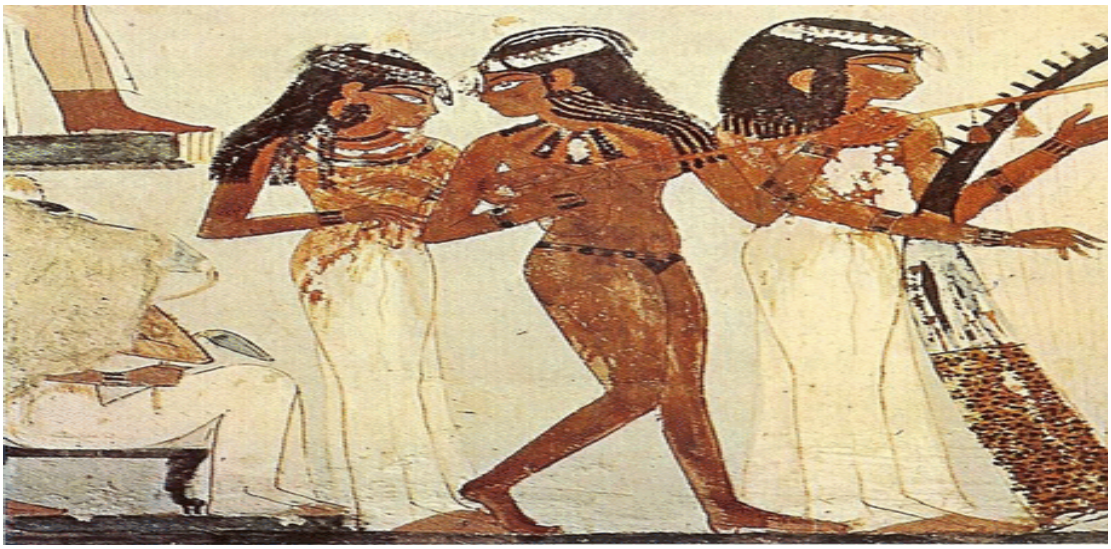


Figure 4 Three musicians, from the tomb of Nakht, located in the Theban Necropolis, on the west bank of the Nile at Thebes (present-day Luxor, Upper Egypt)

3.2. Cultural Dimensions in Dances.

2 periods

3.2.1. Dance and society

The arts (visual art, dance, drama, music, and media arts) are legally defined as a core content area in Ethiopian education; they are commonly considered a special subject

and are usually the first area to be cut to make room for something new. However, educators must never underestimate the power of the arts to inspire and delight children. Dance promotes endless ways for your learning to create meaning and find fulfillment in learning.

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

3.2.1. What is culture?

Cultures includes many aspect of life, culture is a caracturstics and knowledge of a particular groups of people. Defined by everything from language, religion, foods, traditions, foods, values music and arts.

Exsersise 1.

Write True or false:

1. Dance promotes endless ways for lerning to create meaning and findfulfillment in learning.
2. Dance provides an embodied, physical form for conveying images and feelings.
3. Dance provides an embodied, physical form for conveying images and feelings.
4. Dance serves multiple purposes that permeate cultures including performing, entertaining, celebrating and socializing becoming physically fit, and communicating.
5. Dance offers both the medium and the message
6. There is seemingly no human culture, even those most remote from civilization that is without dancing.
7. Folk dancing are discovered, rediscovered, and newly invented in all cultures and civilizations.
8. Dance experiences contribute to personal, social, economic, cultural, and civic aspects of life.
9. There is seemingly no human culture, even those most remote from civilization that is without dancing.
10. Dance experiences contribute to personal, social, economic, cultural, and civic

aspects of life.

Exsersise 2.

Give your explanation

1. Discuse the term culture with in your group?
2. Discribe about the dimention of your culture?
3. Drow the charactorstics of your culture on your excersise book?
4. What is the importance of cultural dance in your socity?
5. What is the relationship of dance and culture?

Answers

1. Cultures includes many aspect of life, colture is a caracturstics and knowledge of a particular groups of people. Defined by everything from language, religion, foods, traditions, foods, values music and arts.
2. Dance has the ability to shape minds, bodies, and communities. It is a tool for understanding cultures, for instilling healthy physical practices, and for promoting self-confidence.
3. Your cultural identity is the feeling that you belong to a group of people like you. This is often because of shared qualities like birthplace, traditions, practices, and beliefs. Art, music, and food also shape your cultural identity.
4. Dance has the ability to shape minds, bodies, and communities. It is a tool for understanding cultures, for instilling healthy physical practices, and for promoting self-confidence.
5. As the oldest and most primal of the performing arts, dance has existed across all cultures and historical periods.

