



PERFORMING AND VISUAL ARTS

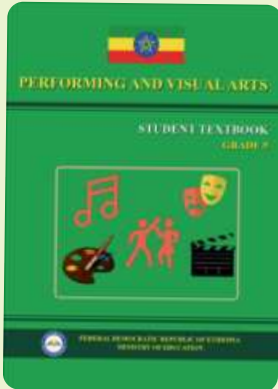
STUDENT TEXTBOOK

GRADE 9



FEDERAL DEMOCRATIC REPUBLIC OF ETHIOPIA
MINISTRY OF EDUCATION

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PERFORMING AND VISUAL ARTS

STUDENT TEXTBOOK

GRADE 9

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**FEDERAL DEMOCRATIC
REPUBLIC OF ETHIOPIA
MINISTRY OF EDUCATION**



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Introduction

This Performing and Visual Arts (PVA) textbook is prepared for grade nine students in Ethiopia. The subject is designed to acquaint grade nine students with understanding, inculcate positive attitudes and develop the skills in different disciplines organized and presented under thematic areas: Visual Arts, Music, Dance, Theatre, and Film Arts. In particular, the textbook is prepared to help Ethiopian students understand the historical and cultural contexts of PVA, develop positive artistic perception, enhance creative expression, appreciate Aesthetic values and apply the connection, relation and application of PVA with other subjects.

The core contents of the textbook are organized into five units. In Unit One, students will understand about the historical and cultural context of PVA. In Unit Two, students will learn about the artistic perception of PVA. In Unit Three, students will enhance their creative expression in PVA through different Artworks. In Unit Four, students will appreciate the Aesthetic value in the diversified cultures in Ethiopia. Finally, Unit Five is about the connection of PVA with other subjects. Each unit has its own introduction, learning objectives, contents, activities, unit summary, self-test review questions, and group and individual home take projects. In actual practices of the textbook, special emphasis needs to be given to learner-centred teaching methods in which students' active participation in classroom and self-study activities is required. Besides, students are encouraged to conduct their reflections on text questions, learning activities, and review questions.

The teacher's proper use of suggested learning resources is also vital to facilitate teaching and learning to make learning meaningful, concrete and practical. Along with these, teachers' use of continuous assessment, summative evaluation and feedback on students' performance is needed. To this end, effective time management is important for both teachers and students. In this respect, setting clear and realistic timeframes for the activities (tasks) and acting accordingly is crucial to successfully implement the textbook as designed in which students' active participation in classroom and self-study activities is required. Besides, students are encouraged to conduct their reflection on text questions, learning activities, and review questions.

Learning Outcomes

After successful completion of the subject, a student will be able to:

- Describe the history of visual arts, Music, dance, Theater and Film in Ethiopia
- Explain the principle of design in the composition of visual arts
- Appreciate the aesthetics of Ethiopian cultural diversity in performing and visual artworks.
- Appreciate the importance of aesthetic valuing in performing and visual arts in Ethiopia
- Differentiate Categories of Ethiopian traditional music instruments
- Perform harmonic compositions of traditional music instruments
- Perform different styles and techniques in modern dance
- Identify the basic genres in theatre and film
- Create, write, and express moods, feelings, themes, ideas through Theater and Film.
- Apply the concept of different subjects in Performing and Visual Arts.

UNIT

1

HISTORICAL AND CULTURAL CONTEXT

Performing and Visual Arts have a long history in Ethiopia. It can date back to the history of the earliest people in the country. Thus, the focus of this unit is to familiarize students with the historical and cultural contexts of performing and visual arts. In particular, the unit addresses the history of Visual Arts, Music, Dance, Theatre, and Film in Ethiopia. Accordingly, the unit has three sections. The first section presents the history of Ethiopian Painting and Sculpture. The second section deals with the history of Ethiopian Music and Dance. The third section focuses on the history of the Ethiopian Theatre and Film. Thus, the unit has the following learning outcomes.

UNIT LEARNING OUTCOMES

Up on completion of this unit, a student will be able to:

- Define visual arts.
- Mention important art sites in different parts of Ethiopia.
- Explain the diverse visual artworks in the country.
- Explain the history of Ethiopian music and dance.
- Describe the traditional and modern music in Ethiopia.
- List down the most widely used traditional musical instruments in Ethiopia.
- Explain the history of traditional and modern dance in Ethiopia.
- Describe the history theater in Ethiopia
- Tell the history of Film in Ethiopia, and
- Explain the historical development of Film in Ethiopia.

UNIT CONTENTS

- 1.1 History of visual arts in Ethiopia
- 1.2 History of Music and dance in Ethiopia
- 1.3 History of Theatre and Film in Ethiopia.

1.1: History of Visual Arts in Ethiopia

In this first section of unit one, you will learn about the history of some Ethiopian Visual Arts, like Cave Arts, Crafts, Monuments, and Paintings in different parts of Ethiopia. Accordingly, the section has the following learning outcomes.

Section Learning Outcomes



Upon completion of this section, you will be able to:

- Define Visual Arts.
- Mention important Art sites in different parts of Ethiopia.
- Explain the diverse Visual Artworks in the country.
- Describe the history of visual arts in Ethiopia



ACTIVITIES: 1.1(A)

- What is ‘visual Arts’ to you? Define in your own words.
- Are there any important art sites in your area? Please, share the information with your friends.
- Discuss with your partner about art sites that you know in different parts of Ethiopia

Visual Arts are art forms that are primarily visual in nature, such as drawing, painting, sculpture, printmaking, design, crafts, photography, etc. Visual Arts have a long history in Ethiopia. Let us see issues with regard to Ethiopian Art history in the following four sections.

A. Ethiopian Cave Art



ACTIVITY 1.1(B)

- What is Cave Art to you?
- Have you ever seen Cave Art before? If you say ‘yes’, share your experiences with your classmates.

Cave Art is numerous paintings and engravings found in caves and shelters dating back to the Ice Age (Upper Paleolithic), roughly between 40,000 and 14,000 years ago. The first painted Cave Art acknowledged as being Paleolithic, meaning from the ‘Stone Age,’ was Altamira in Spain. When we see the case of Ethiopian Cave Art, Dire Dawa is known for its many prehistoric Cave paintings. Dating back an estimated 5000 years, the crude red, white and black figures depict humans and animals. Figure 1 depicts a sample illustration Cave Arts in Ethiopia.



Fig 1: Sample illustrative Cave Arts in Ethiopia

B. Ethiopian Crafts History



ACTIVITY 1.1(C)

- What is Craft? Would you mention some examples of Craft?
- What kinds of Crafts are being used in your home and village?

Craft Art is a type of art that typically refers to the assembly of handmade goods. This type of art has been around for centuries, and it typically involves making items that are not only attractive but useful as well. In many instances, crafts are generally made from raw natural materials. Ethiopia has great ethnic and linguistic diversity, and styles in secular traditional crafts vary greatly in different parts of the country. There is a range of traditions in textiles, many with woven geometric decoration, although many types are also usually plain. Ethiopian church and mosque practices make a great deal of use of colourful textiles, and more elaborated types are widely used as church vestments and as hangings, curtains, and wrappings in churches and mosques, although they have now largely been supplanted by Western fabrics. Icons may normally be veiled with a semi-transparent or opaque cloth; very thin chiffon-type cotton cloth is a speciality of Ethiopia, though usually with no pattern.

Colorful basketry with a coiled construction is common in almost all rural Ethiopia. The products have many uses such as storing grains, seeds, and food. It is being used as tables and bowls. The city of Harar is well known for its high-quality basketry.



Fig. 2 Pottery



Fig.3 Basketry

Many craft products are related to wider Islamic decorative traditions. In the southern and western parts of Ethiopia, varieties of pottery and wooden crafts are widely used. Examples are shown in the above Figures 2 and 3.

C. History of Monuments in Ethiopia



ACTIVITY 1.1(D)

- What is a Monument?
- What monument works do you know in your area?
- Would you solicit some examples of monumental works?

A monument is a type of structure that was explicitly created to commemorate a person or event which has great importance to a social group as a part of their memorial which tributes to their cultural heritage, history, political and architectural importance.

Ethiopia has a tremendously rich history dating back to the dawn of humanity. Human beings have been navigating life in Ethiopia for millennia with each civilization leaving behind artifacts and clues that have helped us slowly unravel the origins of humanity and life on earth. Examples of Monument works are shown in Figures 4,5 and 6.

Aksum Stelae is a 4th-century, 24-meter-tall phonolite stelae/obelisk, weighing 160 tonnes, in the city of Axum, in Tigray, northern Ethiopia. It is ornamented with two false doors at the base and features decorations resembling windows on all sides.

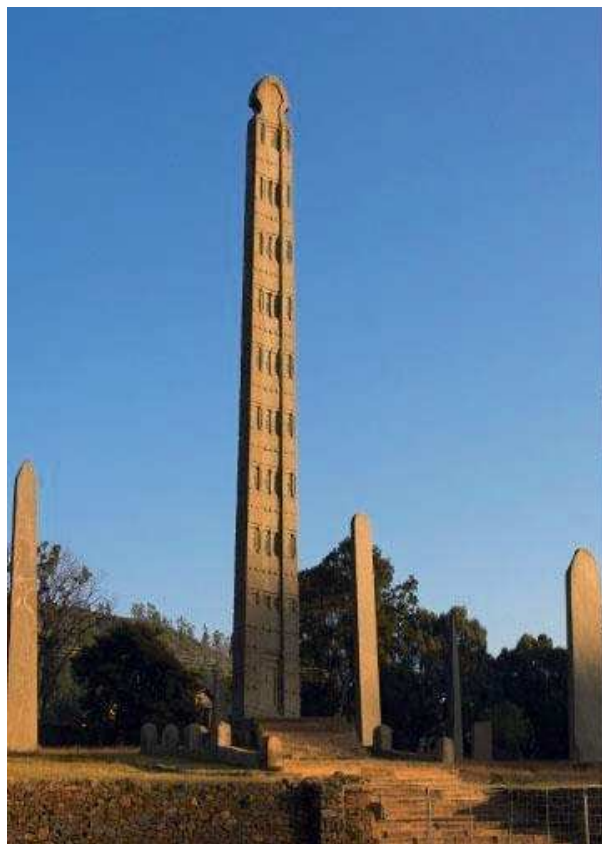


Fig.4 Stelae of Aksum



Fig.5 Tiya Stelae (Gurage zone Sodo Wereda)

Tiya is an archaeological site in central Ethiopia. It is located in the Soddo Woreda, in the Gurage Zone of the Southern Nations, Nationalities, and People Region to the south of Addis Ababa. It is best known for its archaeological site and its large stone pillars, many of which bear some form of decoration.



Fig. 6- Monument at National Theatre Of Ethiopia, Addis Ababa

D. History of Painting in Ethiopia



ACTIVITY 1.1(E)

- What is Painting?
- Which popular old paintings do you know in Ethiopia?
- What materials are used for painting?

Painting is the practice of applying paint, pigment, colour, or another medium to a solid surface. In art, the term painting describes both the act and the result of the action (the final work is called a painting).

Church paintings in Ethiopia were likely produced as far back as the introduction of Christianity in the 4th century AD, although the earliest surviving examples came from the church of Debre Selam Mikael in the Tigray Region which was dated to the 11th century AD.

In general, Ethiopian Painting history can be categorized into four types. These are Illuminated Manuscript, Mural paintings, Modern Paintings and other portable materials, and body paintings. They are described as follows:

1. Illuminated Manuscripts: An illuminated manuscript is a manuscript in which the text is supplemented with such decoration as initials, borders, and miniature illustrations. Illuminated manuscript in Ethiopia context, some authorities suppose that the oldest Ethiopian illuminated manuscript may be dated earlier than the fourteenth century. Most of the painted parchments that survived from pre- Gondorine time originated in the fourteenth century under Emperor Amda Syon I. The oldest manuscripts comprise usually the four Gospels and their illumination is nearly always limited to the portraits of the four authors, St Mark, St. Matthew, St. Luke, and St. John. Towards the middle of the 14th-century painters began to use a new medium for visual expression. It was at this time that wooden panels began to appear. To create a good painting surface tempera on gesso is applied to the wooden panels. Panel paintings of the period show a marked difference from miniature paintings in that geometric shapes are not used as decorative patterns to fill empty/ negative spaces or to decorate costumes/. On the other hand panel paintings and miniatures of the period show similarity in the extensive use of the line to mark and outline figures and objects as well as physiological and anatomical features. The proportion and composition of panel paintings also resemble that of miniature paintings. Despite this similarity in panel paintings, the arrangement of figural forms in panel paintings was better since it was symmetrical. Due to its simplicity bilateral symmetry was frequently used rather than multilateral one. Figure 7 depicts Illuminated Manuscripts in Ethiopia.



Fig.7 Illuminated Manuscripts

2. Mural/Wall Paintings: A mural is any piece of artwork painted or applied directly on a wall, ceiling, window or other permanent substrate, usually a vertical one. Mural painting is decorative art on the walls of the building to convey messages to society. The history of mural paintings was first using hunted animals which were shown by drawing, carving, and shaping the surface of walls in the cave. In the early days, mural painters were mainly prehistoric cavemen who painted caves with various cave paintings. These arts have defined past human practices, such as Ritual Dance, which have been performed moderately. In Ethiopia, the art of painting, which is dated back to the pre-Axumite empire, is discovered in historical records. The D'amat Imperial, which flourished before the Axumitic Monarchy, had images inscribed on stone. However, Ethiopia took up Christianity during the reign of the twin Kings of Abrahah and Azbeah (Esanah and Zayzanah) during the 4th century. Paintings on walls, on stones as well as in books and icons had become a common image. Several monasteries and churches have been founded since then. Figure 8, shows mural paintings in Ethiopia.



Fig.8.1- Mural Paintings in some places of Ethiopia.



Fig.8.2-The Total Liberation of Africa by Artist Afework Tekle Mural art(stained glass)



ACTIVITY

- List down famous Ethiopian modern visual artists that you know and share their artist work contributions with your partners.

3. Modern Paintings in Canvas and other Portable Materials: Modern paintings in Ethiopia started in the early 19th century since Ethiopian artists got scholarships mainly to Europe and different parts of the world and came back to their home country. Agegnehu Engida and Afework Gebreyesus were trained in France and Italy respectively. Since these two pioneer artists started working in Ethiopia, Canvas paintings and other portable paintings began to appear in Ethiopia. Let us see some of the modern painters in Ethiopia.

a. Honourable World Laureate Meter Artist Afework Tekele(1932 – 2012): Afework Tekele was born in Showa in a village called Ankober. He was particularly known for his paintings on African and Christian themes as well as his stained glass. He went to England in 1947 when he was only 15 for higher education. He studied

painting, sculpture, and architecture at London University and became a painter, sculptor, and architect. Some of his works focus on portraying ideas such as the struggle of African people, Destiny to Unity, Victory of Revolutionary Ethiopia. Figure 9 was taken from the work of artist Afework Tekle.



Fig.9 'Mother Ethiopia' by World Laureate Afework Tekle

b. Gebrekristos Desta (1932–1981 G.C) Gebrekristos was an artist and poet. He was born in the town of Harar. He was a son of a high-ranking clergyman called Aleka Desta. He was one of the youngest of six siblings of Aleka Desta. He completed his elementary education in Harrar. He attended Haile Selassie I Secondary School and graduated from General Wingate High School. In 1957, he earned a scholarship to study art in Cologne, West Germany. He was the top scorer in his class. He was

awarded a private studio for his achievements. After his graduation, he held his first exhibition at the Gallery Kuppers, Cologne; it encompassed a year's work and made an extensive six-month tour of Western Europe. In 1962, Gebrekristos returned to Ethiopia and introduced his newly adopted style, abstract expressionism. Initially, his work was criticized for abandoning more conventional styles which were predominantly used in Ethiopia. Despite frequent criticism, he continued to create and refine his new style. He managed to become a faculty member of the Fine Arts school at Addis Ababa University where he taught poetry and art. His artistic work was displayed in many further exhibitions both in Ethiopia and abroad. He held additional exhibitions in various countries such as West Germany, Greece, Senegal, Russia, India, Yugoslavia, Brazil, and Ghana in an ambassadorial capacity. Figure 10 and 10.1 were taken from the work of artist Gebrekristos Desta.

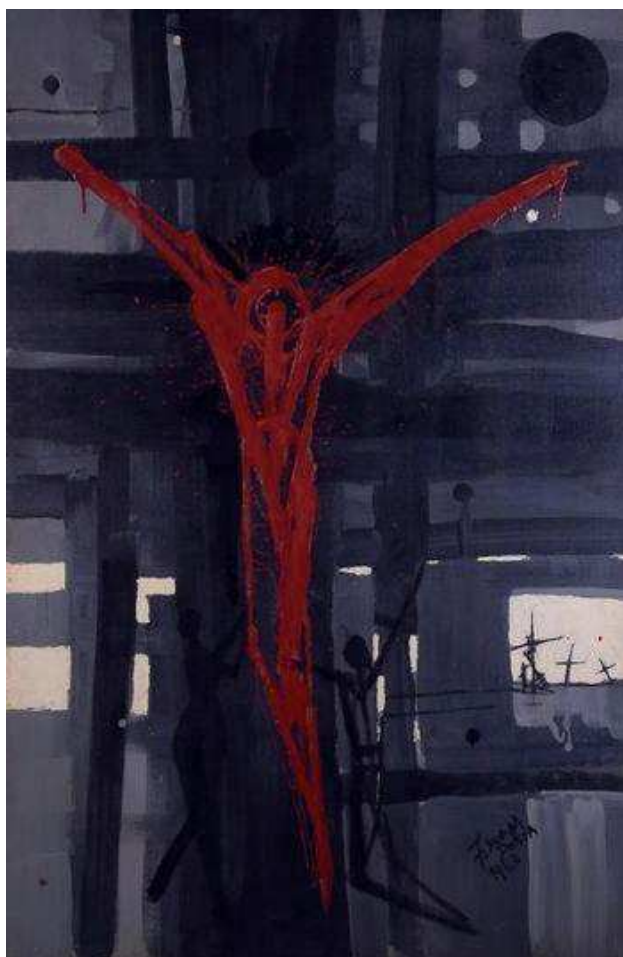


Fig.10 'Golegota' By Gebrekristos Desta



Fig.10.1 'Flowers' By Gebrekristos Desta

4. Body Paintings: Body painting is a form of body art where artwork is painted directly onto the human skin. Unlike tattoos and other forms of body art, body painting is temporary, lasting several hours or sometimes up to a few weeks. Body painting that is limited to the face is known as "face painting". Body painting is also referred to as (a form of) "temporary tattoo". Large scale or full-body painting is more commonly referred to as body painting, while smaller or more detailed work can sometimes be referred to as temporary tattoos. In Ethiopia, body painting is common in the southern part around Omo valley. The following figure 11 was taken from body paintings of Omotic people in southern Ethiopia.



Fig:11: Body Paintings of Omotic People in Southern Ethiopia

1. 2 : History of Music and Dance in Ethiopia

In the previous section, you have learned about the history of visual arts and artistic works in different parts of the country and famous contributors. In this section, you will learn about the history of Ethiopian Music and Dance. Thus, this section has the following learning outcomes.

Section Learning Outcomes



Upon completion of this section, a student will be able to:

- Describe the history of ancient and modern music in Ethiopia.
- List down the most widely used ancient musical instruments in Ethiopia.
- Explain the history of traditional and contemporary dance in Ethiopia.

1.2.1 History of Ethiopian Music



ACTIVITY 1.2.1 (A):

1. What does ‘Ancient music mean’ to you? Please define in your own words.
2. What do you know about Ancient Music in Ethiopia?
3. When and how do you think that folk music was introduced in Ethiopia? Share your views with your classmates.

Historically, Ethiopian music has got its origin in ancient music performances. The history of ancient music began while the man communicated with a low continuous indistinct sound; often accompanied by movement of the lips without the production of articulate speech (Arememo) up to the present day of articulated vocal and instrumental music development.

1.2.1.1 Ancient Music in Ethiopia

Ancient music in Ethiopia is cultural music which existed as old as the land. The term is used to emphasize that ancient music emerges spontaneously from people of the community. It is obvious that Ethiopia has ancient music which is mainly influenced by the Ethiopian Orthodox church. The fact asserted that this religious ancient music gradually brought secular music culture. Thus, this secular music had been developed through various performances of diversified Ethiopian cultures. These traditional music experiences have similar characteristics in modes and song structures. Most of them used pentatonic scales with various Ethiopian mother tongues in different regions. Some of the Ethiopian music used different modes. For instance, the eastern part of Hareri and Adere folk songs are more related to Arabic scales.

When we see the history of ancient religious music, our legendary ancient musician, St. Yared, could be the most noticeable one in six centuries. He was an Ethiopian composer, priest, poet, choreographer, scholar, and pioneer of musical notation. who was born on April 5, 505 A D in the ancient city of Aksum. It implies that Ethiopia has got the virtuous musician, St. Yared who lived in Aksum almost 1500 years ago. St. Yared was a great scholar who charted a modernist path to the Ethiopian sense of identity and culture. His musical invention, in particular, established a tradition of cultural dynamism and continuity and is credited to the Zema of the church.

St. Yared's composition draws its fame both in its endurance and institutionalization of a tradition to mark the rhythm of life, the life of the faithful. He has contributed a lot to the development of Ethiopian music. Many of his melodies and musical symbols have an agent for the formulation and implementation of musical symbols and melodic compositions in Ethiopian today's music.

The Chant (Zema) Tradition of Ethiopian Ancient Music

The Ethiopian Ancient history of Music asserts that St. Yared wrote five volumes of Ethiopian Chant music adequately. This chant music includes Duaga, Tsome Digua, Miraf, Zimare, and Mewasit. Duaga is performed before the Mass on Sundays and Holidays throughout the liturgical cycle. Tseome Dugua which is part of the Degua is written about fasting. Therefore it is sung only during Lent. Hence its name is Tsome Dugua (Songs for Lent). Me'eraf is sung on Sabbath vigils, for prayer, praising the Lord or when hymns are performed. Zimare is sung after communion in honor of the Holy Communion. Mewasit is for funeral services, requiems and for Easter Eve.

When we see St. Yared's Zema, he obtained three sacred modes of melodic compositions that includes:-

- 1. Ge'ez**, scholars often refer to it as dry and devoid of sweet melody.
- 2. Izel**, melodic, gentle, and sweet note, which is often chanted after Ge'ez. It is also described as an affective tone suggesting intimation and tenderness.
- 3. Ararai**, melodious and melancholic notes often chanted on sombre moments, such as fasting and funeral mass. figure 12 shows Zemare in Church



Figure 12: Zemare in Church

He divided his hymns into four segments representing the four seasons of the year, winter, summer, spring, and autumn, each with its own melodies. St. Yared compiled these works into a pamphlet he called the Book of Digua. From his three-mode compositions, St. Yared formed the following ten symbols: Yizet, Deret, Rikrik, Difat, Cheret, Qenat, Hidet, Qurt, Dirs, and Anbir. The notations have their own names which are listed as follows: yizet, deret, rikrik, difat, ^cired, qinat, hidet, and qurt. It was believed that two other notations Dirs, and Anbir were added later by other scholars. Alphabet symbols are also added to simplify hymn notations which they call sirey ('root').

Table 1 below shows the notations with their descriptions and each note has its own meaning in the religion. Basically, these symbols/notes/ are the core notes of St. Yared's hymn which had the capability of describing all his songs when they appear with Geez letters.

Table 1. Yared hymn note symbols with their descriptions

N ^o	Note	Symbol	Description
1	<i>yizet</i>	•	letters or words are emphasized with louder chant in another wise regular reading form of chant
2	<i>deret</i>	◡	a form of chant that comes from chest
3	<i>rikrik</i>	⋮ or ⋮	layered and multiple chants conducted to prolong the chant
4	<i>difat</i>	ˆ	a method of chanting where the voice is suppressed down in the throat and inhaling air
5	<i>qinat</i>	↵	highlights the last letter of a chant
6	<i>êret</i>	ˊ	highlights with louder notes letter or words in between regular reading of the text. The highlighted chant is conducted for longer period of time.
7	<i>hidet</i>	— or —	it is a chant by stretching one's voice; it is resembled to a major highway or a continuous water flow in a creek
8	<i>qurt</i>	⌞	a break from an extended chant that is achieved by withholding breathing

The added two hymn notations are done by St.Aba Giorgius, he Gasicha in the 15th Century.

9	Dirs	⌞	It is used to break the melody and sing with larynx till the end of the break melody.
10	Anbir	⌞	It is used to separate between melodies of the melody and also gives rest among them.

It is obvious that Ethiopia has ancient music which is mainly influenced by the Ethiopian Orthodox church. Research findings have asserted that this religious ancient music gradually brought secular cultural music. Thus, this secular music has been developed through various performances of diversified Ethiopian cultures. These traditional music experiences have similar characteristics in modes and song structures. Most of them used pentatonic scales with various Ethiopian mother tongues in different regions. Some Ethiopian music used different modes. For instance, the eastern part of Hareri and Adere folk songs are more related to Arabic scales.

1.2.1.1 Traditional Ethiopian Musical Instruments



ACTIVITY 1.2.1.1.(A)

- What were the main ancient musical instruments used in Ethiopia? Discuss their similarities and differences with traditional musical instruments in your local area?

There are so many traditional musical instruments, which may vary from culture to culture or region to region, available in Ethiopia. The most widely used traditional musical instruments are the Masinko, the Krar, the Washint, the Begena, the Kebero, etc. Washint, Begena, and Kebero are mostly used in church services. Masinko and Krar are mostly used with musical works of many languages, such as Amharic, Tigrigna, and Afan Oromo. In addition to this, there are ample traditional musical instruments in Ethiopia. For instance, in southern parts of Ethiopia, traditional musical instruments include Xarbe, Dawuro's Dinka, Fila, etc. In the western part of Ethiopia, traditional musical instruments such as Thoom or Toom/Thom, which was referred to as "thumb piano" by Ethnomusicologists, are available in Gambella.

1. For sake of simplicity, the Ancient musical instruments could be divided into various internationally acceptable categories of musical instruments including-
2. Chordophone (string family) includes one of the bowed string instruments (Masinqo) and plucked string instruments (Krar).
3. Membranophones (stretches of membrane) include Kebros
4. Aerophones (sound created by air vibration) includes Turumba, Washinet
5. Idiophones (Sound created by crushing itself) includes Tsinatsil

I. Chordophone (String Family)

This subclass includes Masiqo, Kirar, and Begena musical instruments. Let us see the following detailed explanation.

A. Masiqo



ACTIVITY 1.2.1.1.(B)

- Do you know Masiniqo? What type of musical instrument is it?
- How can it be used to produce different musical sounds?

Masinko is a single-stringed instrument that is used in many parts of the country in Ethiopia. Masinko is a kind of fiddle made from the tail of horses and a piece of hiding. It is relatively easy to make and play by rubbing a bow made of a string against the fiddle. People in the Ethiopian highland areas learn to play the Masinko at a very early age, particularly in the north around Gondar. The vocalist and player of the instrument typically create verses or as is the tradition, the audience suggests poems or lyrics and the vocalist just repeats them word for word. Figure 13 shows a man playing Masinko.



Figure 13: A Man Playing Masinko

The Masingo is a well-known musical instrument throughout central and northern Ethiopia. It is often played by wandering singers as well as professional musicians, particularly at traditional restaurants. The singer is known as 'Azmari' in Amharic . The name is derived from the Geez word 'Zemmari' which means “one who sings”. Therefore Masingo has a construction designed as the square or diamond-shaped resonator which is made of four small wooden boards glued together, then covered with a stretched parchment or rawhide. The single string is typically made of horsehair and passes over a bridge. The instrument is tuned by means of a large tuning peg to fit the range of the singer's voice.

B. Krar



ACTIVITY 1.2.1.1 (C)

- What type of traditional musical instrument is it?
- How can it be used to produce different musical sounds?

The Krar, a bowl-lyre with 5-6 strings, is another well-known musical instrument in Ethiopia. The Krar is also a core member of the cultural band and is a traditional musical instrument of many variations. There are basically two types of Krar: the electric Krar and the bass Krar. The electric Krar is now standard fare in many urban settings as well as the bass krar (which sounds much like an electric bass.) However, in urban settings, one sees players utilizing a variety of strumming techniques, muting strings with their fingers in order to obtain a defined melody. In addition, some people are starting to add strings to the Krar. Figure 14 depicts Kirar.



Figure 14: A Man Playing Kirar

Clearly, it is a bit difficult to discuss the “standard” Krar and its playing technique with so many variants proliferating in Ethiopia at the moment. Generally, Kirar is played with the left hand. It is tuned pentatonic (and must be returned if the player is switching to a different Kignit/rhythms). If the Kirar has 6 strings, the sixth string is tuned in an octave to the tonic note.

C. Begenna



ACTIVITY 1.2.1.1(D)

- Do you know Begenna?
- What type of musical instrument is it?
- How can it be used to produce different musical sounds?
- What do you think is the difference between Kirar and Begenna?

