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BIRRO BARNICOTA BULCI BIRSA MAGAALAA TINTENNEE
ADDIS ABABA CITY ADMINISTRATION EDUCATION BUREAU

Performing and Visual Arts Grade 8

Student's Text book



Addis abeba City Adminstaration Education Bureau



Performing and Visual Arts

Grade 8

Student's Text book

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Content

Unit One Artistic perception 1

Introduction to unit one 1

1.1 Major categories of Ethiopian Music and Modes..... 2

1.1.1.Ethiopian Music Modes.....6

1.1.2. Category of Ethiopian Music:8

1.1.3 Ethiopian musical instruments.....11

1.2. Dance..... 18

1.2.1 Major categories of Ethiopian Dance18

1.3.Film/video Production elements (Basic Stages)..... 20

1.3.1. Fundamental Elements in Film Making23

1.3.2. Stages of Film Production25

1.3.3. Theatre Production Elements.....28

1.3.4. Literary elements of theatre (drama)28

1.3.5 Technical Elements (Design or visual elements)..31

1.3.6 Performance Elements32

1.4 Role and function of Elements of Design in 3D arts 33

Unit Two Creative Expressions 46

2.1. Solfeggio in modes of Ethiopian Music (Anchihoye and Ambassel)47

2.1.1. The Kodaly Method.....48

2.1.2. Music Time50

2.1.3. Ethiopian Pentatonic Scales54

2.2. Ethiopian Folk dance..... 54

2.2.1 The Eskista Dance.....55

2.2.2 Shoa Dance56

2.3.Theater and film/video production 56





2.3.1. Writing a Play Script (Short Story) For Theatre	56
2.3.2. How to Write a Play Script	57
2.3.3. Create Ideas for Film (video)	64
2.3.3.1. Screenwriting Basics	64

2.4 Visual arts..... 69

2.4.1 Printmaking and Sculpture (clay & paper Mache) ...	69
2.4.2 Doing sculpture (using clay & paper Mache)	74

UNIT three History and Culture 81

3.1. Cultural dimensions in Music and musical instruments... 83

3.1.1. Cultural dimensions in Music	83
3.1.2. Cultural dimensions in musical instruments	89

3.2. Cultural dimensions in dance..... 90

3.2.1. Dance and society	90
3.2.2. The main points of Cultural dimensions	97

3.3 Local stories for theatre and film/video..... 91

3.4. Sculpture (monuments) and artifacts in early history 94

3.4.1. Sculpture	98
3.4.2. Artifacts	98

Unit four Aesthetic Values..... 107

4.1. Value of Music works, compare and contrast music with dance and theatre 108

4.1.1. Value of Music works	108
4.1.2. Compare and contrast musical works with dance .	110

4.2. Value of dance works, compare and contrast dance with music 112

4.2.1. Value of dance works	112
4.2.2. Compare and contrast dance with music	124





4.3.Value of Theatre Art Works, compare and contrast dance with music and theatre..... 120

4.3.1. Value of Theatre Art works120

4.4. Value of visual Art works, Tools and messages on monuments and artifacts 126

4.4.1. Value of visual arts126

4.4.2. Tools and messages on monuments and artifacts..130

Unit five Connection, Relationship and Application... 137

5.1. Connect, relate and Apply concepts cutting issues of music in other subjects and cross cutting issues..... 138

5.1.1. Music and other subjects138

5.2. Concepts of Dance in other subjects. 142

5.3. Apply Concepts of Theatre and Film/video 145

5.4 Visual arts..... 150

5.4.1. Apply concepts of PVA in other subjects and cross cutting issues.....150

Bibliography.....160





INTRODUCTION TO GRADE 8 PVA:

The arts such as visual art, dance, drama, theatre, music, and media arts (PVA) are legally defined as a core content area in Ethiopian education; they are commonly considered as special subjects and usually the first area of study to make room for something new innovation and discoveries about performing and visual arts in the societies of our country.

However, educators must never underestimate the power of the arts to inspire and delight children and learners. Due to the importance of PVA (performing and visual arts) that promote endless ways for your learning to create meaning and find fulfillment in learning and teaching means of knowledge delivering.

The program 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 that 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 8 educations.

This grade 8 PVA 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 8 educations that was fit for capable





grade 8 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. In this grade level, you will learn about music, dance, theatre and visual arts sequentially.





Unit One: Artistic perception

Introduction to unit one

In this unit you will learn performing and visual art elements, functions, and applications in the field of music, dance, theatre, and art.

Music in the country can be traced back to the Ethiopian highlands, where the strong oral-literary custom was born. In this area, traditional music is played by mostly itinerant musicians called azmaris, who are regarded with respect in their society.

Film and theatre making production requires a clear understanding of film or theatre form and their contents in general. Film arts maker needs to know some of the basic concepts of film art as a medium like the structure that includes micro and macro levels, relationship of structure, meaning, emotive aspect and value, image construction, and the design in film composition it consists. On the other hand, the learners should understand a theatre, its plot, theme, conflict; characters play crucial roles in completing the theatre maker intentions that the story he wants to deliver through the story.

Learning Outcomes:

At the end of unit one, learners will be able to:

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





1.1 Major categories of Ethiopian Music and Modes

Specific learning outcomes:

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

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

Slowly spread across the country, it appropriated aspects of the regions it infiltrated, depending on the local customs, culture and religion.

In the region of Yared, ancient Christians adopted these traditions, embellishing them with tales from the bible.

However, the 1980s ushered in an iron curtain around the country. Strong censorship was introduced, held in place by the Derg regime and propped up by the Soviet Union.

Many of the stars of Ethiopian music fled, fearing political persecution, however smaller artists stayed due to the closed borders. These musicians who stayed would shape the next decades worth of music, with thinly veiled protest songs common throughout the country.

These songs revived the long-dead tradition of the poetic *sem-enna-werq* (wax and gold), an old tradition of double entendre to fool the censors, or at least enable them to turn a blind eye without incurring the wrath of the military chiefs.

From 1985 on, one singer championed this new style of singing, NewayDebebe. His brand of traditional ballads helped to inspire a downtrodden country through a seemingly unending period of doldrums. With the fall of the Derg regime's main benefactor, the





Unit One Artistic perception

stranglehold on Ethiopians creative industries began to loosen, leading the way for a musical revolution.

Towards the northeastern lowlands, a Muslim musical form called manzuma was developed. Sung in ancient Amharic, over time manzuma spread to Harar and Jimma, where it is now sung in the Oromo language.



Figure 1.1 The Ethiopian music & Dance performers

The music of Ethiopia is a reflection of all the historical and social episodes, such as the military campaigns that various warlords or chiefs had to launch. The music is about war as well as patriotism, songs of victory, songs that incite support for a certain crusade. The music is also about love, with wonderful melodies and poetic lyrics. The spirituality of Ethiopians is expressed in the form of music. All these types of tunes and melodies are prepared and performed using various traditional instruments.

Ethiopian music's has some unique sounds than other countries music





Unit One Artistic perception

and they are more close or similar in nature with each other .So that more musical features must be considered so Genre classification is found preferable for more accurately classifying the Ethiopian music in to the four well known Ethiopian pentatonic scale classes or kegnets/moods.

Music has very significant social and cultural impression on the people of Ethiopia and the following natures can describe Ethiopian music: tone system with specified interval structure e.g. scales like Tizita, Anchihoysa etc. The melodic structure, Rhythmic structure which produces a rich variety of rhythmic patterns, used to convey vocal and instrumental music Specific social settings for the production of music, these include songs sung by different Ethiopian people of different ethnicity at the time of wedding, ceremonies, farming activities, at festivals like the well-known Timket festival etc

The widely used and popular scale in Ethiopia is the pentatonic scale. As most literatures tell us there are four popular scales or which are: Tizita, BattiAmbassel and Anchihoysa.

Batti and Tizita has two varieties Major and minor (Traditionally known as Full and Half).

In Ethiopia there exists a different type of scale, among these of scales the pentatonic scale is the dominant one all over the country with other types of scales. The widely used and popular Ethiopian pentatonic scales are four, but in the musical practice there exists other types of pentatonic scales. All the four Ethiopian pentatonic scales are based on five tones, and the European seven tones named diatonic. The tones are represented as Do is C, Re is D , Mi is E ,Fa is F, Sol is G, La is





Unit One Artistic perception

A Si is B which are again the octave Do listed first. In general music experts states that music of the world is under in 12 different tones.

