



Performing and Visual Arts

Student's Textbook

7
Grade



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INTRODUCTION

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

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

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

The program evolved out of a responsibility to enhance, nurture and in power the cultural assets of the earlier generations while

providing a way for the contemporary generation to create something of its own. From this process, it became necessary to develop the program of arts (PVA) grade 7 educations that was fit for capable grade 7 students and to support in raising the professional rank and usefulness of arts education for the young generation.

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

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

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

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

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

Unit 1

Artistic Perceptions

Introduction:

The title of unit one is the combination of two words. They are artistic and perception. Artistic means having or revealing creative skill. It can be also characteristics of art or artists. Perception is the organization, identification and interpretation of sensory information. This unit introduces you about the characteristics of Ethiopian traditional music, the characteristics of Ethiopian techniques of dance, identify heartbeats, film arts, draw and paint.

General Learning Outcomes of the Unit:

After learning this unit, you will be able to:

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

1.1 Role and Function of Basic Elements of Design

1.1.1 The Basic Elements of Design

What Are the Elements of basic Design?

Specific learning outcomes:

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

Identify the basic elements of design

Understand drawing and painting

Art is a vital and persistence aspect of human experience. But where does the artistic impulse originate? We can see that it is inborn by observing children. Who make pictures, sculptures and model buildings before learning to read or write? Children trace images in dirt build snowmen and sandcastles and decorate just about anything from their own faces to the wall of their houses. All this activities are efforts to impose order on disorder and to create form from formlessness. Think of the elements of design as the ingredients you need for a recipe. These basic components are essential in art and design and how you can visually construct pieces. Each element is a crucial part of a visual message, and the combination of these has an impact on how the design is perceived. You can use these elements alone or in combination with each other, depending on what you're looking to achieve.

The main elements of art are seven. They are:

1.Space 2. Line 3. Shape 4.Form 5.Texture 6.Value 7.Color

Exercise 1.1,1 A

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

1. Form is two dimensional.
2. Line is not an element of design.
3. Texture is the surface quality of roughness and smoothness.

1. Space

At the end of this lesson you will be able to

↑ Understand and manage positive and Negative space

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

When made visible as a dot, the point establishes a position in space.

2. Line

At the end of this lesson you will be able to

↑ Understand and make different kinds of lines

When points move through space or two points are connected line is generated or line is a path of a moving point such as a mark made by a tool or instrument as it is drawn or dragged across a surface. Line is one of the seven elements of art. It is considered by most to be the most basic element of art.

A. Types of Lines

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

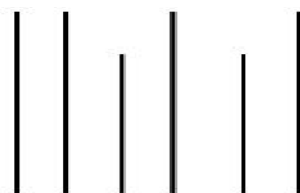


Fig. 1.1 Vertical lines

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

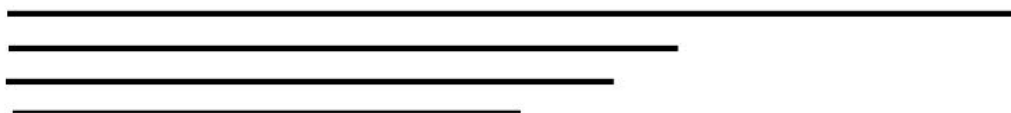


Fig.1.2 Horizontal lines

3. Diagonal lines - lines that slant

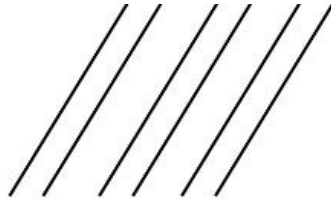


Fig.1. 3 Diagonal lines

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



Fig. 1.4 Zigzag lines

5. Curved lines - Lines that change direction gradually



Fig. 1.5 Curved lines

B. Pressure

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



Fig. 1.6 Pressure

C. Types of stroke

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

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



Fig. 1.7 Short individual strokes

2. Short, continuous strokes; change direction occasionally



Fig 1.8 Short, continuous strokes

3. Continuous M-strokes; change direction constantly



Fig.1.9 Continuous M-strokes

4. Continuous W-strokes; change direction constantly.



Fig.1.10 Continuous W-strokes

5. Very short M-strokes; with constant direction

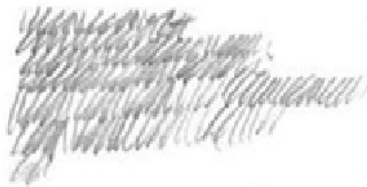


Fig.1.11 Very short M-strokes

Exercise 1.1.2 B

Draw different types of lines and strokes.

3. Shape

At the end of this lesson you will be able to

↑ Understand shapes

↑ Identify geometric and organic shapes

A shape is created when a line is enclosed. It has a variety of uses in the creation of art. Shapes can play important roles in the creation

of art. They help to create complex drawings and paintings, affect composition, and contribute to the balance within a work. Shape is a two-dimensional area that is defined by a change in value or some other form of contrast.

There are two major types of shapes. They are Geometric and organic.

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



Fig. 1.12 Geometric shapes

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

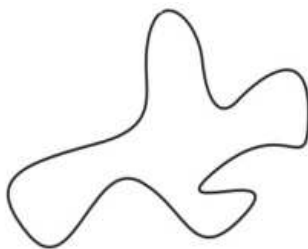


Fig. 1.13 Organic shape

Exercise 1.4.2 C

1. Draw geometric shapes.
2. Draw organic shapes.

4. Form

At the end of this lesson you will be able to

- ↑ Understand form
- ↑ Identify the difference between shape and form

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

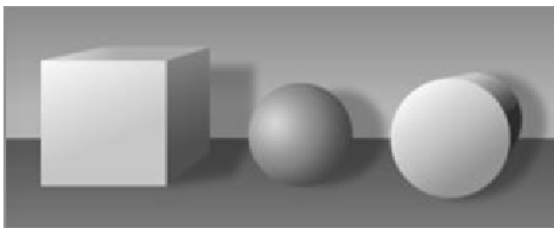


Fig 1.14 Form

5. Texture

At the end of this lesson you will be able to

- ↑ Understand Texture.
- ↑ Identify surface characteristics.

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

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

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



Fig 1.15 Texture

6. Value

At the end of this lesson you will be able to

↑ Understand Value.

↑ Identify degree of lightness.

Value is the lightness or darkness of a color. Value is also called Tone
The relative degree of lightness or darkness distributed or applied to an area by the amount of light reflected from it. A gradual or step by step difference of light to dark in shading through any visual

recording media. Black, grays, and white: Light to dark scale. Full strength or diluted, high contrast. The relative degree of lightness and darkness.



Fig 1.16 Value

7. Color

At the end of this lesson you will be able to

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

What is color?

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



Fig 1.17 Color

Those are:-

- A. Hue** -The name given to a color, such as red, yellow, blue, purple, green, orange, etc.
- B. Intensity-(or saturation)** — the purity or dullness of a color. A color's
- C. Value** - the lightness or darkness of a color.

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

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



Fig 1.18 Primary colors

Secondary colors:- are orange, green, and purple (or violet). These

colors are created by mixing equal amount of any two primary colors.



Fig 1.19 Secondary colors

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



Fig 1.20 tertiary colors

A. Color Temperature

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

Warm Colors



Fig 1.21 warm colors

B. The Color Wheel



Fig 1.22 Color Wheel

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

C. Neutral Colors

Neutral colors do not appear on the color chart and are neither warm nor cool. These colors are Black, White and Gray.

Exercise 1.1.1

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

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

II. Choose the Correct Answer from the given alternatives:

1. _____ is the lightness or darkeners of a color?
A. Line B. Texture C. Value D. Form
2. The three properties of color are?
A. Hue B. Intensity C. Value D. All
3. Which one is the tertiary color?
A. Yellow B. Blue green C. Gray D. Orange
4. _____ is the quality of surface characteristics?
A. Line B. Texture C. Value D. Form
5. _____ is the path of moving point through a space.
A. Form B. Shape C. value D. Line
6. _____ is the complementary color of red?
A. Yellow B. Green C. Gray D. Orange

1.2 Ethiopian Music And Traditional Dance

1.2.1 Ethiopian Music

Specific learning outcomes:

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

Describe the characteristics and classification of Ethiopian traditional music.

Ethiopia has an equally long and fascinating history of traditional music arts, and dance culture. Its folk music and culture has a long step in the history of civilization. Ethiopia is the only country in Africa never to have been colonized. It can be said that it is one of the most unique folk music and also culture in the world. Folk music of Ethiopia is consisting of many type music instruments with thousands years old which survived through the history. The music and culture of Ethiopia has been influenced by Christian, Islam and Jewish.

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

Ethiopian music began as a form of religious expression during the 6th century AD with the advent of the Ethiopian Orthodox Church. The churches own unique musical style was created by St Yared, the father of Ethiopian Church music and his appreciable three mode sounds are still practiced today.