Answers 1

Write True or false:

TRUE __1. Dance promotes endless ways for lerning to create meaning and find fulfillment in learning.

TRUE__ 2. dance provides an embodied, physical form for conveying images and feelings.

TRUE__ 3. dance provides an embodied, physical form for conveying images and feelings.

TRUE__ 4. Dance serves multiple purposes that permeate cultures including performing, entertaining, celebrating and socializing

becoming physically fit, and communicating.

TRUE__ 5. dance offers both the medium and the message

TRUE__ 6. There is seemingly no human culture, even those most remote from civilization that is without dancing.

TRUE__ 7. Folk dancing are discovered, rediscovered, and newly invented in all cultures and civilizations.

TRUE__ 8. Dance experiences contribute to personal, social, economic, cultural, and civic aspects of life.

TRUE__ 9. There is seemingly no human culture, even those most remote from civilization that is without dancing.

TRUE__10. Dance experiences contribute to personal, social, economic, cultural, and civic aspects of life.

What Is Dance Education?

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.

Identify folk dance styles

Dance has the ability to shape minds, bodies, and communities. It is a tool for understanding cultures, for instilling healthy physical practices, and for promoting self-confidence. Dance education can explode a desire for lifelong learning, expand students' imagination and creativity, and prepare them for the increasingly innovative and changing landscape of the modern world.

3.2.2. The main points of Cultural dimensions

- Cultural dimensions are the mostly psychological dimensions, or value constructs, which can be used to describe a specific culture. These are often used in intercultural communication-/cross-cultural communication-based research.
- There are five cultural dimensions or 'problem areas' which represent differences among national cultures power distance, uncertainty avoidance, individualism/ collectivism, masculinity/femininity and long-term orientation.

- The four original dimensions of cultural difference were: power, distance index, individualism versus collectivism,

Culture has three dimensions or aspects:

- Material dimension.
- Normative dimension.
- Symbolic dimension.

1. Cultural markers are shared features such as language, and common values, in a cultural group. These help define the group. For example, the majority of people who are Islamic speak Arabic. This is an example of a shared feature.

There are Core Cultural Differences:

- Individualism
- Power Distance
- Uncertainty
- Avoidance
- Cooperative

1. **National culture** is the norms, behaviors, beliefs, customs, and values shared by the population of a nation (e.g., Ethiopian national culture). It refers to specific characteristics such as language, religion, ethnic and ethnic identity, cultural history and traditions.
2. Cultural dimensions are the mostly psychological dimensions
3. **What are 10 examples of culture?**

- Norms.
- Rules
- Languages.
- Festivals.
- Rituals
- Ceremony.
- Holidays.
- Pastimes.
- Food.
- Architecture.

2. Put simply, your cultural identity is the feeling that you belong to a group of people like you. This is often because of shared qualities like birthplace, traditions, practices, and beliefs. Art, music, and food also shape your cultural identity.
3. **Understanding** is at the Heart of Effective Communication.
4. Cultural identity refers to **a person's sense of belonging to a particular culture or group**. This process involves learning about and accepting traditions, heritage, language, religion, ancestry, aesthetics, thinking patterns, and social structures of

a culture. ... The culture becomes a part of their self-concept.

5. Cultural identity is **constructed and maintained through the process of sharing collective knowledge such as traditions, heritage, language, aesthetics, norms and customs**. As individuals typically affiliate with more than one cultural group, cultural identity is complex and multifaceted
6. Culture helps define how individuals see themselves and how they relate to others. ... A family's cultural values shape the development of its child's self-concept: Culture shapes how we each see ourselves and others. For example, some cultures prefer children to be quiet and respectful when around adults.

Dear students I hope you understand about the idea of cultural dimensions. So now we will discuss based on the above mentioned description.

Exercise 2

1. Write the three dimensions of culture or aspects?
2. Describe the Core Cultural Differences?
3. List at list five example of culture out ofthe 10 examples of culture?
4. The main points of cultural dimensions

Put simply, your cultural identity is the feeling that you belong to a group of people like you?

