



PERFORMING AND VISUAL ARTS

TEACHER GUIDE GRADE 9



FEDERAL DEMOCRATIC REPUBLIC OF ETHIOPIA
MINISTRY OF EDUCATION



PERFORMING AND VISUAL ARTS

TEACHER GUIDE

GRADE 9

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



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Foreword

Education and development are closely related endeavors. This is the main reason why it is said that education is the key instrument in Ethiopia's development and social transformation. The fast and globalized world we now live in requires new knowledge, skill and attitude on the part of each individual. It is with this objective in view that the curriculum, which is not only the Blueprint but also a reflection of a country's education system, must be responsive to changing conditions.

It has been almost three decades since Ethiopia launched and implemented new Education and Training Policy. Since the 1994 Education and Training Policy our country has recorded remarkable progress in terms of access, equity and relevance. Vigorous efforts also have been made, and continue to be made, to improve the quality of education.

To continue this progress, the Ministry of Education has developed a new General Education Curriculum Framework in 2021. The Framework covers all pre-primary, primary, Middle level and secondary level grades and subjects. It aims to reinforce the basic tenets and principles outlined in the Education and Training Policy, and provides guidance on the preparation of all subsequent curriculum materials – including this Teacher Guide and the Student Textbook that come with it – to be based on active-learning methods and a competency-based approach.

In the development of this new curriculum, recommendations of the education Road Map studies conducted in 2018 are used as milestones. The new curriculum materials balance the content with students' age, incorporate indigenous knowledge where necessary, use technology for learning and teaching, integrate vocational contents, incorporate the moral education as a subject and incorporate career and technical education as a subject in order to accommodate the diverse needs of learners.

Publication of a new framework, textbooks and teacher guides are by no means the sole solution to improving the quality of education in any country. Continued improvement calls for the efforts of all stakeholders. The teacher's role must become more flexible ranging from lecturer to motivator, guider and facilitator. To assist this, teachers have been given, and will continue to receive, training on the strategies suggested in the Framework and in this teacher guide.

Teachers are urged to read this Guide carefully and to support their students by putting into action the strategies and activities suggested in it.

For systemic reform and continuous improvement in the quality of curriculum materials, the Ministry of Education welcomes comments and suggestions which will enable us to undertake further review and refinement.

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MINISTRY OF EDUCATION**

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Introduction

This teacher's guide is designed to be used by subject teachers when implementing grade nine (9) Performing and Visual Arts in Ethiopian secondary schools. The main purpose of preparing this guide is to help the subject teacher effectively implement the syllabus so as to enable students to achieve the intended educational objectives in the study area. The guide is also intended to support the teacher to create an exciting and meaningful teaching environment focusing on relevant and purposeful activities, and teaching practices. It gives practical ideas about ways of implementing the syllabus: suggestions about what to teach, strategies for facilitating learning and teaching, and provides methods of assessment and assessment tasks. It shows directions through which the teacher follows step by step procedures to look for new and challenging ways of facilitating students' learning in PVAs. The guide is closely linked to the subject syllabus and student textbook. Therefore, it must be used side by side.

In terms of scope, this guide consists of five units: historical and cultural context, artistic perception, creative expression, aesthetic valuing and connections, relationships and applications of PVAs. It also consists of learning objectives, specific competencies, activities, assessment strategies, feedback to the activities, time allotments and learning support resources/materials. The guide, therefore, serves as a director for the development of instructional activities to be implemented and provide opportunities for the enhancement of teaching and learning so as to contribute to the cognitive, affective and psychomotor development of the students. The subject teacher as the main user of this guide is expected to play a key role in ensuring that the guide is used for the enhanced development of students in the area of PVAs. It is hoped that the proper use of the guide can significantly enhance teaching and learning processes and eventually contribute towards the achievement of the objectives sought in the subject.

The teacher is expected to develop lesson plans thoroughly that are developmental, i.e. each one is built on what was learned in the previous lesson to have continuity and build on students' ideas through an evolving process. The lesson plan is a basic precondition for effective teaching and enables the teacher to have a clear idea of what activities are going to take place in each lesson.

The teacher as a facilitator of students' learning is also advised to use a variety of suggested learning and teaching activities that provides him/her with ideas to motivate students to learn and make learning relevant, interesting and enjoyable. The teacher should relate learning in PVAs to real people, real issues and the real environment. Teaching using meaningful contexts and making sure that students participate in appropriate practical activities assists students to gain knowledge. The teacher is supposed, where appropriate, to integrate PVA activities with other subjects so that students can see the interrelationships among many subjects.

Learning Outcomes

Learning outcomes are the intended educational outcomes of a particular subject/unit / lesson. It describes the knowledge, skills, abilities and attitudes that students have to attain by the end of the subject/unit/ lesson. It provides teachers with a much clearer focus on what students should learn and be able to achieve at the end. The achievement of the outcomes is demonstrated by the knowledge, attitudes and skills gained by the student. Here, the learning outcomes of this subject are stated as follows.