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

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

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

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

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

Ethiopian St. Yared

When we see the music of Ethiopia, it is derived from St. Yared, who is an Ethiopian Outstanding music expert. He introduced Ethiopia with modern music in the sixth century by introducing the three kinds of melodic styles named Ge’eze, Ezil and Araray with their corresponding symbols of representation.

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

Even if his work can make him before those who are declared as great contributor to the birth hand development of system of modern music, like Franz Joseph Haydn, Wolfgang Amadeus Mozart and

Ludwig van Beethoven. These musicians emerged over thousands of years after him in Europe but due claim has not been given to St. Yared because of many years of isolation of Ethiopia from the technology directed world. But also there was lack of promotion and investigation. Unique character and sound of Ethiopian folk music comes from a pentatonic modal system, with strange and long interval between the notes. For the modern era nowadays, this will be more strange and tasty when this music played with western instruments.

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

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

1. **Northern Ethiopia:** The music in this region is characterized by the use of the *krar* or a six-stringed lyre. The melodies are often slow and mournful.
2. **Central Ethiopia:** This region is known for its lively and energetic music, with fast rhythms and intricate melodies. The *masinko* or a

single-stringed bowed instrument, is a popular instrument in this region.

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

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

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

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



Activity 1.1

A. Individual work (Give short answer)

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

B. Group discussion

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

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

1.2.2 Traditional Dance

Specific learning outcomes:

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

- Describe the characteristics of Ethiopian traditional Dance.

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

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

Dance

Ethiopia has over 80 ethnic groups in the country, and each group has a very unique step and rhythm. Due to its old history, one that dates back to 3000 years, Ethiopia's folk dance is a symbol of their mosaic culture. Dancing is an integrated part of life for Ethiopian's and they love dancing. Let's enjoy and experience the Ethiopian folk dance.

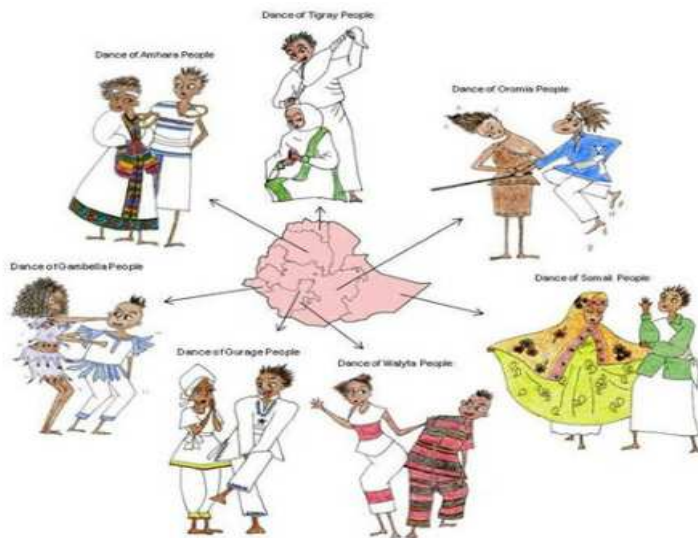


Figure 1.23 Ethiopian Traditional Dance

A. Dance of Tigray People

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



Figure 1.24 Practical technique steps:

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

B. Dance of Amhara People

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



Figure 1.25 Practical technique stapes

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

C. Dance of Somali People

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



Figure 1.26 Practical technique stapes:

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

D. Dance of Oromia People

Oromiya region is the largest and their dance styles are different depending on places. Some of famous dances are “Shoa Oromo” and “Harar Oromo”. Especially, Shoa Oromo dance has unique costume as well as steps. Women wear leather-made wild two-piece costume decorated with shells. Men wear fur skin like lion’s mane on the head and use stick for dance. What is most surprising is women’s very fast and sharp neck motion. You never forget it once you watch it!



Figure 1.27 Practical technique stapes:

For men:

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

For female

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

E. Dance of Gurage People

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

from other dances, women dance with pants and they cover their hair with scarf for preparing for the fast tempo dance.



Figure 1.28 Practical technique steps:

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

F. Dance of Wolayta People

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



Figure 1.29 Practical technique steps:

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

G. Dance of Gambella People

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

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

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



Figure 1.30 Practical technique steps:

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

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

Summary questions

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

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

1.3. Identifying Theatre & Film Arts

1.3.1. Identifying theatre Arts

Specific learning outcomes:

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

- Identify theatre art

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

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

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

Before performing on the stage, artistic creation is fundamental concept that consists of generating ideas for the stories. Imagined worlds and the real world we live in which are communicated through words, mind, body movement, aural elements, and visual elements. The performers may communicate the experience of real-life to the audience through combinations of gesture, speech, song, music, and dance in a specific place to enhance the physicality, presence, and immediacy of the daily experience.

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

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

Theatre Art in the Context of Ethiopia

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

facts. Nevertheless, there are not enough resources with Ethiopian Theatre History, *Fabula* (comedy of animals or *Yawureoch commedia*) is probably the first original African play.

Fabula was probably written in 1913 A.C by Teklehawariat Teklemariam and also it is the first modern theatre written by in Amharic language; but the country has different theatre houses such as Hager Fikir Theatre, Haile Selassie Theatre (National Theatre of Ethiopia), Addis Ababa City Hall and Ras Theatre that can be mentioned as the oldest theatre building and institution in Ethiopian Theatre History. Even though there are few written pieces of evidence explore playhouses (theatre houses) of Ethiopia, there are few resources that narrate about theatre houses of the country.

Because of the intangibility of different data resources to narrate Ethiopian Theatre History, it is difficult to point out the relevant facts but theatre research on the development of Ethiopian theatre suggests that it is very likely that plays were performed in the country during Axumite period. The word “theatre” exists in Ge’ez and archaeological evidence indicates that Greek was spoken in the Axumite court. With the advent of Christianity in the country, the pagan theatre would have been closed down. And as it was in Europe, passion plays developed as part of church ceremonies. Every Easter the pageant of the passion was performed throughout Christian Ethiopia. The church, with its costumes and props, the clerical vestments, multicolored umbrellas, the dances of the clergy, the prayer sticks and drums, was an arena for the highest theatrical development in Ethiopia. There were also other forms of traditional theatre in the country (Ethiopia), such as the different kinds of dance-drama, *Fukera* (war songs), and even the institution of the *Azmaris* (wandering minstrels) and *Arehos*

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

The advent of modern drama coincides with the development of the modern school system. Students presented the first modern play in Ethiopia at the Menelik II School in 1914. There is no record of what the play was about or who wrote it. As a satire of contemporary Ethiopian administration, the play was banned along with all other theatrical performances until the coronation of Emperor Haile Selassie I in 1930 A.C. Studies indicate that theatrical activity, after being forgotten for years, was restarted on the eve of the Italian invasion. It could be said that most theatre shows presented at this time were related to the impending war and aimed at mobilizing the people to defend the country's independence.

Hager Fikir Theatre

The invention of the Ethiopian Theatre states that theatre houses established in the country during regime of Haile Selassie I. For instance, Hager Fikir Theatre was founded in 1935 A.C, at the time when people of Addis Ababa founded “Hager Fikir Maheber” (Association for the love of the Motherland) to stand against the upcoming Italian invasion.



Figure 1.31 hager fikir theatre:

Before the building was erected, plays intended to arouse patriotic feelings were performed in the open air at Menelik II Square. The founder, Mekonnen Habtewold, wanted to encourage the patriotic mettle of the Ethiopian people. Although the Italian occupation could not be prevented, Hager Fikir Theatre survived. However, there were few uncritical and fascist friendly plays brought on stage during the period of occupation.

The Hager Fikir Theatre continued as a popular theatre for the common people of the city whereas the Haile Selassie Theatre (today the National Theatre) was mainly visited by high class society. Besides regular performances, the Hager Fikir Theatre also broadcast live radio shows on Ethiopian radio. Moreover, the troop went on tour regularly, so that people from rural Ethiopia also could have access to the productions of Hager Fikir. It was during this time that Yoftahe Nigusse wrote and produced “Afajeshign” an allegorical play forewarning the dangers awaiting Ethiopia. Writing in verse with songs and dance, Afajeshign has several memorable scenes of lamentation, which reflect Yoftahe’s considerable poetic talents. Yoftahe Nigusse was not the only playwrighting the prewar years.

Though less well known, Melaku Begosew wrote several plays during this period. Captain Nalbandian's "Gonderew Gebre Mariam" was presented in 1933 at the Menelik II School. After the war, the Association resumed activities centered on further uniting the people and assisting national development. It was felt that the theatre was an excellent medium for enlightening the public. The Hager Fiker Theatre, beginning a tradition of popular theatre, which is still being carried on, put on regular plays.

After Haile Selassie's regime at the time of the Derg Regime, the Hager Fikir Theatre continued to produce socialistic plays and performances. Musicians and actors were mostly controlled and the work of the directors was censored by the government. For example, because of the censorship done, in 1975 A.C, the Hager Fikir director Tesfaye Gesesse was arrested for his play "Iqaw". It was said to be anti-Derg and anti-revolutionary.