To understand Ethiopian Kegnit/Moods, you have to understand the name of the music alphabet on the keyboard.



Figure 1.1.2 The 12 keys of the pitches

Group work 1.1

Discuss the following questions with your groups

Provide an example of each of the following questions.

- Tell one sample of Ethiopian music genre.
- Sing one Ethiopian traditional song

1.1.1.Ethiopian Music Modes

Ethiopia music modes -classified by 4 This are:-

1. Tizeta
2. Batti
3. Ambassel
4. Anchihoeye





A. Tizita Mode

Tizita is a very commonly used kinit/kegnit. It has a major as well as a minor version. The major TizitaKegnet is known as Full Tizita, and the minor Tizitakiñit is known as Half Tizita. It is interesting to note that Full Tizita is the same exact scale known around the world as the major pentatonic scale. Please note that, although Tizita major is the same as the major pentatonic scale, Tizita minor is not the same as the minor pentatonic scale.

➤ Full Tizita: **C - D - E - G - A - C**. This is a major 2nd, major 2nd, minor 3rd, major 2nd, and a minor 3rd interval flow. Interval is the distance between two music notes or alphabets.

1. Tizita major mode

C D E F G A B C (DO RE MI FA SOL LA SI DO)

2. Tizitaminormode

A B C D E F G A (LA SI DO RE MI SOL LA)

➤ Half Tizita: **C - D - E^b - G - A^b - C**. This is a major 2nd, minor 2nd, major 3rd, minor 2nd, and a major 3rd.

To get to Half Tizita from Full Tizita, you need to flatten the 3rd and 5th. Therefore, Half Tizita is 1, 2, ^b3, 4, ^b5.

B. Batti Mode

Batti also has a major and a minor version.





1. Batti major mode

C - E - F - G – B - C. This is a major 3rd, minor 2nd, major 2nd, major 3rd, and minor 2nd.

2. Batti minor mode

Batti minor: **C - E^b - F - G - B^b.** This is a minor 3rd, major 2nd, major 2nd, minor 3rd, and major 2nd.

To get to Batti minor from Batti major, you need to flatten the 2nd and 5th. Therefore, Batti minor is **1, ^b2, 3, 4, ^b5.**

The minor version of Batti is known to the rest of the world as the minor pentatonic scale. The minor pentatonic scale is a mode of the major pentatonic scale. We associate them with each other. It is interesting that Ethiopian musicians do not associate the Tizita major and Batti minor kiñit together. It is also interesting to note that Tizita minor is not a mode of Tizita major, and that Batti minor is not a mode of Batti major. There are some other versions of Batti as well, which involve raising various notes, such as the 3rd, 4th or 5th.

C. Ambassel mode

There are two main types of Ambassel. The first one is the most widely used, while the second one is not as common.

1. AmbasselAmbassel type 1:

C - D^b - F - G – A^b - C. This is a minor 2nd, major 3rd, major 2nd, minor 2nd, and major 3rd.





2. Ambassel type 2/ Tizita 5th

Ambassel type 2 or Tizita is the C - D - F - G - A - C. This is a major 2nd, minor 3rd, major 2nd, major 2nd, and minor 3rd. This mode is known to the rest of the world as the Mixolydian pentatonic mode which is the 4th mode of the major pentatonic scale.

D. Anchihoeye Mode

There are several types of Anchihoeye kignits/kegnet that we used. However, there is one that is the most commonly used.

Anchihoeye: C - D^b - F - G^b - A - C. This is a minor 2nd, major 3rd, minor 2nd, major 3rd, and a minor 3rd.

Exercise: 1.1

Discuss the following questions:

1. What is the meaning of traditional Ethiopian musical modes?
2. Identify the different types of Ethiopian musical modes?

1.1.2. Category of Ethiopian Music:

Different kignets are used in different regions in Ethiopia. There is considerable overlap between some of these regions.

A. North/Central Ethiopia:

The north and central areas cover a huge amount of land. This includes the Amharas, Tigryanas, Oromos, and others. The four main Kignits are widely used here.

The Tigryanas primarily use Full Tizita and the Dorian pentatonic scale.





Unit One Artistic perception

The Amharas use Full and Half Tizita, the Dorian, Mixolydian, and Phrygian pentatonic scales, Ambassel, and Batti (and a few of its variations).

The Oromos use Tizita, Batti, and Anchihoeye Kignit, the Dorian and Phrygian pentatonic modes, and even a few 3-tone scales. A popular 3-tone scale here is C, E^b, and F[#], which is a minor 3rd, minor 3rd, and a minor 5th.

The Gurages use the Tizita, Batti, and Anchihoeye kignits, as well as the Dorian and Phrygian pentatonic scales.

B. East Ethiopia:

Eastern Ethiopia includes the Harers, Aderes, Somalis, and Kotus. The eastern part of Ethiopia is very close to Yemen and Saudi Arabia, so there has been a lot of arabic influence in this region. Due to this, there is considerable use minor scales (Meqam) in these areas, and especially with the Aderes. Pentatonic kiñits are common in Eastern Ethiopia as well.

The Hareris use Full Tizita, Batti minor, the diatonic major scale, and others.

A very common scale of the Hareris is: C - D^b - E^b - E - F - B^b. This is a minor 2nd, major 2nd, minor 2nd, minor 2nd, minor 3rd, and a major 2nd.

The Hareris also use the C minor harmonic scale: C - D - E^b - F - G - A^b - B. This is a major 2nd, minor 2nd, major 2nd, major 2nd, minor 2nd, major 2nd, and a minor 2nd.





Unit One Artistic perception

The Somalis and Aderes use Full Tizita and the Dorian pentatonic scale a lot.

C. South Ethiopia:

Southern Ethiopia includes the Gambellas, Kullos, and Dorzes. Somalis and Aderes

The most common Kignit in these areas are Full Tizita, Batti minor, the major diatonic scale, and the natural minor scale.

Major Diatonic scale: C - D - E - F - G - A - B - C. This is the commonly known as the major diatonic scale.

Natural Minor diatonic scale C - D - E^b - F - G - A^b - B^b - C. This is commonly known as the minor scale. It is the relative minor scale of the major diatonic scale.

Musicians in the southern parts of Ethiopia make great use of pentatonic and diatonic scales.

Exercise:1.2

Discuss the following question:

1. Differentiate the different European musical modes?

1.1.3 Ethiopian musical instruments

Specific learning outcomes:

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

- Identify Ethiopian musical instruments
- Identify the categories of Ethiopian musical instruments

Ethiopian traditional music is best expressed with its musical instruments, besides the contribution of the renowned vocalists. The





Unit One Artistic perception

most characteristic and widely used instruments are the masinko, the krar, the washint, the begena, the kebero, and the tom-tom.

Exercise:1.3**Discuss the following:**

Explain the difference between Ethiopian traditional musical instruments and western musical instruments?

A. Chordophones

In the highlands, traditional string instruments include the masenqo (also known as masinko), a one-string bowed lute; the krar (also known as kirar), a six-string lyre; and the begena, a large ten-string lyre.

The dita (a five-string lyre) and musical bows (including an unusual three-string variant) are among the chordophones found in the south.

1. Masenqo

The masenqo (mesenko, mesinqo, mesinko, or chira-wata in Tigrinya) is commonly found throughout Ethiopia and Eritrea and is a favorite of minstrels or “azmaris”.



Figure 1.1.10 Mesenqo





Unit One Artistic perception

It is single stringed spiked bowed lute with a square or diamond shaped resonator. A four small wooden boards are glued together then covered with raw hide or parchment. The string is usually made from horse hair.

2. Krar

The Krar, also known as the Kraar, is a 5-6 stringed lyre that is bowl in shape. It is a chordophone which is traditionally tuned to a pentatonic scale, while modern krars can be amplified like electric guitars, etc.



Figure 1.1.11 KERAR

Plucking the krar will create a soft tone, while strumming it will produce a pulsed beat.

Much like the masenqo, the krar is a favorite of minstrels or “azmaris” who often sing love and secular songs.

3. Begena

By oral Ethiopian tradition, the begena was an instrument used in Ancient Israel by David to help King Saul with his sleeplessness. This instrument was later brought to Ethiopia by Menelik I.





Unit One Artistic perception

*Figure 1.1.12 Begena*

The begena is considered an instrument for the upper-class and used by both male and female. Commonly it is used during prayers and meditations.

The pointing finger plucks the strings that are number 3 and 4, while the rest of the fingers control one string each. The remainder of the string are employed as finger stops, allowing the plucked strings to pulsate.