Begenna as a musical instrument has 10 strings and a distinctive buzzing sound created by the string vibrating against the instrument body. This musical instrument is almost exclusively associated with the Ethiopian Orthodox Church and used for personal meditation and prayer. These songs are known as Mezmur, an Amharic language term used specifically for religious music as opposed to Zefen, which refers to secular music.

The Begenna or Ethiopian harp is a musical instrument mostly used for spiritual purposes. Among the most popular players of this instrument are some priests in the church. Spiritual hymns are mainly heard during fasting periods for Orthodox Christians when people express their devotion to God. Figure 15 shows a woman playing Begena.



Figure 15: A Woman Playing Begena

II. Aerophone Instrument Family

A. Washinet



ACTIVITY 1.2.1.1 (E)

- Do you know what a Washint is?
- What type of musical instrument is it?
- How can it be used to produce different musical sounds?

The Washint is an end-blown flute originally used by Ethiopians. It is mainly used in many areas of Ethiopia.. Washint is made of Shenbeko or plastic tubes. A variety of Washint exists in different lengths and relative finger hole placement. A performer may use several different flutes over the course of the performance to accommodate different song types. Washint commonly has four finger holes which allow the player to create a pentatonic scale. figure 16 shows a man who plays a Washint.



Figure 16: A Man Playing Washint

The Washint is another widely used traditional musical instrument. Ethiopian shepherds while herding cattle typically play it. The bamboo flute usually has four to six holes. Ethiopian youth learn to play this instrument at a very early age.

B. Meleket

Meleket is a type of trumpet, usually a yard or more in length. Traditionally, it is made of bamboo with a bell-shaped mouth at the bottom end made of cow's horn. The body used to be covered with hides. Meleket is used for ceremonial events; it was used to call people together to hear royal proclamations or to herald the approach of the king or high nobleman. Meleket often marks proceedings of the king to a battle. This musical instrument is usually played by an important person. Meleket made of metal can also be found and used to accompany military march-pasts and national celebrations. The strident sound produced by the metal is exactly like the sound of Meleket made of bamboo. Figure 21 shows people playing Meleket.



Figure 21: Playing Meleket

III. Membranophone Family

This sub instrument family includes all drums.

A. Kebero

ACTIVITY 1.2.1.1 (F)

- Do you know Kebero?
- What type of musical instrument is it?
- How can it be used to produce different musical sounds?

The Ethiopian drum or Kebero is used to accompany the traditional tunes. Drum enriches most songs which would be not as interesting to listen to without the existence of its beat.. The double-headed Kebero drum is also used in the traditional music of Eritrea and Sudan.

A large version of the Kebero is also used in Ethiopian Orthodox Christian liturgical music while smaller versions are used in secular celebrations. The beating of drums, in general, is very characteristic of the fast songs played in different southern parts of the country. It's a double-headed conical hand drum used in the traditional music of Eritrea, Sudan, and Ethiopia. A piece of animal hide is stretched over each end of the instrument forming a membranous phone. A large version of the Kebero is also used in Ethiopian Orthodox Christian liturgical music, while smaller versions are used in secular celebrations. Here is Figure 17 showing Kebero.



Figure 17: A man Playing Kebero

B. Negarit



ACTIVITY 1.2.1.1 (G)

- Do you know Negarit? What type of musical instrument is it?
- How can it be used to produce different musical sounds?
- What do you think is the difference between Kebero and Negarit?

This musical instrument is a type of kettledrum. It is normally hemispherical in shape. The body is made of wood, silver, or gold (for emperors). In many cases, leather (usually made of the skin of ox) covers the whole instrument. The Negarit always played with a wooden stick (one or two) or mallet, but not with hands. Figure 18 depicts Negarit



Figure 18: Negarit

IV. Idiophones Family

An idiophone is any musical instrument that creates sound primarily by the vibration of the instrument itself, without the use of air flow, strings, membranes or electricity. It includes Tsinatsil, Bells and Mekuamia.

A. Tsinatsil

The Egyptian and Ethiopian sistrums are probably the oldest and best-known idiophone types. Both are made of three or four metal rods that are horizontally drawn through a bow or U- shaped frame with a handle. They are made of wood, porcelain, or pottery; the more recent standard type is made of metal. Both are equipped with movable discs, threaded on the rods, which jingle or clash when the instrument is shaken. The sistrum used in Ethiopian Orthodox Christian Churches as well as in Synagogues, is known as Tsenatsil. Here is the picture of Tsinatsil. Figure 19 revealing Tsinatsil.



Figure 19: Tsenatsil

B. Mekuamiya

It is a staff with a T- shaped metal or ivory head. It's used in churches by the Debetas as a rhythmic accompaniment to chant and is sounded by striking the end against the floor with a vertical motion. Figure 20 shows Mekuamiya



Figure 20: Mekuamiya

C. Tom/Thom

It is popular in the Gambella region in Western Ethiopia on the border of South Sudan. Ethnomusicologists refer to this as the lamellophone or you may have heard it called the “thumb piano.” There are many variations of this instrument in East Africa. For instance, figure 22 depicts Tom/Thom which is common in Gambella.



Fig. 22 Gambella's Tom

1.2.1.2 Ethiopian Modern Music

You have got some insight into the history of folk music and traditional instruments in Ethiopia. Now, let us learn about modern music in Ethiopia.



ACTIVITY 1.2.1.2 .(A)

- When and how do you think that modern music was introduced in Ethiopia? Share your views with your classmates.
- What were the main modern musical instruments used in the country?

During Emperor Menelik II reign, the Ethiopian cultural renaissance involved all branches of expression –literature, Art, Music, Dance, and Drama. During the early 1900s, under the rule of Emperor Menelik II, there were approximately 50 Armenians in Addis Ababa for the sake of knowledge and technology transfer among Ethiopian intellectuals. Thus, it is possible to say that after Adwa's victory, technological, educational, and artistic emergencies spread during Menelik II's reign.

During Haile Selassie's rule, there was a lot of art progression. For the sake of this session, the modern music development was carried out by mainly the forty Armenian orphans that took place in two phases. These are;

- First, the imperial brass band trained and lent support to the development of other modern music bands such as the army, police, and imperial bodyguard bands.
- Second, as the Arba Lijoch (Forty children) began performing among crowds during national events throughout the years, musicians began to prefer new brass instruments as opposed to the more traditional wood and string.

Formerly known as the Haile Selassie I Theater, the hall had begun to be built during the Italian occupation as the Cinema Marconi with some 350 seats. The building was later completed in 1955 for the celebrations of the Silver Jubilee and expanded to seat 1260 people. The theatre group was founded by the government in the late 1940s with the main objective of playing Ethiopian songs by soloists accompanied by a modern orchestra. The Austrian composer Franz Zelwecker became the first director of the National Theatre. The Theatre house is divided into two

directorates, one for Theatre and the other for Music. The music directorate includes the Izra Folk Music and Dance Group, Yared Modern Orchestra, Dawit POP Orchestra, and String Orchestra. Zalbeker trained modern instrument performers and set a modern full orchestra at the Former Haile Selassie I Theatre (now a National Theatre). Zelwecker also arranged some Ethiopian folk songs to modern orchestras in the system and style of Ethiopian tunes. Orchestra Ethiopia was established in the year 1959E.C. under the Haile Selassie University, which is now called Addis Ababa University. Tesfaye Gessese was the first director of the creative art center and Ato Tesfaye Lemma was an administrator composer of traditional music for the orchestra Ethiopia contributing by composing many poems and songs.

The music of Ethiopia uses a fundamental modal system called Qegnet. There are four main modes (Tezeta, Bati, Ambassel, and Anchihoeye) that use a pentatonic scale. Two additional modes are variations on the above Tezeta minor and Bati minor. Some songs take the name of their (modes) Qegnet, such as Tizita, a song of reminiscence. Pentatonic scales, as their name suggests, have only five notes. To get from one end of the scale to the other, they require gaps of more than a half step. Like diatonic scales, pentatonic scales also have major and minor pentatonic scales that formed from diatonic by omitting some notes. For example, Tizita major scale is obtained from every major scale by omitting the 4th and 7th degree. Whereas Tizita minor scale is obtained from its parallel Tizita major scales by lowering 3rd and 6th degree with semitones.

Let us conceptualize the above points based on the below illustrative table.

1	2	3	4	5	6	7	8	Musical Degrees
C=Do	D=Re	E=Mi	F=Fa	G=Sol	A=La	B=Ti	C=Do	C Diatonic Major Scale
C=Do	D=Re	E=Mi		G=Sol	A=La		C=Do	C Tizita Major Scale

Table1. The construction of C- Tzita Major Scale

Based on the above table, C-Tizita major scale is obtained from C diatonic major scale by omitting (4=F) and (7th =B), we can obtain C Tizita major scale (C D E G A C).

C Tizita major can be notated with international acceptable musical notation in the following ways. From C diatonic major scale



Figure 23: C diatonic major scale

Thus, we can obtain C-Tizita major scale by removing Fa and Ti sounds from C diatonic major scale in the following musical notation.



Figure 24: C Tizita Major Scale

C D E G A C ----- C-Tizita major scale in English words
Do Re Mi Sol la Do ----- C-Tizita major scale in Italy words

Thus, Tizita Minor is obtained by lowering 3rd and 6th degrees from every Tizita major. It will be presented in the following standard musical notation.

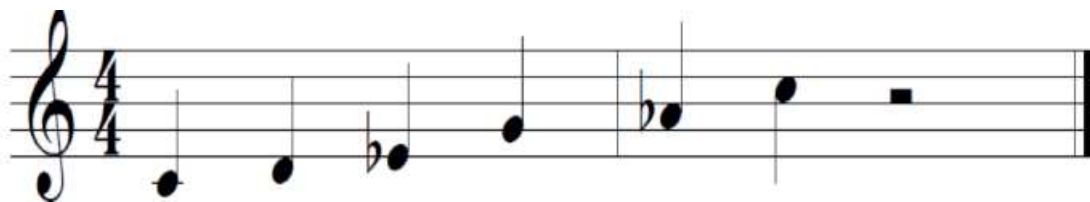


Fig 25. Tizita Minor Scales

In general, there are many musical scales in this world, but the well-known scales are:

1. Diatonic scales (Seven notes)
2. Chromatic scales (Twelve semitones), and
3. Pentatonic scales

In the Ethiopian context, pentatonic scales are widely used. These pentatonic scales are constructed by five notes. There are four types of the pentatonic scale. These are:

1. Tizita Scales
2. Bati scales
3. Ambasel Scale, and
4. Anchihoew scale.

In addition to this, there are some other pentatonic scales including Dorian pentatonic scale, Pyrigian pentatonic, and Mixolydian pentatonic, etc.

To finalize, here are some examples of pentatonic scales denoted on musical notation;

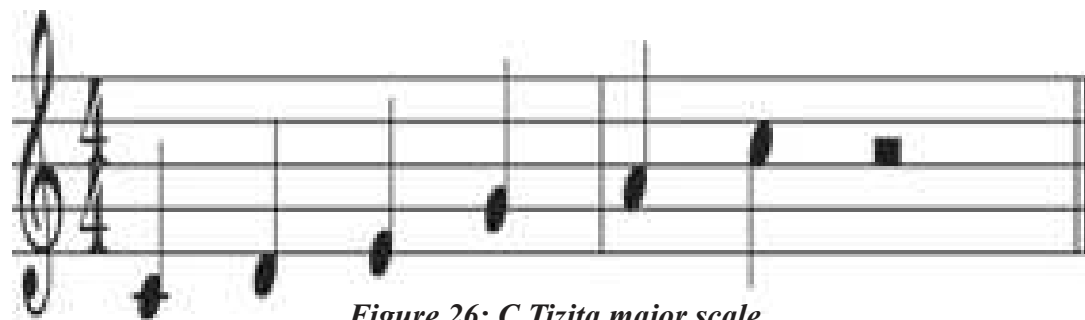


Figure 26: C Tizita major scale



Figure 27: C Bati Major Scale



Figure 28: Anchiho scale

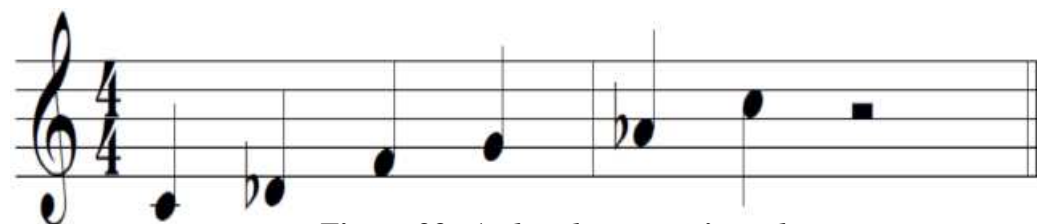


Figure 29: Ambasel pentatonic scale

1.2.2 History of Dance in Ethiopia

In the previous sections, you have learned about modern music and traditional musical instruments in Ethiopia. Now, you are going to learn about the history of Dance in Ethiopia.



ACTIVITY 1.2.2(A)

- What is dance to you?
- Do you have any dance skills? If yes, which dance style? Would you show it to your classmate?
- What do you think are the differences and similarities between cultural and modern dances?

A. Ethiopian Cultural Dances

Dance is a performing art that consists of sequences of movement either improvised or purposefully selected. This movement has aesthetic and often symbolic value. Dance in Ethiopia has a long history. The beginning of Dance in Ethiopia has a direct relation with different religious festivals, holidays and indigenous performances. Dance is a very important performing art to portray one's culture and characteristics of people. In Ethiopia, there are so many dance styles in different places. For instance, the folk dance of Amhara, Oromo, Gurage, Tigre, Afar, Somali, Wolaita and other nationalities are the case in point. They play their own folk songs with sophisticated and graceful movements and are very popular. Each group has different singing and dancing styles and some have similarities.

In general, cultural dance or secular music in Ethiopia, from their tribal origin is part of the life of the people. Ethiopia has a very rich and diverse music history. The various tribes and ethnic groups of Ethiopia have their own distinct music, culture, Dance style, and traditions. The Tigrayans to the north have smooth, circular dance routine culminated with shoulder and neck movement. The Amharas at the center have a dance style dominated by upper body and neck movement. The Oromos to the center and south have this jumping style and full-body dance routine. The Gurages have an acrobatic dance that requires a high level of arm. In Afar, Somalia, and Wolaita leg and body coordination is very important. Let us see figure 30 that shows Cultural dance styles in Northern, Southern, Eastern, and Western parts of Ethiopia.



Figure 30: Some of Ethiopian Cultural Dances

A. Modern Dance in Ethiopia

In modern times, many other professional dances such as Contemporary Dance, Modern Dance, Concert dance came to be familiar, but none of them managed to surpass the complexity, physical strain, and heritage of ballet.

Ballet - Ballet is without any doubt one of the most highly technical and famous of all performance dances. It was originally created in 15th century Renaissance Italy, but it received popularity in countries such as France and Russia. Its incredible popularity and influence have had a profound impact on techniques found in many other dances and have even morphed the cultural histories of many countries around the world.



Fig. 31 Ballet Dance

Contemporary dance - Contemporary dance is a highly complicated type of modern performance dance that originated in the mid-20th century as an alternative to classical dance styles (such as ballet), modern styles (free dance), and Jazz dance. Its focus on free leg movement, strong stress on the torso, disordered choreography, unpredictability, multiple and simultaneous actions, improvisation, and non-standardized costumes, sets, and lighting has pushed this dance into the forefront of the modern art dance scene.



Fig. 32 Contemporary Dance

Concert Dance - Concert dance (also known as stage dance) is any choreographed dance that is performed for an audience usually at the theater or an organized gathering setting with the presence of set music. It is a polar opposite of social or participation dances, where participants can freely dance how and when they wish. The most popular concert dances are Ballet, Acrobatic dance, Tap dance, Modern dance, Classical Indian or Persian dances, and others.



Fig. 34 Concert Dance

Modern Dance - Modern dance is an influential performance dance that originated as a reaction against classical ballet and its movement style. Shaped by many factors in the late 19th and early to mid-20th century, the modern dance evolved into a popular free dance style that includes elements of performance art, release technique, improvisation, and contact improvisation.



Fig. 35: Modern Dance

Hip Hop Dance: Hip-hop dance is an umbrella term used to refer to street dance styles primarily performed to hip-hop music or that have evolved as part of hip-hop culture.



Fig.35 Hip Hop dance

Tap Dance - Among many types of popular dances around the world, tap dance may be one of the most unusual dances. Instead of focusing on body movements and dancing with a partner, tap dance is characterized by the creation of percussion-like musically-focused rhythm performance using tap shoes striking on the floor in accordance with the dancing music.



Fig. 36 Tap Dance

1.3 : History of Theatre and Film in Ethiopia

In the previous section, you have learned about the history of Visual Arts, Music, and Dance in Ethiopia. Here you are going to learn about the history of Ethiopian Theatre and Film Arts. Hence, this section has the following learning outcomes.

Section Learning Outcomes



Upon completion of this section, a student will be able to:

- Define Theatre in your own words.
- Describe the history of Ethiopian Theatre.
- Define Film in their own words.
- Explain the historical development of Film in Ethiopia.

1.3.1 History of Theatre in Ethiopia



ACTIVITY 1.3.1. (A)

Dear students please discuss the following questions in the group and forward your answers to your teacher.

- What is Theatre to you?
- Do you like going to the Theater? Why?
- When and how do you think that Theatre started in Ethiopia?

Insight to you about Theatre: Theatre comes from the Greek word “Theatron” which means “a place for viewing”. Therefore, theatre refers to the space used for dramatic presentations or for other performances. Basically, theatre is composed to be performed for live audiences, so the ultimate aim of dramatic composition is for it to be presented on stage before an audience. This implies that it is a medium of communication. It has a message to communicate to the audience. It uses actors to convey this message. These performances may include masquerade displays, dances, puppet shows, music celebrations, and other forms of the festival. It is a performance and it is composed to be performed. The basic elements of theatre are: actor, performing space, and audience. The following technical theatre elements also help to enhance the aesthetic aspect of the performance: scenery, costume and make-up, light and sound effects. With this little theatre background, now, you are going to learn about the history of Ethiopian Theatre.

Theatre is one of our indigenous cultural performances that have unconventional nature. Any type of artwork shows its own society, history, and life. It tells and shows the history of society and the country in the past, today, and even tomorrow. Such type of artwork is also considered to be a testament and memory of the society. When we see the historical and cultural contexts of Ethiopian Theatre, here, we can classify in two approaches. The first classification is the beginning or developmental context which is informal (traditional/ indigenes) and the second classification is the modern context (formal or western/European context) ways of theatre performance. Let's see the ideas in detail in the following sections.

1. The Beginning of Ethiopian Theatre

It is difficult to specify the exact time when and how Ethiopian Theatre started. There are several assumptions for the beginning and development of Theater in Ethiopia. Theatre is the oldest form of performing art that has emerged from the practice of storytelling, on one hand, and from the ritual activities on the other hand. Storytelling, children's role plays, rituals & church ceremonies, and school drama have a big contribution to the development of Theatre in Ethiopia.

A. Storytelling:



ACTIVITY 1.3.1.(B)

- Have you heard any stories from your family or community elders? If yes, please share it with your class students.

A storytelling is a vivid description of ideas, beliefs, personal experiences, and real life lessons through stories or narratives that evoke powerful emotions and insights. It is a narrative structure of a real or imagined event(s). Storytelling involves a two-way interaction between a storyteller and one/more listeners. The responses of the listeners influence the telling of the story. In fact, storytelling emerges from the interaction and cooperative, coordinated efforts of teller and audience.

Storytelling is one of the simplest and perhaps the most convincing forms of dramatic and imaginative activity. It means that it is a form of entertainment, a means of passing on a message, sometimes, and incorporates skills usually passed down through generations. Storytelling is essentially a communal practice of transferring

knowledge, values, norms, etc. across generations in the different regions of Ethiopia. For example figure 37 shows a man telling stories for children.



fig 37: A man telling stories

In Ethiopian tradition, the community elders and parents, under the pretext of entertainment, used to transfer accumulated knowledge and experience to children by means of dramatic elements. Stories and games are dramatized to children either under the shadow of the trees or around fireplaces in the evenings. Children's participation in the performance has always been highly encouraged. Such transfer of dramatic elements from generation to generation has certain sustainability of dramatic performance in basic dramatic forms.

B. Children's role play: It has contributed to the development of Ethiopian theatre. Ethiopian children have had a dramatic experience during their childhood. They have been involved in folk games that embodied dramatic elements in their content. Like *Bal Ena Mist* (Husband and Wife), *Leba Ena Polis* (Thief and Police) are a few examples that demonstrate to what extent dramatic elements in the forms of story, role division, mimics, dialogue, costume, and property have sufficiently existed in Ethiopia folk practice. Due to this fact, children's role play (game) has contributed to the sustainable development of theatre in Ethiopia. Figures 38 and 39 show how children play a role: as a teacher and doctor respectively.



Fig 38: A girl role-playing as a teacher



Fig 39: A girl role-playing as a doctor

C. Rituals and Church Ceremonies: These have contributed to the development of the Ethiopian Theatre. The church with its costume and properties , multi-coloured umbrella, the dances of the clergy, the prayer sticks, and drums was an arena for the highest theatrical development in Ethiopia. In fact, most resources suggest the development of Ethiopian theatre plays were performed during the Axumite period. The word Theatre exists in Ge'ez and archaeological evidence indicates that Greek was spoken in the Axumite court. With the start of Christianity in the country, it developed as part of church ceremonies. In every Epiphany, Easter, Eid Al Adha, etc, the pageant of the passion was performed through followers in Ethiopia. For example Figures 39 and 40 show how Meskel and Eid Al Adha celebrate.



Fig 39: Meskel Ceremony



Fig 40:Fig. Eid Al Adha Ceremony

When we see both figures (39&40) have theatrical elements, there is a performing space, audience, performers and performing activities. In addition to this, we can see here, the technical elements of theatre like costume, prop (the prayer sticks, and drums), multi-cultured, the movement of prayers, had a contribution for theatrical development.

There were also other forms of traditional theatre in the country such as the different kinds of drama, like Fukera and Azmaris also has its contribution to the development of Ethiopian Theatre.

D. School drama; School drama had a big contribution to the development of Ethiopian Theatre. Most theatre scholars agree that the beginning of modern drama is with the development of the modern school system. In Ethiopian Theatre history, students presented school drama or theatre play for the first time at the Menelik II School after its establishment in 1900 E.C and Teferi Mekonnen School.



Fig 41: School of Menelik II (Left) and School of Teferi Mekonnen (Right)

In addition to school Drama, Hotel theatre also has its own contribution to the development of Ethiopian modern theatre even though there is no recorded materials that show what the plays were , who wrote, and how they were presented.

2. History of Modern Theatre in Ethiopia



ACTIVITY 1.3.1.(C)

- When and how did you think modern Theatre started in Ethiopia?

Dear students, you have learned about the beginning of Theatre in Ethiopia. now let you learn about the history of modern theatre in the country. Modern Theatre in Ethiopia is a recent phenomenon. The first modern Amharic Play was written by Fitawrari Teklehawariat Teklemariam who had an opportunity to attend Theatre productions when he was studying in Russia, Italy, France, and England. When he returned to Ethiopia, he was invited to attend a play made up of folk music and dance organized by the young Abyssinian performer's group at Terrasse Hotel in Addis Ababa.



Fig 42: Terrace Hotel (Now Known as Inter Langano Bar and Restaurant)

When he attended the event, he noticed that there was a lack of understanding of drama with practitioners. He was not satisfied with the event. Moreover, he decided to write a play to introduce western ideas of Theatre to Ethiopia. And he wrote the first play entitled **Ye Awrewoch Commedia** (Comedy of Animals) in 1913 G.C. The play appeals to the moral sense of Iyasu, who was chosen by Emperor Menilik as his successor when Eyasu was a child. The characters in the play were animals (allegorical characters) and played by boys as girls. . But Empress Zauditu heard that the production had mocked her government as corrupt and inefficient. Further performances were disqualified and most circulating copies of the play were removed.

Later on, Haile Sellassie I came to power as the king of Ethiopia. After Bejrond Teklehawariat Teklemariam's Fabula play, Ethiopian theatre practices did not exist until the Ethio- Italy war. However, Yoftahie Negussie, Mekonene Indalikachaw, Kebede Mikael, and others contributed to the survival of the Ethiopian Theatre. Ethiopian Theatre practitioners have their own contribution to the development and survival of modern theatre in Ethiopia and some theatre houses also began and were built in the Haile Sellassie I regime.

A. Hager Fiker Theatre

Hager fikir Theatre was established as Ye Ethiopia Hizboch hager fikir Mahber in 1928 E.C and later changed its name to Hager Fiker Theater. After the establishment of the Ethiopian National Patriotic Association, most theatres were made for provoking and enhancing patriotic feeling among the audience. During the Ethio-Italy war, Yoftahe Nigusse wrote different theatre plays. He was one of the most patriotic playwrights and one of his best allegorical plays was Afajeshign. This play was written in verse with songs and dance, and it was about inspiring the people for the war against colonial Italy and unity in diversity.

Hager Fikir Theater, the first theatre house in Ethiopia, was established to motivate patriots and the general public for the second Ethio-Italy war. After the war, the association continued its activities centred on further uniting the people and assisting national development. One of the well-known playwrights and theatre practitioners Melaku Begosew wrote several plays during this period. One of his plays, Gonderew Gebre Mariam, was staged in Hager Fikir Theatre. It was felt that the theatre was an excellent medium for teaching and enlightening the public.

Later on, Hager Fiker Theatre began to show traditional Theatre and other mainstream Theatre through many Ethiopian theatre art practitioners after the Ethio-

Italy war up to now.



Figure 43: Hager Fiker Theatre

B. Addis Ababa Theater and Cultural Center

The second Ethiopia professional Theatre house was established around 1942 E.C at the Addis Ababa Municipality. Addis Ababa Municipality Theater/Addis Ababa City Hall/Addis Ababa Theater and Cultural Center is located in the building of the Addis Ababa municipality. Most historical sources indicate that Addis Ababa Theatre and Cultural Center was established for the following reasons: to create a platform for patriotic people to come together and make their voices heard, to commemorate and remember the heroes who were killed during the Italian invasion, and to promote and develop the art of Theater in our country. Therefore, Addis Ababa City Hall formed a committee headed by Yoftahe Nigusse to start a theatrical group. After Yoftahe's untimely death, Afework Adafre, Captain Nalbandian, and Tesfaye Tessema carried on the work, and before long they were presenting plays at the City Hall. Bitwoded Mekonen Endalkatchew's play Yedem Dimts (Echo of Blood) and Salsawi Dawit (David the Third), Senedu Gebru's play Yelibe Metshaf (Book of My Heart) are some

of the plays that staged in the hall. Dejazmatch Girmatchew Tekle Hawariat's Theodros play was written based on the life of the famous 19th-century Ethiopian emperor Theodros II. This stirring historical play has already become a classic in Ethiopian drama. And Kebede Mikael has also made several contributions to the development of modern Theatre in Ethiopia. Yetinbit Ketero (Appointment with Destiny) and his translation of "Romeo and Juliet" are his well-known plays.

Even though, Female actresses did not participate in the first theatre performance in the Municipality because of determining the culture of the community. The males were performing the female's character. Most Ethiopian Theatre arts practitioners played female characters and were identified in public as female character actors. Tesfaye Sahilu, Awlatchew Dejene, and Tesfaye Gessese played the female characters in the Theatre performances. Mostly the male is casting in the theatre; females were not participating in the performance before. Due to this, early playwrights such as; Yoftahe Negussie and Malaku Baggosaw had a role to help and train the girls for the stage, but prevailing attitudes about respectable women retaining a purely domestic role prevented them from succeeding.



Figure 44: Addis Ababa City Administration Building and Addis Ababa Theater and Cultural Center

C. Ethiopian National Theatre

Another theatre, formerly known as the Haile Selassie I Theater was established in 1948 E.C. The name of this Theatre was changed to Ethiopian National Theatre.



Figure 45: Haile Selassie I Theatre (Ethiopian National Theatre)

This Haile Selassie I Theatre was established on the 25th inauguration of the Anniversary of the Emperor's Coronation. It laid the foundation for promotion and development of the art of Theater in our country. During the opening, the play *Dawit Ena Orion* was played. The play was written by Bitwoded Mekonnen Endalkatchew. Later, many theatre performances were present including the stagecraft, the lighting, costumes, and make-ups were advanced in the theatre house. The performing Theater plays were associated with the social life of the people, historical and religious, and the advanced development of art during the time of Haile Selassie I regime. Tesfaye Gessesse, Abate Mekuria, Awlachew Dejenie, Tesfaye Sahilu, Asnakech Worku, Wogayehu Nigatu, and Debebe Eshetu are also important figures that have contributed significantly to the National Theater and the development of Modern Ethiopian theatre through Directing, Acting, and Playwriting. Some of the well-known stage plays in the National Theatre were presented by one of prominent playwrights and poet Tsegaye Gebre Medhin. Here are some of his plays; "Yeshohe Aklil", "Yekermo

Sew”, and “Enatalem Tenu” “Hahu Besidist Wor”. Some of Tsegaye Gebremedhin’s translated Shakespeare theatre plays like “Othello”, “Macbeth”, and “Hamlet” were staged in the national theatre. The other comedy stage playwright Mengistu Lemma also wrote and showed an astute satirical sense, pungent irony, and a thorough knowledge of traditional Ethiopia in the national theatre. Some of his stage plays, Telfo Bekise and Yalacha Gabitcha can be mentioned.