After the downfall of the Derg Regime in 1991 A.C, the Hager Fikir Theatre continued its work. The Hager Fikir Theatre that is found in Addis Ababa is not only the theatre with the greatest tradition in Ethiopia but also it can be taken as the oldest indigenous theatre in Africa. Hager Fikir Theatre stands for more than 80 years of cultural life in Addis Ababa. It is a playhouse where modern Ethiopian music and drama were born and nurtured. Many stars like Aster Aweke, Tilahun Gessesse and Frew Hailu began their careers on the stage of Hager Fikir Theatre. Both traditional Ethiopian plays and translations of plays by William Shakespeare, Friedrich Schiller, Henrik Ibsen, and Moliere have been produced at Hager Fikir Theatre in recent decades.

National Theatre of Ethiopia

After the establishment of Hager Fikir Theatre, the National Theatre of Ethiopia is the other big theatre hall that is formerly known as the “Haile Selassie I Theater” is the oldest theatre (playhouse). Its architecture (hall) had begun to be built during the Italian occupation as the Cinema Marconi with about 350 seats. The building was later completed in 1955 A.C for the celebrations of the Silver Jubilee (25th anniversary) and expanded to seat 1260 people. At that time inaugural play was “Dawit ena Orion” written by Ras Bitwoded Mekonnen Endalkatchew. Hannibal of Kebede Mikael was also presented at the theatre for the Jubilee celebrations. The Austrian composer Franz Zelwecker became the first director of the National Theater.

The theater is divided into two directorates, one for theater and the other for music. The music directorate includes the Izra Folk Music and Dance Group, Yared Modern Orchestra, Dawit POP Orchestra and String Orchestra.

The series of theatrical shows presented following the opening of the Ethiopian National Theatre was by far modern in their styles compared to the ones performed earlier. The stagecraft, the lighting, costumes, and make-ups were advanced enough to draw the appreciation of the people. The themes entertained by the theatre show performed in the time between 1961-1974 were closer to the social life of the people rather than being historical and religious. Thus, this could be taken as advancement in the development of the art. During this time, Tsegaye Gebre Medhin’s plays “Yeshoh Aklil”, “Yekermo Sew” and “Petros Yatchin Seat” and also his translations of Shakespeare’s “Othello”, “Macbeth” and “Hamlet” were staged.



Figure 1.32 Laureate Tsegaye Gebre Medhin



Figure 1.33 Addis Ababa City Hall

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

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



Figure 1.34 Kebede Mikael

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



Figure 1.35 Mengistu Lemma

Tesfaye Gessesse, Abate Mekuria, Awlachew Dejenie, Tesfaye Sahilu, Asnakech Worku, Wogayehu Nigatu, and Debebe Eshetu are also important figures that have contributed significantly to the

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

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

Admasu Birhanu was born in 1956 in the village of 'Qumbii' in the Western Walaga region of Biila.

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

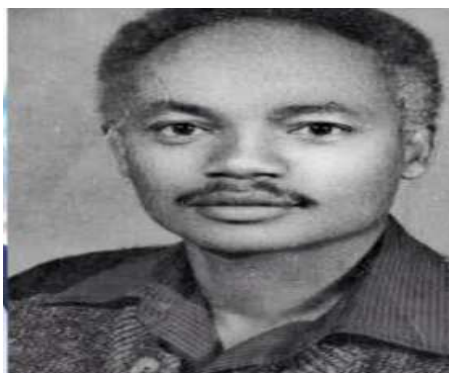


Figure 1.36 Admasu Birhanu

Summary Questions:

I. Discuss the following:

- 1) Identify theatre arts

II. If a statement is correct write “True” and if it is incorrect write “False”

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

III. Choose the Correct Answer from the given alternatives:

- 1) Theatre is _____ in human life.
 - a) reflection
 - b) tool for cultural development
 - c) the means of communication
 - d) all are correct
- 2) Theatre in Ethiopia is still on going.
 - a) Goes with social development
 - b) Cyclical
 - c) A and A
 - d) none

1.3. 2. Identifying Film Art

Specific learning outcomes:

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

Identify film art

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

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

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

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

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

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

Film in the Context of Ethiopia

The Film art was first introduced to Ethiopia during the reign of Emperor Menelik II and this was not long after the beginning of the film industry. Later, the first cinema hall called “**Seytan Bet**” (House of the Devil) was opened in 1923. Until 1974, there were many cinema halls in the country.

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

Even though the cinema houses were decreased “Setan bet” is not closed. This is due not only to the decrease in the number of film importers and distributors, but also to the absence of the supply of good quality films and other related problems. The production of film in Ethiopia began during the reign of Haile Selassie I with a film on his coronation. Following this, documentary films on different issues

featuring historical sites, developmental activities and the like were produced.

As the reign of Emperor Haile Selassie I was replaced by the military dictatorship of the Derg, a film entitled “Harvest Three Thousand Years,” which features the bitterness of the life of the peasantry under the feudal system was produced by Haile Gerima, a renowned Ethiopian film director.

There were also films produced by Ethiopians such as “Guma” and “Hirut Abatwa Manew”. Following this, the Film Production Section, established under the Ministry of Culture and Sports Affairs, produced another film entitled “3002”. The Ethiopian film industry that focused on the production of documentary films continued with the establishment of the Ethiopian Film Center in 1978. The center was then replaced by Ethiopian Film Corporation in 1997 E.C. These institutes were able to produce 27 documentaries altogether. Apart from these documentaries two feature films entitled “Behiywet Zuria”, and “Aster” were produced. In contrast to the period covered, however, very little was achieved. This was particularly the effect of the divorce of the sector from private investment after the 1974 revolution.

Summary Questions:

I. Discuss the following:

1) Identify film arts

II. If a statement is correct write “True” if it is incorrect write “False”.

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

Unit summary

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

Unit 2

Creative Expressions

Introduction

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

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

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

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

General learning outcomes of unit two

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

- ◆ Perform Solfeggio in different time signature ($\frac{3}{4}$)
- ◆ Use notation Play rhythm pitch, beats, rest by using modes of Ethiopian Music (Tizita and Bati)
- ◆ Perform folk dance styles
- ◆ Write ideas for theatre, film/video
- ◆ Express moods, feelings, themes, ideas through Theater, Video, and Photograph.
- ◆ Apply Art elements in 2D Visual Arts (painting and Printing)

2.1. Painting and printing

Specific learning outcomes:

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

- ◆ Understand the nature of colors
- ◆ Identify painting and printmaking materials
- ◆ Distinguish colors by types and degree
- ◆ Develop creative skills by making paintings and printmaking
- ◆ Do drawings, printing and printmaking
- ◆ Identify the types of printings

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

2.1.1 Drawing

At the end of this lesson student will be able to

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

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

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

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

*Fig.2.1 Symmetrical drawing**Fig. 2.2 Asymmetrical drawing*

Exercise 2.1.1

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

2.1.2. Painting

At the end of this lesson you will be able to

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

Painting is a visual art form that involves applying pigments or colors to a surface, typically a canvas, paper, or wood, using brushes or other tools. Whether painting is to create a realistic representation of a subject, to explore an idea or to react to a feeling, painting just like drawing, allows anyone to respond and express themselves visually. Paint is obviously used in painting. The paint itself is made up of two separate ingredients – pigment that creates the color and a medium

which moistens and bonds the color onto a surface.

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

Nature of color

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

Color wheel



Fig 2.3 color wheel

Exercise 2.1.2

I. Choose the correct answer from the given alternatives

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

II. Do the following activities

- A. Practice mixing colors.
- B. Paint still life drawings use one (monochromatic) color.

2.1.3. Print Making

At the end of this lesson you will be able to

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

Print making is the process of creating art works by printing, normally on paper, but also on fabric, wood, metal, and other surfaces. “Traditional printmaking” normally covers only the process of creating prints using a hand processed technique, rather than a photographic reproduction of a visual artwork which would be printed using an electronic machine (a printer); however, there is some cross-over

between traditional and digital printmaking, including isograph (digital screen printing). There are four main methods of making prints. These are:

1. **Intaglio printing**

Intaglio printing is the opposite of relief printing, in that the printing is done from ink that is below the surface of the plate.

2. **Block printing**

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

3. **Lithography**

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

4. **Screen printing**

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

Exercise 2.1.3.

I. Choose the correct answer from the given alternatives.

1. Which one of the following is not methods of print making
A. painting B. Screen printing C. Block printing D. Intaglio printing
2. ____ is a type of stenciling that involves designing an image and

then applying the paint or ink through a screen.

A. Screen-printing

B. Block printing

C. Intaglio printing

D. Lithography

3. ____ is the process of carving patterns, shapes and designs in to a 'block'.

A. Intaglio printing

B. Block printing

C. Screen-printing

D. Lithography

II. Practice the following activities.

1. Draw and paint still life.
2. Make paper cut then describe your painting and paper cut for your hers and friends. Identify the media you used to create the different areas. Judge state whether your art work symmetrical or asymmetrical?