Exercise:1.4

1. What do you understand about Ethiopian chordophone, percussion and air phone musical instruments? (Discuss in your groups)

B. Aerophones**1. Wahint**

This end blown flute of wooden, bamboo or cane composition known as the washint is traditionally used in Ethiopia as a way musicians would convey oral history.





Figure 1.1.13 Washint

The washint usually has 4 finger holes which enables the player to compose pentatonic scaled sounds. The washint is a bamboo flute that is common in the highlands.

2. Huldudwa

Trumpet-like instruments include the ceremonial malakat used in some regions, and the holdudwa (animal horn; compare shofar) found mainly in the south.



Figure 1.1.14 Huldudwa





3. Embilta

Embilta flutes have no finger holes, and produce only two tones, the fundamental and a fourth or fifth interval.

These may be metal (generally found in the north) or bamboo (in the south). The Konso and other people in the south play fanta, or pan flutes.

C. Idiophones:

1. Tsenatsel or Sistrum

Top part of a sistrum, tsenatsil cast in two parts, body and octagonal, hollow shaft. The two sides of the sistrum are decorated with openwork, interlocking crosses and along their edges; with five pairs of semi circular decorations. Two wires with flattened ends are threaded through the sides of the sistrum and are each threaded with three brass discs which make the instruments distinct sound. The hollow shaft is soldered to the base and has two small holes which would have been used to attach it to a handle...



Figure 1.1.15 Tsenatsel





2. Toom

The toom, a lamellophone, is used among the Nuer, Anuak, Majangir, Surma, and other Nilotic groups.



Figure 1.1.16. Toom

Metal leg rattles are common throughout the southern part of Ethiopia.

Exercise: 1.5

Discuss the following question:

1. Identify the idiophone, percussion musical instruments?

D. Membranophones:

1. kebero

The kebero is a large hand drum used in the Orthodox Christian liturgy. Smaller kebero drums may be used in secular celebrations.





Figure 1.1.17 Kebereo

2. Nagarit

The nagarit, played with a curved stick, is usually found in a secular context such as royal functions or the announcement of proclamations, though it has a liturgical function among the Beta Israel. The Gurage and certain other populations in the lowlands commonly play the atamo, a small hand drum sometimes made of clay.



Figure 1.1.18 Nagarit



**Exercise 1.6**

Name the mood of C-D-E-G-A-C

Write the mood of Batimajor ? _____

Name the two types of Ambassel Mood

B. _____

C. _____

Define the word solfeggio?

Sing one Anchihoeye mood?

1.2. Dance

1.2.1 Major categories of Ethiopian Dance

Specific learning outcomes:

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

- ❖ Describe the categories of Ethiopian dance

The various tribes and ethnic groups of Ethiopia have their own distinct music, cultures and traditions. According to some analysts, Ethiopian dances are not divided according to their function but rather according to their uniqueness and individuality. Therefore, there are over 150 unique dance movements across Ethiopia.

For example, the Tigrayans to the north have a smooth, circular dance routine characterised by shoulder and neck movements. The Amharas at the centre of the country have a dance style dominated by upper body and neck movements. The Oromos at the centre and south have a jumping style and full-bodied dance routine. The Gurages have an acrobatic dance that requires high levels of arm, leg and body





Unit One Artistic perception

coordination. The Welayita, Kenbata, Sidama, Dawro and others among the peoples of the South Region have very attractive belly dances that are hugely popular throughout the nation. The beats are quite rhythmic and fast.

The Ethiopian term eskista[v] means ‘dancing shoulders’. This type of dance is predominantly practiced in the northern parts of Ethiopia, where the indigenous tribes of Amhara, Wollo, Gojjam, Gondar and Shoa are still performing the dance. The motives and characteristics of the dance often vary according to the performers and the context, for example war songs, hunting songs, shepherd songs, love songs and work songs. The best dancer is typically appointed to the leader of the group and/or the best singer. The eskista dance brings the dancer into a role as story-teller, who then expresses with his or her body the cultural traditions and life of the community. The dance, as well as the music and singing, serve as symbolical messages of Ethiopian society as a whole.

Traditional dance is still alive and well in Ethiopia. There are many stages for traditional dance in various cities, but the main ones are to be found in the capital the tourist towns of Bahir Dar and Gondar and elsewhere in the north of the country. In Addis you have Yod Abyssinia, 2000 Habesha and Fendika among the most renowned venues, while in Bahir Dar and Gondar, as well as Enfranz area outside Gondar itself, there are a plethora of houses where both tourists as well as locals who are on vacation can enjoy traditional Ethiopian music.

Ethiopian traditional music is performed with the appropriate attire, depending on the region one represents. In the north, clothes made





Unit One Artistic perception

of cotton are usually worn. In the south and west, clothes made of animal skins or hides are more common. The traditional shemma of the northern people is typically made of cotton and is usually white. This relates to the Amhara and Tigreans predominantly. In the Oromo culture, singers use clothes made of hides or skins, while male dancers wear lion's fur on their heads. In the southern dances, performers wear colourful clothing decorated by various patterns and woven with cotton. In most cases female dancers are full of ornaments around their neck and arms. In the south there are often visible tattoos on the dancer's face.

Exercise 1.2

1. Perform the following tasks in groups.
 - A. Perform one Northern Ethiopian Song.
 - B. Perform one Eastern Ethiopian Song.
2. Perform one Southern Ethiopian song

1.3.Film/video Production elements (Basic Stages)

Specific learning outcomes:

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

- ❖ Understand the basic stages in film production
- ❖ Identify each step in film production process

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





Unit One Artistic perception

emotive aspect and value, image construction, and the design in film composition it consists. On the other hand, the learners should understand a film, its plot, theme, conflict; characters play crucial roles in completing the film makers intentions that the story he wants to deliver through camera.

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

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

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

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

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

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





Unit One Artistic perception

On the other way, film art form or structure consists two branches at micro level and macro levels from composition of individual shots, fragments of picture and sound to the arrangement of these fragments (separated scenes) into scenes, sequences and finally the entire film.

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

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

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

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

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



**Exercise:1.3.1****Discuss the following question:**

1. The difference between theatre and film arts performances?

1.3.1. Fundamental Elements in Film Making

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

The shots of camera could be:

- a) Wide shot taken from far away to demonstrate and shows character and a background.
- b) Medium shot that shows torso, face and some background.
- c) Close-up Shows head and shoulders of a character Point of View shot that tells the camera man or director what a character is seeing.

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

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

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





Unit One Artistic perception

Soft focus is the focus of camera when a character or subject has soft edges. Deep focus is the focus that implements when the foreground, middle ground and background are all in focus. Shallow focus tells the director or camera man when one part of the image is in focus and another part is not. In the camera context, knowing its focus and angle is the basic in film production to make qualified work.

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

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

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

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

D) Colour Palette the range of colours chosen for a scene.

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

F) Costume & Makeup are anything worn by an actor

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





Unit One Artistic perception

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

G) Dialogue, it represents words spoken between characters.

H) Narration, a voice that tells the story.

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

J) Editing, how shots are put together.

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

L) Slow cutting, suspenseful or dramatic scenes

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

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

1.3.2. Stages of Film Production

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





A) Story Development (script development)

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

B) Pre-production

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

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

C) Production

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

D) Principal Photography

This is when the camera rolls. It is nearly always the most expensive phase of film production, due to actor, director, and set crew salaries, as well as the costs of certain shots, props, and on-set special effects. Everything that has happened up to this point is to make principal photography go as smoothly and efficiently as possible.





Unit One Artistic perception

Communication between all parties is crucial during the shoot and the production must maintain a full set of records and strive to remain on time and on budget.

E) Wrap

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

F) Post-Production

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

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

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





Unit One Artistic perception

Generally, film production elements goes through three phases:
1.pre-production (story boarding and scripting), production (filming,recording camera equipment),

2.post-production (video editing), and

3.distribution.

Exercises: - 1.3.2

Discuss the following question in your groups:

- a) What is film-making?
- b) What are stages (processes) in film making?

1.3.3. Theatre Production Elements

The elements refer to theatre by which theatre art works can be analysed and evaluated. It can be categorized into three major areas.

- ✓ Literary elements, technical elements and Performance elements

1.3.4. Literary elements of theatre (drama)

Specific learning outcomes:

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

- ❖ Know elements of theatre
- ❖ Identify elements of theatre
- ❖ identify processes in theatre production

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





Unit One Artistic perception

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

B) Theme, it refers to the action of the play, and refers to the meaning of the play.