- Identify simple harmonic compositions of Ethiopian traditional music and dance (Styles and techniques).
- Differentiate categories of Ethiopian traditional musical instruments.
- Identify the basic genres in theatre and film.
- Explain principle of design in composition of visual art.
- Describe the role of composition and construction in graphic design and 3D.
- Identify the elements of theatre and film languages (visuals, sound, editing, acting and lighting).
- Perform simple harmonic compositions of traditional music instruments.
- Perform different styles and techniques in modern dance.
- Create, write, and express moods, feelings, themes, ideas through Theater and Video.
- Make handcrafts, simple clay sculptures and computer graphics.
- Describe Ethiopian Music, visual arts and dance history (instruments and styles).
- Describe Ethiopian history of theatre and film.
- Compare and contrast diversified culture in performing art works (music, dance, theatre, video).
- Appreciate the way of create Ethiopian crafts, monuments, mural painting and decoration.
- Connect and apply in performing and Visual Arts with other issues (epidemics, air and sound pollution, conflict resolution...).

Unit	Unit Content and Sections (Sub-contents)	Periods allotments
ONE	HISTORICAL AND CULTURAL CONTEXT	8 PERIODS
	1.1. History of visual arts in Ethiopia	
	1.2. History of Music and Dance in Ethiopia	
	1.3. History of Theater and Film in Ethiopia	
TWO	ARTISTIC PERCEPTION	8 PERIODS
	2.1. Principle of design in composition of visual arts	
	2.2 Harmonic compositions in ancient music and dance (Styles and techniques)	
	2.3 Basic genres in Theatre and Film	
THREE	CREATIVE EXPRESSION	10 PERIODS
	3.1 Composition of Visual Arts	
	3.2 Harmonic compositions of traditional music and dance (techniques of performance)	
	3.3 Story structure in one-act play theatre and short film production	
FOUR	AESTHETIC VALUING	8 PERIODS
	4.1 Appreciation of Visual art Practices in Ethiopia	
	4.2 Diversified culture in performing art works (Music, Dance, Theatre, Film)	
FIVE	CONNECTIONS, RELATIONSHIPS AND APPLICATIONS	5 PERIODS
	5.1 Connection, Relationship and Application of Visual Arts with Other Subjects	
	5.2. Connection, Relationship and Application of Performing Arts with Other Subjects	

Note:

Time allotted in a year: 39 periods

Time allotted in a week: 1 Periods

Duration of one period: 45 minutes

Teaching and learning methods

Teaching and learning methods imply the way or means by which a teacher presents a given subject matter content to the learners to support them acquire knowledge, develop skills and form values, attitudes, habits, etc. It provides opportunities for students to learn actively and to apply practical knowledge that they have acquired in the classroom in the real world. It is a means for turning knowledge into learning. Thus, the lists of teaching and learning methods suggested to be used in this subject include but are not limited to the following.

- Informal or modified lecture
- Brainstorming
- Explanation
- Demonstration
- Question and answering
- Discussion
- Problem-solving,
- Skill practice,
- Project,
- Independent study,
- Role playing,
- Field trip (Educational tours)
- Storytelling,
- Debate,
- Performing/Practicing
- Group work,
- Modeling,
- Ice breaker/warmer/energizer, starter etc.

Teaching and Learning Materials

Teaching and learning materials play invaluable roles in promoting the quality of students' learning. They are vital to make learning relevant, meaningful, concrete, practical, and enhance achievement. The following list includes many of the learning resources necessary in order to teach PVAs subjects at grade nine level. This list is neither exhaustive nor mandatory. The subject teacher may not need all items listed if a topic he/she chooses to present does not require them. Conversely, teachers may need additional materials and supplies to teach a topic to reach the desired learning outcomes. Thus, the lists of teaching and learning materials suggested to be used in this subject include but are not limited to the following.

- Student textbook,
- Pictures,
- Figures,
- Models,
- Real objects,
- Posters,
- 2D shapes (materials for painting, drawing, graphic design such as oils, water colours, tempera, acrylics, ink, pencils, etc.),
- 3D shapes (cubes, spheres, cones, cylinders, objects generated from basic form, etc.),
- Rehearsal place (class/rooms),
- Video /audio of local/modern dances,
- Audio/Video recorder,
- Guitar and/or keyboard and/or piano,
- Digital /film photography camera
- Mixed media,
- Musical instruments (krar, masenko, gitar, washint, etc.),
- Visual arts materials and equipment (drawing, painting, sculpture, printmaking, photography, pottery, mosaic-art, origami, computer art, graphic design, etc.),
- Theatre and Film materials, and equipment such as CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette recorder/players, television monitors, and computers, design, and word processing, etc.