2.2 Perform Solfeggio in defferent time signature

2.2.1. Origin of solfeggio

Specific learning out comes

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

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

A. The Origins of Solfeggio

Solfeggio originated nearly a thousand years ago. An Italian monk named Guido d'Arezzo noticed that the beginning of each phrase in the Latin hymn "Ut Queant Laxis" began on each successive step of the scale. He developed a six-note ascending scale based on the first pitch of each phrase. The first syllable of the original ("ut") was eventually changed to "do". With this system, one could sing the hymn using these syllables, instead of the note names.

B. Pitch naming system

Solfeggio is a method of naming pitches and performing singing vocal exercises. For example: the C major scale can be named

in Latin syllabics Do-Re-Mi-Fa-Sol-La-Si-Do, and in English letters C-D-E-F-G-A-B-C. So, C is corresponding to Do, D is to Re etc.

Latin syllabics are easier to sing than the actual note names, and give the melody a more memorable "song-like" quality. There are: two solfeggio systems. These are movable "Do" and fixed "Do"

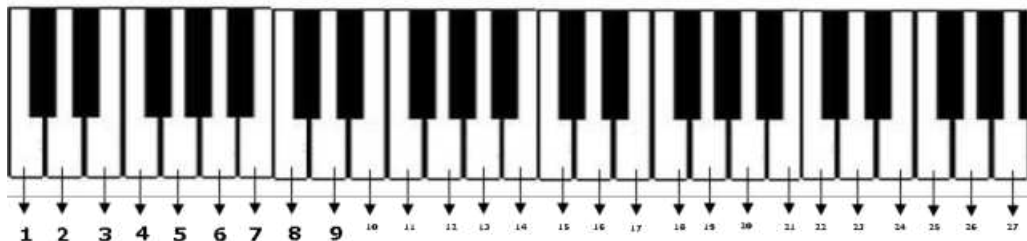


Fig 2.4 diatonic scale of C- key on the piano or keyboard

Exercise 2.2.1

Look at the following numbers under white piano keys and based on that match

a number under column A with a pitch name under column B.

**Column A**

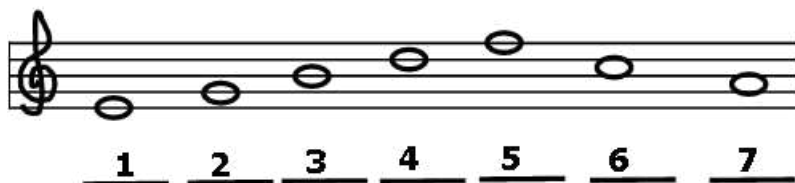
1. 1
2. 2
3. 3
4. 4
5. 5
6. 6
7. 7

Column B

- A. A
- B. B
- C. C
- D. D
- E. E
- F. F
- G. G

Exercise 2.2.2

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



Column A

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

Column B

- A. Do
- B. Re
- C. Mi
- D. Fa
- E. Sol
- F. La
- G. Si

Exercise 2.2.3

Match a musical letter under column A with a pitch name of a Latin syllabic under column B.

Column A

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

Column B

- A. Do
- B. Re
- C. Mi
- D. Fa
- E. Sol
- F. La
- G. Si

2.2.2. Perform solfeggio with Latin syllabics and musical letters

Specific learning outcomes:

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

- ◆ Call pitch names with tonic solfa and musical letter naming system
- ◆ Perform Solfeggio in $\frac{3}{4}$ and $\frac{4}{4}$ time signature
- ◆ Understand and perform Ethiopian Tizita and Bati moods

A. Calling pitches with Latin syllabics and musical letters

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

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

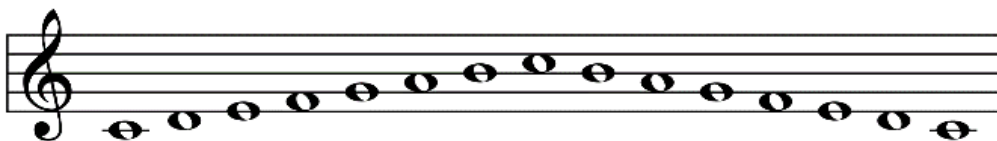


Fig 2.5

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

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

B. Practice the above pitches to perform rhythm and pitch.

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

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

Song's Meter

If the song is notated, you can just look on the music to find the meter (e.g. 3/4, 4/4, etc.). By setting the number of beats in a bar and the note 3/4, 4/4 value assigned to one beat, the time signature ensures that there is bar to bar consistency in the music where rhythm is concerned – it helps ensure that there is an underlying structure, called meter or time signature.

Meter is defined as the structure of beats more specifically, the fact that some beats are naturally more strong, or “stressed”, than others. The meter engages the ear through consistency, and is what gives music its “feel”. In an overwhelming majority of simple time signatures, beat 1 is the strongest beat in the bar, meaning you can often hear when a new bar starts by listening for an emphasized note.

4/4 time signature

We'll start with the popular kid in school – 4/4 times, being so ubiquitous that it's commonly referred to by its alternate name common time. It can appear on sheet music in one of two ways: So what makes a song “sound” like it's in 4/4? It's the pattern of emphasized beats which is



Fig 2.6 4/4 time strong (S), weak (W), and medium (M)

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

3/4 Time

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



Figure-2.7, 4/4 time strong (S), and weak (W)

Pentatonic scale: Ethiopian music primary based a five tone scale system. This is known as pentatonic scale. **Penta** means five and **Tonic** means note.

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

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

Number the scale

This is a cognitively challenging exercise.

1 1

1 2 1

1 2 3 2 1

1 2 3 4 3 2 1

1 2 3 4 5 4 3 2 1

1 2 3 4 5 6 5 4 3 2 1

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

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

One, One, One Two, One, practicing examples

Four staves of musical notation in 4/4 time, each with fingerings indicated below the notes:

- Staff 1: 1 1 1 2 1 | 1 2 3 2 1 | 1 2 3 4 3 2 1 | 1 2
- Staff 2: 3 4 5 4 3 2 1 | 1 2 3 4 5 6 5 4 | 3 2 1 | 1 2 3 4
- Staff 3: 5 6 7 6 5 4 3 2 | 1 | 1 2 3 4 5 6 | 7 8 7 6 5 4 3 2
- Staff 4 (labeled 10): 3 2 1 | 1 2 1 | 1 | 1

Bati Majore Kegnet

Ashenafi Nigussie

Two staves of musical notation in 4/4 time for the piece "Bati Majore Kegnet".

Fig 2.8,

I. write true if a statement is correct and false if the statement is not correct.

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

II. Perform the following music in 3/4 and 4/4 time properly.

1. Sing the following music in 3/4 time



Fig 2.9

III. Group discussion

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

1. Sing the scale of Bati major



Fig 2.10

2.3. Folk dance

Folk Dance style practice

Specific learning outcomes:

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

- ◆ Understand the folk dance style

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

2.4 Expression of Ideas In Theater, Film (Video)

2.4.1 Theatre Arts

Specific learning outcomes:

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

- ◆ Express ideas in theatre, film/video

As a creative expression, theatre is one of the creative works that commonly identified methods which include **drama (play), dance,**

music, creative writing and the visual arts, including photography, so theatre production is a professional activity that suggests the interactive creative processes of the collaborators and their work that the work itself becomes a kind of creative entity.

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

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

Relationships: the connections and interactions between people that affect the dramatic action.

Situation: The setting and circumstances of the dramatic action. For example: who, the what, the where, then when and what is at stake of the roles/characters.

Voice Using: it is the technique that suggests voice expressively to create roles, situations, relationships, atmosphere and symbols.

Movement: using facial expression, gesture and action expressively in space and time to create roles, situations, relationships, atmosphere and symbols.

Focus: to concentrate the attention on a spatial direction or a point in space to intensify attention or increase the projection of intent and to direct and intensify attention and frame moments of dramatic action or to identify the main idea of the drama.

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

Space: the space of the performance and audience, fictional space of the dramatic action and the emotional space between characters.

Time: the fictional time in the narrative or setting; timing of one moment to the next contributing to the tension and rhythm of dramatic action.

Language expresses: that ideas and dramatic meaning which is the choice of linguistic expression and ideas in drama used to create dramatic action.

Symbol: Associations that occur when something is used to represent something else to reinforce or extend dramatic meaning.

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

Mood and atmosphere: are the elements of drama that describe the feeling or tone of both the physical space and the dramatic action

created by emerging from the performance.

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

Exercise:

Explain the following question

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

The Work of Theatre from Script to Stage Presentation

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

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

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

Obviously, the first step is to decide which play will be produced. Scripts should be chosen not just for their artistic quality but also based on how realistically the production can be assembled given your specific limitations. For example, few local theatre companies

(such as National Theatre of Ethiopia, Hager Fiker Theatre) will have the resources to put, for example: ritual performances of Ethiopian Nations, Nationalities and People Traditional Plays), to create the platform for the wide audience in our country, so our script is suggested to have the ideas of Ethiopians' cultural values.