In the regime of Emperor Haile Selassie I, in addition to the above theatre house, Ras Theatre which was formerly called Cinema Ras Hailu was established. It was established by Ethiopians and Italians. It changed its name Ras Hailu to Ras Theater under the ministry of culture and sports and started giving services of showing Theater, Films, and Music. And Ethiopian artists have contributed to rising up as a profession especially during the 1950s and 1960s E.C by giant Theatre practitioners such as Tsegaye G/Medihin, Menigistu Lemma, Tesfaye Gesesse, Melaku Ashagrie, Tesfaye Sahilu, Aulachew Dejene, Asnakech Worku, and many others.

Subsequently, in the military Derg regime, Theater art production was present not only in Addis Ababa but also in other towns in the country. Tour theatre was widely used and most of the plays were agitprop. Although the Ethiopian theatre started to advance towards professionalism, the first Theater Arts department was opened at Addis Ababa University in 1971 E.C. during the Derg regime and has been producing the necessary skilled manpower.

Different theatre styles and experimental theatre were present during the regime of the Ethiopian People's Revolutionary Democratic Front (EPRDF). Children and youth theatre also opened in this regime. No proper children’s theatre was staged in Ethiopia up until the 1980s E.C. One of the reasons was lack of awareness of the technical demarcation between adults and children’s theatre. In addition to this, different Theatre arts institutions have launched in different Ethiopian universities; some of them are Mekelle University, Wollo University, Wolkite University, University of Gondar, Axum University, Adigrat University, Jimma University, Debre Markos University, Debre Tabor University, and Woldia University. Bahir Dar University has opened a Cinema and Theatre Arts department which integrates theatre and cinema altogether. This has been an enormous contribution to the development of Theatre Arts. The graduates of the Department have been employed by various governmental and non-governmental organizations both at the federal and regional levels. This also means that encroaching professionalism in the field and development of modern Theatre in Ethiopia has and shows sustainable development from the Haile Selassie regime up to the current time.

1.3.2. The History of Film in Ethiopia

In the previous lessons, you have learned about the history of Theatre in Ethiopia. In this subsection, you will learn about the history of Film in Ethiopia.



ACTIVITY 1.3.2.(A)

Discuss the following questions in a group and forward your answers to your teacher.

1. What is a film to you?
2. Which movie did you watch for the first time?
3. What did you feel at that time? Share your feelings with your class?
4. When did you start watching movies?
5. When do you think that Motion pictures /Film started in Ethiopia?
6. When was the first Ethiopian film made?

Insight to you about Film. A film, also called a movie, cinema, motion picture or moving picture, is a series of still images that, when shown on a screen, create the illusion of moving images. This optical illusion causes the audience to perceive continuous motion between separate objects viewed in rapid succession.

The concept of the motion picture was first introduced to a mass audience through Thomas Edison's kinetoscope in 1891. However, it wasn't until the Lumière Brothers released the cinematograph in 1895 that motion pictures were projected for audience viewing. The movie industry as we know it today originated in the early 19th century through a series of technological developments: the creation of photography, the discovery of the illusion of motion by combining individual still images, and the study of human and animal locomotion.

Recently, Film, like other forms of arts, is a potent vehicle for expressing experiences that communicate ideas, stories, perceptions, feelings, beauty, emotions, ideologies, thoughts, atmosphere, etc. through the use of moving images.

1.3.2.1 Overview of Film History in Ethiopia

1. How Motion Picture/Film Has Been Introduced in Ethiopia

Ethiopia's film history differs from that of the rest of Africa. Most African film history has a colonial background. However, Ethiopian cinema emerged organically as other modernization agencies such as railways, postal services, modern education, telephones, and diplomatic ties, and so on were widespread. The year 1895 (1887 E.C) when Aguste and Louis Lumiere (Lumiere Brothers) invented Cinematograph (a motion picture camera, projector), coincided with the period that Ethiopian people fought and defeated the Italian colonial army at the battle of Adwa.

The victory of Adwa in 1896 (1888 E.C) which "shocked" Europe and brought Ethiopia to the world's attention, caused foreign leaders and businessmen to reconsider their views towards Ethiopia. As a result, rival European nations, notably France, the United Kingdom, and Germany, competed for diplomatic relations with Emperor Menelik II. Foreigners came to Addis Ababa in private and official capacities to seek favors in order to advance their interests. Emperor Menelik II, on the other hand, took advantage of the political situation to modernize Ethiopia by increasing foreign contacts and carefully listening to the advice of each foreign ambassador, advisor, and agent, all of whom were constantly striving to promote the influence and advantage of their own government. These are some of the major factors that led to the advent of cinema in Ethiopia.

Most historical sources indicate that motion pictures were initially introduced in Ethiopia during Emperor Menelik II's reign, only a few years after the Lumière brothers' inaugural screening in Paris in December 1895. Following the victory over the Italians at the Battle of Adwa, Menelik attempted to establish a modern Ethiopian nation-state. Menelik's position as the only free native African state surrounded by colonizing European regimes pushed him to modernize, resulting in the establishment of a telephone network, railway, piped water system, radio, modern hospital, and Bank, to name a few of the modern developments under his reign. Menelik's interest in film is said to have sparked following a conversation with a merchant named Stevenin, a Frenchman who was one of the few European dealers operating in Addis Ababa in the 1890s. The first film screening in Ethiopia was shown to Menelik and his ministers in the great hall of his Palace in April 9, 1897 (Miyazya, 1889 E.C). This film is said to have depicted Jesus walking on water, which provoked the ministers to pay homage to the images by bowing in veneration. After the film showed in the

palace in April 9, 1897 (Miyazia 1, 1889 E.C), the Emperor, astonished by the new technology, said to Ras Mekonnen (father of Emperor Haile Sellassie) “It is surprising! There is nothing that foreigners cannot create; they have created everything, save the soul of a human being”.

Following the Emperor's acceptance of the film, it didn't take long for Addis Ababa to establish a movie business. According to Ras Theater Magazine (1983-84 E.C), at the beginning of filming in Ethiopia, the films that were shown in the Theater hall had no dialogue, only their movement was visible (silent movies). The first cinema hall in Ethiopia was built in the early twentieth century by a French-Algerian businessman who went bankrupt shortly after launching his business and sold his projector to an Italian diplomat resident in Addis Ababa, who later offered it to Menelik as a gift. The hall, which still exists at Tewodros square, in the Arada district of Addis Ababa, was named ‘Seytan Bet’ (the Devil’s house) by the local population, a nickname, still in use today, which testifies to the uneasy relationship Ethiopian audiences initially had with the motion picture. And the motion picture was named *Ye Abujedie lay Girgr* by the local community.

Gradually, when the number of cinema viewers grew, the entrance fee was then introduced and the entry ticket was unaffordable for most people and the new technology was considered by many as a product of evil. The entrance fee was a surprise to the public, and an Amharic poem was coined in protest against the payment :

*It [the film] does not go to the belly; neither eaten, nor drunk!
How on earth one pays merely for what the eye see!
Oh! What a surprising era!*

Eventually, the excommunication became successful in halting the people temporarily from going to *Ye Seitan Bête*. Expatriate business men, particularly the Arabs and few Ethiopian Muslims however had made an attempt to challenge the excommunication in order to save the box-office from failure by sponsoring night screenings to their families where most of the wives watched the film, covering half of their faces.

A few more Cinema halls were built between the end of the 1920s and the early 1930s by Greek, French and Armenian entrepreneurs living in Addis Ababa, but for a long time the largest part of their audience belonged mainly to the urban elite (foreigners, aristocrats and intellectuals)



Figure 46: The first Cinema Hall (Seytan Bet, located Cherchel road at Tewodros square, Addis Ababa)

2. Ethiopian Cinema During Italian Invasion (1936-1941)

When Fascists Italy invaded Ethiopia, most of the cinema halls existing before the arrival of the Italians were burnt during the military operations. After capturing Addis Ababa, Fascist Italy focused on refurbishing and building new European standard cinema halls to entertain its army and distribute Fascist propaganda to the general people. As a result, around seven Cinema halls were built, six of which were in Arada (Italian name Piazza). Before the Italian invasion, the building that had functioned as the municipal post office was renovated as the famous Cinema Italia (currently Cinema Ethiopia). Cinema Mancini was given the name Cinema Roma. Cinema Marconi was constructed at the place where the present Arada Mall is constructed. Cinema Peroche was substituted by Cinema Empero and it was mainly for the Fascist Youth members. Cinema Kamboni was built at Arat Kilo and it is also named Cinema “Cinque Majo” to remind Italians of their entry into Addis Ababa”. Cinema Dapo

Lavoro was built at Arada/Piazza.

Ras Hailu, governor of Gojam, and an Ethiopian aristocrat businessman who was the most serious rival of Emperor Haile Sellassie economically and politically, and who collaborated with Italian Fascism opened Cinema Ras Hailu in 1938 at Markato, Addis Ababa. He was the first Ethiopian to own a cinema hall in the history of cinema. Then Movie halls were also constructed in provincial towns like Dessie, Diredawa, Gonder, and Jimma, and according to Ben-Ghiat (2003, p. 55) “by March 1939, there were forty cinemas in Ethiopia with a total of 30,000 seats; by 1940, this number had grown to fifty-five cinemas with 60,000 posts”. These cinema halls, productions of Istituto LUCE's many movies were screened for the Fascist community and their collaborators. Almost all the movies screened were Italian made that portrayed the “civilization and the mighty of Fascist Italy” on one hand, and “backwardness and inferiority of Ethiopians” on the other. The local people were also persuaded by fascists to attend them in open areas in the evenings. *Trenopopolare* (1933) and *Terra Madre* (1931) were among the films screened.

3. Ethiopian Cinema after Italian Occupation till Millennium(1942-2008)

After the end of the Italian occupation, some of the cinema halls were privatized. Others abandoned, but cinema-going culture continued to develop, with foreign films (mainly Hollywood and Bollywood productions) being screened around the country. Film distribution was mainly in the hands of Middle Eastern (particularly Lebanese and Yemeni) traders, and film copies were often in the original version with subtitles in Arabic.

3.1 Local Film Production in Ethiopia

Ethiopia has more than 60 years of experience in watching foreign films, then it was only in the 1960s that feature film production began within Ethiopia. Prior to this, documentaries were shot by Ethiopians and predominantly by European filmmakers traveling in Ethiopia. In 1916/17, Tedla Tesemma made the first documentary film in the history of Ethiopian cinema with 16 mm black and white-silent film based on the coronation of Empress Zewditu. Tedla Tesemma is also considered as the first cinematographer in Ethiopian film history. In 1909, a Frenchman named Charles Martel went to Ethiopia with a camera provided by Lumiere brothers. He filmed Emperor Menelik II, Dechach Aba Nefso and others (the Ethiopia army general) while in bed due to illness. This film, *L'Abyssinie au temps de Menelik* (Abyssinia during Menelik), a 24 minutes documentary, is currently housed in the French Museum. And

the Soviet documentary *Abissiniya* (1936) by Vladimir Yeshurin and Boris Zeitlin and a film production company known as Soyuzkino was shot in Ethiopia.

The development of cinematic culture and the business prospect attracted the attention of Ethiopians to get organized in order to start film production locally. As a result, a private production company Indigenous Film and Advertising Association's Film Company (Yehager Filminna Yemastaweqiya Mahiber Yefilm Dirijit) was formed by 14 members where Elala Ebsa was elected as an executive director. Then Elala Ebsa himself wrote the first feature-length film in Amharic as *Hirut Abbatua Manew* (Hirut, Who is her father?) and it was directed by Ethiopian-born Greek director Lambo Jokaris in 1964. The film tells the story of a rural girl's journey to Addis Ababa in search of her father and her consequential employment and life as a prostitute, trapped in the Ethiopian capital (Ilala 1964). Askale Ameneshewa, Alemayehu Asefa, and Abebech Ejigu performed in this film. The production cost was Birr 140,000 and *Hirut Abbatua Manew* was launched on Friday evening, August 27, 1965 (Nehassie 21, 1957 E.C) in the presence of Emperor Haile Sellassie and the production of *Hirut Abbatua Manew*, the 35-mm black and white feature film with 80 minutes running time has marked the first feature-length film in Ethiopian film history. After this, films called *Gumma* the first color Film in Ethiopia in 1973, and, *Struggle Victory Victory Struggle* (Tigl Dil Dil Tigl) Yekey Kokob Zemecha 1981 (1974 E.C), and *Kal Kidan* were made by Ethiopians and presented to the audience (Ras Theater Magazine 1983-84, pp 48).

Meanwhile, around the end of the 1970s, the Ethiopian government (under the control of the Derg military regime) had created the Ethiopian Film Center, an institution entirely dedicated to film production, the first in the country's history. It aimed to release 16mm propaganda documentaries to be screened in the (by then state-owned) cinema halls around the country. For example, *Ediget Behibret Ye Ewuket Ena Ye Sira Zemecha* Film can be mentioned in the works. The center was later transformed into the Ethiopian Film Corporation (created in 1986 and closed down in 1999), a more powerful and richer institution¹⁴ which was supposed to also produce feature films in celluloid format for local and international distribution, but managed to release only three films during its existence: These films were *Behiywet Zuriya/Around Life* (1989), directed by Birhanu Shibiru, the film tracing the tragic life of its protagonist, *Almaz*, and *Aster* (1991/1992) by Solomon Bekele Weya. *Aster*, like *Behiywet Zuriya* is a family drama that follows the ordeals of a female protagonist (*Aster*). When *Aster's* relationship turns abusive, it forces her to take drastic measures in order to escape. *Aster* is often noted as being the first truly

Ethiopian-made fictional feature film as the cast and crew were all Ethiopian nationals. Both Aster and Behiywet Zuriya were screened in cinemas and widely popular throughout Ethiopia. The third feature film, Ferenj/European Foreigner (director unknown, 1990/1991), a co-production by the Ethiopian Film Corporation and a French production company known as Medaco.

The few film professionals who have been active between the late 1960s and the late 1980s, that is, between the final years of Haile Selassie's regime and the Derg era, received training in foreign countries and scholarships awarded by foreign cultural centers and embassies active in Ethiopia. The most popular destination for film training was, indisputably, Russia, with three generations of Ethiopian film professionals formally trained there (either in Moscow or Kiev). Michael Papatakis (the acclaimed director of Gumma) studied Directing, Tafesse Jarra studied Cinematography, Berhanu Shiberu (Director of Behitot Zuria) studied Screen Acting and Abebe Kestela (Cinematographer of Aster) studied Cinematography.

The other important event in the history of Ethiopian cinema, between the end of the 1980s and the beginning of the 1990s, the introduction of analog technologies and the consequent successful circulation of pirated copies of foreign films in VHS format (media format, it was a standard for consumer-level analog video recording on tape cassettes) created the economic and infrastructural basis for the emergence of locally produced video films.

4. Contemporary Cinema in Ethiopia



ACTIVITY 1.3.2. (B)

- What is your perception about the films you watch these days?

In the development of Ethiopian cinema, the advent of analogue video technologies in Ethiopia in the late 1980s and early 1990s and the consequential successful distribution of Hollywood and Bollywood films on VHS for rent, or for screening in informal video-viewing houses, created infrastructural, economic incentives for local video producers and great inspiration for the local Ethiopian filmmakers. In this regard, films called Kezkazawelafen /Cold Flame 2002/ by Tewodros Teshome and Tatek Tadesse's Gudifecha/ Adoption (2002), which proved to be the first huge commercial successes and inspired local filmmakers in Ethiopia. Then after a film

called *Hermela* (2005) by Yonas Berhane Mewa was a successful film. After a while, an acclaimed Film Director Haile Gerima has made films that have an Ethiopian setting. (e.g *Teza* (2008), *Adwa, an African Victory* (2009), which can be considered representative of the contemporary filmmaking practices in the Horn of Africa. Since Haile Gerima trained and later practised as a filmmaker and scholar almost exclusively in the United States, and his work is more connected to the African American film movement than to the locally based Ethiopian film industry.

There is a significant argument on the development of current Ethiopian cinema. Some critics argue that Ethiopian cinema is deteriorating in all manners. But this argument seems to have no scholarly basis or clear insight. Therefore, let's see the details and latest developments in Ethiopian contemporary cinema.

A. The Opening of Film Schools

The Film is a sophisticated craft. It is like a giant building. Just like we need skilled and educated professionals to build a giant building, it needs skilled and educated professionals to make a good film. Without proper education, it is very hard to build a strong film industry. That's why the first film school ("Moscow Film School") was opened in 1919 only a few years after the cinematic industry started spreading around the world.

With this regard, even though it is not enough, now some Ethiopian universities are opening Film departments. For example, Addis Ababa University has opened M.F.A in Film Production in 2014. Following that University of Gonder has opened B.A in Film and TV Production in 2018 and Bahir Dar University also opened B.A in Cinema and Theater Arts in 2020).

These universities will deliver skilled and professional filmmakers to the industry. Here, it is important to mention that many other Ethiopians' are learning from abroad and are joining the industry.

Not only the universities but this Textbook can also be mentioned as an important development for film education in Ethiopia. Before this, there was no proper education for grade nine students about the film in any shape or form.

B. The coming of Film Associations and Film Festivals

Film as an industry needs strong associations that should follow and shape the whole arrangement of the industry. In that regard, there are certain film associations these days in Ethiopia. Ethiopian Filmmakers Association (EFIMA), Ethiopian Film producer's association, and Alatinose Ethiopian Filmmakers Associations can be

mentioned.

And there have been developments at film festivals too. Ethiopian International Film Festival and Addis International Film festivals can be mentioned. The other encouraging recent development is the beginning of the Film Awards. In this regard, Gumma and Leza Film awards take the first floor.

C. Technological Advancement



ACTIVITY 1.3.2. (C)

- What film equipment do you think that the first local filmmakers in Ethiopia used to shoot the first film?

Film-making equipment is another factor for the development of filmmaking. The process of getting from the early "magic lantern" inventions to the modern motion picture industry has involved a multitude of incremental steps taken to advance both the technology of film and the economic structure that supports the creation, distribution, and exhibition of films. As an industry, the Ethiopian film industry is also affected by global phenomena. Furthermore, in order to survive, the industry must keep itself updated. In this regard, Ethiopian filmmakers are using the very latest camera, editing, and production technologies, and so on now more than ever. Such as the use of ARRI, Blackmagic and RED Digital Cameras, use of advanced editing techniques, lights, advanced sound recording, established modern film studios are major advancements of contemporary cinema.

D. The Film Policy and Other Factors

As an industry as wide and pragmatic as film, it is unthinkable to have a strong industry without a policy. It needs proper policy and systematic arrangement to manage that. Different countries have different film policies. The Federal democratic republic of Ethiopia, Ministry of culture and Tourism, now Ministry of Culture and Sports, has taken this responsibility and published a film policy for Ethiopia in 2017. For the future of film development in Ethiopia, the film policy will be a positive milestone for contemporary cinema. The Film policy is expected to bring dynamic changes to the Ethiopian filmmaking tradition. Moreover, it will serve as a guardian for major problems like lack of government funding and copyright issues.

In Contemporary cinema, other factors deserve due attention. For example, the rapid growth of Television channels has become another opportunity for filmmakers. The coming of the internet, YouTube, or other social media platforms has also made a great contribution.

Unlike the earlier times, filmmaking now is not controlled by some powerful individuals or film production companies. Now research shows that there are more than 2000 film production companies only in Addis Ababa. And cinema halls are also developing at a rapid rate. There is also a revival in regional cinema. As you have learned on the above topic, Local film productions in Ethiopia, earlier filmmakers were accumulated at the center, Addis Ababa. Now a significant number of films are made out of Addis Ababa. To conclude, all the above developments might enrich the Ethiopian film industry and it seems to have a bright future.

The following films are suggested to be watched by the students.

Hirut Abatua Manew by Ilala Ibsa

Guma by Michael Papatakis

Aster by Solomon Bekele

Gudifecha/Adoption by Tatek Tadesse

Kezkazawelafen /Cold Flame/ by TewodrosTeshome

Yewondoch Guday /Man's Affair/ by Henok Ayele

Siryet by Yidnekachew Shumete

Teza by Haile Grima

Rebuni by Kidist Yilma

Difret by Zeresenay Berhane Mehari

Unit Summary

This unit has covered the history of Ethiopian visual art (Cave Art, painting, Craft, and Monument), Music and dance, Theatre, and Film. The historical development of visual art in Ethiopia is mostly located in the southern, eastern, and northern parts of Ethiopia. There were different visual artworks in different areas of the country. For instance Cave Art around Dre Dewa, Body Painting in Omotic people can be mentioned in the Eastern and Southern parts of Ethiopia. The Northern part of the country also has several visual artworks. For example, among the most well-known Obelisk of Axum, Rock hewn of Lalibela churches, and castles in Gondar like Fasiledes are the most historical visual arts.

Ethiopian music started through folk music (cultural music). Ancient music is music transmitted orally with unknown composers or music performed by custom over a long period of time. Beginning of musical traditions in Ethiopia the history of the land goes back thousands of years with the KibreNegest (glory of the king) is one of the most important historical books written in Ge'ez elaborate on the exodus of the Hebrew from Jerusalem to the Ethiopian empire to the Queen of Sheba and greatest of Ethiopian composer and musician saint Yared. in addition, Ethiopia uses pentatonic scale to produce music in which there are four main modes Tezeta, Bati, Ambassel, and Anchovy with Additional modes are variations on the above Tezeta minor and Bati minor.

Ethiopian Theatre has a long history, dating back to rituals, Children's role-play, and School drama. In the modern sense, the first play titled is Yawrewoch Commedia (Comedy of Animals) in 1913G.C. And the Hager Fiker Theatre, Addis Ababa Municipality Theatre (Addis Ababa City Hall/Addis Ababa Theater and Cultural Center), Ethiopian National Theatre, and Ras Theatre can be mentioned.

Most historical sources indicate that Motion Pictures art was initially introduced in Ethiopia during Emperor Menelik II's reign, only a few years after the Lumière brothers' inaugural screening in Paris in December 1895 G.C. Unlike other African countries, the advent and development of Cinema in Ethiopia as such is not directly associated with European colonization. They strive by Europeans to win diplomatic relations with Ethiopian monarchies and the emergence of the capitalist system was rather a decisive factor for the development of screen media in the Imperial era.

Currently, the growth and development of Cinema in Ethiopia is a good

Review Questions

I. Write “True” if the statement is correct or write “False” if the statement is not correct.

1. Tizita’s major scale is obtained from every major scale by omitting the 7th degree.
2. Masinko is one of the Ethiopian traditional musical instruments that have six strings.
3. The advent of cinema in Ethiopia is directly associated with European colonization.(Reason out)
4. St.Yared wrote five volumes of Zema Composition.
- 5.One of St.Yared’s Chant ,Zimare is sung after communion in honor of the Holy Communion.

II. Answer each of the following questions

1. Describe the beginning of Visual Arts in Ethiopia
2. Discuss briefly how Theatre and Film began in Ethiopia.
3. List down some Ethiopian Theatre practitioners with their artistic works.
4. Write a short note on the history of theatre houses in Ethiopia.
5. Discuss the cultural and modern Dance in Ethiopia.
6. List down some Ethiopian musical instruments which are classified under the Chordophone family.



UNIT

2

ARTISTIC PERCEPTION

Artistic perception is about processing, analyzing, and responding to sensory information through language and skills. Accordingly, this unit focuses on the artistic perception in the conceptual understanding of formal and expressive qualities of artworks. The unit has three sections. Section one is about Elements and Principles of design in the composition of visual arts. Section two covers the harmonic composition styles and techniques in Traditional Music and Dance, and section three holds the basic genres in Theatre and Film. Thus the unit has the following learning outcomes.

UNIT LEARNING OUTCOMES

Up on completion of this unit, a student will be able to:

- Explain basic concepts of artistic perception in performing and visual arts.
- Describe the role of artistic perception in performing and visual arts in Ethiopia.
- Use various techniques of artistic perception in performing and visual arts in Ethiopia.
- Demonstrate different skills used in the artistic perception of performing and visual arts in Ethiopia.

UNIT CONTENTS

- 2.1 Elements and Principles of design in composition of visual arts
- 2.2 Harmonic compositions (styles and its techniques) in ancient Music and Dance
- 2.3 Basic genres in Theatre and Film

2.1: Elements and Principles of Design in Composition of Visual Arts

In your previous grade levels, you have expected to learn about elements of Visual arts. In this section, you will learn about the role and function of elements and principles of design in 3D Arts. Accordingly, the section has the following learning outcomes.

Section Learning Outcomes



Upon completion of this section, a student will be able to:

- Identify the elements and principles of design in 3D arts.
- Explain the main roles and functions of the elements of visual arts.
- Differentiate 2D from 3D arts.

2.1.1 The Elements of Design



ACTIVITY 2.1(A)

- List and discuss the elements and principles of design/art?
- What are the main functions of the principles of art?
- Discuss the difference and similarities between 2D and 3D arts

The elements of design are the building blocks which are used to create a work of art. The elements of design can be thought of as the things that make up a work of art. The elements of art are both fun and useful. As you have learned in your previous grades about the concept of line, shape, form, space, texture, value, and colour. These elements of art are also called visual vocabularies of art. Knowing these elements will allow you to analyze, appreciate, write and chat about art, as well as be helpful in creating art yourself. When we say 3D arts, we are referring to artworks with three dimensions i.e. length/height, width, and depth. Moreover, the elements of 3D arts are more observed in Sculpture arts.

The Role and Functions of the Elements of Sculpture

LINE: the edge or outline of a form, the meeting of planes; linear materials include: wire, wood, metal rod, string, or any materials with a long, thin shape.

SHAPE: positive and negative - positive shape is the totality of the mass lying between its contours; in three-dimensional work, the visible shape or outer limit of a form changes as the viewer's position is changed. These outer limits are seen as shapes moving back and forth between major contours. Negative space is an empty space defined by a positive shape. Sometimes referred to as occupied and unoccupied space

FORM: An element of art, means objects that have three dimensions. In terms of art, form refers to objects that are 3-Dimensional or have length, width, and height. The world we live in is made up almost entirely of forms. As artists, we must have a strong understanding of form and how to create the illusion of form in drawings and paintings.

VALUE: light and shadows on the surface of forms; quantity of light actually reflected by an object's surface. Value changes might be affected by the addition of colour to the surface of a work.

SPACE: shows distance, area, volume; physical space independent of what occupies it; absolute space.

COLOR: in 3D design, the actual colour of the material being used.

TEXTURE: the surface quality of a form: rough, smooth, weathered, and so on.



Fig. 2.1 3D Work of Art(Sculpture)



ACTIVITY2.1.1(A)

- Select any kind of Sculpture work and analyze how they were made based on the function of the elements of Sculpture.

The Role and Functions of the Principles of Sculpture

- 1- **Balance** refers to the visual weight of the elements of the composition. It is a sense that the painting feels stable and "feels right." Imbalance causes a feeling of discomfort in the viewer. Balance can be achieved in 3 different ways:
 - A. **Symmetry**, in which both sides of composition have the same elements in the same position, as in a mirror image, or the two sides of a face.
 - B. **Asymmetry**, in which the composition is balanced due to the contrast of any of the elements of art. For example, a large circle on one side of a composition might be balanced by a small square on the other side

C. Radial symmetry, in which elements are equally spaced around a central point, as in the spokes coming out of the hub of a bicycle tire.

- 2- **Contrast** is the difference between elements of art in a composition, such that each element is made stronger in relation to the other. When placed next to each other, contrasting elements command the viewer's attention. Areas of contrast are among the first places that a viewer's eye is drawn. Contrast can be achieved by juxtapositions of any of the elements of art. Negative/Positive space is an example of contrast. Complementary colours placed side by side are an example of contrast.
- 3- **Emphasis** is when the artist creates an area of the composition that is visually dominant and commands the viewer's attention. This is often achieved by contrast.
- 4- **Movement** is the result of using the elements of art such that they move the viewer's eye around and within the image. A sense of movement can be created by diagonal or curvy lines, either real or implied, by edges, by the illusion of space, by repetition, and by energetic mark-making.
- 5- **Rhythm** is created by movement implied through the repetition of elements of art in a non-uniform but organized way. It is related to rhythm in music. Unlike pattern, which demands consistency, rhythm relies on variety.
- 6- **Unity/Variety**: You want your painting to feel unified such that all the elements fit together comfortably. Too much unity creates monotony; too much variety creates chaos. You need both. Ideally, you want areas of interest in your composition along with places for your eye to rest.
- 7- **Pattern** is the uniform repetition of any of the elements of art or any combination thereof. Anything can be turned into a pattern through repetition.