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

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

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

The dialogue helps move (runs) the action of the play along. E) Music/ Rhythm, music is often featured in drama; in this case, it refers the rhythm of the actors' voices as they speak.

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

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





Unit One Artistic perception

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

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

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

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

Conflict is also another term that the internal or external struggle between opposing forces, ideas, or interests that creates dramatic





Unit One Artistic perception

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

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

1.3.5 Technical Elements (Design or visual elements)

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

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





1.3.6 Performance Elements

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

Empathy can also be taken as performance element that explores the capacity to relate to the feelings of another. Other Performance Elements include speaking that the mode of expression or delivery of lines.

Breath control reflects the proper use of the lungs and diaphragm muscle for maximum capacity and efficiency of breath for speaking. Vocal expression is the component that narrates how an actor uses his or her voice to convey character. Inflection is the Change in pitch or loudness of the voice. Projection is the performance element that demonstrates how well the voice carries to the audience speaking.

Style is the fundamental element in performance which goes with the mode of expression or delivery of lines. Diction is also another performance element that shows the selection and pronunciation of words; clarity of speech. Nonverbal expression Gestures is another key performance component that any movement of the actor's head, shoulder, arm, hand, leg, or foot to convey meaning Facial expression. And lastly, Physical and vocal aspects used by an actor to





Unit One Artistic perception

convey mood, feeling, or personality are the most known elements in performance of theatre on the stage.

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

Specific learning outcomes:

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

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

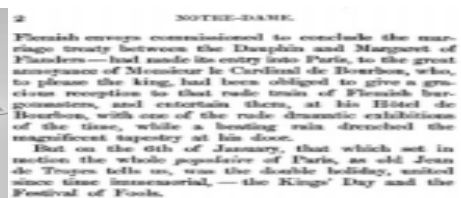
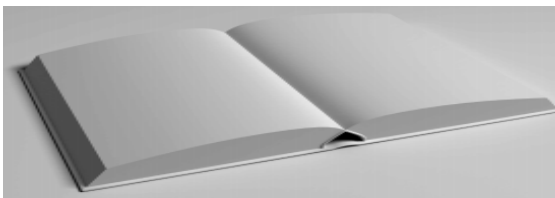
Rational numbers used to express manyDimensions:

- 1D is , line
- 2D is shape / image
- 3D is space, and it is our lesson in this sub unit.
- 4D is time
- 5D is behavior

FORM & CONTENT:

Form is the purely visual aspect.

Content implies the subject matter, story, or informatio:n the designer seeks to communicate to the viewer



A. Form.

B. Content





VISUAL COMMUNICATION

Composition.	Seeing.	Meaning
Designer's Intent	Audience's Audience's	Interpretation & Understanding

Meaning is relative; it varies from culture to culture and changes over time. It is an interpretive act; requiring effort on the part of the viewer. The ability to create meaning comes from using common visual syntax

CONTEXT

How we view the world affects what we see, and we all view it differently.

HAPTIC (TOUCH)

Haptic is form of nonverbal communication involving touch, or the experience of touch. It plays an important role in experiencing the 3D world.

The first learning experience of a child is through tactile awareness, followed by smelling, hearing and tasting.

SYCHOLOGICAL	CULTURAL	ENVIRONMENTAL
		
Our individual emotions and perceptions	What we have learned from cultural experiences	Physical surroundings Around us and/or the object.

Figure –1.1.1 contextual different view of our world





Unit One Artistic perception

Your appreciation of a good hammer is likely to be more tactile than

Visual :- e.g. feel, weight, balance.

LEARNING TO SEE

The previous senses are quickly augmented and superseded by the ability to see, to recognize and understand environmental and emotional forces visually. To expand our ability to see means to expand our ability to understand a visual message and, even more crucial, to make a visual message

CREATIVE PROBLEM SOLVING

Design is a creative field because there are no predetermined answers to the problems. However, visual literacy is required to deliver meaning that is able to be recognized and understood.

The ultimate goal of design is to communicate visually with intent and meaning.

SOURCES FOR IDEAS

An idea can take many forms, varying from a specific visual effect to an intellectual communication of a message. Source material can come from anywhere; it need only to inspire and generate creative energy.





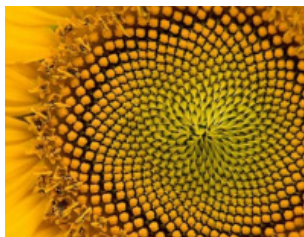


NATURE	GEOMETRY	CULTURE
		
The ultimate source for geometry, organic forms, color, texture, etc.	Mathematical shapes and angles of the built and natural world.	The objects, people, and situations that explain the way we live.

Figure-1.1.1 Visual effect

HOW DO WE VISUALIZE?

We express and receive visual messages on three levels:




REPRESENTATION	ABSTRACT	SYMBOLIC
		
Imitations from our environment and experience	Image or object reduced to the basic elemental visual components, emphasizing a Direct, emotional message.	Man-made symbol Systems which we have attached meaning.

Figure 1.1.2 visual massage





1.1.4 DESIGN ELEMENTS

Elements of design are: Dot, Line, Shape, Direction, Color, Texture, Form, Mass / space, Plane, Time / Motion, Dimension, and Scale.

The design elements are manipulated with shifting emphasis. The most dynamic visual technique is contrast.

FORM

Form is the overall 3D shape of an object, the complete configuration of its mass. The word form—or, formal—is also used to describe all visual or structural aspects of an object.

Form is powerful. We empathize with its characteristics such as curvilinear, geometric, concave, convex, static, and dynamic. It can also have an interior and exterior or pockets of negative space.



Figure 1.1.3- Entoto Park, Addis Ababa (form).





FORM FOLLOWS FUNCTION

Form follows function is a principle associated with modern architecture and industrial design in the 20th century. The principle is that the shape of a building or object should be primarily based upon its intended function or purpose. This is also seen in nature--e.g. flowers, and can be translated to any designed object intended for functional use—e.g. airplanes, paper clips, tablets.

Ergonomics

Ergonomics engages the idea that designed objects must interact compatibly with the user's body—e.g. ski poles, game controller, chair.



Figure 1.1.4 Ergonomic





MASS AND SPACE

Mass is a body of matter, a collection of incoherent particles, parts, or objects regarded as forming one body.

Space is the negative or interstitial realm surrounding or enclosed by mass.

Mass and space always exist in tandem, matter defines a space whether an object is pierced by voids or is an object surrounded by space.



Figure -1.1.5 mass and space



Unit One Artistic perception

LINE

Line is made up of points. Point is one of the simplest elements in design. The role and function of a line is a dynamic element expressing gesture or direction, activating the space that surrounds it.



Figure 1.1.6 line

PLANE

Planes are flat surfaces generated by a moving line. The role and function of a plane in 3D design is, it is ubiquitous design elements: the walls of your house, paintings on a wall, paper. The built world is planar and geometric.

3D form may be generated by 2D planar materials—e.g. packaging and origami.

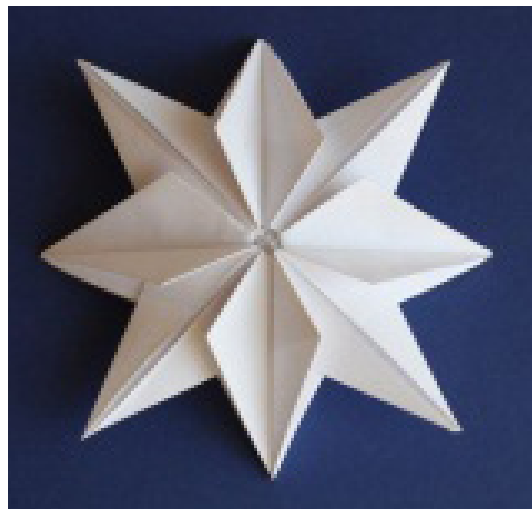


Figure 1.1.7 plane design





1.4.2 TEXTURE

Surface is one of the first characteristics of form perceived by a viewer. Texture is that aspect of a surface that we can experience tactilely.

Texture is contextual i.e. smooth is smoother when contrasted with rough



Figure 1.1.8 Texture contextual

COLOR

Intrinsic color refers to objects that retain natural color of the material that forms them.





Unit One Artistic perception

Applied color therefore is applied to surfaces e.g. painting, glazing, coated, enameled, oxidizing, etc.