2. Figure out the Nitty Gritty

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

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

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

4. Forming a Rough Budget

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

5. Crafting an Initial Artistic Vision

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

6. Casting

Auditions let the director and producer find actors (actresses) who are able to fill the needed roles. At this point, technical workers like lighting crew, stage crew and others may be assigned or hired.

7. Rehearsals

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

- a) **Read through:** Under this point, it suggests that the first rehearsal usually involves a “table read” of the script where each person simply says their lines or dialogues character. Directors (director) may choose to cut or modify lines at this point based on how the table read goes.
- b) **Blocking:** (Actors movement on the stage), blocking is the process of determining how actors will move throughout a scene (unit). Most stage directions are quite bare (blank space), so the director will have to figure out who is going to be doing what while they say their lines. Blocking usually takes up the first one to two weeks of rehearsal.
- c) **Rehearse, rehearse and rehearse some more:** this point suggests that blocking, line deliveries and even script elements will be modified at first to fit within the director’s needs and vision. Eventually, actors will have to memorize their lines and try to get the play perfect in preparation for opening night.

- d) **Special rehearsals are that:** plays (play) that require singing or dancing will often have separate rehearsals at first to practice these elements before they can be brought into regular rehearsals.
- e) **Dress rehearsal are that:** in the last weeks of rehearsal, costumes, props and finalized set elements should all be ready to be incorporated within rehearsal. A final set of rehearsals known as dress rehearsals imitate the exact conditions of the live production.

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

Finally, the producer must advertise the play in order to ensure that an audience will be there. Publicity should be ongoing for several weeks leading up to the first production. These publicity efforts can involve fliers, school announcements, newspaper coverage, paid advertisements and anything else the producer can do to draw an audience for their play. Once rehearsals have been perfected and an audience has been assembled, everyone will gather for opening night to see if all the hard work has paid off.

A play will usually run for a few nights to a few weeks. Longer productions will require constant regular and dress rehearsals to keep everyone at the top of their game in between shows.

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

Express Ideas in Photography

Specific learning outcomes:

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

- ◆ Express ideas (themes) in photography

(Creative Idea Expression in Photography, Creative Photography)

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

Creative is somewhat unique category in photography. This category includes photos and edits that are specifically made to give a certain mood, focus on a certain theme, or anything to be honest. It involves adopting a new, different approach towards a photo, without which it would be seen as a common picture.

Adding extra elements to a picture to highlight certain textures and features has become a common practice in the industry (photography industry), although the amount and the post-processing will often separate creative photography from common photography.

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

The photographers are also advised to ask themselves what they can do differently in the shoot they want to capture. Many ideas will then pop up. Execute each of them, and maximize the potential of each

photo that you take. Start off by carrying your camera everywhere to seek out some pictures and ideas that randomly cross your mind.

Exercise:

Discuss the following question

1. Identify about the tasks of photographers?



Fig 2.11 Photo (1)



Fig 2.12 Photo (2)

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

Photographers could also go the extra kilometers to re-photograph it after adding some strokes or smudges using paint or any other medium, to highlight the main focus even more or cheat and use Photoshop.

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

On the other hand, the tricky part of (photography) is the 'creative' aspect. With how '**abstract**' the word creative can be, combined with how different people's standards are for each creative artwork, it is difficult to please everyone. For example: in fictional shoots as creative, some photographers ask for a deeper meaning, and some

just don't need that much **“abstractness”**. It deepens on their goal and new strategies to implement their knowledge in photography.

In the vast world of photography and creativity, it may be hard, or difficult to fit everyone's, photographer, and criteria. But certain techniques have been so popular that they have become the specific photographer's trademark. If a picture has intentionally been treated in a way that gives it a deeper meaning, then it can be categorized as a creative photograph!

A creative photograph would be a photograph that intentionally uses various techniques and effects to reach the desired result. At the core of it, it is about conscious attempts to manipulate (handful) and take photos, where your imagination becomes the limit.

Many photographers have different takes on what a creative photograph is, but after skimming through them and drawing connections between them, we've concluded that a creative photograph is a photo given a twist to invoke certain meanings.

Popular Creative Photography Techniques/Ideas/

The term itself may be a bit confusing for new or even experienced members of the photography community, or for photographers. Some photographers have many ideas for creative photography but are afraid to execute them because they think creative photos must be super extravagant and abstract. This isn't always true, and in order to give you a rough idea of what creative photography looks like and how it's done, we have put together a few techniques, ideas, and some creative photography examples. One of the examples in creative Photography

is “**Bokeh**” that is taken as a popular example is which looks like small glowing orbs. These orbs appear when your camera lens tries to record unfocused points of light.



Fig 2.13 Photo (3)

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

Creative Photography in Painting

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

Creative Photography in Double Exposure

Another cool technique is to project images onto textured surfaces and re-photograph. These techniques give a normal, mundane, nothing out of the ordinary picture some extra meaning.



Fig 2.14 Photo (4)

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

Creative Photography in Motion Blur

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



Fig 2.15 Photo (5)

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

Creative Photography in Get Macro

Macro photography can bring smaller objects to life. With a macro lens you open up a whole new world. There are many more creative photography examples out there.



Fig 2.16 Photo (6)

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

The Importance of Creativity in Photography

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

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

It gives you a huge advantage over more mundane photographers. The reason behind this lies in the uniqueness, which can make your photographs more eye-catching when people are skimming over photos. This uniqueness shows the audience your capability in expressing yourself.

Creativity allows you to slap all the emotions you want onto a picture. Indirectly, your photograph will be able to inspire many more people and possibly start a new trend.

2.4.2. Film Arts

Specific learning outcomes:

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

- ◆ Express ideas in movie or film.

Concerning the creative expression of theme in video, it is vital to discuss its definition, so the term theme is defined as the central idea in film or video making. It is the film's central or unifying concept that evokes a universal human experience and can be stated in one word or short phrase like: "beauty, renaissance, love, death, democracy, inflation, covid-19, HIV/Aids" and etc. can be taken as an example of theme in one word or short phrase.

It is also referred as the idea, premise, or purpose of a movie. In this context, it is the whole reason why movies are made. On the other hand, the theme is the heart of the movie in which the movie is regulated by the theme. The theme will answer why people go to movies that states movies help people to escape from real life for a few hours, and sometimes that can be a wonderful distraction from everything that is going on. This process of people who goes to movie is gained through theme understanding.

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

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

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

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

The above elements of the story, plot, and character development give meaning to the theme. Theme or idea or premise of a movie can be expressed in one sentence. Examples of themes can be analyzed by the period or decade in which a movie was made. Themes, and the resulting movies, are often a product and reflection of the social, economic or political climate of that time in history. The importance of the theme cannot be over emphasized. The whole purpose and perspective of a movie is transformed when the theme changes.

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

Exercises:

- A) What is film? Discuss about film in the class room
- B) What is photography? Use the camera and express your ideas.

Unit Summary:

- Creative Expression is the action of expressing thoughts, ideas and feelings through art works.
- Solfeggio originated nearly a thousand years ago. Solfeggio is a method of naming pitches and performing singing vocal exercises.
- Folk dance is a traditional dance form that originates from a specific culture or community and is passed down through generations. It also often incorporates traditional costumes, music, and instruments that are unique to the culture or community from which they originate.
- Theatre is a collaborative (a set of) arts form which combines: words, voice, movement, and visual elements to express the story (meaning).
- Drawing is often used as starting point in the creation of most work.
- Painting, like drawing, is major means by which marks are created on the surface.
- Print making is the process of creating art works by printing normally on paper.
- Creative photography is an interesting and simple, yet unique category of photography.

Unit 3

History and Culture

Introduction:

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

What is history? And what is culture?

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

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

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

Music is a universal language. Music is a part of a culture. Dance

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

Addis Ababa is the center of different artists like painters, sculptors and ceramist. In this chapter you will know the history of some influential artist in Addis Ababa.

General Learning Outcomes:

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

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

3. 1. Indigenous painting of hand crafts (manuscripts, Paintings and pottery)

At the end of this lesson you will be able to

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

3.1.1 Indigenous paintings

Ethiopian art refers to any form of ancient and contemporary art tracing from the 4th century until the 20th century. It can be divided into two broad groupings.

First comes a distinctive tradition of Christian art, mostly for churches, in forms including painting, crosses, icons, illuminated manuscripts, and other metalwork such as painting, crosses, icons, illuminated manuscripts, and other metalwork such as crowns.

Secondly there are popular arts and crafts such as textiles, basketry and jewelry,

World Laureate Meter Artist Afewerk Tekle (1932 – 2012)

World Laureate Meter Artist Afewerk Tekle was born in 1932 in Ankober. He grew up under the Italian occupation during World War II. Following the war in 1947 Afewerk decided that he wanted to help rebuild Ethiopia and got elected to go to England to study

engineering. Before going to England, Afewerk recalls being told by Emperor Haile Selassie I “You must work very hard, and when you came back do not tell us about the tall buildings you saw in Europe, or what wide streets they have, but make sure you return equipped with the skills and the mindset to rebuild Ethiopia”.