Answers

1. Culture has three dimensions or aspects:
   - Material dimension.
   - Normative dimension.
   - Symbolic dimension.

2. There are Core Cultural Differences:
   - Individualism
   - Power Distance
   - Uncertainty Avoidance
   - Cooperative

3. The 10 example of culture
   - Norms.
   - Languages.
   - Festivals.
   - Rituals
   - Ceremony.

4. There are five cultural dimensions; cultural identity refers to a person's sense of belonging to a particular culture or group, National culture is the norms, behaviors,

beliefs, customs, and values

5. Cultural identity is constructed and maintained through the process of sharing collective knowledge such as traditions, heritage, language, aesthetics, norms and customs.

3.3. Local Stories for Theatre, Film/video.

2 periods

Specific Learning outcomes

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

- Express Indigenous Knowledge through theatre,
- Express film/video, and use local stories for the two mediums (theatre and video)

Learning Strategies:

- Express indigenous knowledge through theatre,
- Express indigenous knowledge through film/video.

Teaching and Learning Materials:

- Written documents
- Audio/video players
- Local available written materials

Assessment Criteria:

- Observation
- Discussion
- Self/practical reflection
- Feedback
- Portfolio
- Oral question

Instruction (1)

Understanding local stories:

Local stories are the means of expressing traditional or indigenous knowledge to transfer information down from generation to generation. 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.

Teacher, 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.

To express indigenous or traditional knowledge in theatre or film/video, we have to considerer the intercultural discipline of theatre to produce intercultural theater that expresses cross-cultural theatre of Ethiopians by mixing and matching our cultures or subcultures in theatre production and film making process to develop art culture as whole.

As theatre is the mechanism of social's sustainability of cultures, there must be unavoidable means of presentations of theatre, film/video to interconnect our communities in theatre and film arts through inter-cultural expression to express the natural life of our people. Here, you have to put into consideration about theatre and film as social tools to deliver messages.

One of the means of expressing indigenous knowledge in theatre, film/video is properly using of local stories that can be used as the forms and the implications of traditional knowledge that is taken as easy and practical to implement in the native communities to survive.

The local stories connect the survival of every human being to the wholeness of nature and its elements that support life in natural environment. In such country Ethiopia, there are many ways of local stories that bind Ethiopian societies together with their physical environment to communicate with it as their late ancestors to survive as a natural society.

Generally, local stories can provide the concrete situations of communities in relation with the environment and makes practical solutions to the problems, or conflicts of the people. As Ethiopian societies, we have the means of conflict resolutions such as Aba **Gada's System, Zeweld, Jarsuma, Irecha, Fiche Chambalala**and etc. These local indigenous practices are helpful for theatre learners, and film makers to express the growing concern of our country's cultural background. Teacher, use these traditional customs of our societies to express them in theatre, film/video.

Answer for exercise:

1) As it is mentioned above, indigenous knowledge is the key for development of society that shows us the strength, weakness, confidence, identity, freedom, and the survival of our ancestors' cultural values for the modern generation. Here, collect local stories from your learners and discuss about its meaning in the class. E.g. Use proverbs and their meaning. E.g. slowly by slowly an egg will walk. Meaning: everything changes gradually, or it needs time to evolve.

3.4. Sculpture (monuments) and artifacts in early history

4 periods

Specific learning outcomes:

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

- know the historical and cultural context of sculptures.
- know the historical and cultural background of artifacts.`
- identify historical monuments and their representation.
- know the different techniques of how monuments and artifacts made.
- Understand the meanings and purposes of historical monuments in our country.

Throughout the world early history different types of sculptures and artifacts has been made. World's different early civilization are known now because of the monuments and artifacts made at that time. These sculptures and artifacts have a significant purpose for the development of art history and culture. Different societies made Sculptures (monuments) in order to show their greatness or civilization. Different societies have used sculpture for religion purposes. Also artifacts are archeologically interesting they show how a society lived in early periods. Artifacts can be found in different types and forms. Also there are artifacts found with archaeological findings which are made from different types of expensive materials like gild, ivory, silver and different types of gem stones. We can see different types and fine art pieces on different artifacts. In this unit we will evaluate the purpose of sculptures and artifacts according to conserving the history of human civilization.

3.4.1. Sculpture;

-Sculpture is a branch of the visual art that operates in three dimensions which means it occupies space. Sculpture is also tactile; one could actually touch it and feel different forms and textures. Plus, looking at sculpture is a dynamic activity, the work changes as the viewer moves around it.