COLOR

Color is a property of light, not an object itself. Objects have no color of their own but merely the ability to reflect certain wavelengths of light.

Additive color is created by mixing (or “adding”) light of two or more different colors. Red, green, and blue are the additive primary colors normally used in additive color system.

Subtractive color is created from pigments or dyes. When light hits the surface, the pigment absorbs (or “subtracts”) all the color components except for that color.

TIME AND MOTION

Motion can be an illusion or kinetic, which utilizes time and motion directly.

Angles, direction, kinetic movement, line, and sound can emphasize motion.



Figure 1.1.9 I fly like paper

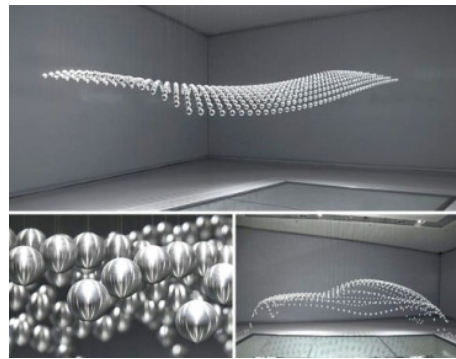


Figure 1.1.10. Kinetic Sculpture.





Activity 1.4

1. What is line in design?
2. How many elements design do we have?
3. What is three dimension means?

Summary of unit one

Dance

In your musical performance, you understand cultural, historical, and interdisciplinary connections with dance.

Apply the elements of music and musical techniques in order to sing and play music with accuracy and expression.

Understand the interacting elements to respond to music and music performances

Understand global, interdisciplinary, and 21st century connections with music.

Use choreographic principles, structures, and processes to create dances that communicate ideas, experiences, feelings, and images.

Practice simple traditional dance sequences by combining dance phrases.

Recognize beginning principles of traditional dance technique, including rotation, elevation, and landing in dance movement.

Use movement, voice, and writing to communicate ideas and feelings.





Unit One Artistic perception

Understand how to transform stories into written dialogue.

Use performance to communicate ideas and feelings.

Analyze literary texts and performances.

Analyze theatre in terms of the social, historical, and cultural contexts in which it was created

Use the language of visual arts to communicate effectively.

Apply creative and critical thinking skills to artistic expression.

Theatre

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

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

Unit one Summary questions:

1. What is film production? Discuss it in details!
2. What is theatre production? Explain it with an example.
3. List elements of theatre arts production and do it as the term paper for your instructor (teacher) and present it for your class mates.





Unit One Artistic perception

4. Identify elements in film art production.
5. Try to make simple production in theatre art or film art then present it for your school community.
6. Try to view video production and discuss it with your friends about its content concerning film elements.
 1. What is line in design?
 2. How many elements design do we have?
 3. What is three dimension means?
 4. What is film production? Discuss it in details!
 5. What is theatre production? Explain it with an example.
 6. List elements of theatre arts production and do it as the term paper for your instructor (teacher) and present it for your class mates.
7. Name the mode of C-D-E-G-A-C
8. Write the mode of Bati major? _____
9. Name the two types of Ambassel Mood





Unit Two: Creative Expressions

Introduction to unit two

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

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

Learning outcomes:

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

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





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

Specific learning outcomes:

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

- ❖ Define solfeggio
- ❖ Identify the 6/8, 2/2, and 2/4 time singing
- ❖ Sing Anchihoye and Ambassel kegnet

In this sub-topic you will learn about singing Ethiopian melody in Anchihoye and Ambasselkegnet

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

The term Solfège is believed to come from two syllables in the scale, Sol and Fa. To “Sol-fa” something was to sing a passage of music in solfège.

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





2.1.1. The Kodaly Method



do

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



re

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



mi

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



fa





Unit Two Creative Expressions

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



so

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



la

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



ti

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





Unit Two Creative Expressions



do'

Note: Do' is distinguished from Do by using an apostrophe.

The return to do from Ti ends the major scale and the high-sign is typically just about forehead level.



Figure 2.2 Sculpture of Zoltán Kodály

Exercise:2.1

Discuss the following:

1. The difference between sol-fa method and Kodaly method?

2.1.2. Music Time

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





Unit Two Creative Expressions

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

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

RHYTHMIC PATTERNS

What are rhythmic patterns?

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

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

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

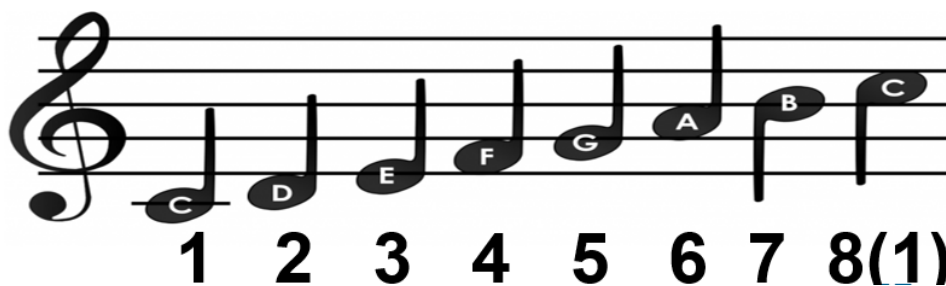


Figure 2.3 pitch name and number





How to count in 6/8

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

You can either count it as:

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

6/8 counted as six eighth notes:



6/8 counted as two dotted quarter notes



2/2 Time

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



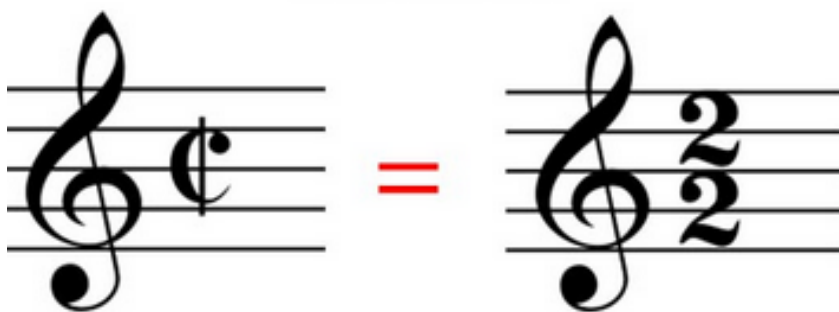


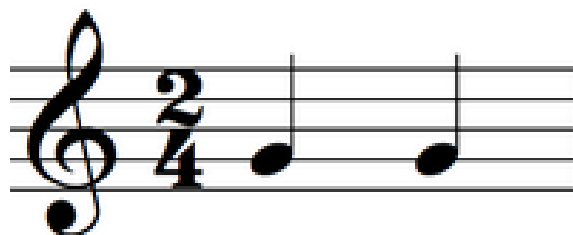
Figure 2.4 – AllaBreve

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



2/4 Time

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



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



**Exercise:2.2****Count the following rhythm patterns:**

1. $\frac{3}{4}$, $\frac{2}{4}$, and $\frac{4}{4}$ time signatures.

2.1.3. Ethiopian Pentatonic Scales

Example - Ising or play the following Ambassel scale/kegnet properly

Ambassal mode:- C Db F G Ab C

Tizta mode:- C D E G A C

2.2. Ethiopian Folk dance**Specific learning out comes:**

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

- ❖ Define folk dance
- ❖ Identify the folk dance style
- ❖ Perform some folk dance

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

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

Amharic music is very popular and examples of it are available online. It is Ethiopian music sung in the language Amharic. There is also, of





Unit Two Creative Expressions

course, religious music created by Christians, Muslims, and Jewish people.

2.2.1 The Eskista Dance

Exercise 1.

➤ Perform Eskista

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

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

Exercise2.

➤ Wolaitawaist Dance:

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





2.2.2 Shoa Dance

Exercise 3.

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

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

Exercise:

Discuss the following question:

- Identify traditional Oromo, Amhara and Tigray and others dances?

2.3.Theater and film/video production

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

Specific learning out comes:

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

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





Unit Two Creative Expressions

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

2.3.2. How to Write a Play Script

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

1) Get Inspiration

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

2) Choose a Theme

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





3) Genre:

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

4) Character growth:

This is how your characters develop over the entire, course of your play.

5) Lessons, key takeaways by the audience:

These are morals or lessons that the audience learns by the end of the play.