Fig 3.1 World Laureate Meter Artist Afewerk Tekle Meskel Flower

Artist Lemma Guya (1928-2020)

Ethiopian legend painter Lemma Guya Gameda born in 1928 in Ada'a, Oromia, Ethiopia. He was an Ethiopian prior painting artist. Lemma was renowned painter that able to put the finishing touches on his goat skin-canvas portraits of the 53 African leaders who founded the Organization of African Unity (OAU) in 1963.

Lemma, best known for his goat skin-canvas portraits, is one of the greatest painters in Ethiopia.

In 1983 he established an art gallery called Lemma Guya. Art Gallery in the town of Bishoftu, in Oromia Regional State. The gallery later

promoted to African arts and training museums where potential African artists began to come for study.

Over the past 60 or more years, he had been discerningly capturing the life style of humankind in his unique skill of using “goat skin canvas.”

Lemma Guyya awarded for his works in Latin America and received honorary degree from Jimma University in 2015.



Fig. 3.2 Artist Lemma Guyya



The cut and African Leaders

Artist Ale FelegeSelam (1924-2016)

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

*Fig 3.3 Artist Ale FelegeSelam**Portrait of a Man*

Artist Gebre Kristos Desta

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

*Fig 3.4 Artist Gebre Kristos Desta**Green abstract*

Artist Zerihun Yetmgeta

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

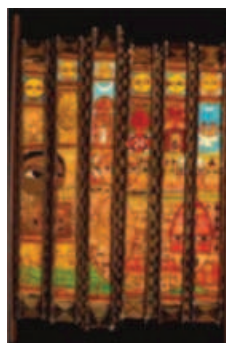


Fig 3.5 Artist Zerihun Yetmgeta

Wax and Gold

Artist Mezgebu Tesema

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



Fig 3.6 Artist Mezgebu Tesema

stretched

Artist Tadesse Mesfin

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



Fig 3.7 Artist Tadesse Mesfin and his painting

Exercise 3.1.1

I. Match the art works under column **‘A’** with the owner of the Art workers under column **‘B’**.

A

1. Green abstract
2. Meskel flower
3. Stretched
4. Portrait of a Man
5. Wax and Gold

B

- A. Artist All felegeselam
- B. Artist Mezgebu Tesema
- C. Artist Zerihun Yetmgeta
- D. Artist Gebre kirstos desta
- E. Artist Afewerk Tekle

Ethiopian Manuscripts

In Sub-Saharan Africa, Ethiopia is exceptional. In that it had its own written tradition in Gé'ez Ethiopia, an indigenous Semitic language from a very early period. While Ethiopian Christian literature in Ge'ez is unique in terms of quantity and quality of the works. Writing existed in Ethiopia long before the production of literature and manuscripts, and left traces in the form of epigraphic monuments. The main type of Ethiopian handwritten book is the codex, made of folded parchment leaves which are collected in gatherings, sewn together, and given covers. The codex (*metsafe branna*) has dominated the local manuscript culture throughout its history. It is impossible today to establish the exact time. When it was first introduced to Ethiopia, but the earliest known Ethiopian manuscripts are codices. The size of the codex varies greatly, depending on the time of preparation and the given text: from “pocket-size” books to volumes more than 45 cm in height. SO heavy that a grown man could hardly carry them.



Fig 3.8 Metsafe Branna (codex)

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

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

Crafts

At the end of this lesson student will be able to

- ☺ Understand and Identify Ethiopian hand crafts

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



Fig 3.9 hand craft

Pottery

At the end of this lesson you will be able to

- ☺ Understand and Identify Ethiopian pottery

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



Fig 3.10 Ethiopian pottery (jebena)

3.2. Indigenous music history and indigenous music artists

Specific learning outcomes:

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

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

Music is an art and science. Music is a universal language. Music is a part of culture. It is known that Indigenous music education in Ethiopia were used by church persons since 500 AD. But also the modern music education in Ethiopia is the recent phenomenon emerged with modern education as one of performing arts curriculum since 1950s. The music education and training has been playing a vital role in firing cultural awareness for nation and nationalities of Ethiopian societies. Music is used as additionally part of almost every human activity, which can and does shape, support social, political, economic, linguistic, religious and other kinds of behavior". The dimension of music cuts across all aspects of culture consisting of: -

- A. Material culture and its approvals
- B. Social institutions
- C. Mind and universe
- D. Aesthetic and language

Music is believed to yield crucial information in various aspects of culture include education, social and political scopes, in reconstructing culture history, entertainment etc. Ethiopia has a vast range of cultural heritages.

Such cultural experiences and heritages are found and programmed in Many forms, symbols, rituals, design, artifacts, music, dance, proverbs, poetry, architecture, technology, science and oral traditions.



Fig 3.11 Ethiopian minstrels' (Azmariwotch)



Fig 3.12 Ethiopian traditional dance and musical instruments (steaks and...)

Exercise: II

Explain the following questions.

1. What is music in general?
2. What is the relationship of music and culture?

3.2.1. Indigenous music

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

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

The importance of Indigenous music

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

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

identity and traditions.

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

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

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

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

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

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

Music of indigenous people

Specific learning outcomes

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

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

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

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

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

Music plays a big part of everybody lives. Some archaeologist point that music has been in existence since prehistoric times over 5500 years ago some scholars says that music origin from nature. Human is the best part of nature. The life song of the massive nature is being sung in different forms.



Fig 3.13 Indigenous folks and their musical performance

3.2.2 . Music and culture

Specific learning outcomes

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

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

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

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

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

The music troupe comprised men and women. formed the renditions with it and the music of the Amhara, Tigrean, Agaw Awii, Sidama, Oromo, Somali, Derashe, Berta, Guraghe, Afar, Khamse, and Berta as showcasing from the vast blend of cultural music of the countries

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

3.2.3. Dance Education

Specific learning outcomes

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

- ◆ Understand history of dance and culture of Ethiopia
- ◆ Know the meaning of indigenous dance of Ethiopia.

Identify the difference between the indigenous and cultural dance
Assess some selected indigenous dance performances

Dance education draws from a broad field of dance practices that include performing, improvising, choreographing, critiquing, recording, viewing, and more. Dance education explores ways that human bodies move “through space and time with energy or effort”. These practices offer multiple ways for learners to engage with, make sense of, and respond to their world through various approaches and in diverse dance education contexts. There is seemingly no human culture, even those most remote from civilization that is without dancing.

Folk dancing are discovered, rediscovered, and newly invented in all cultures and civilizations from the primitive to the most developed, all over the world. Dance education develops important disciplinary and

cross-curricular competencies for learning and living well together in an interconnected world. Dance education contributes to learning engagement, self-efficacy, and a wide range of positive academic, social, and emotional effects. Dance education offers learners diverse, unique, and powerful ways of perceiving and making meaning about the world. Dance education is important because Dance has intrinsic value. Dance is a vital, integral part of all human experience, culture, and history, and has expressed and enriched life since the beginning of time. Dance helps to develop understanding of self and the world. It profoundly engages body, mind, and spirit to communicate ideas and feelings that often cannot be expressed by any other means.



Fig 3.14 Ceremonial dance of Girls in the north Ethiopia

Exercise:

Explain the following questions

1. What is dance?
2. What is the importance of dance to you?
3. Describe the main origin of dance?
4. Define the meaning of the word indigenous?

3.2.4. Indigenous Dance

Specific Learning Outcomes of the unit At the end of this lesson you will be able to:

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

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

Because people are cultural beings, we live within a culture even if we do not recognize it. As people learn most about their culture from their families and community, different social groups develop specific ways of talking, behaving, and thinking. That is, when people share the same culture, religion, geography, origin, and language, they have a shared ethnic identity.



Fig 3.15 Ceremonial dance of Hadiya

These types of dance are ‘zig zag’ dance called **Seleme Seleme**. This indigenous dance is popular by Hadiya ethnic group. As students are viewing the video, they will list the various areas of

interest and categories that are mentioned. They will take notes, making observations about the unique aspects of the aural and visual content.

Students will share their observations, with the class, or in smaller groups. Students will watch the following two videos. They were created by Hadiya popular dance artists. Each video contains visual content that is discussed and viewed in the previous video. Students will compare and contrast each video with the other two videos in areas such as, art, music, dance, nature, transportation, food, and other areas of interest.

Indigenous dance practice

Indigenous' means something similar to the older word 'native'; nowadays not considered 'polite' given its implications of meaning of 'primitive' and all the associated negative implications. Indigenous is a primary adjective that does not stem from a noun.

The Primitive Period: There is evidence of dance that dates back to the Paleolithic period seen through rock paintings depicting dance. "Through much research by leading historians and by studying current uses of dance in several primitive cultures, we know that in

These cultures people used dance as a means of communication and as a way of life."