This branch of the visual art can be made by using different techniques. The most effective ways for durable sculptural processes are carving (the removal of material) and modeling (the addition of material). Sculpture (monument) can be made from different materials such as stone, metal, ceramics, plastic, and so on. Since modernism, there has been a total freedom of material and process. Sculpture has been central in religious devotion in many cultures. In our country there are ancient sculptures like the great monuments of Aksum which were made by carving a single giant stones and the life-size saints which were carved into the Church of Bete Golgotha Lalibela.

When we look at the history of sculptures in Africa in the first place we will find the ancient sculptures of Egypt which are world famous. Egypt is known for its giant pharaoh sculptures and sunk reliefs. These sculptures and reliefs are found in the gate of ancient Egyptian palaces and they represent their glorious civilization. Sculpture is also most common among West African countries. In these countries sculptures were made in a form of masks rather than giant figurative representation. These masks in particular were often made for religious ceremonies. Most of this art works were made by wood carving because of this many of them were unable to survive for a long time. Sculptures have been done widely in Asian countries. In the Asian countries most of the sculptures and monuments are made based on religious aspects. Giant Buddha sculptures are found all over Asia.

In Europe sculpture has been done in different approach. Most of the sculptures in Europe were made based on mythological stories and they are known to magnify beauty.

Exercise answers

1. False
2. True
3. True

3.4.2 Artifacts

An artifact is a general term for an item made or given shape such as a tool or a work of art, especially an object of archaeological interest. When archeologists evacuate areas in which ancient cultures or civilization existed, the artifacts they found will give a great use to learn about the past civilization. Also artifacts can be used to provide a clue about a perished civilization, suggest how the people lived at that specific time and they can be a very good asset to clarify the information needed if there are no extra evidences or clues. Artifacts can exist in many different forms for example stone tools, pottery vessels, metal objects such as weapons, coins and personal items like jewelry and cloths. Bones that were being used as a tool show signs of human modification can also be examples. Artifacts can be used as both cultural and functional purposes**.** Ethiopia is one of the countries with ancient civilization. Many archeological artifacts have been found in Ethiopia. These founding include Coins, pottery, hunting tools, scrolls and jewelries.

Exercise

For this work students can use different photographs of Ethiopian monuments and artifacts.

Summery

Traditional peoples around the world have preserved distinctive understandings. Music is a highly valued feature of all known living cultures. One popular story from the middleAges credits the Greek philosopher Pythagoras as the inventor of music. Music came first. The language part came later. ... This led them to hypothesize that language is better thought of as a special type of music. Music is a language of emotion in that it can represent different feelings and barge into the soul with no boundaries or limitations. Since it was around this time – 40 Kya – that Cro-Magnon humans arrived in Europe, it appears that they brought the ability to make and use musical artifacts with them from Africa. Prehistoric musical instruments enable rare and fascinating glimpses into an otherwise largely hidden culture. Ancient humans were certainly capable of creating musical technologies well before they currently appear in the material record. James Galway is considered by many seasoned and newbie flute players as the greatest flute players and the most famous in the world. The oldest drum to be discovered is the Alligator Drum. It was used in Neolithic China, and was made from clay and alligator hides.

Caveman Music: Instruments made of bone or stone have been copied and used to create rhythms believed similar to those of prehistoric times. Although steel-stringed acoustic guitars are now used all over the world, the person who is thought to have created the first of these guitars was a German immigrant to the United States named Christian Frederick Martin (1796-1867).

Cultural dimensions are the most psychological dimensions

There are five cultural dimensions or 'problem areas' which represent differences among national cultures power distance, uncertainty avoidance, individualism/collectivism, masculinity/femininity and long-term orientation.

The four original dimensions of cultural difference were: power, distance index, individualism versus collectivism, Culture has three dimensions or aspects. They are as follows:

National culture is the norms, behaviors, beliefs, customs, and values shared by the population of a nation (e.g., Ethiopian national culture).

Cultural identity is constructed and maintained through the process of sharing collective knowledge such as traditions, heritage, language, aesthetics, norms and customs.

Culture has three dimensions or aspects. They are as follows:

- Material dimension.
- Normative dimension.
- Symbolic dimension.