6) Create a Plot:

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

a) Characters:

Decide who the main character of your play is. Make an effort to develop them into a believable person. You may also want to add supporting characters that support or challenge them. If you





Unit Two Creative Expressions

want a traditional hero story, you need to create a protagonist and an antagonist.

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

b) Settings:

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

c) Time:

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

d) Story:

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

e) Narrative arc (structure):

Many plays follow a structure of exposition, rising action, and resolution.



**f) Exposition:**

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

g) Rising action:

Toward the middle of your play, more obstacles or challenges unfold. The conflict may deepen until you reach the climax of the play. This is the tensest moment, typically when characters fully address conflicts.

h) Resolution:

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

i) Pick a Structure:

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

j) One-act play:

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





K) Two-act play:

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

l) Three-act play:

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

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

n) Write Using the Outline:

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





o) Dialogue:

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

p) Actions:

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

q) Technical elements:

This includes things like costume changes, props, lighting, and settings.

r) Edit and Rewrite:

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

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





Exercise:

Discuss the following question:

- How to write the play for theatre?

Play Script Example

Follow the following formatting rules when writing a play script:

a) Center act and scene headings.

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

Capitalize your characters' names in action lines.

Indent and italicize stage directions.

Here is a brief example of a play script:

Act One

Scene One

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

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

Talking to herself.

Why is my life such a mess?





Unit Two Creative Expressions

ROBA, a put-together looking man, enters.

ROBA

Because you're Saron.

ROBA chuckles as SARON rolls her eyes.

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

2.3.3. Create Ideas for Film (video)

Specific learning outcomes:

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

- ❖ Create ideas in film (video)

2.3.3.1. Screenwriting Basics

1. Write in black 12-point Courier font

2. Bold, Underlining, Italics, and Exclamation Points

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





Unit Two Creative Expressions

Example:

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

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

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

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

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

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

3. Keep action text quick and to the point.

Don't use unnecessary adjectives. If you point out a detail, it must have narrative relevance:

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

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

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

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





Unit Two Creative Expressions

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

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

4. Have clarity in your headings.

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

A room inside a larger building:

INT. BEDROOM, APARTMENT - NIGHT

Leave out details in heading. "*INT. MESSY BEDROOM - NIGHT*" is better than "*INT. A*

CHILD'S MESSY AND UNLIT BEDROOM - NIGHT" Let the action describe the location, not the heading.

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

INT. KITCHEN - DAY

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

EXT. BACKYARD - CONTINUOUS

5. When introducing characters for the first time put their names in ALL CAPS:

GERRY walks into the bar. She orders a beer. Then she leaves.

It isn't necessary to over describe the characters. Their age, and





maybe a distinct appearance trait, is enough:

BIRUK, 32, is a balding hippy.

6. Avoid parenthesis under dialogue, unless it's an action.

Pointing out the emotion that a character is feeling as they say their lines limits the freedom of the actor/director.

GOOD: BOB

(Chewing)

Hello.

BAD: BOB

(Angrily)

Hello.

7. Avoid specifying songs playing.

The song you pick may not be able to be in the film for financial reasons. Just indicate what kind of music.

BAD: “Here Comes the Sun” plays in the background.

GOOD: “A happy song with a light melody plays in the background.”

8. Avoid on-the-nose dialogue:

“Hi, Jack. How are you?” “Fine, thanks. Yourself?”, “Oh, I’m good.”

In just as many words, a screenwriter can present subtext, conflict, and relay important exposition. In real life, people ask each other





Unit Two Creative Expressions

about the weather. In films, we have only two hours or less to convey our point.

9. Never assume that what is in your head is on the page.

A common trap is to see the scene in your head and leave details off the page because these details seem obvious to you. They're not obvious to the reader. Pretend that your reader has never heard this story (because he/she probably hasn't). Put it all on the page.

If you're stuck on how to describe something, just be literal:

“What is happening, where, and how?” Don't over think action. Just write it as it is in your head. Trust your reader's intelligence.

If a character is shot, for example, it isn't necessary to point it out more than once in the action.

10. Give your characters personality.

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

b) Example:

INT. UNKNOWN SPACE

Close on TEWODROS'S face (30S). We hold on him for a long time. He is looking at something off camera, deep in thought. He starts quietly dictating a love letter into a small microphone.





TEWODROS

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

2.4 Visual arts

2.4.1 Printmaking and Sculpture (clay & paper Mache)

Specific learning outcomes:

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

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

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

The purpose printmaking making multiples of the same image.

Types of Printing Processes

1. Silkscreen
2. Lithography





3. Intaglio/Etching
4. Monotype
5. Relief

1. Silkscreen

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

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

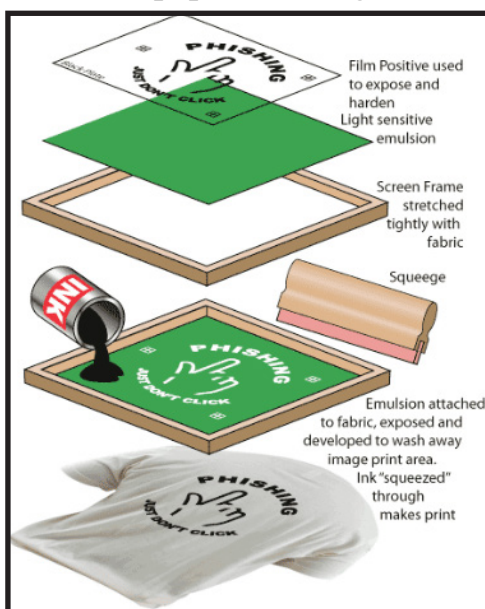


Figure 2.4.1Silkscreen

2. Lithography

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





Unit Two Creative Expressions

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

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

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



Figure 2.4.2 Lithography

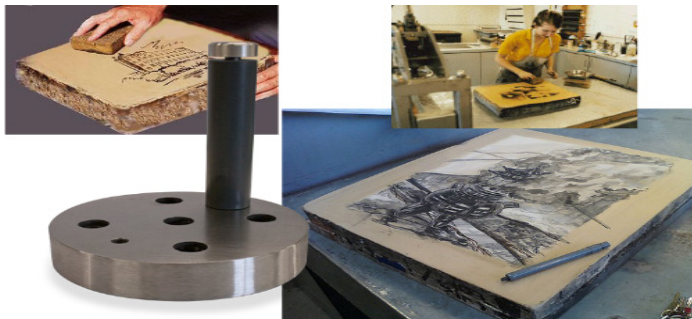


Figure 2.4.3 Lithography processing

3.Intaglio/Etching

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



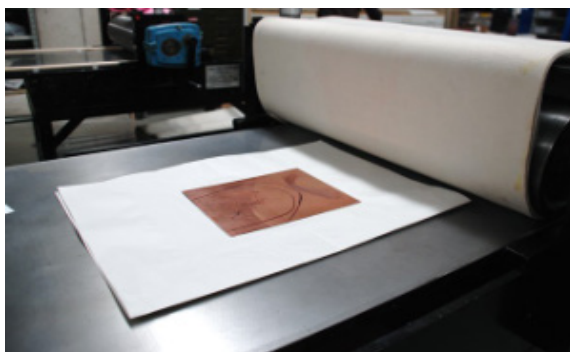


Figure...2.4.4. Intaglio

4. Monotype Printing

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

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



Figure 2.4.5...Monotype Printing

5. Relief Printing

In Relief Printing Images made by printing from a raised surface

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





Unit Two Creative Expressions

- One color ink
- Examples – woodcuts, linoleum cuts, found objects; fingerprints



Figure 2.4.6 Relief Printing



Figure 2.4.6– Printmaking

Activity 2.4

1. Describe the five types of printing Processes.

- A.
- B.
- C.
- D.
- E.

2. What is the use of Lithography?





2.4.2 Doing sculpture (using clay & paper Mache)

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

Basic steps all paper/paperMache projects:

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

Step 1: Creating a Form or Armature

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

Armatures Made with Crumpled Paper and Masking Tape:

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

This little Dragon was made. Newspaper was crumpled into the shapes





Unit Two Creative Expressions

of the body, legs and head, and then held together with masking tape.



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

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



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

Found Objects:

Many paper Mache items can be made over objects you find around the house. The paper mache bowl was made using a small ceramic

bowl for the form. Use plastic bags to make the forms for pumpkins, and many people make masks using milk jugs or paper plates.





Figure 4.4....Pressing colored paper Mache clay into a bowl.



Figure 2.4...The finished paper Mache bowl.