In many primitive societies rituals involving dance are performed at births, marriages, and deaths. Possibly some of the most significant rituals are those performed for means of fertility such as food and children. Our ancestors asked, for rain, sun, harvest, and healthy children.

Many of these movements mimicked the nearby animals, the crazy forces of Mother Nature, and the hypothesized immortal lives of the gods. Some of these rituals lasted many hours, even days, and an inconceivable thought to the contemporary dance world.

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



Fig 3.16 The dances of the ancient Period

Dance of indigenous people

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

Indigenous dance artists

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

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

Activity 3.1

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

Group discussion

Exercise 3

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

3.3. Indigenous Knowledge in Theatre and Film

Specific learning outcomes

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

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

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

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

The transmission of traditional knowledge across generations is the central importance to keep safe and encourage indigenous peoples' cultures and identities and as well as the sustainability of necessities of life, resilience to man-made and natural disasters, and sustaining culturally appropriate economic development. Traditional knowledge can make a significant contribution to sustainable development. Indigenous knowledge can be expressed through different means. Some of its forms are expressed through stories, legends, folklore, rituals, songs, and even laws.

Other forms of traditional knowledge are often expressed through different means. Concerning the application of traditional or indigenous knowledge, it is also expressed in the approach that native people have a good understanding of the natural resource base because they have lived in the same, or similar, environment for many generations, and have accumulated and passed on knowledge of the natural conditions, soils, vegetation, harvest, irrigation, shifting cultivation, farming, pastoralist, fishing, agro forestry, hunting and gathering.

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

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

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

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

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

About general concepts of traditional or indigenous knowledge, it is clearly mentioned above in this unit. Concerning the expression of indigenous knowledge through theatre and film, we have to consider Ethiopian local aspects to express indigenous knowledge in theatre and film. In the cultural context of our country, Ethiopia is a multi-cultural and multi-ethnic country with different cultures. Because of this our theatre/ film writers, producer, directors, actors, actresses, designers, promoters, instructors, trainers, learners, teachers, audiences, playwrights, critics and all stake, share holders

are advisable to express our indigenous knowledge in theatre and film productions. They don't have to impose westernization styles to our people audience.

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

Summary Questions

I. Explain the following questions

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

II. Fill in the blank space.

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

III. Choose the correct answer from the given options.

1. When did the school of fine arts in Addis Ababa opened?
A. 1857 B. 1900 C. 1957 D. 2000
2. Who is the founder of Addis Ababa school of fine Arts?
A. AfewerkTekle B. Ale Felegeselam C. Gebrekristos Desta
D. None
3. Who got credit for bringing modern art to Ethiopia?
A. Gebrekristos Desta B. Getachew Yosef
C. Afework Tekle D. Agegnehu Adane

Unit Summary:

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

The first lesson on Ethiopian indigenous painters and their works, which deals with the history of selective artists but not all Ethiopian artists. On the other lesson we briefly look at Ethiopian manuscript as well as handcrafts and pottery.

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

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

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

Unit 4

Aesthetic Values

General Learning outcomes:

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

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

Introduction:

Aesthetic Value is a combination of two words. These are Aesthetics and Value.

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

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

music, Value of Theatre Art works Value of visual Art works, Tools and messages on monuments and artifacts.

4.1 Indigenous Art Works

At the end of this lesson you will be able to

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

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

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

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

4.1.1 Appreciation Ethiopian Indigenous Art Works

What makes Ethiopia a unique culture and a unique country is not only her amazing landscape and its fantastic people or their

traditional foods and drinks. Ethiopia is also unique in her paintings and representations of life as it is lived by the people and drawn by its world famous artists who have achieved international fame.

1. Wossene Kosrov.

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



Fig 4.1 Word play by Wossene Kosrov

2. Wood Bowl

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

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

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



Fig. 4.2 Wooden bowl Preparing Food to Serving Food.

3. Coffee Mortar

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



Fig.4.3 Coffee mortar

Coffee tray

4. Handwoven

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

Hand weaving on the other hand is an art that is passed down from father to son. Nearly all weavers in Ethiopia are men. The handloom is operated by weavers pressing the pedals with their feet to move

the loom up and down in a rhythmic spectacle to interweave the threads. And while hand weaving techniques using a handloom have predominantly remained unchanged for centuries, the styles have become more and more sophisticated with new patterns, colors, and designs.



Fig.4.4 Hand Spinning and Hand Weaving

5. Woven Grass

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



Fig.4.5 Woven grass basket outer covered by leather

4.2.The Values Performing Art Works (Music)

Specific learning Outcomes:

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

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

Music is made up of sounds that can be organized into three main elements:

- Melody,
- Rhythm, and
- Harmony.

These elements are passed from one musician to another by music notation, which allows a reader to precisely locate and reproduce any musical sound by a set of symbols that represent both the pitch of a note and its rhythm (placement in time).

4.2.1. Music Appreciation

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

The learning of music will enable you to:

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

Values of music appreciation

A value of music appreciation refers to the idea of aesthetics, appreciation and values of musical works and how to appreciate and evaluate musical works in general.

- 1. Emotional expression and connection:** Music has the ability to evoke emotions and connect people to their feelings and experiences.
- 2. Cultural appreciation and understanding:** Music can be a reflection of culture and can help individuals appreciate and understand different cultural traditions and practices.
- 3. Intellectual stimulation:** Music can challenge individuals intellectually by exposing them to new sounds, rhythms, and structures.
- 4. Relaxation and stress relief:** Music can provide a sense of relaxation and stress relief, promoting mental and physical well-being.

4.2.2. Basic elements of music

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

Rhythm: is the beat or steady pulse of music; duration which is the length of each sound or silence is also an important feature of rhythmic

structure. The duration of sounds are represented by symbols called **notes**. Silences are represented by symbols called **rests**.

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

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

Tempo: is the relative speed at which a musical piece is played.

Therefore: - a piece will be either played slow or fast. Tempo in music is often indicated at the beginning of the piece or left to the consideration of the performer.

Dynamics: is the loudness or softness of the music. Sometimes this is called the **volume**. Music can change volume gradually, and going from loud to soft or from soft to loud. Dynamic level can also suddenly move from loud to soft or soft to loud.

Form: is the structural outline of the piece or sections which are found in a piece or song (AB or Verse Chorus).

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

Ethiopian legendary musician to be appreciated

Tilahun Gessesse(1940-2009)

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



Fig.4.6 Artist Tilahun Gessesse

Ali Mohammed Musa (Alii Birraa)

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

He receives honorary degree Renowned Oromoo singer an honorary doctorate of music degree from Jimma University in 2010.



Fig 4.7 Artist Ali Mohammed Musa (Alii Birraa)

Exercise:

Explain the following questions:

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

Indigenous dance

Specific learning Outcomes:

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

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

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

- **The Learning Lens:** The learning lens highlights key understandings about learning that inform quality dance practice.
- Learning is an active, embodied, and social process of constructing meaning.
- Learning is recursive and shaped by the dynamic interaction of prior knowledge and new experiences.

Dance appreciation

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

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

Appreciate the following religious and tribal dance of Ethiopia



Fig 4.8 Tribal dance of body ethnic group



Fig 4.9 The ritual dance of Gada Ceremony

4.2.3 Value of Performing Art Works of (Theatre and Film)

Specific learning outcomes:

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

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

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

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

The concept of aesthetics is used to assess the artwork (theatre, and film). It is well noticed that every artwork (theatre, film) made is evaluated in different aspects based on the concepts, purpose and how far the concept has reached the mind of its viewer/audience. This sort or type of judgment decides the aim of the artwork presented and considered as an experience gained from the portrayal of work.

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

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

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

The intentions in which the artwork is done, the quality does not end with just visual creativity. It extends to the expressions and emotions that communicate the feelings from one side to other, representing the views of the views and vivid ideas of the crowd in the form of art that not only calls for attention but also arouses emotions of the audiences. And artist who can understand that kind of emotional pressure can succeed in giving out the right the message to the viewers.

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

contain the factors that make it playable.

In theatre, a play is something a person or the audience can see, as is a work of art. The idea of 'beauty' is also linked to vision, making it difficult to entirely grasp the aesthetics of play performance. Theatre explores the emotions of beauty such as happiness, anguish, depression or anger. It would seem more logical, therefore, to proceed on the assumption that a theatre text, written with a view to its performance, contains distinguishable structural features that make it performable, beyond the stage directions themselves.

Consequently, theatre in nature is a kind of performing art. The word drama is the companion of theatre that shows the action or to do. To make it theatre, the seeing place and what is done in that place is drama itself. As an art, theatre is that something is seen; something is witnessed.

Theatre is the art of making play into work, specifically, into a work of art. It is exhilarating work, to be sure, and it usually inspires and invigorates the energies and imaginations of all who participate. The theatre is artistic work. The word art brings to mind hosts of intangibles: creativity, imagination, elegance, power, aesthetic harmony, and fineness of form.