Ethiopia has many local stories such as proverbs, dialects, and riddles, and etc. We have to use them and express their values in theatre, film/video as the source of indigenous

knowledge.

Sculpture is a branch of the visual art that operates in three dimensions. The most effective ways of making sculpture are carving and modelling. In Ethiopia there are ancient sculptures like the great monuments of Aksum. Artifact is a general term for an item made or given shape such as a tool or a work of art. Artifacts can give a clue about perished civilization. In Ethiopia there are many artifacts founded by archeologists. Coins, tools, weapons, jewelries are categories of artifacts.

Unit Exercise Answers

Visual arts

1. False

2. False

3. False

4. True

5. False

Performing and visual Arts syllabus for Grade Eight

Performing and visual Arts syllabus for Grade Eight

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

- Express moods, feelings, themes, ideas through Theater and Video.
- Produce Printmaking's & do sculpture (clay & paper Mache)
- Describe major categories of Ethiopian Music and Instruments
- Perform Solfeggio in different time signature (6 /8, 2 /2, 2 /4) using notation
- Play rhythm pitch, beats, rest by using modes of Ethiopian Music (Anchihoye and Ambasel)
- Perform folk dance styles
- Describe music, musical instruments and dances in their cultural dimension
- Express indigenous knowledge through theatre/video/film
- Appreciate performances of music, dance and theatre/video/film
- Appreciate and recognizing tools and messages on monuments and artifacts.
- Connect performing Arts with other subjects & cross cutting issues (singing, dancing, theatre, video…)
- Apply of relationship of the important meanings in cultural artifacts

Thematic Area	Contents	Learning strategies	Teaching and learning materials	Assessment
Artistic Perception	Unit 1: 1. Artistic Perception 1.1 Role and function of Elements of Design in 3D arts 1.2 Ethiopian music and musical instruments, Modes and dance a. Film/video and theatre production elements (basic stages)	Major categories of Ethiopian music and musical instruments Modes of Ethiopian music and Styles of Dance • Demonstration • Understand the basic stages of theatre and film production	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: 2. Creative expression	Express moods, feelings, themes, ideas through	Rehearsal class/rooms • Audio/video player,	Observation - Self/practical reflection
	2.1. Solfeggio in modes of Ethiopian Music (Anchihoye and Ambassel) 2.2.Folk dance 1.3. Theater and film/video production (create and write short story and interpret) 1.4. Printmaking and sculpture (clay & paper Mache)	Theater and Video. • Printmaking & doing sculpture (clay & paper Mache) • Perform Solfeggio in different time signature (6/8, 2/2, 2/4) using notation • Playing rhythm pitch beats, rest by using modes of Ethiopian Music (Anchihoye and Ambassel) • Perform folk dancestyles	body percussion and recorders, notes on boards/flip charts ...etc. • Traditional music instruments (locally available) • Audio/videomaterials (recorded) • Paper, scotch, glue, clay, and locally available Materials • Costume and props	- group reflection - portfolio
Historical and cultural contexts	Unit 3: 3. History and culture 3.1. Cultural dimensions in Music, musical instruments and Dances. 3.2. Sculpture (monuments) and artifacts in early history 3.3. Local stories for theatre and film/video	Study music, musical instruments and dances (in cultural dimension) • Expressindigenous knowledge through theatre/video/film • Demonstration and visitin	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: 4. Aesthetic Value 4.1. Value ofperforming art works 4.2. Compare andcontrast performing art works (music, dance, theatre, video) 4.3 Tools and messages on monuments and artifacts	Appreciate performances of music, dance and theatre/video/film • Appreciating and recognizing tools and messages on monuments and artifacts	Rehearsal class/rooms • Audio/video player, local percussion, strings, blowing instruments, and locally available music instrument... • Images, Audio/video materials • Sample crafts and images	Observation - Discussion - Self/practical reflection - group reflection - Feedback - portfolio - Oral questions - Written tests

Connection, relationship and application	Unit 5: 5. Connection: Apply concepts of PVA in other subjects and cross cutting issues	Connecting performing Arts with other subjects & cross cutting issues (singing, dancing, theatre, video…) ♣ Application of relationship of the important meanings in cultural artifact	Rehearsal class/rooms • Audio/video player, local percussion, lyrics, stage play, and available music instrument… • Sample crafts and images, Audio/video materials	- Observation - Self reflection - group reflection - portfolio - Oral questions