An enormous variety of media may be used, including clay, wax, stone, metal, fabric, glass, wood, plaster, rubber, and random “found” objects. Materials may be carved, modelled, molded, cast, wrought, welded, sewn, assembled, or otherwise shaped and combined. There are two main types of Sculpture; these are Freestanding sculpture and Relief Sculpture.

Freestanding sculptures are made to be seen from all directions. Figure 2.2 shows the type of freestanding sculpture.



Figure 2.2 FreeStanding Sculpture

Relief Sculptures are made to be seen only from the front. Figure 2.2 shows the type of relief sculpture.



Figure 2.3 Relief Sculpture



ASSIGNMENT

From your area, take either Freestanding or Relief sculpture and then

1. Analyze their differences and similarities.
2. You are expected to explore what materials are used and how the design elements are implemented.

2.2: Harmonic Composition(Styles and its Techniques) in Traditional Music and Dance

In the previous lesson, you have learnt about the elements and principles of designs in 3D Arts. In this section of unit two, you will learn about harmonic compositions (Styles and its techniques) in Traditional Music and Dance in Ethiopia. Hence, the section has the following learning outcomes:

Section Learning Outcomes



At the end of this section, a student will be able to:

- Describe harmonic composition in traditional music.
- Identify the fundamental elements of music.
- State techniques in music composition.
- Explain the basic elements of dance composition.
- Identify techniques in dance composition.

2.2.1. Harmonic Compositions in Traditional Music (Styles and its Techniques)



ACTIVITY 2.2.1(A)

- What is traditional music to you?
- What do you think about Harmonic Composition in Music?
- What do you know about motives or musical ideas in Music?

Music is the art of arranging sounds in time through the elements of melody, harmony, rhythm, and timber. It is one of the universal cultural aspects of all human societies. Composition in music is the creation of an original musical work; the word “composition” refers to both a process (the act of making up music) and a product (the resulting music). It involves the creation of a melody, and in the case of song lyrics.

Composing music can be done by using musical notations or from an oral tradition. Traditionally, a composer or /lyricist team wrote the basic tune (melody and rhythm) and words along with any further orchestration development, or else would get a dedicated orchestrator to do the latter. Music composition can be conducted for interpretation and performance or through direct manipulation of sonic materials. The roles of composers and performers can be distinct, but can also be merged. Therefore, in order to know the harmonic compositions in traditional music (style and techniques), you should know the fundamental elements of music and basic related terms.

- 1. Rhythm:** Rhythm is the element of "time" in music. When you tap your foot to the music, you are "keeping the beat" or following the structural rhythmic pulse of the music. There are several important aspects of rhythm:

Duration: how long a sound (or silence) lasts

Tempo: the speed of the beat. (note:

Tempo indications are often designated by Italian terms):

	Beats per minute
Largo = "large" or labored (slow)	40-60
Adagio = slow	66-79
Andante = steady "walking" tempo	76-108
Moderato = moderate	108-120
Allegro = fast ("happy")	120-168
Presto = very fast	168-200

- 2. Meter:** Meter is beats organized into recognizable/recurring accent patterns. Meters can be seen/felt through the standard patterns used by conductors.
- 3. Dynamics:** Dynamics are all musical aspects relating to the relative loudness (or quietness) of music that fall under the general element of dynamics. The terms used to describe dynamic levels are often in Italian:

pianissimo	[pp]	= (very quiet)
piano	[p]	= (quiet)
mezzo-piano	[mp]	= (moderately quiet)
mezzo-forte	[mf]	= (moderately loud)
forte	[f]	= (loud)
fortissimo	[ff]	= (very loud)



Other basic terms relating to **dynamics** are:

Crescendo: gradually getting louder

Diminuendo (or decrescendo): gradually getting quieter

Accent: "punching" or "leaning into" a note harder to temporarily emphasize it.

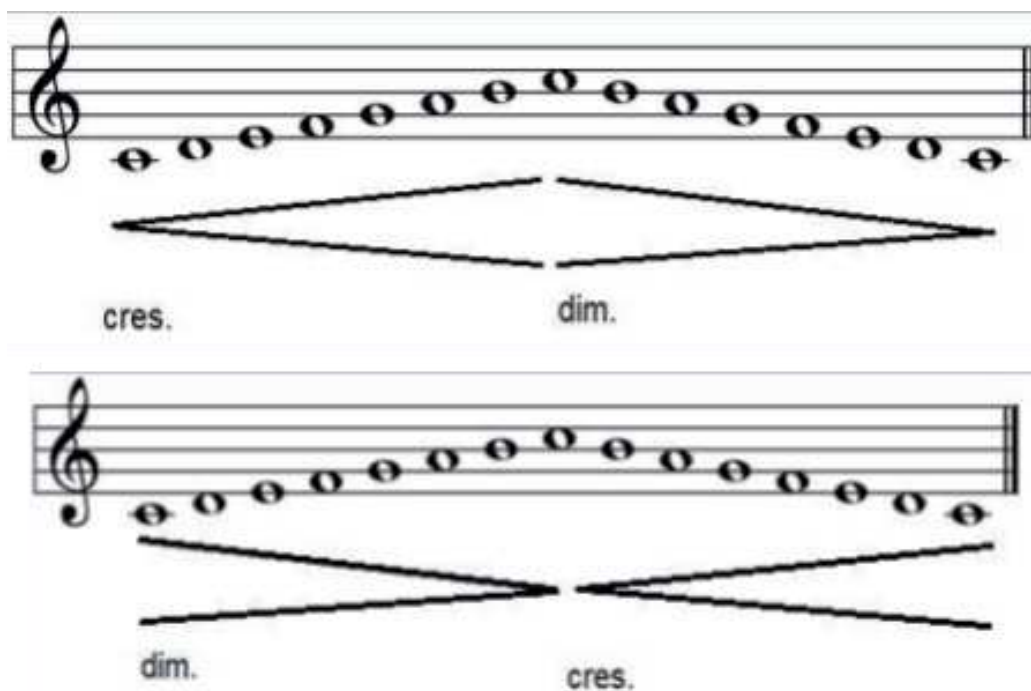


Fig 2.4 Musical Dynamics.

4. Melody: Melody is the linear/horizontal presentation of pitch (the word used to describe the highness or lowness of a musical sound). Many famous musical compositions have a memorable melody or theme. Melodies can be derived from various scales (families of pitches) such as major and minor scales of tonal music, to more unusual ones such as modes, the chromatic scale and the whole tone scale (both used in popular and art-music styles of the late 19th and 20th-century periods), or unique scale systems devised in other cultures around the world. Melodies can be described as:

- **Conjunct** (smooth; easy to sing or play)
- **Disjunction** (disjointedly ragged or jumpy; difficult to sing or play).

5. Harmony: Harmony is a system that integrates the phases that take part in the creation of a musical composition. Harmony is the vertical aspect of the pitch. Often, harmony is thought of as the art of combining pitches into chords. These chords are usually arranged into sentence-like patterns called chord progressions. Music with two or more notes sounding at the same time, but generally featuring a prominent melody in the upper part, supported by a less intricate harmonic accompaniment underneath.



Fig 2.5 Harmony

Harmony is often described in terms of its relative harshness:

- **Dissonance:** a harsh-sounding harmonic combination
- **Consonance:** a smooth-sounding harmonic combination

Dissonant chords produce musical "tension" which is often "released" by resolving to **consonant** chords. Since we all have different opinions about consonance and dissonance, these terms are somewhat subjective.

Other basic terms relating to harmony are:

- **Modality:** harmony created out of the ancient Medieval/Renaissance modes.
- **Tonality:** harmony that focuses on a "home" key centre. Eg. C, D & E major scales respectively.
- **Atonality:** modern harmony that avoids any sense of a "home" key centre.

6. Tone colour (or timbre -pronounced "tam-ber") If you play a "C" on the piano and then sing that "C", you and the piano have obviously produced the same pitch; however, your voice has a different sound quality than the piano. Although the scientific principles of musical acoustics are beyond the scope of this course, it is safe to say that each musical instrument or voice produces its own characteristic pattern of "overtones," which gives it a unique "tone colour" or timbre.

7. Texture refers to the number of individual musical lines (melodies) and the relationship these lines have to one another.

- **Monophonic texture:** Music with only one note sounding at a time (having no harmony or accompaniment). For instance, someone can sing the Ethiopian national anthem.
- **Homophonic texture:** Music with two or more notes sounding at the same time, but generally featuring a prominent melody in the upper part, supported by a less intricate harmonic accompaniment underneath. For example, someone can sing the Ethiopian national Anthem with accompaniments of Ethiopian Traditional instruments.
- **Polyphonic texture:** Music with two or more independent melodies sounding at the same time. The most intricate types of polyphonic texture canon and fugue may introduce three, four, five, or more independent melodies simultaneously! This manner of writing is called counterpoint. For example, you can listen to southern Ethiopian Gamo polyphonic traditional songs.
- **Imitative texture:** is a special type of polyphonic texture produced whenever a musical idea is echoed from "voice" to "voice". Although imitation can be used in monophonic styles.

8. Musical form: the large-scale form of a musical composition can be projected via any combination of the musical elements previously studied. Traditionally, however, musical form in Western music has been primarily associated with the order of melodic, harmonic, and rhythmic events (or the text) in a piece. Letters (i.e., A, B, C) are used to designate musical divisions brought about by the repetition of melodic material or the presentation of new, contrasting material. For example; you can listen to the chorus (A), and verse (B) part of Tilahun Gessese's (honorary Dr) Song entitled, '*Fikrish New Yegodagne*'



ACTIVITY-2.2.1 (B)

- Pick one of your favourite Ethiopian music and Identify its musical forms (chorus and verse)
- Listen to music and identify its dynamic, rhythm, Melody, Tone colour, etc.

2.2.1.1 Harmonic Composition in Music

Harmony means playing several notes together to make “chords”. The word comes from the Greek harmonia meaning “to join things up”. A tune by itself can sound nice, but it can be “harmonized” by adding an accompaniment of chords. Studying how to do this is called harmonization. One can play a chord with three notes using the 1st, 3rd and 5th notes of the scale of whatever key the music is in. This gives a chord that sounds like the “home chord”. The musical sound may be regarded as having both horizontal and vertical components. The horizontal content implies melody while the vertical aspect is about chords that create harmony. The following fig shows a simple melody with its harmony/chords.



Fig: 2.6 Melody with its harmony/chords.

2.2.1.2 Traditional Music

Traditional music, which evolves through corporate communal experience, has continued to function as the society's carrier of tradition/culture. It is true that its mode of transmission (orally) allows constant reshaping, remodelling, and even adaptation from one generation to another, yet its centrality to social life or the virtual role it plays in all the stages of human life still remains valid.

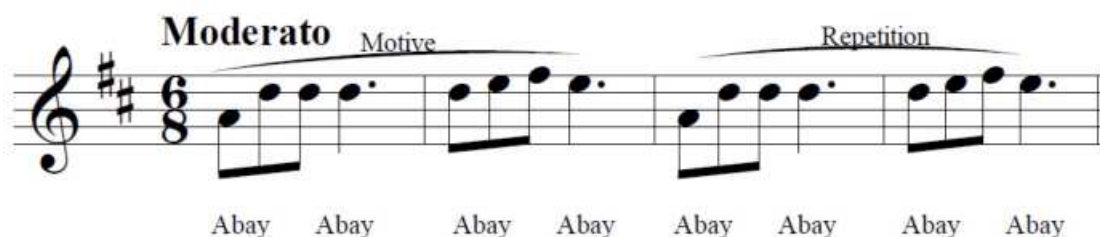
Traditional or cultural practices range from the rituals of birth and puberty, marriage and death, cult activity, initiation, and rituals of livelihood such as hunting, farming, gathering, recreation, and parties to other aspects of life activities in a community. All these activities have music (singing, dancing, playing instruments, or in combinations) as their central pivot. Music-making during any of these activities expresses most of the cultural traits a community is known for. As a group sings or dances, its language, as well as style of body manipulation, is part of cultural expressions. The type of costumes, masks, musical instruments, paintings, and designs used in the process of singing and dancing are all cultural indicators. For instance, Sileshis Demissie /Gash Abera Molla/ entitled 'Hagere' Album, Abitew Kebede entitled 'Shuruben Hinkarite' can be mentioned.

2.2.1.3 Techniques in Music Composition

Music composition is the creation of the original piece of music. It has mostly held melody and its accompanying chords. Having said that, composers can create new, memorable, and musical ideas (motive) for further melodic development. Thus, once the musical ideas were created, the next process focused on how to develop this melody through techniques of melodic compositions. In general, based on the composers' motif (musical ideas);

- The composer can develop the innate musical ideas (motif) for further melodic construction by using motif development techniques.
- Develop the musical forms
- Once the developed melody is obtained, the next consideration will be harmonic development techniques to the existing innate melodic creativity.

Your musical idea can be developed through repetition, sequence, rhythm change, fragmentation, ornamentation, augmentation, diminution, and extension and expansion of music composition techniques. For instance, let us see now how the melody is composed through repetition techniques.



ACTIVITY 2.2.1.3

- Based on the above theoretical concepts, select your favorite music scores and analyze its content, techniques, and practice with the aid of a musical instrument.

**GROUP ASSIGNMENT**

- Identify the concepts of repetition, sequence, and rhythm change.
- Analyze and play Ethiopian National Anthem composition

2.2.1.4 Musical Forms: Intros, Interludes, and Endings

Intros, interludes, and endings provide additional enhancement to compositions and arrangements. Their use needs to be considered during the formatting process. Intros (introductions) prepare the listener for what is to follow by establishing a combination of melodic, harmonic, and/or rhythmic material that relates to the main body of a piece.

Interludes provide a respite between solos or between other important sections of a piece. They can also serve as “introductions” to new internal episodes of motivic compositions and other longer works. An interlude also provides a strategic spot for modulation.

Endings usually provide closure, or in some cases a bridge to the next movement of extended work.

**ACTIVITY 2.2.1.4**

- First, listen repeatedly and Identify the musical forms of one Ethiopian popular song

2.2.2 Traditional Dance**ACTIVITY 2.2.2(A)**

- What do you know about local dance in Ethiopia? What dance style do you observe mostly in your community? Show what you can perform.
- What do you know about Harmonic composition in Traditional Dance?
- What do you know about Choreography in Dance?

Dance is a performing art form consisting of sequences of movement, either improvised or purposefully selected. This movement has aesthetic and often symbolic value. Dance can be categorized and described by its choreography, its repertoire of movements or its historical period or place of origin. An important distinction is to draw between the contexts of Theatrical and Participatory Dance, although these two categories are not always completely separate; both may have special functions, whether social, ceremonial, competitive, erotic, martial, or sacred/liturgical.

Other forms of human movement are sometimes said to have a dance-like quality, including martial arts, gymnastics, cheerleading, figure skating, synchronized swimming, marching bands, and many other forms.



ACTIVITY 2.2.2(B)

- Discuss how martial arts, gymnastics, and swimming can be considered as Dance?
- What are the basic elements of dance that you know?
- What do you suggest about the possible ways of composing choreography in traditional dance?

1. Basic Elements of Dance Composition

There are different elements of dance composition. For this grade level, you should know the four basic elements of dance composition. These are Time, Space, Shape, and Energy.

1. **Time:** Time is one of the elements of dance composition, it consists of tempo and Rhythm. Tempo of dance involves the manipulation of time making the movements faster or slower or altering the pace at which they are performed. Rhythm is the measure of time by any regularly recurring impulses or sounds. It refers to the periodic emphasis. (2/4-time, 3/4 time, 5/8 time, 6/8 time).
2. **Space:** Space is the second element of dance composition; it consists of level, direction, facing, focus, and floor pattern. Level indicates the altitude of a movement in relation to the floor. It also involves parts of the body or the entire torso. Steps of elevation may also manipulate the level. Space Direction

is the movement in any of the stage areas, forward, sideward, backward, and diagonally. Dance Facing is the direction in which the front of the body is presented. The dancer may be facing one direction yet moving towards another direction. Floor Pattern is the imaginary delineation of the path in space taken by the dancer or dancers moving from place to place.

3. **Shape:** Shape is the third element of dance composition. It indicates the design of the body's position or the design made by a group of bodies (formations), involving the manipulation of width, length, depth and levels.
4. **Energy:** energy is the fourth element of dance composition; it is inherent or internal power, force, vigor, and strength. Expression. Spirit and emphasis. Dynamics: Shading in the amount of energy, intensity or power. There are subtle variations in the treatment of movement contrasts. Qualities of movement dynamics are: sustain, suspend, vibrate, swing, collapse, and percussive.

2. Composition in Dance

Composing a dance is selecting a choreographic material, arranging it according to a certain aesthetic notion or goal, and finally fixing the piece to the dance floor. You must first have some choreographic pieces in hand before you can accomplish anything else. The practice of improvisation is one of the most popular ways used in traditional dance to create the first material of choreography. We utilize it to develop new movement ideas and as a first stage in the dance composition process in order to generate new movement concepts.

Structure of a Dance Composition: Every dance composition has a beginning, middle, and end. All compositions should include variety in time, space, shape and energy. Every dance style has its own dancing style or choreography. Therefore, take a sample of the following and apply the suggestions of a possible way of composing choreography in your Traditional Dance.

- 1) Ideas
- 2) Experiment (putting ideas into movement)
- 3) Select the most appropriate moves
- 4) Organize the structure and form as a cohesive whole, and
- 5) Perform and evaluate the success.



Fig 2.5 Dance Composition



ACTIVITY 2.2.2(C)

- Let students watch a dance video and then identify a dance composition based on the basic dance elements in your local dance style or your favorite dance style

2.3: Basic Genres in Theatre and Film

In the previous two sections of Unit two, you have learned about the elements and principles of design in the composition of visual arts and Harmonic compositions (Styles and its techniques) in traditional Music and Dance. In this third section of the unit, you will learn about basic genres in Theatre and Film. Thus, the section has the following learning outcomes:

**Section
Learning
Outcomes**

Upon completion of this section, a student will be able to:

- Define genre.
- Identify the different types of genres in theatre arts.
- Explain the basic genres in theatre arts.
- Discuss the basic film genres.
- Identify the different characteristics of film genres.

2.3.1 Basic Genres in Theatre Arts



ACTIVITY 2.3.1 (A)

Form a group of four members and discuss the following questions.

- What does genre mean in Theatre?
- Have you ever seen a live performance (Theater)?
- Have you ever read or listened to tragic or comedy stories?
- What is your favourite genre?

What is genre? The word genre comes from French (originally Latin). It simply means “kind” or “type.” Theatre genre means the type, kind, or form of Theatre. In simple terms, genre means the type or kind of dramatic composition in the theater performance or literal dramatic works. In other words, genre refers to the type, tone, or mood of a subject matter in the play whether that is serious and dark or funny and insightful. There are different forms of genres in theater. Theater plays can be categorized and labeled depending on their forms. However, for simplicity, we can divide genres into three main parts. These are thematic, formative, and technical genres.

Thematic genre: the theatre play is more emphasis on the theme, for instance:

- Historical play: (The play deals with history. Examples, ‘The Vision of Tewodros’, ‘Balcha Abanefso’, ‘Taitu’, ‘Alula Abanega’, ‘Hendeke’, King Aremahe’)
- Morality: a type of play that preaches morality’

- Religious drama: plays that preach religion only,
- Educational play: that many prepared for educational purposes.
- Revolutionary drama and Political plays are categorized by theme.

Formative genre: This genre refers to the shape of the play rather than the theme and technique; among the genres included in this genre are:

- Short play
- One act
- Full-length play, and
- Musical play

Technical genre: this genre is more about the technique of the play than the theme and format. Types of plays included in this genre:

- Tragedy play
- Comedy play
- Melodrama play
- Farce play
- Absurd play
- Satire play, and
- Serious plays are an example of Technical genres.

In conclusion, there are different forms of genres in the theater. Theater playwrights wrote plays that fit the conventions of their time and place in their stories. The most common or the basic Theater genres include Tragedy, Comedy, and Melodrama. Besides this, there are many different sub-genres in Theater.

A. Tragedy

The words 'tragedy' and 'tragic' are associated with the bad luck of the events. Usually, they are used to describe a group or individual bad luck like the killing of a head of a state, natural or human disasters like earthquakes, flood disasters, plane crashes, and other such disasters that happen on any person are referred to as a tragedy. Tragedy play is used to describe natural and human disasters in personal, family, or society's everyday life.

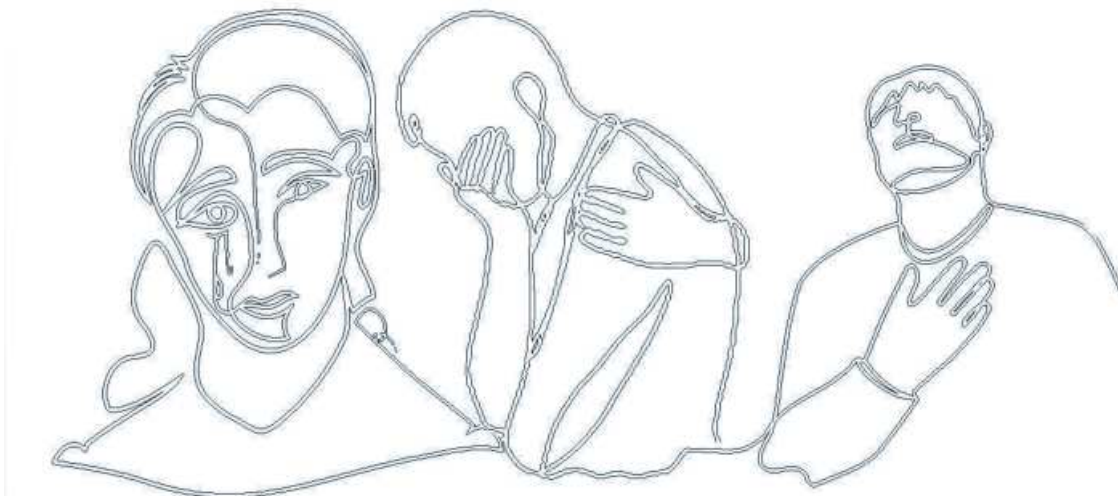


Fig.2.6 Tragedy

Aristotle was the one who wrote about tragedy. According to him, Tragedy is an imitation of an action that is serious, complete, and of a certain magnitude in language embellished with each kind of artistic ornament. Therefore, in Theatre Tragedy is a serious play that deals with the misfortunes of man. And it presents a man (tragic hero) who is not too virtuous or too vicious but one who aspires for higher ideals. Some examples from internationally well-known tragedy plays are Cleopatra, Hamlet, Macbeth, Othello, Oedipus the king, and Romeo & Juliet.

A modern tragedy playwright presents injustice, evil, pain, misfortunes, paradoxes, and mysterious aspects of human existence. Moreover, Tragedy is in a play dealing with tragic events and having an unhappy ending, especially one concerning the downfall of the main character. When you read or watch an event in the story, the play consists of causing great suffering, destruction, and distress, such as a serious accident, crime, or natural catastrophe. A literary work or theater performance in which the main character is brought to ruin or suffers extreme sorrow, especially as a consequence of a tragic flaw, moral weakness, or inability to cope with unfavorable circumstances.

**ACTIVITY 2.3.1 (B)**

- See a Tragedy Theater or Read Tragedy plays, stories, or any other story and understand the tragic flaw of the story, the downfall of the main character, the case, and the effect of the story.

Watch a Tragedy Theater or Read Tragedy stage plays, stories, or any other story and understand the tragic flaw of the story, the downfall of the main character, the case, and the effect of the story.

B. Comedy

Comedy is a type of dramatic work that is amusing and mocking in its tone, mostly having a happy ending. It is a drama or literary work in which a play is characterized by its humorous or satirical tone and its depiction of amusing people or incidents in which the characters ultimately succeed over adversity. The motif of this dramatic work is a success over disagreeable circumstances by creating comic effects, resulting in a happy or successful conclusion. Thus, the purpose of comedy is to amuse the audience. Comedy can be used to provide entertainment to the readers or the performance viewers. The reader or viewer is forced to laugh at the follies of various characters in the comedy.



Fig 2.7 Comedy

Comedy has multiple subgenres depending upon the source of the humour methods, which include high comedy, low comedy, light comedy, and farce comedy. All subgenres of comedy plays are a category of drama that is generally light in their tone and the story of the play is satirical and always has well ended. You can see as an example Mengistu Lemma's comedy plays "Telfo Be kissie", "Yalacha Gabicha", "Tsere Colonialist" and "Bale Kaba Ena Bale Daba" and Fentahun Engida one-act play "Gonete" or "Ymenderu Merfie Wegie".

Comedy theatre is concerned with issues that are not serious, it has a happy ending, and it is designed to amuse and provoke laughter, especially in theatre and any other entertainment medium. The most important and visible function of comedy is to provide entertainment to the Theatre performance viewers. The performances were forced to laugh at the follies of various characters in the comedy. This aesthetic distance allows laughing without feeling pity and fear of tragedy.



ACTIVITY 2.3.1(C)

- See a Comedy Theatre or read Comedy stage plays, stories, or any other stories and understand the mood of the story.

C. Melodrama

Melodrama combines some elements of comedy and tragedy. It is neither comedy nor tragedy and has its own unique form. In melodrama of a Theatre, features stock characters such as a moral hero, long-suffering heroine, and cold-blood villain. Melodrama focuses not on character development but on sensational incidents and spectacular staging. The signify lines speak to musical accompaniment with realistic staging and social evils touched upon. Overstated gestures, dramatic chases, emotional scenes, simple flat characters, and impossible situations were later revived and parodied, protagonists are flat types.



Fig.2.8 MeloDrama
(Tragedy and Comedy)

Melodrama relies on implausible events and sensational action. And this action drives the plot through a series of adventures. It thrives on excitement, suspense, and release. The conflict is external and everything is delineated as black or white. Melodrama appears to deal with serious subjects, but its seriousness is only presence. Most of the serious dramas never reach the heights of tragedy and thus become melodramas.

**ACTIVITY 2.3.1 (D)**

- Watch Theatre or Read Melodrama stage plays, stories, or any other stories and understand the flow of the story cause & the effect of the story.

**ASSIGNMENT**

- Read different stage plays or watch Theater Performances and then categorize their genres.

2.3.2 Basic Film Genres**ACTIVITY 2.3.2 (A)**

- What does the film genre mean to you?
- Which film genre(s) do you like best?
- What sort of emotions do you like to feel when watching a film, and which film genre(s) seem to ensure that your expectations would be met?

Genre, in film studies, refers to a group of films that share similar characteristics or conventions. For instance, let's see the three conventions below:

Narrative Conventions: This means when films of the same genre have similar character types and plot events. In a horror movie, for instance, there is usually an assortment of characters who enter an unfamiliar space in which they will be terrorized.

Stylistic Conventions: Stylistic conventions mean films of the same genre will share a similar look or visual aspect and a sound style that helps code the story. In a horror movie, the setting is often dark, with lots of hidden areas. The sound is atmospheric and designed to create tension and shock.

Thematic Conventions: It means films of the same genre will display similar concerns. In a horror movie, the characters who are reckless, sexually active or cowardly are usually punished with violent deaths, while the unassuming character who eventually shows him/herself to be intrepid and courageous will survive, suggesting that there is a moralizing strain to even the most schlocky bloodfest.

There are of course several ways to classify films, for example, we can make reference to the kind of stories being told (melodrama, comedy, biopic ...), or to the basic topic dealt with (sport and historical films, documentaries ...) or to the way images are produced (animation films) and even to more general criteria ("auteur" films, "avant-garde" or experimental films ...) or geographical criteria ("national" and "foreign" films, "international" films like science fiction, musical films and "regional" films, like the blaxploitation movies (US movies produced between 1970 and 1975, starring black actors and originally targeted at black audiences) or the Heimat movies (mainly German movies usually set in a national past and emphasizing traditional values)). It is also true that the lists of genres can be more or less detailed: a "musical" can refer to a musical comedy like *La-La Land*, to an opera like *La Traviata*, to the recording of a rock concert-like *Shine a light*, and can even turn into a concert/documentary-like *Woodstock*.

Genre is not a prearranged or determined category. In genre, no single definition can cover every possible result. As the art of film evolved, more and more genres developed as filmmakers moved towards finding new and creative ways to subvert and combine them. Concepts like the "rom-com" appeared, combining the traditional genre elements of romance films and comedy films. Newer, more niche genres like the "road movie" and "disaster film" popped up alongside hybrid genres like "buddy cop" and "sci-fi western."

An easy way to identify the elements of genre is to piece together the narrative arc:

Story (Action) + Plot + Character + Setting = Genre

For this grade level, it is enough to understand the basic film genres, let's look at them as follows:

1. Action

Films in which the protagonist is forced into a series of events that include violence, protracted combat, physical feats and frenzied chases are classified as action films. This type of film usually has one or more resourceful protagonists battling against extraordinary odds, such as a frightening villain or an intense pursuit that usually ends in victory for the hero.

Action films usually include high energy, big-budget physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.), non-stop motion, spectacular rhythm and pacing, and adventurous, often two-dimensional 'good-guy heroes (or recently, heroines) battling 'bad guys' all designed for pure audience escapism. Includes the James Bond 'fantasy' spy/espionage series, and martial arts films.