Furthermore, we expect a work of art to capture something of the human spirit and to touch upon senses, but intellectually elusive, meanings in life.

Certainly great theatre never fails to bring together many of these intangibles. The art of the theatre is never pure art in the sense that it represents the personal vision of a solitary artist. Indeed, many pure artists consider theatrical art a bastard form, combining as it does the

several arts of acting, writing, designing, directing, and architecture of the play. In theatre, a play is a piece of life animated, shaped, and framed to become a work of art. It provides a structured synthesis sometimes a critique and sometimes a celebration of both life's glories and life's confusions.

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

Aesthetics in the theatre takes three forms:

- a) Normative
- b) Descriptive and
- c) Production.

Normative aesthetics of theatre evaluates a script based on the norms of the time period. Descriptive aesthetics of theatre categorizes types of theatre, as well as types of reception and reaction.

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

aesthetic value with other literary creations, which mainly lie latently in the languages. Generally, art appreciation is useful to understand cultures and societies through works of art (theatre, film) in the sense of beauty.

A cinematic motion picture is frequently subsumed with artistic method. Nevertheless, it does not completely designate identical territory. The film theory, in terms of its lineage, is relatively a focal target of an admonition relating to approximations undesignated to the films and may emanate from a firm hand domination not covered from its inner circle of sphere. It is a presentation of a much broader demonstration of the two fusion of arts (film and television productions) itself using a myriad of incorporated methods, techniques, manpower, devices, apparatus and even the participation of literature in terms of cinematic screen writings particularly in intellectually writing the movie lines, scripts and storyboard frameworks, plus add to that the ability and skills and the talents of the actors and staffs and directors involved in the making of a particular motion picture. Just like a marriage of the two pillars of art, this union of the aesthetic and the film theory in a cinematic movie. A film can be said as a magnanimous pool to various servants of arts itself. And some of the films listed have made their memorable mark as Aesthetic Films in the Cinema of World. Here, the beauty and gracefulness are the basic and the specific aesthetic properties that determine the meaning of the work. It is also a set of guidelines or principles that are concerned with the nature and appreciation of beauty in art.

Unit Summary

The subject Music opens up an exciting world of creative and personal exploration. Music is an art of science. It can be assess, evaluate and appreciate by listening, singing, writing and reading musical works. In the field of art education, students not only draw pictures, but also the activities around them, to enhance their natural vision, and to stimulate their curiosity about the arts. and student to communicate with the field.

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

Film and Theatre, it is important to understand Aesthetics itself. Aesthetics refers to the philosophy of art that is concerned with the nature of art and closely related to the terms of works of art in which individual or artistic works are evaluated and interpreted.

Art appreciation is useful to understand cultures and societies through works of art such as theatre, film in the sense of beauty.

Unit Summery Exercise:**I. Discuss the following terms:**

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

II. Match the words with their definitions.

(A)

(B)

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

Unit 5

Connection, Relation and Application

Introduction:

The title of this unit is the combination of three words. They are Connection, relation and application. These words are serving to connect, relate and apply performing and visual arts each other and with other subjects. This unit has four sections. The first sections discuss about the importance of songs related to other subjects, selected songs connected to English language and Math's. The second section discuss about Connection of dance with other subject and cross cutting issues. The third sections discuss about the Connecting theatre, film/ video and other subject and cross cutting issue, The fourth sections discuss about the Connection of visual arts with other subjects and cross cutting issues, Decoration of home and surrounding with pottery and ceramics.

General learning outcomes:

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

- ◆ Connect musical works with other subjects and other cross cutting issues.
- ◆ Know the relationship of music to other subjects.
- ◆ Connect dance works with other subjects and other cross cutting issues
- ◆ Know the relationship of dance to other subjects

- ◆ Will be able to connect performing arts with other subjects and cross cutting issues (theatre, film or video).
- ◆ Decorate home and surrounding
- ◆ Understand about pottery and ceramics.

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

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

The purpose of the Lesson

At the end of this lesson students will be able to

- How to decorate home and surrounding?
- Understand about pottery and ceramics

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

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

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

A. Vases

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



Fig 5.1 Ceramic Vase

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



Fig 5.2 black & white polygon vase Fig 5.3 geometric ceramic vases

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

B. Lighting

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

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



Fig. 5.4 Pendant ceramic Light fittings

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

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



Fig. 5.5 pottery table lampshade

C. Dishes

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

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

You also decorate home with designed and glazed dishes plate.

Super simple white ceramic plates are an essential in all stylish kitchens. Ceramic plates with a glossy finish and in muted colors add a little something extra to the dinner table.

D. Cups

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

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

E. Planters (flower pots)

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

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



Fig, 5.6 ceramic flower pots

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

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

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

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

5.2 Performing Arts with Other Subject

5.2.1 The importance of songs related to other subjects

Specific learning outcomes:

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

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

The idea of connecting music to other subject is essential to implement this lesson effectively. Study has proven that music education dramatically increases early brain development and improves your overall academic performance. The following concepts are organized

for you to refer and read to get more information about the importance of when connecting music to other subjects.

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

In general, connecting music with other subjects is essential tool to enhance, encourage, motivate and transmit the necessary information to you.

The importance of connecting music in between with other subjects, the following songs are presented as follows:

Song Ferere Jacques Or Are You Sleeping

① ②

1 2 3 4

Are you sleep - ing? Are you sleep - ing? Bro - ther John Bro - ther John
Frè - re Jac - ques, Frè - re Jac - ques, Dor - mez vous? Dor - mez vous?

5 6 7 8

Mor - ning bells are ring - ing, can you hear them ring - ing? Ding, dong, ding, ding, dong, ding,
Son - nez le ma - ti - nes, son - nez le ma - ti - nes Din, din, don, din, din, don.

Fig. 5.7

Pre-assign instructional Activity

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

During the lesson

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

After the lesson

- ▶ Display and report the information on the song performance.

Selected songs connected to English language

Specific learning outcomes:

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

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

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

Pre-assign instructional Activity

- ▶ Listen carefully to the instructions about the process. Clarify if needed.
- ▶ Get into groups of five during the lesson
 - ensure that each group member has an opportunity to contribute to the songs.
- ▶ Review the selected songs together to ensure that each song items

can be read and understood.

After the lesson

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

Pre-Unit Assessment Introduction:

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

Connecting Music with Maths education

Specific learning outcomes:

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

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

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

Connection of Dance with other Subjects and Cross Cutting Issues

Specific learning outcomes:

After learning this lesson, students will be able to:

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

Dance performance offers learners diverse, unique, and powerful ways of perceiving and making meaning about the world. Dance is considered an expressive form of literacy with a unique set of language, skills, knowledge, and practices. Ways of knowing in dance are unique and powerful resources for making meaning that are not always possible through other representational forms.

In this shifting and complex world, literacies are interconnected and codependent. Since all literacies contribute to meaning making in different ways, it is important for learners to develop a diverse range of literacies, including artistic literacies, from which to choose depending on meaning-making needs and contexts.



Fig 5.8 The performing dance of south Omo

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



Fig 5.9 Amaharic dance with musical instruments Masinko (lire)

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

Specific learning outcomes:

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

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

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

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

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

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

It may also occur in the outdoor setting in which the performances takes place. Live theatre and film or movie seems similar, but they are different in form. Theatre is stage basement. Film is audio-video basement. Theatre arts can be integrated with dance. The integration of dance and theatre comes together and makes the theatrical for called physical theatre through physical movement of performers to

express the story needed. In this term, dance is used as rhythmical movements while performing on the stage.

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

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

Eg.

- Participatory theatre:
- theatre of the oppressed.

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

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

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

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

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

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

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

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

Unit Summary:

- Performing and visual arts include music, dance, theatre and visual art. The arts such as visual art, dance, theatre, music, and media arts (PVA) are legally defined as a core thematic area in Ethiopian education;
- This grade level was designed to provide quality education in teaching performing and visual arts studies in Ethiopian 1st and 2nd cycle schools.
- The four main modes of “kegnet” are “tezeta”, “bati”, “ambassel” and “anchihoye”, with three additional modes that are variations of the main four modes: “tezeta minor”, “bati lidyan”, and “bati minor”. Ethiopian music is generally heterophonic or monophonic, while certain areas in the south of the country use a polyphonic style (Gamo polyphonic).
- Dance is a way of knowing and communicating. All societies use dance to communicate on both personal and cultural levels and to meet physical and spiritual needs. Dance, as with all the arts, has its own language. We need to learn this language in order to fully understand and appreciate the world of Dance.
- Theatre by itself and its study is not a stagnant or static phenomenon rather it consists of the ongoing thoughts that evolved from ritual concept to different societal purposes such as educational development, economic, community

status, religious teaching, political, language function, culture, customs, conventions of the past historical present and the present societal conditions through dynamism process of societies in the general situations of human life to exist in the reflection of theatre arts.

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

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