Step 2: Make Your Paper Mache

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

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

Paper Mache paste: For the more traditional way to make paper Mache you'll use paper strips and some form of paste to apply the paper strips to your armature. The easiest paste recipe is just flour





mixed with warm water.

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

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

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

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

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

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



Figure 2.4 a copy of the famous Egyptian Blue Hippo, made with foil and paper Mache clay.





Unit Two Creative Expressions

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

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

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

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

Step 5: Paint it!

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

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

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

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





Unit Two Creative Expressions



Figure 2.4. Basset hound, painted with acrylic paint.

Summary of unit two:

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

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

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

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





Unit Two Creative Expressions

following exercises help you to create your own ideas through theatre, and film.

Unit tow's Summary questions:

Activity 2.4

- Describe the five types of printing Processes.

1. What is the use of Lithography?

2. Write all steps of paper Mache projects

1. The difference between sol-fa method and Kodaly method?How to create an idea in theatre? Create short story, or write the script for theatre and submit it to your theatre teacher.
2. How to create a story, script for film (movie)? A write a script for movie and display it in the class on LCD, then discuss about its theme in the class.

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

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



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



cultural, and civic aspects of life.

Ethiopia's art history is best known for its Christian themes, developed over centuries of stability and gradual adaptation. Drawing from early Greek, Indian, Byzantine, and Egyptian influences, the first churches and monasteries of Aksum sponsored artists to portray Christian imagery from a distinctly African perspective. The rich manuscripts, metalwork, and paintings of Amharic Ethiopia, however, are not the nation's only artistic achievements. Among Ethiopia's dozens of other cultures, a wide variety of crafts, music, and other arts complete its artistic heritage. Perhaps the most visible of these wider customs are textile arts and basketry, which tend to feature bright palettes and complex patterns.

General learning outcomes of unit three:

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

- Describe music, musical instruments in your cultural dimension
- Describe dance, in your cultural dimension
- Compare and contrast music art works
- Appreciate music works and recognize ways of preparing indigenous music works,
- Appreciate dance works and recognize ways of preparing indigenous dance works,
- Appreciate theatre video/film works and recognize ways of preparing indigenous theatre/video/film works,
- Appreciate visual art works and recognize ways of preparing indigenous visual art works.





3.1. Cultural dimensions in Music and musical instruments

3.1.1. Cultural dimensions in Music

Specific Learning outcomes of this topic:

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

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

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

A. The origin of music

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

B. The first form of music

“**Hurrian Hymn No. 6**” is considered the world’s earliest melody, but the oldest musical composition to have survived in its entirety is a first century A.D. Greek tune known as the “Seikilos Epitaph.” The





Unit Three History and Culture

song was found engraved on an ancient marble column used to mark a woman's gravesite in Turkey.

C. The Beginning of Music

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

D. The first maker of music

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

E. Is music older than language?

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

F. Music is a powerful knowledge

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





G. The oldest instrument ever in the world

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

H. The first musical instrument is Flute



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

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





Figure 2. *Central African ivory horn*

Source: Photo by Brooklyn Museum, freely distributable and adaptable under Creative Commons Attribution 3.0 Unported license.

Prehistoric musical instruments enable rare and fascinating glimpses into an otherwise largely hidden culture, revealing more and more about our lineage's ancient past.



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



Unit Three History and Culture

Ancient humans were certainly capable of creating musical technologies well before they currently appear in the material record. It is a striking fact, in my view, that even the oldest known flutes demonstrate such an investment of time, energy and resources.

Ivory flute production bespeaks the maturity and sophistication of Upper Palaeolithic musical technologies. And the commitment of valuable resources to musical technologies implies that music really mattered to ancient humans.

The Most Popular worldwide known Instruments are as follows:

– Piano. It might surprise you to know that 21 million Americans play the piano! ...

- Guitar, Violin, Drums, Saxophone, Flute, Cello, Clarinet.

I. The most famous flute player in the world

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

J. The oldest drum

The oldest drum to be discovered is the Alligator Drum. It was used in Neolithic China, and was made from clay and alligator hides. The Alligator Drum was often used in ritual ceremonies, and dates back as early as 5500 BC.

K. Cave man music

Science / Medicine: The Oldest Oldies: Caveman Music: **Instruments made of bone or stone have been copied and used to create rhythms**





Unit Three History and Culture

believed similar to those of prehistoric times. Researchers increasingly believe music played a major part in bringing humans of that era together.

L. The founder of guitar

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

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



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



**Exercise: 3.1.1**

1. Write the three dimensions of culture or aspects
2. Write The main points of cultural dimensions
3. Describe what are cultural indicators?

3.1.2. Cultural dimensions in musical instruments**Specific learning outcomes**

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

- ❖ identify the different dimension of music

Cultural dimensions are the mostly psychological dimensions, or value constructs, which can be used to describe a specific culture. These are often used in intercultural communication-/cross-cultural communication. Cultural indicators are shared features such as language, and common values, in a cultural group.

Music is a tool for understanding cultures, for promoting self-confidence. Music learning can explode a desire for lifelong learning; expand students' imagination and creativity.

Generally Cultural dimensions are the mostly psychological dimensions, or value constructs, which can be used to describe a specific culture. Cultural indicators are shared features such as language, and common values, in a cultural group.





3.2. Cultural dimensions in dance

3.2.1. Dance and society

Specific learning outcomes

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

- ❖ Understand history of dance and cultural dimension
- ❖ Identify folk dance styles

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

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.





Exercise 3.1.2

If the statement is correct write True and if it is incorrect write False

1. Dance has the ability to shape minds bodies, and communities
2. Dance may enhance and promoting self-confidence.
3. Dance education explores ways that human bodies move
“through space And time with energy or effort”.

3.2.2. The main points of Cultural dimensions

Specific learning outcomes

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

- ❖ Identify The different cultural dimension in dance
- ❖ Differentiate cultural dimension in dance

Cultural dimensions are the most psychological dimensions, or value constructs, which can be used to describe a specific culture. These are often used in intercultural communication-/cross-cultural communication-based research. There are five cultural dimensions or ‘problem areas’ which represent differences among national cultures power distance, uncertainty avoidance, individualism/collectivism, masculinity/femininity and long-term orientation. The four original dimensions of cultural difference were: power, distance index, individualism versus collectivism, Culture has three dimensions or aspects. They are as follows:

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





Unit Three History and Culture

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

- Individualism
- Power Distance
- Uncertainty Avoidance
- Cooperative

National culture is the norms, behaviors, beliefs, customs, and values shared by the population of a nation (e.g., Ethiopian national culture). It refers to specific characteristics such as language, religion, ethnic and ethnic identity, cultural history and traditions. There are 10 examples of culture. They are as follows:

- Norms. Norms are informal, unwritten rules that govern social behaviors.
- Languages.
- Festivals.
- Rituals & Ceremony.
- Holidays.
- Pastimes.
- Food.
- Architecture.

Cultural identity refers to **a person's sense of belonging to a particular culture or group**. This process involves learning about and accepting





Unit Three History and Culture

traditions, heritage, language, religion, ancestry, aesthetics, thinking patterns, and social structures of a culture. ... The culture becomes a part of their self-concept.

Cultural identity is **constructed and maintained through the process of sharing collective knowledge such as traditions, heritage, language, aesthetics, norms and customs.** As individuals typically affiliate with more than one cultural group, cultural identity is complex and multifaceted.

Culture helps define how individuals see themselves and how they relate to others. A family's cultural values shape the development of its child's self-concept: Culture shapes how we each see ourselves and others. For example, some cultures prefer children to be quiet and respectful when around adults.

Exercise 3.1.3

1. Write the three dimensions of culture or aspects:
2. Describe the Core Cultural Differences:
3. List at list five example of culture out of the 10 examples of culture?
4. The main points of cultural dimensions
5. Put simply, your cultural identity is the feeling that you belong to a group of people like you.





Exercise 3.1.4

Give your explanation

1. Discuss the term culture with in your group?
2. Discribe about the dimention of your culture?
3. Drow the charactorstics of your culture on your excersise book?
4. What is the importance of cultural dance in your socity?
5. What is the relationship of dance and culture?
6. List at list five example of culture out of the 10 examples of culture?
7. list the three dimensions of culture or aspects:
8. list five cultural dimensions or 'problem areas'
9. What is the importance of cultural dance in your society?

3.3 Local stories for theatre and film/ video

Specific learning outcomes:

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

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

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





whole. There must be unavoidable means of presentations of theatre, film/video to interconnect our communities in theatre and film arts through inter-cultural expression to express the natural life of our people.