Examples:

Aladankushim

Die Hard (1988)

The Avengers (2012)

Wonder Woman (2019)



ACTIVITY 2.3.2 (B)

- Dear students, please watch at least one of the above-listed films and try to understand the story and the nature of its genre.

2. Comedy

As the name suggests, a comedy is a film genre in which humour is the primary focus of the story. This genre is well known for teaching while having fun. In order to make the audience laugh, these films exaggerate certain features in order to get the desired impact. In this kind of film, there is usually a happy ending. Some of the early silent films were comedies, as slapstick humour relies on visual portrayals without sound, making it one of the oldest cinema genres. When sound films became more prevalent during the 1920s, comedy films took another swing, as laughter could result from burlesque situations but also dialogue.

Comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter by exaggerating the situation, the language, action, relationships and characters. This section describes various forms of comedy through cinematic history, including slapstick, screwball, spoofs and parodies, romantic comedies, black comedy (dark satirical comedy), and more.

Examples:

Yewondoch Guday /Man's Affair 2007/ Henok Ayele

Some Like it Hot (1959)

When Harry Met Sally... (1989)

Bridesmaids (2011)



ACTIVITY 2.3.2 (C)

- Please watch at least one of the above-listed films and try to understand the story and the nature of its genre.
- Describe the differences and similarities between action and comedy film genres?

3. Drama

Dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Drama is a genre of narrative fiction (or semi-fiction) in cinema and television that is intended to be more serious than funny or action. For example soap

operas (operatic dramas), police crime dramas, political dramas, legal thrillers, historical thrillers and comedy-dramas. Dramas of this type are sometimes qualified with extra names that identify their specific super-genre or micro-genre or micro-genre (dramedy). All of these words are used to describe a certain place or subject matter or to give a drama's otherwise sombre tone some levity. Dramatic films are probably the largest film genre, with many subsets.

Examples:

Teza 2008 Haile Grima

Difret 2015/. Zeresenay Berhane Mehari

Aster 1992 Solomon Bekele

Hirut Abatua Manew 1964 Ilala Ibsa

**ACTIVITY 2.3.2 (D)**

- Please watch at least one of the above-listed films and try to understand the story and the nature of its genre.

4. Romance

What would the great cinema tradition be if it weren't for the countless stories of love and courtship? Since the advent of the movie theater experience, cinema has long been a favoured pastime for couples looking to escape into a world of romance. Similar to the action and comedy genres, the romance genre has become a central force in pretty much every other film genre under the sun.

These films center on the protagonists' (main character) passion, emotion, and affectionate emotional connection, as well as their journey through dating, courting and marriage. Storylines in romance films are dominated by romance stories or the search for true love. A lot of romantic films are about love at first sight, young with older love, unrequited romantic love, emotional love, spiritual love, forbidden, platonic love, sexual passion, destructive love, and tragic love, to name a few of the topics. If the two individuals overcome their obstacles, confess their love, and enjoy "happily ever after", suggested by a reunion and the last kiss, romantic films are excellent getaways and dreams for spectators (audiences).

Examples:

Gudifecha/Adoption 2002/Tatek Tadesse
Kezkaza welafen /Cold Flame 2002/ Tewodros Teshome
Rebuni 2014/ Kidist Yilma
Sirayet /2007/ Yidnekachew Shumete Desaleg
The Notebook (2004)
Bridget Jones's Diary (2001)
Shakespeare In Love (1998)

**ACTIVITY 2.3.2 (E)**

- Please watch at least one of the above-listed films and try to understand the story and the nature of its genre.

5. Horror

Horror films are designed to frighten and to invoke our hidden worst fears often in a terrifying or shocking finale while captivating and entertaining us at the same time in a cathartic experience. A horror film is one that intentionally attempts to provoke dread or disgust in its viewers for the sake of entertainment. Horror films also attempt to elicit nightmares, revulsions, and fear of the unknown or horrific in spectators. Horror has been a cinematic genre for more than a century, having been influenced by works by authors such as Edgar Allan Poe, Bram Stoker, and Mary Shelley.

Examples:

The Shining (1980)
Halloween (1978)
A Quiet Place (2018)
The Fly 1986/David Paul Cronenberg
Sleepy Hollow/ 1999 / Tim Burton

**ACTIVITY 2.3.2 (F)**

- Please watch at least one of the above-listed films and try to understand the story and the nature of its genre.

6. Sci-Fi Film

The Sci-Fi Film Genre is one of the most experimental and thought-provoking of the classic genres. The science-fiction (popularized as “sci-fi”) film genre goes all the way back to the silent film era. Some of the earliest films ever created focused on man’s fascination with outer space and the scientific unknown, like the Georges Méliès film *A Trip to the Moon* (1902).

Mostly, numerous scenes, and/or the entire background for the setting of the narrative, should be based on speculative scientific discoveries or developments, environmental changes, space travel, or life on other planets.

Examples:

Star Wars (1977)
The Matrix (1999)
Alien (1979)
Avatar 2009



ACTIVITY 2.3.2 (G)

- Please watch at least one of the above-listed films and try to understand the story and the nature of its genre.

Unit Summary

This unit has covered the role and function of elements of design in 3D arts, harmonic compositions in traditional music and dance, and the basic genres in Theatre and Film Arts. When we see artworks, it is impossible to make a piece of art in visual form without using art elements. Visual artists must employ the elements and functions of art wisely to achieve success in their work.

Music is a well-organized sound with pleasing or interesting patterns. Harmony, composition, and dance are the main elements in traditional performing arts. Harmony is the virtualization aspect of a given Ethiopian traditional musical work. Dance is a performing art form consisting of sequences of movement, either improvised or purposefully selected. This movement has aesthetic value. Dance can categorize and describe by its choreography competition, by its repertoire of movements.

Theatre genre means the type, kind, or form of theatre. In simple terms, genre means, the type or kind of dramatic composition in the theatre performance of literal dramatic works. Therefore, you must be familiar with the different forms of genres. Thus are the thematic genre, the formative genre, and the technical genre. The basic genres in theatre are tragedy, comedy, and melodrama.

When we come to the film genre, it is a concept used in film studies and film theory to describe similarities between groups of films based on aesthetic or broader social, institutional, cultural, psychological aspects, etc. Film genre shares similarities in form and style, theme, and communicative function. Based on this, as basic genres Action, Drama, Horror, Comedy, Romance, and Science fiction can be mentioned.

Review Questions

I. Matching Instruction: Match the main features of film genres from column “B” to their basic genres listed under column A.

Column A

- _____ 1. Action film
- _____ 2. Comedy
- _____ 3. Dramas
- _____ 4. Romance

Column B

- A. Protagonist is forced into a series of events
- B. Humor is the primary focus of the story
- C. Portraying realistic characters
- D. enter on main character passion,

II. Essay Type Instruction: Answer the following questions briefly.

1. List down the elements of the design and explain its function.
2. What is the harmonic Composition in the context of music?
3. What are the techniques and natures of musical composition?
4. Discuss briefly with examples about the different genres in Theatre and Film Arts
5. What is the difference between Tragedy and comedy in the basic theatre genres?
6. Which genre did you like? and Why?
7. Are you affected by genre at all when you choose your films to watch?
8. What do you mean Motive in techniques of Music Compositions?

III. Home Take Individual Project

- Visit a Museum, any Cultural Center or Historical place in your area and watch sculpture works then report to your class how the objects are designed and identify the elements they used
- select any work of sculpture that is available in your area and write a short analysis of how it is made, which elements are used and how the elements are applied?
- If there is a Theater house in your place, see two or more Theatre Performances and identify their genres? If there is no Theater house, read three Theater plays and identify their genres?
- Listen to one Ethiopian Music and identify its elements of music .

UNIT

3

CREATIVE EXPRESSION

Creative expression is the ability to use our minds and imaginations to create something that represents ourselves. There are countless ways to express ourselves creatively through music, visual art, craft, writing, photography, drama, dance, etc. Creative Art is very essential to help any art practitioners grow as creative and imaginative individuals with an appreciation of the arts. Accordingly, the creative expression here encompasses students' interpretation of thoughts, perceptions, and ideas in performing and visual arts. Thus, in this unit students will learn how ideas are creatively interpreted through performing and visual arts. In doing so, the unit has three sections. Accordingly, section one deals with Compositions of Visual Arts such as drawing, painting, and clay sculpture. Section two presents Harmonic Compositions of Traditional Music and Dance (techniques of performance). Finally, section three addresses the Story Structure in one-act play Theatre and Short Film Production. In sum, the unit has the following learning outcomes.

UNIT LEARNING OUTCOMES

Up on completion of this unit, a student will be able to:

- Describe basic concepts of creative expression in performing and visual arts.
- Exercise the role of creative expression in performing and visual arts in Ethiopia.
- Practice various creative expressions in performing and visual arts in Ethiopia.
- Perform different creative expressions in performing and visual arts in Ethiopia.

UNIT CONTENTS

- Composition of Visual Art
- Harmonic Compositions of Traditional Music and Dance (techniques of performance)
- Story structure in a one-act play in Theatre and Short Film Production

3.1: Composition of Visual Art

This is the first section of unit three, in which you will learn about the composition of drawing, painting and clay sculpture. Hence, the section has the following learning outcomes.

Section Learning Outcomes



Upon completion of this section, a student will be able to:

- Describe the composition of drawing, painting and clay sculpture
- Identify types of drawing composition.
- Draw pictures

A. Drawing Composition



ACTIVITY 3.1(A)

- What is composition?
- What is drawing composition?

Composition is a term given to a complete work of art and, more specifically, to the way in which all its elements work together to produce an overall effect. Composition is the way in which different elements of an artwork are combined or arranged. When you try to do your own composition, you have complete freedom of choosing the form of artwork. Elements may all be clustered towards the centre of the canvas or photographs spread out in the corners of the piece. Accordingly, let us see the

composition of drawing, painting, and clay sculpture.

Drawing composition is defined as the way the objects and subjects that you're going to draw are arranged, organized, and combined. You may want to arrange the things you're going to draw. You may want to organize them into groups. Also, you may want to combine different things such as different types of fruit in a bowl.

However, the composition can also refer to the way you organize and arrange things in your mind before you draw. It may refer to elements of different photographs that you want to draw and how you combine aspects from the scenes of each photograph into one drawing. The composition is the arrangement of the subjects and objects in your drawing. The composition of your drawing can engage and captivate anyone who looks at it if it's strong enough.



ACTIVITY 3.1 (B)

- Pick a photograph that you would like to draw. Create a grid on it, and then draw a grid on your paper that's proportionate. You can even go ahead and draw the picture if you want.



Fig 3.1 Grid Drawing

Unlike the above grid drawing, you can also exercise freehand drawing; by continuous effort, you will develop your skill of composition drawing. There are five basic skills of drawing that you can develop through continuous demonstration. These skills are

1. The ability to recognize edges,
2. Understand the proportion,
3. The perspective of drawing,
4. Different colour schemes, and
5. Putting the thought together

Drawing Composition can be done from two sources. These are Drawing from Imagination/Memory and Drawing from what you see (model drawing). Let's see each of them in detail

I. Drawing from Imagination/Memory

There are several formats in which memories are stored in your mind. The two that we're going to talk about are verbal and visual because these are the ones that are used to draw the most.

Verbal Memories are when you remember an object with words. You can give a very detailed, concise verbal description, and it's what provides you with a visual image. Perhaps you can describe a scene from vacation, and see it in your mind.

Visual Memories are those that you can see in your mind. These types of memories will probably be the easiest for you to draw, but everyone's different.

Just remember that your memory is the strongest immediately after you see or experience something. Information starts to fade away within minutes. As you start to draw, you'll want to do a rough sketch of memories that you want to recreate as soon as possible. If you see a cute puppy that you think would make a cute drawing, do a rough sketch of it as soon as you can. You can wait, but if you wait more than 48 hours, it can become difficult to remember all the details.

**ACTIVITY: 3.1 (C)**

- Think about an object that you see every day in your home then attempt to draw it from your memory.

Drawing Verbal Memories: If you draw other people's memories, you're going to be drawing verbal memories. Forensic artists and police sketch artists do this every day. It may sound hard to do, but it's not much different than drawing from your own memories once you learn how to do it.

When drawing verbal memories, you rely on the spoken details to tell you what you are seeing. If you need to, make a list of the details as someone tells you or as you remember them when you are first starting to draw from verbal memories. Then, use those details to construct your drawing.

**ACTIVITY: 3.1 (D)**

- Ask a friend or family member to describe a person or animal to you. Have all the details they tell you about in mind. Draw it as they tell you about it. You can even ask questions to guide their memory along. Start with the overall shape of the subject, and then add details.

II. Drawing from what you see (Model Drawing)

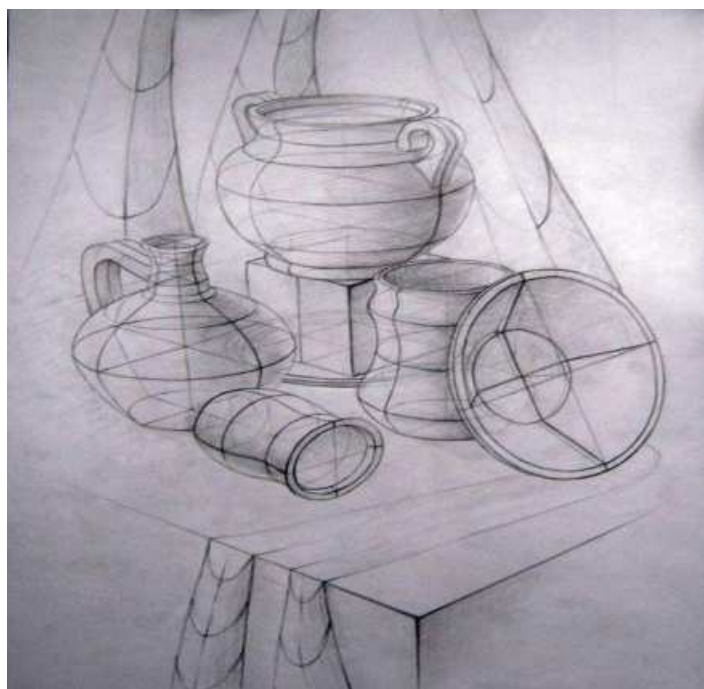
There are four types of Drawing composition that can be done from what you see, i.e by selecting the material you use to draw. You can arrange materials such as a living, human model (figure and portrait) landscape and/or cityscape to see and draw from it.

- Still Life Drawing
- Portrait Drawing
- Figure Drawing, and
- Landscape and/or Cityscape Drawing

Still Life drawing- A still life drawing focuses on still objects. The subject matter is inanimate and never moving, typically with a focus on household objects, flowers, or fruits. ... Still life artwork comes in many different styles and mediums. An example is shown in figure 3.2.



fig 3.2 Still life drawing of Basic forms



3.3 Still, Life Drawing from Objects

**ACTIVITY:3.1 (E)**

- Collect materials you use in your daily life and arrange them on a table in a visually composed way. Then using pencil or charcoal or any available drawing material draw it on paper and show it to your teacher and classmates.

Portrait Drawing: A portrait drawing depicts the image of a particular person. The intent is to represent a specific human subject. An example is shown in figure 3.4.

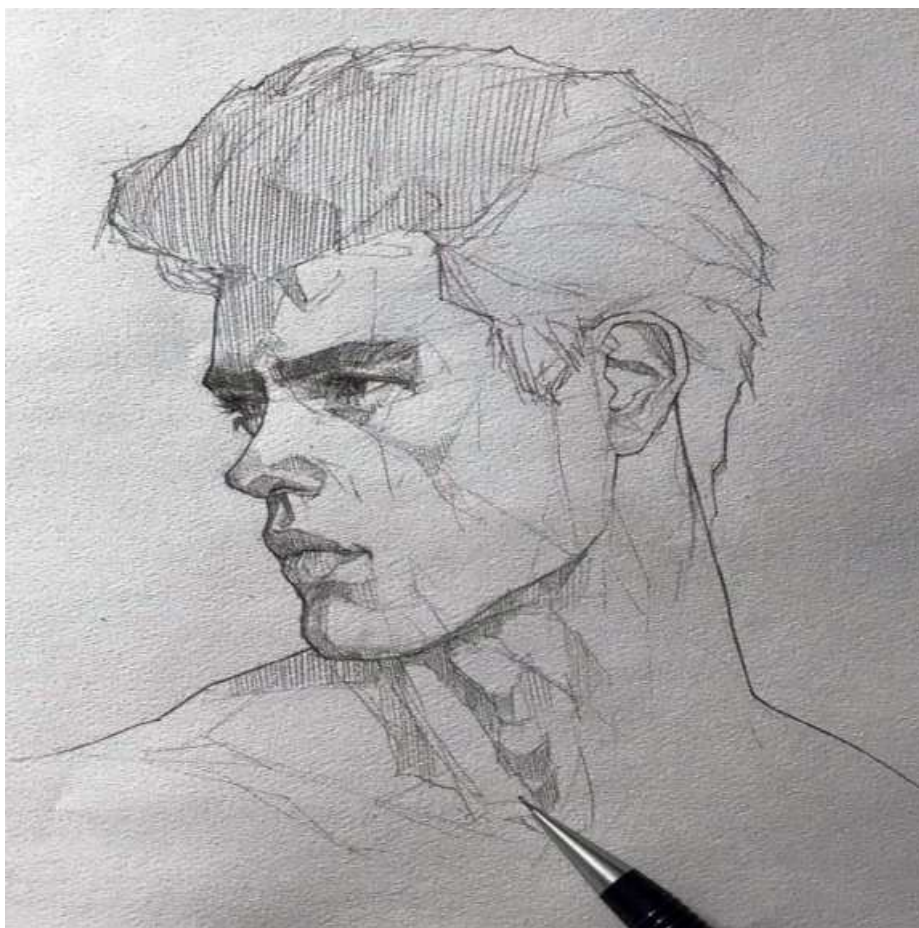


fig 3.4 Portrait drawing

Figure Drawing: figure drawing is a drawing of the human form in any of its various shapes and postures using any of the drawing media. The term can also refer to the act of producing such a drawing. The degree of representation may range from highly detailed, anatomically correct renderings to loose and expressive sketches. Look at figure 3.5.

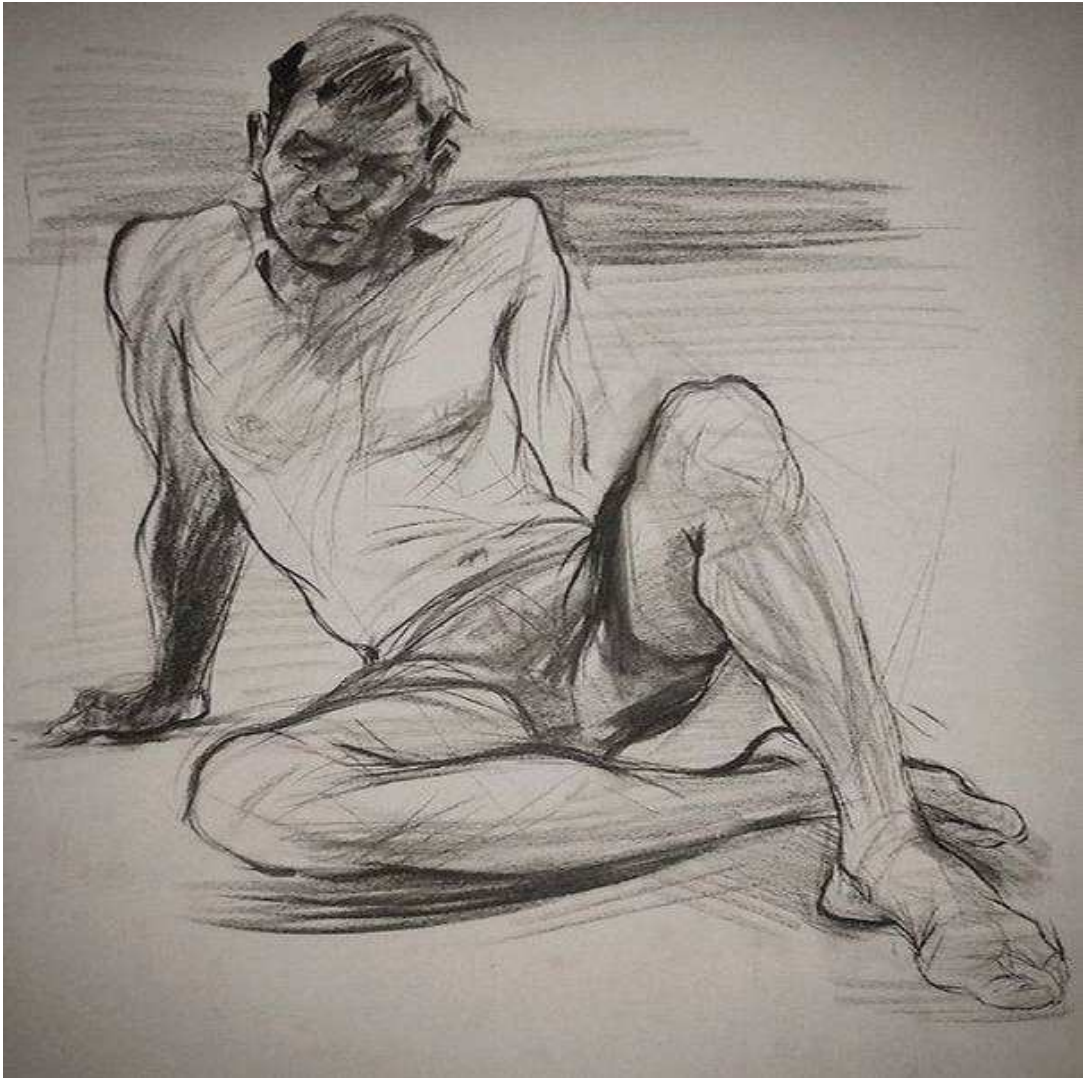


Fig.3.5 Pencil Figure Drawing

Landscape and/or Cityscape drawing- landscape painting or drawing refers to an artwork whose primary focus is natural scenery, such as mountains, forests, cliffs, trees, rivers, valleys, etc.



Fig 3.6 Landscape Drawing

B. Painting Composition

Composition: In a painting, generally refers to how the elements of the painting relate to each other to create a whole. This includes the placement of objects on the picture plane, the relationship of these objects to each other, and how both of these components contribute to the expressive content of the image.

A good composition is one where the artist controls the movement of the viewer's eye to a beneficial result. We can do this by several means, such as reinforcing the focal point with the Rule of Thirds, implied lines, the contrast of value, and selective colour saturation.

Steps in Creating Painting

There is a process of making every product we see. It is the same with paintings: you have an idea, then you make a sketch, transfer it on canvas, take your brushes, and paint. It might not be good in the beginning, but for sure it will get better with time. And as in any other thing, the more you practice, the better it will be.

Step 1: Drawing- Making just a simple sketch of something you wanted to paint



Step 2: Blocking in after sketching on paper/canvas continues with blocking in (painting areas that are in shadow), using only Burnt Umber and Raw Sienna. This process helps to see the depth on the canvas and at the same time, emphasize light areas.



Step 3: Adding Color- Here is the first layer. It is very thin. This helps to see how certain colors will fit on canvas and if you don't like any, you can easily cover them with another color later.



Step 4: Adding layers-Once you know the exact colours, apply thin layers of paint upon them. When the paint is on the paper/canvas, it becomes more transparent, so as the light goes through the layers, it gives depth to the painting at the end.



Step 5: Finished painting-The painting is basically done in Step 4. In this last step, Just check the details or add color here and there (usually white at this point) if you want to emphasize some detail. But, this might be the hardest step for you, because at some point you have to say: “Now it’s finished”. Here is the final painting.



ACTIVITY 3.1(F)

- Select any object you can arrange and make a painting following the steps described above.

C. Clay Sculpture Composition

These are the basic tools you can use for clay sculpture and if these tools are not in your school or home you can prepare similar tools from available materials. A few ball-end tools of different sizes and a tool made out of steel wires were bunched together and soldered into a piece of brass square tube. Basically, it's a small steel wire brush.



Fig.3.7 Clay Sculpture tools

Just smash on the hair form and push it around with the different size ball tools. Then stipple in the tighter texture with the wire brush tool.

Go back and forth with the ball tools and wire brush tool depending on how tight you want the final hair texture.



Fig 3.8. Steps of Clay Sculpture

Then lightly brush it down with Turpenoid and a soft brush to knock out the hard edges.

Then lightly stipple the surface with a stippling brush.

Especially if you want the tight kinky look.

That's about it. You can make it as tight or as loose as you want.



Fig 3.9. Final Clay Sculpture



ASSIGNMENT

Select an idea to make your own composition:

- Firstly, draw by pencil or locally available materials.
- Secondly, make Painting using available paint. And finally, make it by Sculpture.

3.2: Harmonic Compositions of Ancient Music and Dance (Techniques of Performance)

In section one of this unit, you have learnt about the composition of drawing, painting, and clay sculpture. In this second section of the unit, you will learn and perform the Harmonic Composition of Traditional Music and Dance focused on Musical instruments or vocal techniques of performance. Thus, the section has the following learning outcomes

Section Learning Outcomes



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

- Describe the compositional techniques of performance in traditional music.
- Name traditional musical instruments in their localities.
- Play different musical instruments.
- Explain the compositional techniques of performance in traditional dance.
- Perform Dance using the three phases of choreography.

3.2.1 Compositional Techniques of Performance in Traditional Music



ACTIVITY 3.2.1

1. What skills do you think you have? Singing, playing musical instruments, or Dancing?
2. Have you had any experience in Music playing? If yes, would you perform it, please.
3. What traditional Music instrument do you know in your community?
4. Do you observe how musicians use the techniques to play with their instruments?

Compositional and arranging techniques, as well as a musical practice, already offer several methods. There are different ways of techniques to play different musical instruments. For instance, when you play the Krar instrument, the performers must know the utilization of its strings and fingering positions.

See figure 3.10 which shows Krar's performance techniques and others with finger exercise techniques.

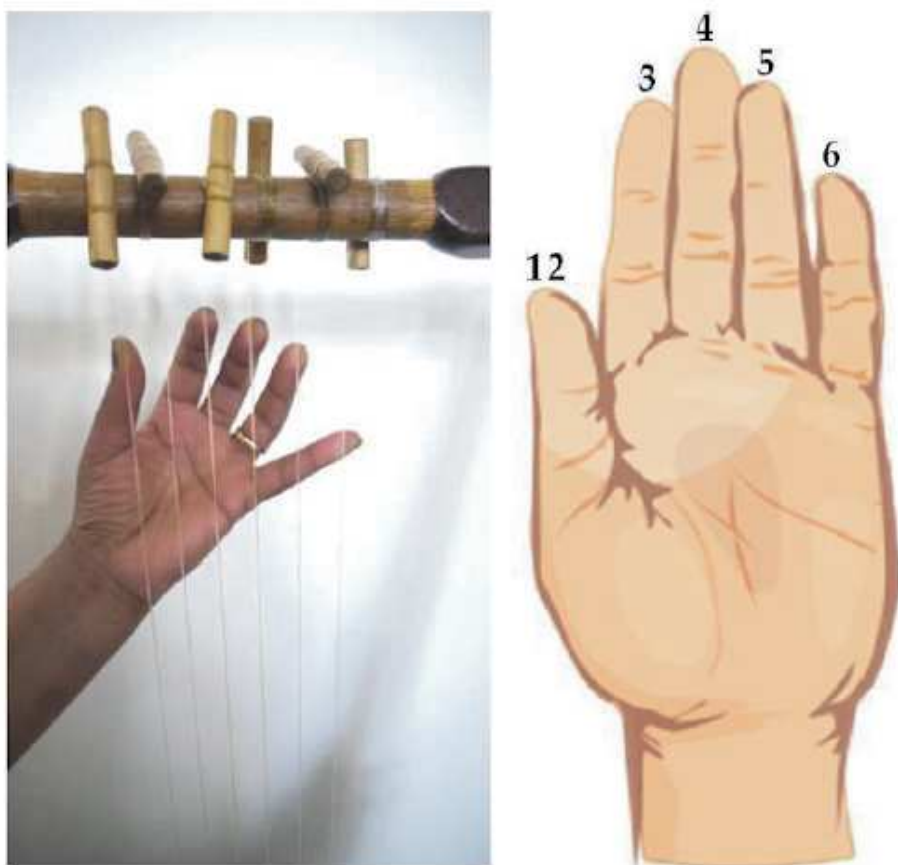


Fig 3.10 Kirar's Left-hand Position

Krar's Fingering Positions: In six Krar string tuning techniques, the fifth string from top to down is considered the home key (the beginning of the scales). Based on these concepts, the ring finger holds(C=DO) at the fifth string, D=Re plays with the thumb (1st string), E=Mi plays with the thumb(2nd string), G=Sol plays the indicator finger (3rd string), A=La plays with the middle finger (4th string), Octave C=Do plays with

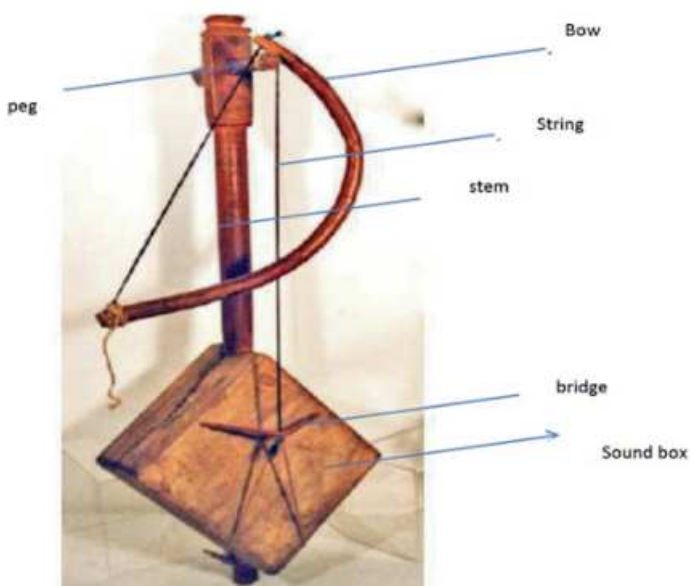
(6th string) in six-string Krar tuning system from top to lower order. Thus, in this section, Yaleselese (C-Tizita major scale) and Yigerimal Simishi Man Yibalal (C Ambassel scale) are prepared for you to practice with the aid of Krar and Masiqo instruments.

‘Yaleselese’ and ‘Yigerimal Simeshi Man Yibalal’ songs are fixed on Tizita major and Ambasedel scales respectively. Kirar in Tizita and Ambassel scales are presented in the following ways. Figure 3.11 shows the six-string positions of a Krar from top to down..

5-5-1-1-2-2-3-3-4-4-6-6
6-4-4-3-3-2-2-1-1-5-5

Fig.3.11 Tizita scale and Ambassel scale in Kirar fingering positions.

Masiqo Playing Techniques: In the Tizita scale, Masiqo is obtained by giving once in two-finger space from the top tuning peg of Masiqo and then similarly putting it on other fingers with space of two fingers. For information, the middle finger is not applicable in Masiqo. Thus, the scale will be 0 1 2 4 5 0(CDE GA C) fingering positions. Whereas the Ambassel scale (C Db F G Ab C) goes with similar Tizita scale positions in case some techniques are needed to obtain the scale's order.



Krar and Masingo Practice with some examples of Ethiopian traditional songs.

A. Based on ‘Yaleselese’ song

Yaleselese(in Kirar)	Yaleselese(in Masingo)
51213 3251 12512 2222	01214 4201
51213 3251 12545 5555	1201 22222
215455 345	01214 4201
215455 345	012050 000
123345154 4512351545/2X	210500 450
	210500 450
	12445 0150
	50124 0150

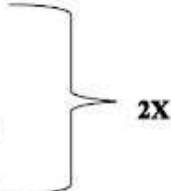
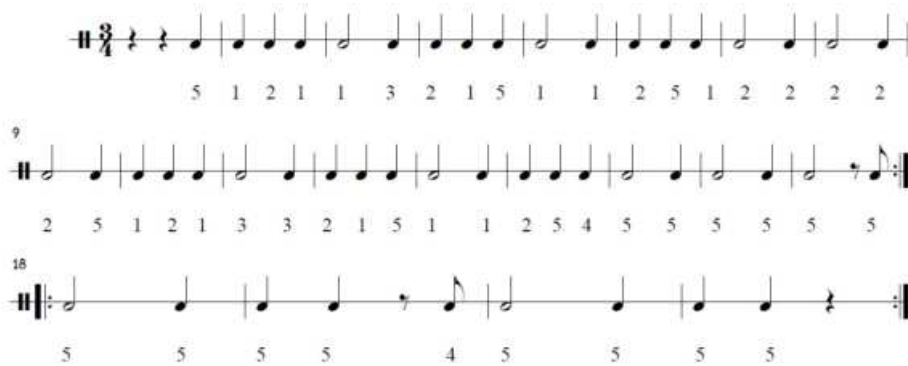


Fig 3.12 . Yaleselese song is played on C Tizita major scale in Krar and Masingo instruments respectively

Yaleselese

Composer



B. Based on ‘Yigermal Simishi Man Yibalal’ songs

Yigermal Simishi Man Yibalal(Kirar)

Yigermal Simishi Man Yibalal(Masinqo)

Yigermal Simishi Man Yibalal (Kirar)

12234 243 221 215 345

3455 345 1234

24 3221215 345

1222 1215 345

2X

345555 151534364

243221215 354

12221215 354

2X

Yigermal Simish Man Yibalal(Masinqo)

450045 1245

2542211210 450

1221210 450

122525 4221210 450 /4X

4500001010 45405

25422 1210 450

1221210 450

2X

2X

Fig:3.13 This melody is fixed on the C Ambassel scale in Krar and Masinko respectively.

Yigermal Simish Man Yibalal

Moderato

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

2 2 2 1 2 1 5 5 5 5 1 2 2 2 4 4 3 2 2 1 2 1 5 5 5

**ASSIGNMENT**

Based on the above performance techniques you are required to do your own melody by using Kirar, or Masinko instruments.

Vocal Techniques of the Performance

Vocal Technique is an important part of singing, but emotional expression & emotional connection with your audience is the most important part of singing. But the better your technique, the more effectively you can express a wide range of emotions.

It is best to do your technique practice & performance practice on separate days and alternate between them.

Technique practice is as follows:

- You should be thinking carefully. You should be listening analytically and imitating analytically.
- You should be accurately & realistically self-critical & self-praising. You should analyze what the lyrics mean.

Performance practice is as follows:

- You focus 100% of your attention on expressing the emotion of the song.
- You are completely present completely at the moment. You should not be “thinking,” rather, you should be in a mindful, conscious, meditative state.

If you consistently alternate between these two types of singing practice, eventually all the “techniques” will begin to naturally come out during your performance practice when you express yourself with great & varied emotions. The emotion must dictate the technique. The technique is the servant of emotion.

Vocal Anatomy (Structure)

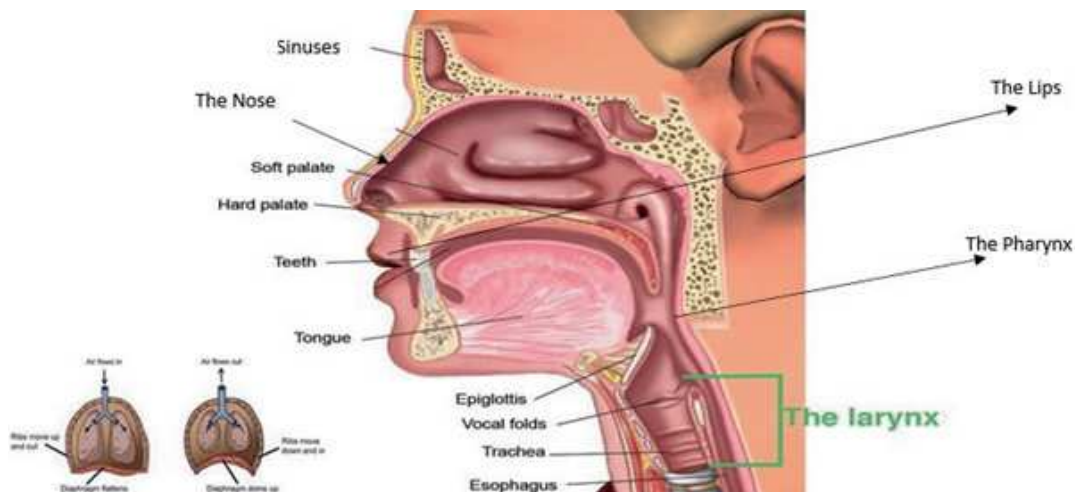


fig: Vocal Anatomy

Human Voice and Its Ranges

The oldest musical instrument is the human voice. The voice produces sound when air from the lungs vibrates the vocal cords in the throat. The air in the hollow spaces of the chest, throat, and mouth vibrates and amplifies the sound of the voice. The vibrations of the vocal cords resonate in the cavities of both the chest (in the lower register) and the head (in the upper register). Loose vocal cords produce low notes, and tight vocal cords produce high notes. The singer automatically adjusts the shapes and sizes of these cavities to produce the required notes.

When we talk about the Vocal, the Ethiopian Azemarians have remarkable contributions to the development of the vocal industry. The main roles of the Azemarians are revealing very important themes to their audiences. They have an amazing voice and vocal techniques when they sing a song of their own or folk songs in front of the audience.

A voice type is a particular kind of human singing voice perceived as having certain identifying qualities or characteristics including:

- Women are typically divided into three groups: Soprano, Mezzo-soprano, and Contralto.
- Men are usually divided into four groups: Countertenor, Tenor, Baritone, and Bass.

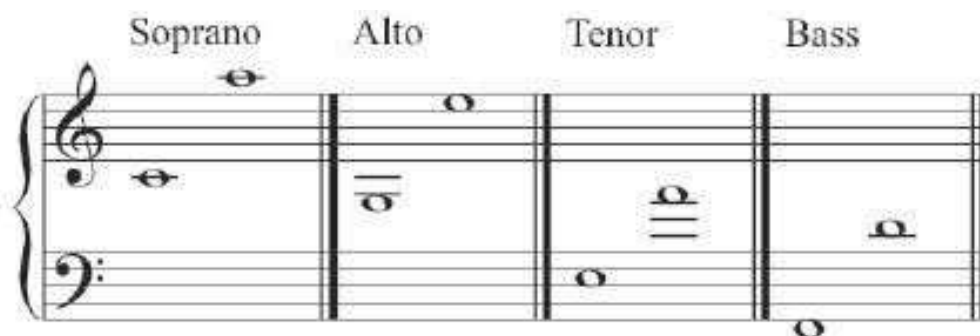


Fig: Human Voice Ranges

How to Learn to Sing Vocally

The learners can learn how to sing a song vocally as they have learned as their first language in the following way:

1. listening to great singers.
2. Imitating great singers.
3. Improvising like great singers.
4. Performing for great singers.
5. Feedback from great singers.
6. Repeating the process.

Based on the above simple steps, let us learn some types of vocal techniques. There are a huge variety of vocal techniques for singers that can help develop and improve all-around vocal performance. Although you will achieve the best results by attending voice lessons with a qualified teacher, here are some simple vocal techniques that can be done daily or just before a performance plus some key dos and don'ts!

1. Warm-up: Before you start singing or performing exhausting vocal exercises, you should prepare and perform some simple tasks to warm up your voice.

- *yawn-yawning oral parts
- *lip vibrations exercise
- *singing with closed mouth

2. Hum the Scale: Start singing from the lowest note, and then gradually move up the scale, singing "mi-mi-mi" until you reach the maximum possible for you. Then move in the opposite direction, singing "e-e-e." Do not overdo it. Hum easily and freely, gradually changing the range up and down. You can also do this exercise by singing "u-u-u."

3. Hum the scale with "woo-woo-woo" Your mouth should look like you inhale long macaroni. When exhaling, you should make a sound "woo." It should sound like you are buzzing, like the sound of a Kazu instrument. When exhaling, the sound should be smooth. Do it 2-3 times. Pronounce the sound "woo," changing the range up and down.

4. Practice smooth pronouncing of words and phrases: Speak groups of individual words or whole phrases without pausing between words. Say them in one word. Extend the vowels and underline the pronunciation of each word when you say or hum it. Imagine that you want to fill the room with your voice while singing/speaking. Focus on a smooth transition: move from high to low and from loud to soft parts of a song.

There are some things that you should know if you're getting started as a singer. Becoming a great singer is more than just technique. Your voice is an instrument but also a muscle and a part of you. This means it can't be fixed at your local instrument shop if it gets damaged. Usually serious damage to your vocal cords will require medical attention. This is why you need to give it extra thought and care to keep it in good shape.

The kind of lifestyle you live will also seriously affect your ability to sing. Damaging habits such as drinking alcohol and smoking will really inhibit you from achieving your potential. It can also make singing really uncomfortable and isn't sustainable if you plan on singing day after day.

Before you sing, one of the best things you can do for your voice is to give it a warm-up before you sing. You should never sing at full volume without fully warming up first. Failing to warm up your voice can result in damage and will only hinder your progress in the long run.

Here are some more things you can do to keep your vocal technique in top condition.

Please DO:

Stay hydrated, drink plenty of water, avoid stress and stay relaxed, especially as you're leading up to a performance. Eat a well balanced and healthy diet. Get plenty of sleep and rest. Train with a qualified teacher regularly. Speak at a normal volume and comfortable pitch. Practice in the "right way" daily. Seek medical advice if you have prolonged hoarseness. Gently "walk" through new songs when you are first learning them. Keep your voice at a comfortable "Speech Level" at all times when singing. Warm-up properly before trying to sing with a lot of power or volume.

Please DON'T:

Belt or shout songs or force your voice in any way, Practice the same mistakes over and over, you'll only get better at them, Cough excessively and clear your throat continually, Consume dairy products, citrus fruits/juice, fizzy drinks, coffee, or alcohol on or before the day of a performance, Smoke, Talk a lot on the day of a performance, try to sing with a bad cold/flu or laryngitis, try to sing if it hurts or feels difficult in any way, try to talk or shout over loud noise, whisper loudly or sing in a "breathy" voice, and try to change your natural speaking or singing voice

Exemplary Written music for Vocal warm-up practices

Here are written music scores for vocal exercise which is done individually or in a group.



1. Ascending/Descending Glissando, the octave interval



Fig.3.14 Ascending/Descending 5-Note Scale, fast tempo



Fig.3.15 Ascending/Descending 5-note scale, slow tempo



Fig.3.16 Ascending/Descending Scale spanning one octave, the rapid tempo



Fig.3.17 Ascending/Descending Scale spanning one octave, slow tempo



Fig:3.18 Arpeggio, legato



Fig: 3.19 Arpeggio, staccato

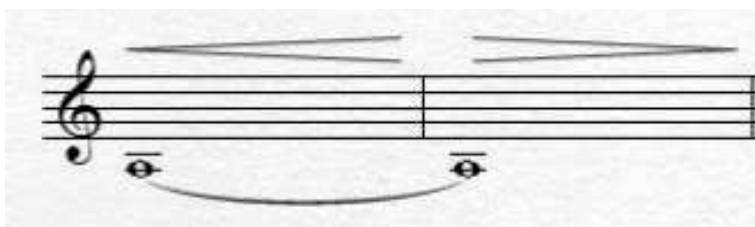


Fig:3.20 Messa di Voce, low pitch



Fig:3.21 Messa di Voce, medium pitch

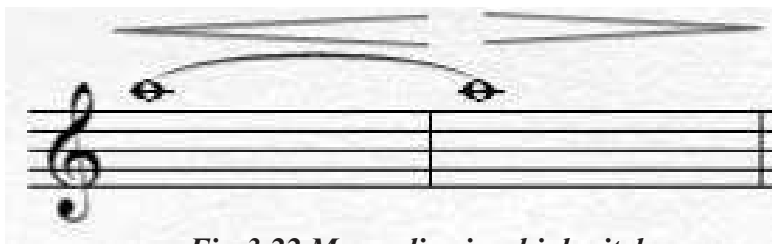


Fig.3.22 Messa di voice, high pitch

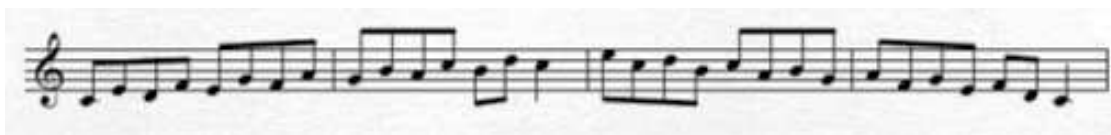


Fig.3.23 Ascending/Descending Thirds

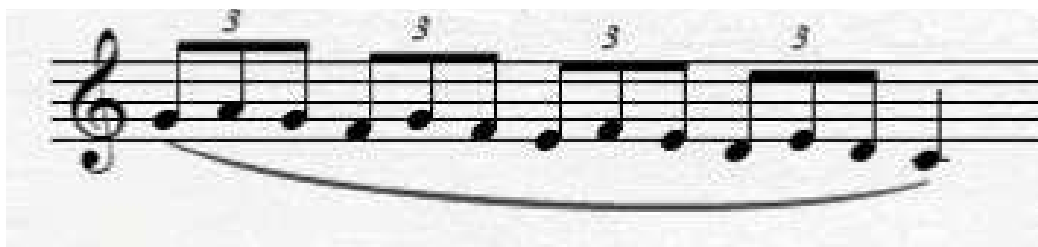


Fig.3.24 Descending Triplet Motive



Fig.3.25 Chromatic Scale

Tips: How to Sing any Song: The Secret of Vocal Techniques

The vocal organ which consists of lungs, larynx, pharynx, nose, mouth as means of creating a voice are registered as follows:

1. Breathing - Gasp

Very young children often gasp when they are surprised. This is a natural & simple sound you can already do. You are a wind instrument. You need air to produce sound. The first step in breathing mastery is to get enough air in.

You need to fill your lungs quickly & efficiently. When singing, you often have very little time to breathe between phrases. Practice doing a “surprised gasp,” -inhaling through your mouth. Push your stomach out when you gasp & lift it or pull it in when breathing out or singing.

How To Practice Breathing - Gasp

- * listen to great singers & focus on their breathing/gasp.
- * Imitate great singers & focus on your breathing/gasp.
- * Improvise like great singers & focus on your breathing/gasp.
- * Perform for a great singer & focus on your breathing/gasp.
- * Get Feedback from the great singer focus on Breathing/gasp
- * Repeat the process, focus on Breathing/gasping.

2. Chest Voice - Speech

If you are like most people, you speak every day. When you speak you are relaxed & comfortable. You do it with ease. Your speaking voice probably sounds lovely. Very few people have an unpleasant speaking voice. For the vast majority of people, the best & easiest way to sound good when you sing is to sing as you speak. Practice singing melodies with a speech-like “Nah” or “aah” without lyrics, then add the lyrics. Listen to James Arthur or Ed Sheeran to hear speech-like singing.

How to Practice Chest Voice -Speech

- * listen to great singers & focus on their chest voice/speech.
- * Imitate great singers & focus on your chest voice/speech.
- * Improvise like great singers & focus on your chest voice/speech.
- * Perform for a great singer & focus on your chest voice/speech.
- * Get Feedback from the great singer on your chest voice/speech.
- * Repeat the process, focussing on chest voice/speech.

3. Head Voice - Whee

Young children often say “whee!” when they are doing something fun, for example playing in the playground. This is the easiest way to find your “head voice.” Practice melodies with a “whee” sound without lyrics, then add the lyrics. Listen to Sam Smith or Ariana Grande to hear a lot of head voice/”whee”.

How to Practice Head Voice - Whee

- * listen to great singers & focus on their head voice/”whee”.
- * Imitate great singers & focus on your head voice/”whee”.
- * Improvise like great singers & focus on your head voice/”whee”.
- * Perform for a great singer & focus on your head voice/”whee”.
- * Get Feedback from the great singer focussing on head voice/”whee”.
- * Repeat the process focussing on head voice/”whee”.

4. Opera Voice - Yawn

Babies and little children yawn, you still often yawn. The easiest way to find your opera voice is to sing through a yawn. Practice yawning melodies without lyrics, then add the lyrics. Listen to Luciano Pavarotti or Hozier to hear a lot of opera voices/yawns.”

How To Practice Opera Voice - Yawn

- * listen to great singers & focus on their Opera Voice/Yawn.
- * Imitate great singers & focus on your Opera Voice/Yawn.
- * Improvise like great singers & focus on your Opera Voice/Yawn.
- * Perform for a great singer & focus on your Opera Voice/Yawn.
- * Get Feedback from the great singer on your Opera Voice/Yawn.
- * Repeat the process, and focus on your Opera Voice/Yawn.

5. Vowels - Accent

As a baby & young child, you make many different vowel sounds. The accent is mostly based on differences in vowel pronunciation. Narrow vowels “Ee” & “oo” are easier in head voice, and wide vowels “Eh” “Ah” & “Oh” are easier in chest voice. “Modifying” vowels can make certain notes easier to sing.

There are 5 main vowels and some between each vowel. Practice singing each main vowel, then gradually change from one to the next, focusing on all the different vowel sounds between each main vowel. Here are the 5 main vowels:

I [ee], E [eh], A [ah], O [oh], U [oo].

Listen to Sia Furler to hear a lot of Vowel Modification/Accent.

How To Practice Vowels - Accent

- * listen to great singers & focus on their “Vowel Modification/Accent.”
- * Imitate great singers & focus on your “Vowel Modification/Accent.”
- * Improvise like great singers & focus on your “Vowel Modification/Accent.”
- * Perform for a great singer & focus on your “Vowel Modification/Accent.”
- * Get Feedback from the great singer on your “Vowel Modification/Accent.”
- * Repeat the process, focus on your “Vowel Modification/Accent.”



ASSIGNMENT

- Practice your vocal exercise in your home and then come to your class and perform it in front of your classmates.
- Make a group and prepare a song to perform accompanied by available musical instruments then show it to the school community.

3.2.2 Compositional Techniques in Dance

In the above lesson, you have learned about compositional techniques of performance in Traditional Music. Now, let you learn about compositional techniques of performance in Traditional Dance.



ACTIVITY 3.2.2

Make a group and discuss the following questions:

1. Do you think you have dancing skills?
2. Have you had any experience in dancing performance before?
3. What do you know about Composition in Dance?
4. What traditional dance techniques do you observe in your community?
5. Do you know the composing method of Dance? If yes, remember its method and discuss with your friends how it could be.

When we talk about Dance composition, we mean that we choose choreographic material. You arrange it according to an aesthetic ideal for any dance performance. To do that, we need first to have some choreographic fragments to work with. In contemporary Dance, one of the most common methods for producing that first content of choreography is the practice of improvisation. We use it with the intention of developing innovative movement ideas and generally as the first step in the dance composition process. Improvisation before composing usually leans on ideas, music, or any kind of associations referred to the piece that is being created.

Techniques of composition in traditional dance vary from one to the other. Every choreographer has her/his own goals and interests and usually, a dance idea demands its own methodology for dance composing strategy. The choreographic process may depend on the dance's purposes. The following division is the possible way of composing choreography. It has three phases: gathering together the movement material, developing movements into dance phrases, and creating the final structure of the work. In order to do this, recommend using the listed steps below.

Step1: Prepare the body for Dance: You should start with basic warming-up and cool-down activities. And Identify common health concerns for dancers.



Fig 3.26 Body Warming up

Step2: Develop an understanding of Dance composition: For this, you have to understand the elements of dance and how they are used and manipulated to craft movement. And then identify components of the composition process by analyzing original professional dance compositions.



Fig 3.27 Developing stage

Step3: Practice dance composition techniques: Explore the use of a range of starting points when composing dance. Practice the use of intent and form when composing dance. Manipulate elements of dance to craft movement using various stimuli. Generate and organize a movement for dance using play and exploration.



Fig 3.28 Practicing

Compose a simple dance sequence: finally, compose a dance sequence with a specific intent and form. Demonstrate effective verbal and physical demonstration skills while working with dancers. And Use the recording to evaluate work and gain feedback from relevant personnel in order to edit and refine the dance sequence.



Fig:3.29 A final dance composition(performance)



ASSIGNMENT

- Based on the above sample steps, choose any traditional Ethiopian music and compose a dance performance and show it to your school students.

3.3. Story Structure in Theatre and Film

In the previous two sections of unit three, you have learned about the Composition of Drawing, Painting, and Clay Sculpture, the Harmonic Composition of Traditional Music, and Dance focused on techniques of performance. In this third section, you will learn about the Story Structure of One Act Play in Theater and Short Film Production. Accordingly, the section has the following learning outcomes

Section Learning Outcomes



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

- Explain story structure in one-act play Write a one-act play
- Practice a one-act play story structure.
- Describe story structure for short films.
- Writing short screenplay for films.

3.3.1. Story Structure in One Act Play



ACTIVITY 3.3.1(A)

Make a group and discuss briefly the following questions.

1. What is Stage play?
2. Have you ever read a stage play?
3. Have you ever seen a Theatre performance that has a single setting and scene?
4. What does a one-act play mean?
5. How can you structure a one-act play story?

One act play has only one act (which consists of a unit of time, place, and action); an act is a section of the overall story of the play. It has a minimal number of characters and has no elaborate setting to be staged or performed.

The Act is a part of a play; which is often defined as the major division of drama and forms the basic structure of a performance. The act is made up of multiple scenes, usually designed to separate the play into its main parts. The act can change when the time and place of a play are changed.

The scene is a shorter section of a play, usually, each scene occurs in one location at a specific time. Multiple scenes make up an act. It is a sub-part of an act, usually defined by the characters, action, and Place involved. A scene normally represents actions happening in one place at one time and is marked off from the next scene by a curtain, a black-out, or a brief emptying of the stage.

A good one-act play focuses on one main action or problem; there's not enough time to get into complicated layers of the plot. And for practical reasons, it's good to keep a play to one set and as few scenes as possible. Most one-act plays are longer than 15 minutes to an hour. While technically, the one-act gets its name from having only one act (however long that might be); it's more commonly thought of as a play that isn't long enough to constitute a full evening.

Here, by considering the above, let us proceed to the story structure in a one-act play in a theatre. The question here is, what is the story structure in a one-act play? This means how the play is started, complicated, and ending in one act stage play (or theatre performance). Figure 3.30 shows this reality.

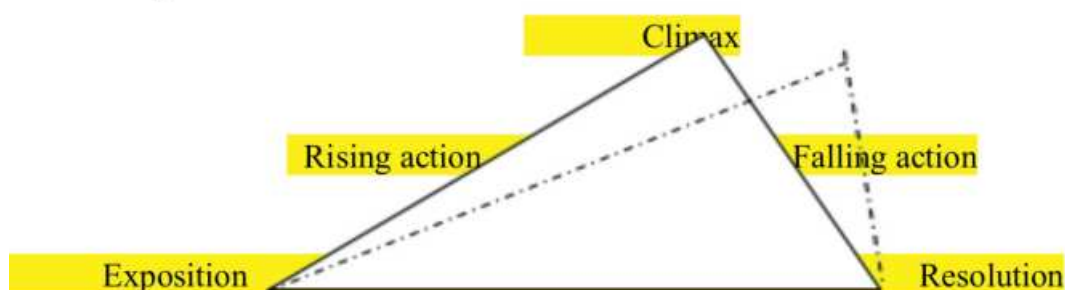


Fig:3.30 The Process of One-Act Play in Theatre

A. Exposition is the presentation of background information that was necessary and helped for the development of the plot and the Play Story itself. For example backstory information about the setting and the protagonist, or main character, character relationship, plot, and etc. After introducing the key elements of your story, present an inciting incident also known as an exciting force that disrupts the status quo of the story and sets the plot into motion.

B. The rising action is a set of conflicts and crises. Following the inciting incident, the main character enters a new world and moves toward a clear goal. The action rises along with the stakes as the protagonist faces obstacles and trials.

C. The climax is the play's most decisive crisis. The rising action culminates in a climax or the turning point of the story arc. At this stage, the protagonist faces their main conflict head-on, opposing the antagonistic force of the story.

D. The falling action is a follow-up that moves toward the play's resolution. Immediately following the climax, the conflict between the protagonist and the antagonist unravels, creating suspense about the final outcome. The falling action is often out of the protagonist's control. And finally, Resolution is getting the solution of the story. Sometimes called the denouement, the resolution of a story concludes the plot, tying up loose ends and answering final questions.



ACTIVITY 3.3.1(B)

Read Fantahun Engda's one-act play “Ye Menderu Merfie Wogi”, and identify the Exposition, Rising action, Climax, Falling action, and resolution of the play.

In order to write a one-act play story structure and practice you should consider the following steps.

1. Selecting story: Ideas or stories can be got from different sources or daily life experiences. For Example newspapers, magazines, fiction or daily activity in the environment. Selecting an inspiring story is the first step in writing a one-act play. And then doing research that would be helpful in the development of the story, take

note of what other playwrights do well. you should notice that the dialogue could be useful with stage directions, consider emulating them in your own play script. Rereading your written play first and then seeing a live performance of that play is a great way to understand what a script can turn into.

2. Genre selection: After selecting the story that you want to write in a theatre you have to consider the preferable genres; which style, tone, and subject matter of your play might be serious or funny and insightful. For example, Tragedy, comedy, or melodrama.

3. Theme development: choose the theme of the play by considering the genre of the theatre; you have to decide on what kind of theme you want to tell. For example, love, health, education, and so on. You have to pick a theme for your play that can help to write a one-act stage play that audiences can understand.

4. Create the plot of the performance and make an outline of the play structure. The plot is the causal and logical structure within a chronological sequence of events and actions. And then, arrange to sequence the events of the story when, where, and how they occur. Plays ran continuously from the beginning, middle, and ending without a break.