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

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

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

Ethiopian people are ethnically heterogeneous with diversified local stories, multi-cultures, religions, social backgrounds and dialectical languages. Ethiopian communities use local stories to punish, motivate, entertain, and advice their children through simple and





concrete saying that is called proverbs.

Among local stories proverb is a short sentence that people often quote, because it gives advice or tells you something about life. Proverbs are also well-known and enduring expressions rooted in cultural, religious, political, philosophical, and social fabrics. Societies have been using this wisdom to indirectly express their happiness and sadness, their satisfaction and dissatisfaction, their praise and disrespect, and so on, for centuries.

Ethiopian proverbs are valuable pieces of wisdom that have been transferred in wise sayings from generation to generation. We use them in our daily practices even today. We give advices about religion, life, business, hate, revenge, love, helping, cooperation, freedom, idea generation, creating something new, and the like by using proverbs as a wisdom of speaking to start and conclude our speech with each other.

Ethiopian proverbs are the tools of Ethiopian traditional knowledge that have been passed down from society to society in every day communication to live together as a people. They are also the source of indigenous for our societies.

About the ideas in theatre, and film, the playwright, the director, actors, actresses, producers, designers, and all stake holders are advisable to promote and introduce the use of proverbs in their work of arts as traditional knowledge of Ethiopians.

Some examples of Ethiopian proverbs are listed for you as follows:





- 1) The dog barks after the hyena has left.**
- 2) A woman without a man is like a field without a seed.**
- 3) The son of the Nile Thirsts for water.**
- 4) Slowly by slowly an egg will walk.**
- 5) One who hides their illness cannot expect to be cured.**
- 6) A foolish daughter teaches her mother how to give birth to the children.**
- 7) No crown without the poor, no bread without the farmer**
- 8) Better to work hard than to be bothered.**
- 9) The king cannot be accused, the heaven cannot be plowed.**
- 10) The ox plows, but the donkey ruins the crop.**
- 11) If the country is united, the king gets trouble.**
- 12) People think, God completes**
- 13) A man without faith is a horse without bridle.**
- 14) Talking is a typical for women, working is typical for men.**

The above mentioned proverbs are prepared as an example. You can add your own proverbs that you know and practice it in class about its meaning and implementation through speeches.





Exercises: 3.1.5

Describe the following question:

- A. What are the values of indigenous knowledge in theatre, film/video?
- B. Discuss the values of local stories for theatre and film in your groups?

3.4. Sculpture (monuments) and artifacts in early history

3.4.1. Sculpture

Specific learning outcomes

At the end of this lesson you will be able to

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

Throughout the world early history different types of sculptures and artifacts has been made. These sculptures and artifacts have a significant purpose for the development of art history and culture. In this unit we will evaluate the purpose of sculptures and artifacts according to conserving the history of human civilization.





Unit Three History and Culture

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

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



Figure 4. *Aksum monument Life size relief sculptures in lalibela*

When we look at the history of sculptures in Africa in the first place we will find the ancient sculptures of Egypt which are world famous. Egypt is known for its giant pharaoh sculptures and sunk reliefs. These sculptures and reliefs are found in the gate of ancient Egyptian palaces





Unit Three History and Culture

and they represent their glorious civilization. Sculpture is also most common among West African countries. In these countries sculptures were made in a form of masks rather than giant figurative representation. These masks in particular were often made for religious ceremonies.



Figure 5. *Aintient Egiptian monuments*



Figure 6 *Western African masks*

Also in the Asia and Europe sculptures and monuments are the part of their ancient history. In the Asian countries most of the sculptures and monuments are made based on religious aspects. And the sizes of the sculptures are gigantic. On the other hand the European countries





Unit Three History and Culture

sculptures and monuments have different characteristics than the Asian countries. European sculptures main focus is to idolize and magnify the idea of beauty. In most of the European sculptures we will notice mythological contents in a wide range.

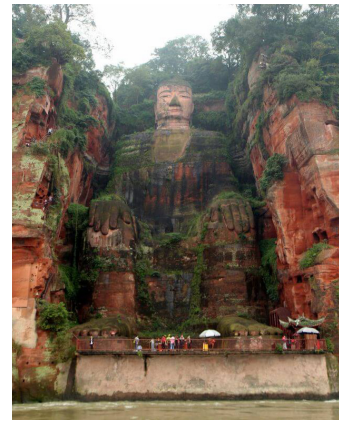
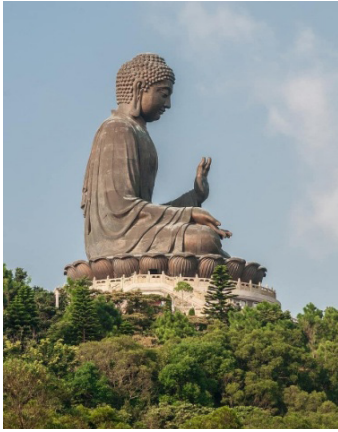


Figure 6 *Giant Asian sculptures*

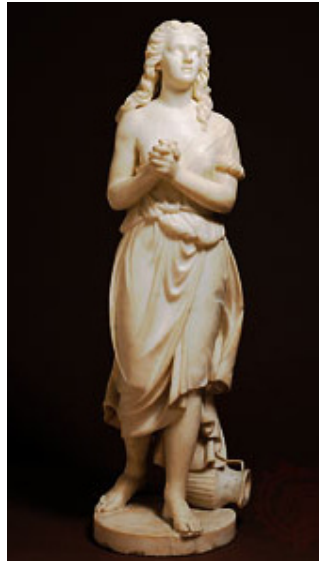


Figure 7 *European sculptures*



**Exercise:3.4.1**

Write the following questions the statement is correct by saying True or incorrect saying False.

- 1.Sculpture is a branch of the visual art that operates in two dimensions.
2. Sculpture can be made from different materials.
- 3.In our country there are ancient sculptures like the great monuments of Aksum.

3.4.2. Artifacts

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

In the pictures below we will look artifacts of our country and artifacts of different countries.





Figure 8 *Coin from Aksum kingdom Coins from Ezana kingdom*

Exercise: 3.1.7

Draw one ancient sculpture (monument) or artifact of Ethiopia.

Summary of unit three

Music

Music is a language of emotion in that it can represent different feelings and barge into the soul with no boundaries or limitations.

Since it was around this time – 40 Kya – that Cro-Magnon humans arrived in Europe, it appears that they brought the ability to make and use musical artifacts with them from Africa.

Prehistoric musical instruments enable rare and fascinating glimpses into an otherwise largely hidden culture.

Ancient humans were certainly capable of creating musical technologies well before they currently appear in the material record.

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

The oldest drum to be discovered is the Alligator Drum. It was used in Neolithic China, and was made from clay and alligator hides.





Unit Three History and Culture

Caveman Music: Instruments made of bone or stone have been copied and used to create rhythms believed similar to those of prehistoric times.

Although steel-stringed acoustic guitars are now used all over the world, the person who is thought to have created the first of these guitars was a German immigrant to the United States named Christian Frederick Martin (1796-1867).

Dance

Cultural dimensions are the most psychological dimensions

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

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

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

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

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

- Material dimension.
- Normative dimension.





- Symbolic dimension.

Theatre

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

Visual Arts

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

Unit 3 Summary questions:

Music:

1. If the statement is correct Write True if it is not write false
 1. Music promotes learning to create meaning ?
 2. Music offers both the medium and the message.
 3. No human culture, those most remote from civilization that is without music.
 4. Music experience is not contribute to personal, social, economic.
 5. cultural, and civic aspects of life.
 6. Music performance contribute to cognitive development





II. Give short explanation

1. What is the origin of music?
2. What was the first form of music?
3. Who started music?
4. When did human first make music?
5. Is music older than language?
6. Why is music so powerful?
7. What is the oldest instrument ever in the world?
8. Who created the first musical instrument?
9. What is the most popular instrument in the world?
10. Who is the most famous flute player in the world?
11. How old is the oldest drum?

Dance

Write Correct short answer

1. What is the importance of cultural dance in your society?

Visual Arts

If the statement is correct Write True if it is not write false

1. Monuments are only made by carving stones.
2. There are giant sculptures in western Africa.
3. Sculpture is a two dimensional art work.
4. European sculptures mainly focus on beauty and idolizing beauty.
5. Artifacts can't be used as a clue for understanding ancient civilization.