5. Using the outline write a first draft play: when you write the first draft of a one-act play, you have to show a certain amount of information about characters and events that are necessary at the start of a play, and sometimes an explanation of what has happened in the past, is an audience required something in the story or are they make sense what is to follow, this is accomplished through the beginning, middle and the ending part of the story of the play.

6. Rewrite the play: Once you write the first draft of the play you have to develop your one-act play through check and write a good story scene sequence. After you rewrite the first draft, you should go to the final step, which is making a dramatic performance of a one-act stage play.

7. Rehearse and do your own theatre (or one-act play at any time)

3.3.2 Story Structure for Short Films



ACTIVITY 3.3.2(A)

1. Do you like going to the movies?
2. Have you ever watched a short movie?
3. Did you ever want to create a movie of your own?
4. What do you know about short films?

Maybe you like working with cameras and lights. Perhaps designs, colours, and costumes fascinate you. Maybe you like to compose and perform music. The film industry includes people with all kinds of talents and interests from directors, actors, writers, and cinematographers to art directors and sound engineers. In fact, the film is the only creative process where people from many different backgrounds work together to produce a single work of art called the director's vision.

Now imagine this: The film you created or helped to create is deteriorating. The moving images are fading to black. The soundtrack is distorted. Once a film self-destructs, no one can ever view it again. How would you feel if all your hard work and creativity had disintegrated into dust?

Dear students, before we look at short film structure, it is good to have a basic understanding of short film. What is a Short Film?

There's no written rule for how long a short film must be, but the academy of Motion Picture Arts and Sciences defines a short film as "an original motion picture that has a running time of 40 minutes or less, including all credits". A short film is a unique narrative art form in which the story is well organized and condensed. It is a film production type that makes an effort to achieve the theme it addresses in a short time and therefore impressively arranges its structure. Short films are often screened at local, national, or international film festivals. And are often made by independent filmmakers for non-profit, either with a low budget, no budget at all, and in rare cases big budgets. Short films are usually funded by film grants, nonprofit organizations, sponsors, or out-of-pocket funds.

The main objective of a short film is to quickly and effectively “hit” the core idea or intention of the screenplay, and get out as quickly as possible. How quickly? The basic answer is: as quickly as possible. Here is some further perspective:

First, a reminder of the intended length of short films: per the definitions of The Academy of Motion Picture Arts and Sciences (AMPAS), the length of short films tops out at 40 minutes. Any project longer than that would be considered feature-length. However, it can be said that in the industry when anyone talks about a “short film” the commonly-held understanding is that the majority of short films fall under the 15 minutes or less range.

Why is the length of the short important? Because it affects how we look at the overarching storytelling structure. We’ll get to that a little later. First, it’s important to make an important choice for the screenplay, and that’s what the structure will be.

The film is about telling stories in pictures, which is the most economical way of telling a story. And in the making of shots, the economy is everything. Remember the golden rule of filmmaking: show, don’t tell. The idea and story can be focused enough in scope to exist entirely in the viewer’s head, and so logic and time can play a much smaller role in the journey from beginning to end than in other formats.

All storytelling derives from basic story structure, which has been part of human culture for as long as we’ve been able to use language to communicate with each other. The form has come to be known as the Three Act Structure, which represents the beginning, middle, and end of a story. Act 1 is the setup, Act 2 is the adventure, and Act 3 is the resolution.

When we say “structure” it is not quite as simple as just discovering these three parts. The structure is not just a “thing” to discover, it is a relationship. It is the relationship of the parts of your film, to the whole. It’s how the beginning relates to the end, the middle to the beginning, and the middle to the end. We call this deep structure, and every single emotionally satisfying film has it.

Most short films (and most screenplays in general) utilize the common, 3 Act Story Structure. This simply means they are structured to tell a tale that has a beginning, middle, and end. Here are Open Screenplay’s definitions for Acts within short films:

Act 1: Beginning - In short films, Act 1 can either perform the usual functions associated with storytelling structure (introduce protagonist and setting) or can simply be the opening of your short film. Generally, Act 1 in short films grabs the audience’s attention and quickly establishes what we need to know before Act 2 starts. Depending on the length of the short film, Act 1 can be multiple scenes, a single

scene, a few lines of dialogue, or even a single moment.

Act 2: Middle - In short films, Act 2 can either perform the usual functions associated with storytelling structure (protagonist pursues a goal, usually with the help of an influencing Character and obstacles from an opponent) or can simply be the middle of your short film. Generally, Act 2 in short films is the longer part of the story that pays off the core idea and genre of the short.

Act 3: End - In short films, Act 3 can either perform the usual functions associated with storytelling structure (the protagonist battles the opponent to achieve the goal) or can simply be the ending of your short film. Generally, Act 3 in short films has a climactic or “big” payoff of the core idea shown in Act 2.

Another way to think of this structure for short films is setup, expansion, and payoff. Whether this is a single idea or a more complex story, this serves as an analogy to the definitions of Acts 1, 2, and 3 of short film story structure.

Acts and Lengths

So how much screen time does each Act represent? The easiest and most long-standing way to think of how much time each Act takes in any 3 Act storytelling structure is as follows:

Act 1 = 20% of the story

Act 2 = 60% of the story

Act 3 = 20% of the story

But it's important to note that in general, Acts 1 and 3 can be a little shorter in length than Act 2, especially for modern audiences, who are more accustomed to getting to the adventure of the story more quickly.

So, what does this mean in terms of short film lengths? The cool thing about these percentages is that they can apply to any story that utilizes 3 Act Structure, no matter how long or short the story is.

Whether you have a 40-minute short or a 15-minute short or even a 3 second short (it's possible), the percentages can apply. Here are some examples of how shorts of different lengths would break down in terms of timing for each Act:

Screenplay length	Act 1	Act 2	Act 3
1 minute	12 seconds	36 seconds	12 Seconds
5 minutes	1 minute	3 minutes	1 minute
10 minutes	2 minutes	6 minutes	2 minutes
15 minutes	3 minutes	9 minutes	3 minutes
30 minutes	6 minutes	18 minutes	6 minutes

Table 3. Acts and its lengths

It's worth thinking about

- The simplicity, clarity, and economy of the storytelling
- The version of the piece, and its visual images
- Making every element pertinent
- Making your story coherent

It's worth being careful of

- Conflicting and incoherent words
- Ideas that are too concept-driven
- A lack of narrative engine and story
- A lack of engaging characters
- A lack of focus and concision
- Action and repetition without meaning descriptive dialogue
- Extended jokes with (usually unsatisfying) punch lines

If we know this much about short films, let's jump to a practical exercise. The following are the short steps that guide you to write a short film, dear students follow the steps carefully and do yours accordingly.

Screenwriting for short films (3-8 minutes); A practical guide in 5 steps

There is no set rule to writing short films, these steps are simply a suggested strategy for writing your film.

Step 1: Find a simple Idea

No film ever begins without a narrative, and no story ever begins without an idea or a spark. The following are a few possible sources of inspiration for your short film idea:

Have a look at your life. There is a basic guideline that many great filmmakers and storytellers follow: "Write what you know." Unquestionably, the easiest approach to connect with your narrative on a personal level is to draw inspiration from your daily life. There are various sources of inspiration for your short film.

For example: Look for news that has to be explained in detail, and form a plot, Magazine or newspaper that you read, an interesting look that you inspired in your environment, current events in your environment, and others.

Think of your film as the visual expression of this small idea. Here are some examples of the simple ideas: logline (is a one-sentence pitch for the entire plot of your feature film, short film, or Television series).

A young girl comes to terms with her grandfather's death.

A superhero is revealed as a deluded loser.

A hospital patient learns an important lesson for life.

Once you have an idea for your short film, your job is only just beginning. Turning your movie idea into a short film takes a lot of work.

Step 2: Structure your idea

As we have discussed earlier, frame your idea with three-act structures (Beginning, Middle and End).

Ask yourself the following questions about your idea:

- Can my idea work? (The simplicity, clarity and economy of the storytelling)
- What do I convey in my work? (Message, what do you want to tell in your story)
- How many minutes will your story be?

After you answer the above questions, write your idea on a piece of paper. Write "Don't be boring". Then write the beginning, middle and End of your story.

Step 3: Define your character and their problem.

Successful short films usually consist of a Character, with a Problem, in a world we understand, looking for a Solution.

Ask yourself these questions

What are the characters in your story?

Who is the main character?

Where are they experiencing their problem?

What is the solution?

Write the answers to the above questions on a piece of paper.

Step 4: Write the First Draft.

Show, don't tell. This is the stage where you should be thinking of imagery and visuals. One picture paints a thousand words, and there should be a strong message in each image. To start the first draft, it is important to know the format of scriptwriting.

Have a look at the following, describing the format of a screenplay.

FADE IN: FADE IN (The very first item on the first page should be these words.)

EXT.FOREST.DAY SCENE HEADING (A one-line description of the location and time of day of scene)

SOLOMON and MELKAMU walk through a thick forest of rural Ethiopia. Solomon carries a basket, Melkamu carries an axe and oil can. The road is paved with yellow brick and is covered with dried branches and dead leaves. **ACTION** (The narrative description of the events of a scene)

DISSOLVE TO,

CUT,

FADE OUT,

JUMP CUT

Or others

TRANSITION

(Film editing techniques)

SOLOMON (CHARACTER)

A character's name always center and appears above his dialogues

It's really scary in these woods! **DIALOGUE**

(Lines of speech for each character)

They hear a deep growl from wild animals in the trees!

SOLOMON

What was that?

MELKAMU

VOICE

(Over phone)

PARENTHETICAL (action or attitude direction for a character)

Hopefully not a beast who likes to eat straw!

Solomon stands at attention with his ears perked up.

SOLOMON (O.S.) **EXTENSION**

(A note placed after the character name to indicate how the voice will be heard on screen)

How much longer before we are out of
this forest Melkamu? I don't like it here!...

MELKAMU

I really can't say. I've never been
around this. My Father told
me that it is a long and dangerous
journey! I am not worried because
I have an oil can for my joints.

.
. .
. . .

FADE OUT

FADE OUT (the last page should be closed by these words.)

If you have the opportunity to use a Laptop, Desktop, or Smartphone: If you are a user of any of the above, download a free copy of Fade In or Celtx professional screenwriting software and you can write your script based on the format in Fade In or Celtx. If you are not a user of any of the above, use your exercise book.

After you finish the first draft, show your attempt to your critical friend. Your critical friend will read your script and give you an honest appraisal. Listen to their feedback, and then do a considered rewrite, taking your time, based on their

comments. Try to make this draft the one that clarifies everything, which focuses on the problem, and irons out logical inconsistencies. Be prepared to throw away your favourite scenes. If it doesn't advance the story, get rid of it.

Step 5: Second draft.

Your screenplay is now in its second draft, and when you read it again you will probably hate it. It's too long... it's lost its magic... it's not what you wanted to write... it's too wordy, and so on. This is a perfectly normal reaction.

Your script will probably have many drafts until you are satisfied so continue to rewrite your script and finally show it to your teacher.



ACTIVITY 3.3.2(B)

In a group of five students, write a short script of a film using the above-suggested strategy for writing your film and making it a movie.

Unit Summary

The composition of drawing, painting and clay sculpture (or any visual artworks) uses the elements and principles as a guideline for a good composition. This refers to the organization, arrangement, and combination of elements within the borders of the drawing space. This is the way of arrangement and presentation of the subject matter to create a more pleasing and interesting image to bring the eyes of the viewer toward your centre of interest within an aesthetically-pleasing composition. Therefore, you need to be familiar with the overlapping, negative space, lines, balance, contrast, and proportion. And you have to plan how to use the elements of design and the overall appearance of a drawing, painting, and clay sculpture.

The various tribes and ethnic groups of Ethiopia have their distinct music, culture, and tradition. Music and dance play a big role in entertainment and education purposes, and they have their own preparation methods. There are different dance styles and each dance style may use different techniques for composition. Similarly, there are various ways of techniques to play different musical instruments. For instance, when you play the Kirar instrument, the performers must know the utilization of the strings along with its learning materials.

When we come to the story structure of a one-act play consists of one or more scenes with the unity of time, place & action. It has a minimal number of characters and has no elaborate setting to be staged or performed.

In filmmaking, all storytelling derives from basic story structure, which has been part of human culture for as long as we've been able to use language to communicate with each other. The form has come to be known as the Three Act Structure, which represents the beginning, middle, and end of a story. Act 1 is the setup, Act 2 is the adventure, and Act 3 is the resolution. Understanding that one occurrence must lead to another and then another is the most significant learning from the three acts. This brings events together, integrates actions and meaning, and makes the story impressive.

Review Questions

Instruction I. Describe each question briefly.

1. How can you structure the story of a one-act play for the performance purpose?
2. What is the difference between Climax, Resolution, and Exposition in a one-act play story structure?
3. Discuss briefly how to start to write a one-act story structure.
4. What is meant by three-act structures in screenwriting?
5. What are the Advantages of Three act structures for a screenwriter?
6. Drive how to get musical progressions for major and minor?
7. What do you learn about harmonic composition in music and dance?
8. What/how are the techniques of performance in traditional music harmonic composition?
9. What are the basic body parts of the Masingo instrument?

Instruction II. Students are expected to do the following group Project and submit it before the deadline to your teacher.

In a group of five students,

1. Choose a simple story idea and write a one-act play, and then perform in your school.
2. Choose a simple idea and write a short film script, then after trying to make a film.
3. Choose one idea and try to demonstrate it in different mediums (Painting, sculpture Theater, Film, Music with Dance).
4. Create a simple music composition and perform with vocals or/ and available instruments.

UNIT

4

AESTHETIC VALUING

Aesthetics is a branch of philosophy that deals with the nature of beauty and taste, as well as the philosophy of art. It examines aesthetic values often expressed through judgments of taste. Aesthetic valuing holds the emotional or spiritual value attributed to a work of art or nature because of its beauty or other factors associated with aesthetic preference. It is a judgment of value based on the appearance of an object and the emotional responses it evokes. Accordingly, this unit acquaints this grade level student with aesthetic value in performing and visual arts. The unit has two sections. Section one deals with Appreciation of Visual art Practices in Ethiopia And section two covers the appreciation of the diversified culture in performing artworks.

UNIT LEARNING OUTCOMES

Up on completion of this unit, a student will be able to:

- Explain basic concepts of aesthetic valuing in performing and visual arts.
- Appreciate the importance of aesthetic valuing in performing and visual arts in Ethiopia.
- Appreciate the aesthetics of Ethiopian cultural diversity in performing and visual artworks.

UNIT CONTENTS

- Appreciation of Visual art Practices in Ethiopia
- Diversified Culture in Performing Art Works (Music, Dance, Theatre, and Film) in Ethiopia.

4.1: Appreciation of Visual Arts Practices in Ethiopia

In this first section of unit four, you will learn about the appreciation of visual art practices in Ethiopia. And then, you appreciate the way they have been made. Accordingly, the section has the following learning outcomes.

Section Learning Outcomes



Upon completion of this section, a student will be able to:

- Appreciate ways of creating crafts in Ethiopia.
- Appreciate monuments, mural painting, and decoration artworks in Ethiopia.
- Identify the main categories of aesthetic value in a work of art.



ACTIVITY 4.1(A)

Make a group and discuss briefly the following question.

- What is Aesthetic Valuing?
 - Are there any types of crafts, Monuments or paintings in your area?
 - What is the difference between Crafts, Monuments, and Paint artworks?
- Have you ever noticed how those things are made?

Aesthetic value is the value that an object, event, or state of affairs (most paradigmatically an artwork or the natural environment) possesses in virtue of its capacity to elicit pleasure (positive value) or displeasure (negative value) when appreciated or experienced aesthetically.

Everything that is valuable is valuable in a variety of ways. Ethiopian crafts, monuments, and mural paintings often have sentimental value, historical value, or financial value. But when we see the value given to Ethiopian crafts and craft workers it is quite different from the rest of the world. In this section, we will start a journey to understand and share the efforts exerted by craftspeople.

A. Ways of Creating Ethiopian Crafts

Making crafts are a fun way to exercise your creativity. There are crafts that call for almost every type of material imaginable, but some of the best ideas make use of simple supplies like paper, glue, fabric, and paint. If you're new to the world of arts and crafts, give finger painting, origami folding, basic stitching, or other popular projects a shot, or experiment with materials like paint and clay that will allow you to use your imagination to the fullest.

Craft and Art are both forms of creativity; however, they do have many differences. Art is primarily a personal form of work that expresses the ideas and emotions of the artist. Craft is a form of work for which a craftsperson will receive payment, whether the payment is satisfactory for the effort or not immediate payback is the very nature of crafts. This nature of craft may be related to the physical functionality of crafts.

In each and every place in Ethiopia, varieties of crafts are used to support the daily life of people. To see and share the efforts of craftspeople and value their importance in all societies we will learn and try to produce some craft works in our school and the village we live in.



ACTIVITY 4.1 (B)

- By visiting the potter's factory near your village and write a short analysis of how they are made and what materials are used?
- By visiting Weavers near your village, write a short analysis of the Weaving steps, the way how they made it, and what materials are used?

B. Monuments and Paintings

Monuments and paintings are thought to possess a distinctive sort of non-instrumental and non-utilitarian value that is of central concern when they are evaluated as artworks. It is more plausible that beauty is a particular species of aesthetic value. The aesthetic value that a work of art possesses can be generalized into the following five categories.

1. **Aesthetics:** Most paintings are made simply for their visual appeal and the pleasure it brings. For example, the value of the following picture 4.1 is visual appeal and the pleasure it brings to the viewer.



Fig:4.1 Still Life Painting

This painting is made for visual appeal and for the pleasure it brings.



ACTIVITY 4.1(C)

- Select a work of art made by an Ethiopian and/or World-famous artist that you like and tell about what you like?

2. **Morals/Ethics:** Artworks also tell about the Morals or Ethics of human beings, these types of artworks depict people and behaviours that reflect morality.



Fig.4.2 The Death of Socrates, oil on canvas painted by French painter Jacques-Louis David in 1787.



ACTIVITY 4.1 (D)

- Select a work of Art made for Moral/Ethics and Describe what you have seen.

3. Spirituality: Some of the artworks enable people to connect with the spiritual world, for example, most of the artworks during the renaissance were commissioned by the Roman Catholic Church in Italy.

When we came to Ethiopia, we can get spiritual artwork in different religions, predominantly in the Ethiopian orthodox church.



Fig:4.3 Creation of Adam from the Sistine-chapel



ACTIVITY 4.1 (E)

- Select a work of Art made for spirituality and Describe the content.

4. History: Some Arts works also provides valuable information about people, places, and events of the past.



Fig.4.4 Yekatiit 12 memorial



ACTIVITY 4.1(F)

- Select a work of Art made for History and Describe the time and materials shown in the artwork.

5. Politics: Some works of art are used as a tool of persuasion or propaganda, for Example during the Derg Period of Ethiopia most artists were ordered to do expressive arts of socialism.



Fig.4.5 'Tiglachin' Monument

The monument sits in front of the Black Lion Hospital. The monument was inaugurated on 12 September 1984, the tenth anniversary of the overthrow of Haile Selassie. The statue was donated by North Korea and was manufactured by the Mansudae Art Studio. Currently, the monument grounds are overgrown and the

monument has suffered from neglect (which some say is deliberate) under the EPRDF government, which overthrew the Derg. Some have suggested that it be demolished.

**ACTIVITY 4.1(G)**

- Select a work of Art made for politics and describe the message shown in the artwork'
- Visit a traditional home property factory, museum, Art gallery, or cultural centre, in your area and present to the class how they made it, and add your judgment.

4.2: Diversified Culture in Performing Artworks in Ethiopia

In the previous section, you have learned about the ways of creating crafts, monuments, mural painting, and decoration. This section targeted at revealing the existence of diversified culture in performing artworks in Ethiopia. Accordingly, the

**Section
Learning
Outcomes**

Upon completion of this section, a student will be able to:

- Define culture in their own words.
- Describe the different aspects of culture.
- Appreciate cultural diversity in Ethiopian performing arts (music, dance, theatre, and film artworks).

**ACTIVITY 4.2(A):**

The whole class discussion.

1. What is culture? What does diversity mean?
2. Have you ever observed diversified culture in your community or Ethiopia?
3. What is the value of Performing Art to show Cultural aspects?
4. Have you observed diversified culture in Theaters, Films, Music, and Dances?

section has the following learning outcomes.

Culture includes many aspects of life. It is the characteristics and knowledge of a particular group of people defined by language, religion, food, tradition, value, music,



Fig:4.6 Aspects of Culture.

art etc. Here is a diagram that shows the different aspects of culture.

Diversity is about what makes each of us unique and includes our backgrounds, personality, life experiences, and beliefs, all of the things that make us who we are. It is a combination of our differences that shape our view of the world, our perspective, and our approach.

Cultural diversity implies multiculturalism. It is a group of diverse individuals from different cultures or societies. Usually, cultural diversity takes into account language, religion, race, gender, age, ethnicity, etc.

In today's society, our workplaces and schools are increasingly diverse in terms of culture, race, and ethnicity. We can learn from one another, but first, we must have a level of understanding about each other. Learning about other cultures helps us understand different perspectives within the world in which we live. It helps dispel negative stereotypes and personal biases about different groups.

Ethiopia is a country of nations and nationalities. As a result, the country is characterized by cultural diversity (linguistic, religious). The cultural diversity of the country has greatly contributed to the availability of diverse cultural products including crafts and fine arts. The peaceful coexistence of diverse ethnic and religious communities for centuries is also a great testament to Ethiopia's social cohesion. Besides, Ethiopia is endowed with historical and natural beauty. Ethiopia is considered the cradle of humankind, and its historical monuments belong to the world's most important reminders of Christians, Muslims, Protestants, Wakefeta, and others used to live in peaceful conviviality. Further, Ethiopia is a country with immense biodiversity and wildlife resources. These social, historical, and natural resources of the country provide sound aesthetic foundations to be valued by young generations in the country.

In the above section, you have learned about culture, diversity, and cultural diversity in Ethiopia. Now, let you learn about cultural diversity in performing and visual arts.

1. Diversified Culture in Music Performances

In this topic, you learn about cultural diversity in Music artworks.



ACTIVITY 4.2 (B):

Group Discussion.

1. What do you think about the diversified culture in Ethiopian Music?
2. Have you observed diversified culture in Ethiopian music/particularly one music combined with different traditional music styles? If yes, mention and please discuss with examples.

Ethiopia is equally rich with an exceptional variety including ceremonies, festivals, celebrations, rituals, and other living expressions. The peaceful coexistence of these religious communities for centuries is a testament to Ethiopia's social cohesion. Moreover, Ethiopia is a land endowed with immense biodiversity. Safeguarding and harnessing these assets would enable Ethiopia to capitalize on this rich heritage for the socio-economic well-being of the Ethiopian people.

Ethiopia is said to be one of the oldest nations in the world with a rich intercultural understanding and respect for people with different rituals, and ethnic, linguistic, and religious backgrounds. Ethiopian music is extremely diverse, with each of the country's ethnic groups being associated with unique songs. Some forms of traditional music are strongly influenced by folk music from elsewhere in the Horn of Africa, especially in Somalia. In northeastern Ethiopia, Wollo, a Muslim musical form called Manzuma developed in 1907. Sung in Amharic and Oromo most notably in Dire Dawa, Harar, Bale, Jimma, etc, where Ethiopian Muslims reside. In the Ethiopian Highlands, itinerant musicians called 'Azmari', who are regarded with both suspicion and respect in Ethiopian society, play traditional secular music.

Music is an important aspect of life and culture with means of expressing and interpreting human experience, whose activity involves the whole person physically, mentally, spiritually, and socially. Music education is one of the many means, which people have created, for building a society where the harmonious blending of the physical, spiritual and mental makes all people equal members of the collective. For example, Tadesse Mekete's music entitled 'Ediget Banadinat'

Therefore, Music and musical art are also important for cultural transmission. However, it demands conscious learning of a wide range of materials and skills, which cannot be acquired by the individual in the normal process of enculturation.

2. Cultural Diversity in Ethiopian Dance

In the above lessons, you have learned about how cultural diversity works in Ethiopian music. Now, let you learn Ethiopian local dance.

**ACTIVITY:4.2 (C)**

Group Discussion.

1. What do you think about the diversified culture in Ethiopian Dance?
2. How many dance styles do you know in Ethiopia? Have you observed diversified culture in Ethiopian dance before? If yes, please discuss with examples.

Ethiopia is home to over 80 ethnic groups each with its own distinct beat and rhythm similarity as well. Ethiopian traditional dance is a representation of their mosaic because of their long history which spans back 3000 years. Ethiopians like dancing and consider it to be an integral element of their culture. The dancing styles of each ethnic group depict the diversity of Ethiopian culture. From the vast dance diversity in Ethiopia, let's see some of them as an example: one of cultural dances in Ethiopia



Fig:4.7 One of the cultural Dances

The dance of people in the Amhara region, northern Ethiopia is called "Esekesta" which has a unique movement of the neck, shoulder and chest. According to places such as Gondar, Gojjam, Shewa, and Wollo, there are different variants in motion and steps.



Fig:4.8 Cultural Dance

In the Oromia region, different dance styles are depending on the place. Shewa and Harar Oromo dance styles are two well-known dances. Shewa Oromo, in particular, features distinctive clothing and dance movements. Women dress in extravagant two-piece outfits made of leather and embellished with shells. Men dance with sticks and wear lion's mane fur on their heads. The most startling aspect of women's neck mobility is how quick and acute it is.



Fig.4.9 Cultural Dance

The Tigray region's dance is based on two-beat drum patterns. They dance in a circle with unique drums and rhymes. It also includes a wide range of movements, including delicate neck motion, rhythmic shoulder motion, jumping steps, and so on.



fig:4.10 Cultural Dance

In eastern Ethiopia, people living to the border with Somalia are predominantly Muslims. The dance technique of modest ladies, who dance with their hair covered with a scarf, highlights their attractiveness. Men dance with masculine but graceful steps to the beat of a drum. Women dance with their long skirts spread out like butterflies. It's a stunning performance.



fig: Cultural Dance

The Gurage zone is roughly 100 kilometres southwest of Addis Ababa, the capital of Ethiopia. Gurage people are known for their hard labour, and their dance style reflects this. To prepare for the rapid tempo dance, ladies wear slacks and cover their hair with a scarf, unlike in other dances. Both women and men are inspired by enthusiastic music, taking their initial steps without stopping as if they were marathon runners.



Fig:4.11 Cultural Dance

The Walyta people of Southern Ethiopia dance with unique waist motions. In comparison to Northern Ethiopian dances such as Amhara which mostly demand upper-body movement (e.g., neck, shoulder, chest), Southern Ethiopian dances require greater lower-body movement.



Fig4.12: Cultural Dance

Gambella region is located in the western part of Ethiopia close to the Sudanese border. The people living in this region are slim and tall with looks that differ from other parts of the country. The dance of Gambella is characterized by the agile spin of the waist. They dance using their entire body while playing the instrument (fringe) which makes a special type of sound.

Therefore, there are different dance styles in Ethiopia. Each ethnic group's dance styles have unique characteristics and it has their own beauty. From this, we can understand that each dance style has its own cultural, historical, economic, and social aspects.

**ACTIVITY 4.2 (D)**

Watch Tadesse Mekete's music video entitled 'Ediget Banadinat' and write a short analysis about each dance style in the music video.

3. Diversified Culture in Theater Artworks

You have seen valuing diversified culture in Music and Dance in the previous lessons. Now, let's see the diversified culture in Theatrical artworks. Before you start the topic, discuss the following activity.

**ACTIVITY 4.2(E):**

Make a group and discuss briefly the following questions.

1. Have you seen theatre performances that show the diversified culture in Ethiopia? If your answer is yes, how was it?
2. Do you think that theatre can portray diversified culture?
3. What do you think about valuing culture in theatre?

To verify this let's hunt a question here again, what is a diversified culture? This means that each individual is unique & has their own culture by recognizing the individual differences. As learned in previous lessons, Cultural diversity includes the acceptance and respect of other cultures; such as race, ethnicity, gender, sexual orientation, socio-economic status, age, physical abilities, religious beliefs, political beliefs, or even other ideologies. Ethiopian cultures are multiethnic, multilingual, and multifaceted.

Therefore, Theater arts reflect diverse cultures and respect for traditional customs. Theatre art like other art forms can accept and recognize the differences with other cultures. Theatre art as an art of the performance shows a diversified culture at a regional, national, and world level, by this a safe, positive, and nurturing environment will be counted. Ethiopia as a multi-nation country has numerous indigenous performances. Our indigenous performances have their own colour, way of performing, and social context in every corner of the country.

Since ancient times, Ethiopia has had a rich diversity of cultural and natural heritages in different communities and regions. For this reason, Theatre arts can be used to show national and regional cultural identity through different performance styles. Moreover, it is used as one of the communication tools for different regional cultural heritage, and in different national or regional cultural-artistic artworks. Identity, culture, and thought of life pass on from generation to generation through theatre arts among other different cultural exchanges. Hence, knowing a particular society's cultural values helps to have good communication through theatre in every aspect of the world. “Hager Malet” and “Yeruqe Sew Mengedegna” Ethiopian theatre plays are good examples for this context.



Figure:4.13 A Scene from “Hager Malet” Theater can show Cultural Diversity for instance, in terms of costume, languages, properties and as the play stated ‘Hager Malet sew new , sewu malet hager naw ’ (refers ,a nation , human values, norms, cultural difference) and so on.

In general, theatre arts show the culture of respective values, ideals, arts, rituals, songs, stories, literature, moral and spiritual wisdom of the country. This means that theatre artwork indicates the presence of religious as well as cultural diversities of the people of the country in the story of the events. Theatre arts used to show the diversified culture for a long time in Ethiopia. It can also portray the socio-cultural differences of the over eighty ethnic groups through theatre arts for the rest of the world.

Theatre as performing art can work to unite cultural diversity, humanity, patriotism, tolerance, collaboration, accountability, Ethics, and any other that ensues as a politically and ideologically significant issue in the country. If it's so, therefore, theatre is important to take Ethiopia's heritage and cultural creativity into account for its development and social progress. Hence, the students and theatre art practitioners should work on every unique diverse culture of Ethiopia.

4. Diversified Culture in Film Artworks

You have seen how valuing diversified culture in Music, Dance, and theatre in the previous lessons. Now, let's see the diversified culture in film artworks. Before you start the topic, discuss the following activity.



ACTIVITY4.2 (F)

Make a group and discuss briefly the following question.

1. Have you watched a movie that shows diversified culture? If yes, what was the movie? Describe the cultures that you watched in the movie?
2. What do you think about the diversified culture in Ethiopian movies?
3. Do you think it is possible to teach cultures in films? (look the image below)



Fig:4.14 Teaching Culture through Film

How do Films relate to Culture? Filmmaking is an industry, but also an art. As such, it encapsulates the values, contents, and lifestyles that define cultural identity. It also represents the diversity of creative expression found in many cultures and communities. Movies connect us to culture by giving us familiar stories, people, and situations. One of the characters in a film may be going through something similar to what we have gone through and may have to deal with the same issues. Through a broader lens, the story's general storyline may mirror contemporary culture and its present concerns such as war, poverty, class division, racism, environmental difficulties, and more.

Cinema has been a key tool for the cultural expression of countries since its origin. One of the film's greatest assets is its ability to link spectators to other people's perspectives, whether they are from the same neighbourhood or from across the globe. The capacity of film to generate these discussions is quite strong, and it can be a critical instrument for introducing young viewers to various cultures and viewpoints, as well as providing a place for them to acquire a better knowledge of the world as a whole. The films on this list generate empathy for the people and communities, highlighting what brings us together while also emphasizing the need of recognizing and celebrating diversity. Of course, the arts have a huge obligation to correctly represent the reality we live in (whoever we are).

Future more, every movie is set and developed in a particular culture. They are an integral part of us; they mirror what we believe in and how we coexist as people. It is easier to see our concerns, attitudes, flaws, and strengths in films than it is to decipher them from our daily interactions. When our prevalent beliefs and ideologies are challenged in films, we are able to interrogate ourselves and embrace change. And through audiovisual interpretations, people from all over the world are able to watch movies and understand the cultures of faraway communities. That has, in turn, helped us to become more united even when our cultures are so different and diverse.

In another way, Movies can shape or change our culture. Besides mirroring our diverse cultures, the film has for a long time been shaping our beliefs and values. A good example is when people copy fashion trends from movie stars, this can change the dressing style of the community. So that this can be considered as a disadvantage. Therefore, a movie can relate to one or many cultures, but its relation to culture may lose strength over time as culture also changes and new trends emerge.

In terms of cultural diversity in Cinema,, Mainstream Cinema, which is led by Hollywood, was blamed for only representing the West culture as superior and the rest

especially African culture as savage and inferior. This fact is a continuous debatable issue for filmmakers and critics. Regarding this, prominent filmmakers like Ethiopian born filmmaker Haile Gerima is well known for opposing the dominant status quo propagated by Hollywood.

In representing diversified culture, there are two serious questions that must be addressed. The first one is how much-diversified culture is in the movies and the second concern is how are those diversified cultures represented? For the first question, nowadays there are improvements in mainstream cinema. But still, many ways to go. The second question is if diversity is entertained in the movies, in which way they are represented. The second question has as much weight as the first one. For example, in the film *Red Sea Diving Resort*, a film about Ethiopian Jews, Hollywood portrayed Ethiopians as cruel and savage creatures whereas the white Jews as saviors'. These were a debating area among Ethiopian filmmakers at the time. So, films must incorporate diversity, but not in a derogatory manner.

In Ethiopia, there are over 80 ethnicities, each with its own culture, values, language, and way of life in general. As a result, we can name many Ethiopian films that show different cultures and languages. As a result, we may deduce that cinema works can treat or depict different cultures in a film or Television drama works. For instance in *Teza* film and in *Zemen Drama*, we can watch different cultures, languages, and settings.

Dear students, from this subunit, take three major notes. One, if you want to be a filmmaker, try to know diversified cultures outside of your circle as much as possible. Two, be aware that one culture is not superior to another culture. And third, if you want to include diversity in your film works, be careful on how you present them.

Unit Summary

Diversity is a variation that exists within and across groups on the basis of race, ethnicity, language, religion, gender, sexual orientation, and social status in the country. This diversity includes tangible and intangible heritage with both traditional and modern cultural expressions being incorporated. Therefore, performing and visual arts such as visual art, music, dance, theatre, and film arts have an important aspect in life and for cultural expression in human experience, whose activity involves the whole person; physical, mental, spiritual, and social. Visual art can portray cultural diversity and has greatly contributed to the availability of diverse cultural products. Similarly, the music of Ethiopia is extremely diverse, with each of the country's ethnic groups being associated with unique songs and dances. Theatre and Film also portrayed the diversity of cultural & natural heritages and different Ethiopian cultural values. Film uses strong visual imagery and musical accompaniment to dramatize particular environmental cultural messages. Even though, any form of art can have the power to inform and encourage good or bad practices. Now you must have been familiar with the above concepts.

Review Questions

Instruction I. Describe each question briefly.

1. What does it mean to have a diversified culture in your understanding?
2. Mention some of the traditional Ethiopian music that shows cultural diversity?
3. Can theatre portray different cultural values? If it is, how?
4. What are the advantages and disadvantages of portraying different cultures in films?
5. What is the contribution of film to the development of culture for a society?
6. Describe the contents of Ethiopian traditional dances?

Instruction II. Fill in the blank space with exact points.

1.The dance technique of modest ladies, who dance with their hair covered with a scarf, highlights their attractiveness.
2. is characterized by the agile spin of the waist.

Instruction II. Home Take Group Project

- choose any issues (humanity, patriotism, tolerance, collaboration, accountability, Ethics, health, education) and make a theatre performance that engages different Ethiopian cultures.
- Consider three films you have watched recently. In what ways have these films reflected different cultures, trends, or attitudes?
- Choose an idea that can be expressed in Painting, Music, Dance, Theater, and Film, then try it to show in different mediums.



UNIT

5

CONNECTION, RELATIONSHIP, AND APPLICATION

This unit basically expected students to do practical project work on the connection and relationship of performing and visual arts in other subjects. In particular, the unit has two sections and addresses the connection and relationship of visual arts with other subjects, and the connection, relationship, and application of performing arts (music, dance, theatre, and film) with other subjects. Hence, the unit has the following learning outcomes.

UNIT LEARNING OUTCOMES

Up on completion of this unit, a student will be able to:

- Explain basic concepts of connections, relationships and applications of performing and visual arts with other subjects.
- Appreciate the role of performing and visual arts in learning other subjects.
- Connect performing and visual arts with other subjects.
- Use performing and visual arts in learning other subject areas.
- Apply performing and visual arts in cross-cutting areas.

UNIT CONTENTS

- Connection, Relationship, and Application of Visual Arts with Other Subjects
- Connection, Relationship, and Application of Performing Arts with Other Subjects

5.1 : Connection, Relationship, and Application of Visual Arts with other Subjects

In this first section of the unit, you will learn about the connection, relationship, and application of visual arts with other subjects. Thus, the section has the following learning outcomes.

Section Learning Outcomes



Upon completion of this section, a student will be able to:

- Connect visual arts with other subjects.
- Relate visual arts with other subjects.



ACTIVITY 5.1(A)

Make a group and discuss

- Have you visited Museum or Art gallery? If yes, what did you watch there?
- What do you think about the relationship of visual art with everyday life?
- Do you think that Visual Artworks have a relationship with other subjects?

Visual art can have a profound impact on how cultures and societies develop and change over time. The Arts have a long history of intersecting with many areas of our lives. The arts are deeply connected to almost every other aspect of our everyday life and subjects. Visual arts are powerful tools for communication. They allow artists to communicate particular points of view or express attitudes or sentiments about an aspect of society that often stems from personal experience. For instance, let's see the connection of visual art with History.

Visual Art with History; Mostly visual art can work on history and it can also help to understand different historical contexts and the ways that art has been deployed throughout history to inform and induce audiences. Particular art movements in their historical context can give a more rounded view of the sentiment of that period. If you

have a chance to visit the national museum or cultural museum or centre in your area, just look and think of how it is? What is the history behind it? It may have historical and cultural records.

As you have learned in Unit one, the history of visual art in different areas of the country has a number of visual artworks. Among the most well-known examples are the walled city of Harar(Jegol), obelisk of Aksum, Rock-hewn churches of Lalibela and Castles in Gondar(Fasiledes) are the most historical-artistic works in the history of Ethiopian visual art. Therefore, these visual artworks have their own value in teaching history.



ACTIVITY 5.1 (B)

You have seen as a sample how Visual Arts relates to History discipline, then try to explore how Visual Art relates with Other Subjects: Chemistry, Physics, IT, Geography, etc.

5.2 Connection, Relationship, and Application of Performing Arts with Other Subjects

In the previous section, you have learned about the connection, relationship, and application of visual arts with other subjects. In this section, you will learn about the connection, relationship, and application of performing arts in other subject areas in general and that of music, theatre, and film in particular. Hence, the section has the following learning outcomes.

Section Learning Outcomes



Upon completion of this section, a student will be able to:

- Connect performing arts with other subjects.
- Relate performing arts with other subjects.

A. Music with Other Subjects

In the previous lesson, you have learned about some aspects of Visual art related to history. In this lesson, you will learn how music relates to other disciplines.



ACTIVITY 5.2(A)

Make a group and discuss

- What kind of music do you usually listen to?
- What do you learn from the music you listen to?
- Have you ever listened to music that has a historical or patriotic theme?
- What do you think about the relationship of Music in everyday life?
- What do you think about the relationship between Music and other subjects?

Music is an important aspect of life and culture that means to express and interpret human experience, whose activity involves the whole person; physical, mental, spiritual, and social activity. Music education is one of the many means, that people have created, for building a society where the harmonious blending of the physical, spiritual and mental makes all people equal members of the collective. Music education is also important for cultural transmission. However, it demands conscious learning of a wide range of materials and skills, which cannot be acquired by the individual in the normal process of enculturation. Music has a relationship with many social and natural courses. Such as Mathematics, Language, Geography, history, etc. For instance, the connection, relationship, and application of music in Mathematics and Language can be presented as follows.

Comparing the basic general definitions of mathematics and music implies that they are two very distinct disciplines. Mathematics is a scientific study, full of order, countability, and calculability. Music, on the other hand, is thought to be artistic and expressive. However, Music shares a math concept inherent to many basic ideas in music theory. Music theorists, like experts in other disciplines, use mathematics to develop, express, and communicate their ideas.

Mathematics and Music are the most sharply contrasted fields of scientific activity that can be found and yet related, supporting each other. Both disciplines study abstract objects, have complex structures and manipulation rules, a well-defended

notation, and are precise in their results. Working on them requires practice, creativity, and an analytical mind. It is no surprise that Mathematics and Music are closely related.

The relationship of Mathematics and Music goes far beyond the skills needed for its study, Mathematics is deeply infused in all aspects of Music, from the physics of sound to the crafting of instruments, from rhythmic patterns to tonal harmony, from classical to electronic music. Mathematics supports music and our understanding of art the same way as it supports physics and our understanding of the world.

In addition, Music has a very strong relationship with Language. Traditionally, Music and Language have been treated as different psychological faculties. This duality is reflected in older theories about the lateralization of speech and music in that speech functions were thought to be localized in the left and music functions in the right hemisphere of the brain. For example, the different roles of both hemispheres in processing music and language information, with the left hemisphere considered more specialized for propositional, analytic, and serial processing and the right hemisphere more specialized for appositional, holistic, and synthetic relations.

Although verbal language appeals to a restricted community of speakers, the language of music addresses a diversity of speakers, either in the same language or in the other languages. This could be illustrated with an anecdote. When Franz Joseph Hydn, a famous composer, decided to visit some European countries at the age of fifty-eight, his friend Mozart reminded him that he might have difficulties due to the lack of a common language. Hydn appropriately responded: “My language is understood all over the world”. This anecdote might lead us to think that music is an international language.

There are many connections to how music cultivates human beings through various songs such as “Tamar lije” song that reveals how education matters too for a better life. When we listen to the Teddy Afro song entitled ‘Demo be Abay’, it energizes the people to love and protect the Ethiopian resource, Abay river. Thus, every Ethiopian people couldn’t be compromised when in process of the improper utilization of the Abay River by a beneficiary country. When we listen ‘Ashikerekir rega bileh’ song, we are all immersed in the motif of road safety and traffic services.

Performing music reinforces parts of the brain when doing mathematics. The fact asserted that children who play instruments are able to complete complex mathematical problems better than peers who do not play instruments. The other important point in line with this, children can learn the methodical number from various songs. Eg. Five little ducks song goes like this;

Five little ducks went swimming one day
Over the hills and far away
Mother duck said quack /4*/
All the other four little duck came back
Four little ducks went swimming one day

Furthermore, children can learn the human body language by relating science & music. Eg . Head Shoulders knees and toes goes like this;

Heads shoulders knees and toes /2*/
Heads shoulders knees and toes /2*/
Eyes & ears & mouth & nose
Heads shoulders knees and toes /2*/



ACTIVITY 5.2(B)

You have seen as a sample how Music is related to Mathematics and Language disciplines, then try to explore how Music is related with Sports Science and Geography.

B. Theatre with Other Subjects

In the previous lesson, you have learned about some aspects of Visual art and Music related to other subjects. In this lesson, you learn about the connection between Theatre with other subjects.



ACTIVITY 5.2(C)

Make a group and discuss:

- Have you watched theatres that have historical, Cultural, and Patriotism themes? If yes, what did you understand?
- Have you participated in the Theater Production? If yes, what do you know about Costume, light, Scenery? What do you think the experts of these works are? Can a Theatre expert do those things or need other professionals?

Theatre arts can exist or work in various disciplines such as mathematics, language, geography, health, agriculture, etc. In order to show how Theater arts relate with other subjects, let's see how Theater relates to Mathematics and Language as an example.

Theatre and Mathematics support each other in different aspects. Mathematics can be mined within the theatre as a rich area for ideas, concepts, and mathematical philosophy..

In Theater Production mathematics has a big role, and theatre practitioners have to know the concept of mathematics for theatre production purposes. For example, Theater productions need a huge budget from beginning up to the end of the production. This budget refers to all the expenses of the show including salaries, cost of the venue, costumes, stage scenery, Properties, Makeup, etc. Hence, in order to manage the budget for those things effectively, a Theater expert should be familiar with mathematical aspects.

In addition to the above, audiences see bright lights, thundering applause, beautiful costumes, and so on in the theatre event. When we make Theater productions, it is important to know about geometry, algebra, and measurements concepts. Math is used in theatre in many ways, including; Lighting design, measuring costumes, learning song/ dance routines, building sets, income management, and more.

Lighting: To make the dramatic and beautiful lighting in a theatre production possible, Mathematics is a lot involved. Lighting designers must use algebraic formulas and geometry to determine at what angle the light should be, to show the actors in the best possible way.

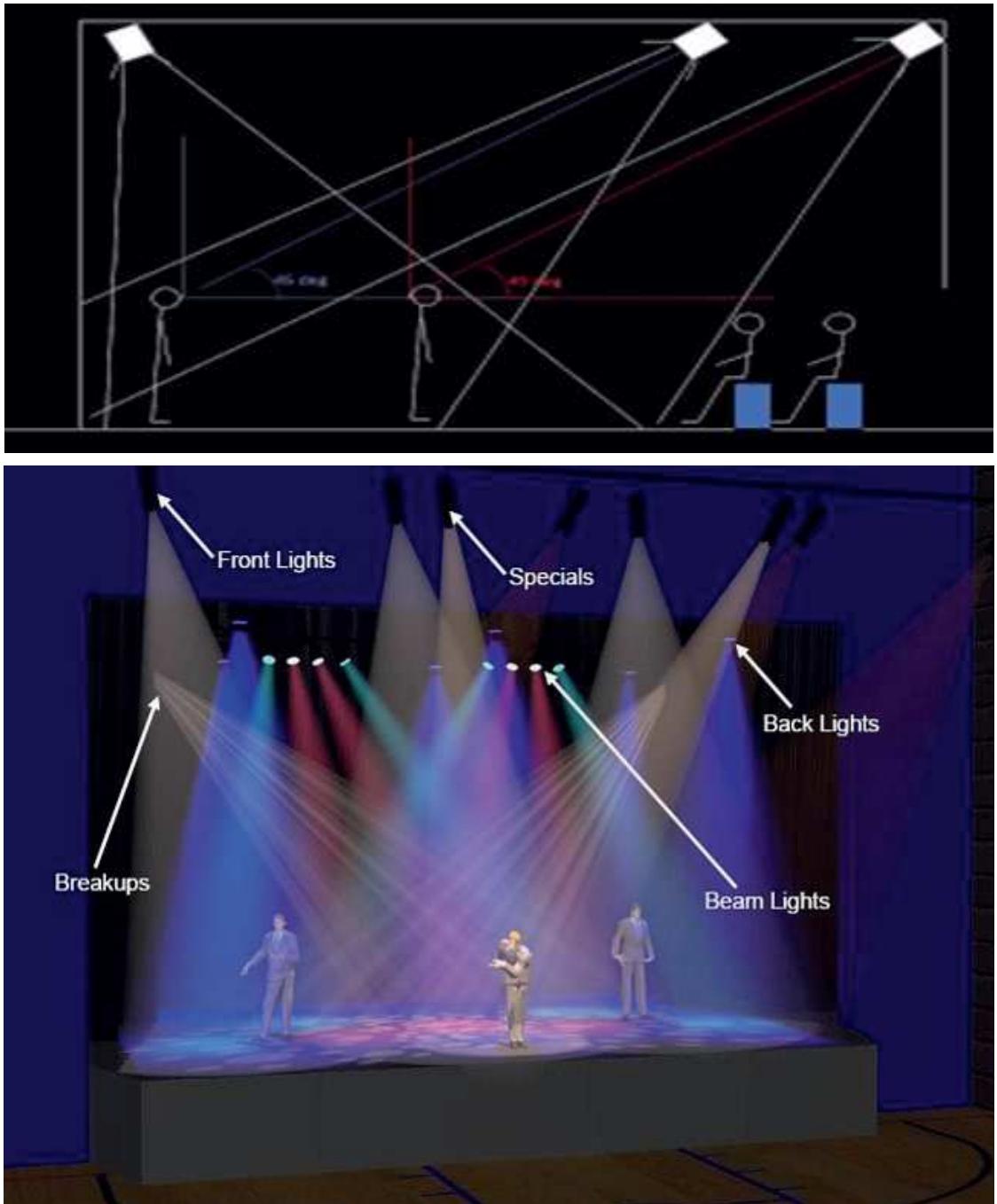


Figure 5.1: Lighting Angle on a Stage Theatre Performance

Costume: Maths is involved in most aspects of the costume-making process. The seamstress must first take the actor's measurements, and then decide the precise quantity of fabric needed to create that piece of their wardrobe. They must measure the lengths and widths of their fabric and the angles that the fabric should be cut and sewn so it fits the curves of the actor's body.

DRESS / SHIRT MEASUREMENT CHART

1. NECK _____
2. OVER BUST _____
3. BUST _____
4. UNDER BUST _____
5. WAIST _____
6. HIPS _____
7. NECK TO HEEL _____
8. NECK TO ABOVE KNEE _____
9. ABOVE KNEE TO ANKLE _____
10. ARM LENGTH _____
11. SHOULDER SEAM _____
12. ARM HOLE _____
13. BICEP _____
14. FORE ARM _____
15. WRIST _____
16. V NECK CUT _____
17. SHOULDER TO WAIST _____
18. WAIST TO ABOVE KNEE _____

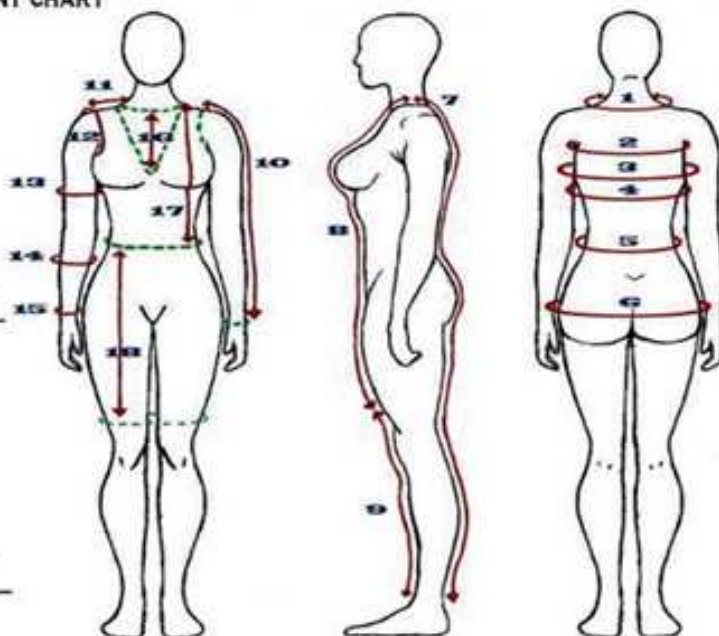


Figure 5.2: Costume Measurement Chart

Building Sets: Just like in any other form of construction, a set building for a show requires a great knowledge of math. Set builders use algebra to determine the number of materials they will need, geometry to accurately create the shapes of each piece, among many other calculations necessary in construction.

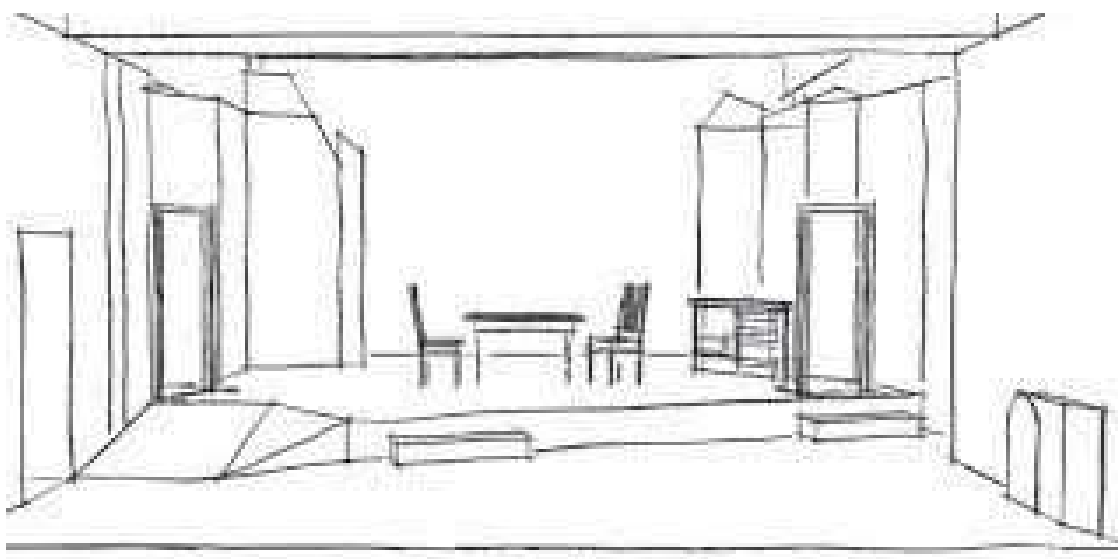


Figure 5.3: Set Design Sketch Plan

Therefore, in theatre production, when you position lights on stage, designing the characters' costumes, and Set building need maths expert advice.

When we come to Theater and Language, Theatre has different forms in different cultures with different languages. Theatre is an important part of many people's lives, bringing them gifts of entertainment and story sharing to people around the world. The play has a script; the script consists of the text based on the story. And it is performed through the words and actions of the actor. Theatre has been used to spread news, share history, or educate people about events outside of their communities. To do those things, language plays a huge role as a very important component in theatre production. Language in drama is represented as spoken language or, in other words, as speech. A feature that it shares with everyday speech is the fact that its performance is bound to a communicative situation. In addition, in a theatre play there is dialogue, and to write dialogue you have to select powerful words, structure the flow of the story, and other aspects need language expert advice.

C. Cinema with Other Subjects

In the previous lesson, you have learned about some aspects of the relationship of Visual art, Music, and Theatre Arts with other subjects. In this lesson, you learn about the connection and relationship of Cinema with other subjects.



ACTIVITY 5.2(D):

Make a group and discuss briefly the following questions :

- What do you think movie ideas come from?
- Have you ever watched movies that depict history, politics, etc.
- What do you think about the relationship between Cinema with other subjects: for instance History, Civics, Language and Geography, etc?

Films are a universal art form, a platform where you can express and communicate your thoughts or emotions. Just like a painter paints his imagination on paper, movie makers express their emotions, views, problems, joys, and so on. People have ideas and they use films to point out their opinions or viewpoints through visuals.

Films are platters of various disciplines. They show us history, culture, science, technology, politics, and a lot more. These disciplines are not confined to one particular location; they educate us about varying geographical regions across various timelines. We can get knowledge about the past, present, and future. In fact, the visual medium is a means of better education as we retain information for a long time when we visually see it. The uneducated also benefit from the content of the movies as they need only their eyes and not the skills to read or write to understand a literary classic or science fiction film. They haven't said it just like that, 'A Picture Speaks a Thousand Words.

Film, like other forms of arts, is a potent vehicle for expressing ideas, emotions, ideologies, thoughts, etc. Film as an expression medium can take a premise idea from any discipline, not only taking ideas from other disciplines, it is also one of the arts in which specialists from many disciplines collaborate. For example, regarding ideas, when we say Historical Films, we mean that we took historical or genuine events from history disciplines and added aesthetic value to produce a film out of them. Furthermore, when we say Science Fiction Films, we are referring to scientific

findings. As a result, to make historical and science fiction films, they need the support of historians and scientists. Cinema as a discipline may be integrated into a wide range of social and natural courses. Generally, film and other subjects, such as history, culture, science, technology, language, civics, and a lot more, have a strong relationship with film as an expressive medium. This means we can take ideas from any discipline and, with the help of technology and language, can express what we want.

Unit Summary

In this unit, you have learned the relationship, connection, and application of the performing and visual arts concepts with other subjects. History, Geography, language, and mathematics have a close relationship with visual artworks.

Music is appearing increasingly as a stake in the process of recognizing social groups, particularly dominated groups and music as an element which provides structure to societies through the market, through distinctions made by music between individuals as consumers, by the risks that globalization imposes upon cultures which are unequally armed to face mass Media.

Theatre can be used to spread news, share history, or educate people on any subject. Here, Mathematics and Language are highly related to Theatre in many ways, including; Lighting design, measuring costumes, building sets, income management, and using language as a dialogue in Theatre.

Films are a variety of many disciplines that demonstrate history, culture, science, technology, politics, and a variety of other disciplines. These disciplines are not limited to a single area; they educate us about a wide range of geographical regions and time periods. Therefore, History, cultural studies, science, technology, language, civics, and a variety of other disciplines have a significant link with cinema as an expressive medium. That is, we may take ideas from any field and convey them in cinema with the aid of technology and language.

Therefore, Visual Art, Music, Theatre, and Film arts have connections with other subjects and it has more effect on the history, culture, and many aspects of the country. Now you must have been familiar with the above concepts.

Review Questions

Instruction I. Describe the following question briefly.

1. Which Subjects are highly related to Visual Arts? How?
2. How can Music connect with Other Subjects as Performing Arts?
3. How Theatre can connect with Other Subjects as Performing Arts?
4. Can Theatre connect with Language? If it is 'Yes,' how?
5. In which aspects do Film Artworks relate to Other Disciplines?
6. What are the roles of music for children?

Instruction II. Applying the concepts of Theatre in one of the following issues:

1. choose one of the following thematic issues, take an idea, develop your story, write your play script and make a theatre.
 - A. Theatre for health
 - B. Theatre for education,
 - C. Theatre for environment
 - D. Theatre for gender equality
2. Choose a subject that has a relationship with cinema and take a premise idea from that subject, then write it in screenwriting format and interpret it onto the screen (film). For example, choose a historical place that you learned in a history course, write about it, and make it into a movie.
3. Listen to one children's music and write how is it connected to your life?

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