Assessment Strategies

Assessment is a means by which the teacher gathers information on students' learning to determine what they know or do not know. Assessment facilitates teaching and learning by providing useful feedback to both teachers and students. It can increase teachers' effectiveness, boost students' achievement and motivation, and encourage students' independence in the learning process. The assessment strategies suggested to be used in this subject include but not limited to the following.

- Classwork, and homework,
- Quizzes and Tests,
- Assignment,
- Oral questions,
- Observations and Self-reflection,
- Group reflection,
- Portfolio,
- Individual and group projects,
- Final examination, etc.

Feedback Provision Strategies

Feedback is information given to the students about their performance in relation to learning objectives or outcomes aimed at improvement in students' learning. Feedback provides the teacher and student with evidence about current knowledge and skills development. Understanding the student's progress and level of achievement enables the teacher to make decisions about the next steps to plan in the learning program. Feedback needs to be:

- constructive, so that student's feel encouraged and motivated to improve.
- timely, so that students can use it for subsequent learning.
- prompt, so that students can remember what they did and thought at the time.
- focused on achievement, not effort. Assess the work, not the student.
- specific to the unit learning outcomes, so that assessment is clearly linked to learning.

Accordingly, feedback provision strategies suggested to be used in this subject include but not limited to the following.

- Verbal or oral feedback in the classroom to the whole class, or person to person and
- Written commentary to individual students.

UNIT 1

HISTORICAL AND CULTURAL CONTEXT

Performing and Visual Arts have a long history in Ethiopia. It may date back to the history of earliest people in the country. Thus, the focus of this unit is to familiarize students to the history of Visual Art, Music, Dance, Theatre, and Film in Ethiopia. Accordingly, the unit has three sections that students are expected to learn. The first section presents the history of Ethiopian Painting and Sculpture. The second section deals with the history of Ethiopian Music and Dance. The third section focuses on the history of Theatre and Film in Ethiopia. The unit is also expected to be covered within 8 periods. Hence, the unit is intended to achieve the following learning outcomes.

UNIT LEARNING OUTCOMES

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

- **Explain the main historical and cultural contexts of performing and visual arts in Ethiopia.**
- **Describe the major historical and cultural contexts shaping performing and visual arts in Ethiopia.**
- **Appreciate the historical and cultural contexts of performing and visual arts in Ethiopia.**

SECTIONS

- History of Ethiopian Painting and Sculpture
- History of Ethiopian Music and Dance
- History of Theatre and Film in Ethiopia.

TEACHING AND LEARNING METHODS

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these.

- Informal or modified lecture
- Brainstorming
- Explanation
- Demonstration
- Question and answering
- Discussion
- Problem-solving,
- Skill practice,
- Project work,
- Independent study,
- Role-Playing,
- Field trip (Educational tours),
- Drama,
- Storytelling,
- Debate,
- Group work
- Modeling,
- Ice breaker/warmer/energizer, starter, etc.

FEEDBACK PROVISION STRATEGIES

The following are some of the lists of feedback provision strategies suggested to be used in this section but not only limited to these.

- Verbal or oral feedback and
- Written feedback.

TEACHING AND LEARNING MATERIALS

The following are some of the lists of teaching and learning materials suggested to be used in this section but not only limited to these.

- Student textbook,
- Pictures,
- Figures,
- Models,
- Real objects,
- Posters,
- 2D shapes (materials for painting, drawing, graphic design such as oils, watercolours, tempera, acrylics, ink, pencils, etc.),
- 3D shapes (cubes, spheres, cones, cylinders, objects generated from basic form, etc.),
- Rehearsal place (class/rooms),
- Video /audio of local/modern dances,
- Video recorder,
- Guitar and/or keyboard and/or piano,
- Digital and film photography,
- Mixed media,
- Musical instruments (krar, masenko, gitar, washint, etc.),
- Visual arts materials and equipment (for drawing, painting, sculpture, printmaking, photography, pottery, mosaic-art, origami, computer art, graphic design, etc.),
- Theatre and film materials, and equipment such as CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette recorder/players, television monitors, and computers, design, and word processing, etc.

ASSESSMENT STRATEGIES

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these.

- Classwork, and homework,
- Quizzes,
- Tests,
- Assignments,
- Oral questions,
- Observations,
- Self-reflection,
- Group reflection,
- Group or individual Projects
- Portfolio, etc.

1.1 History of Visual Arts in Ethiopia

The visual Arts are primarily visual in nature and include cave arts, crafts, drawing, painting, sculpture, monuments, printmaking, design, photography, etc. Ethiopian visual arts are very diverse and have a long history. These visual arts are found in different parts of the country; mainly located in the Southern, Eastern and Northern parts of Ethiopia. Accordingly, in this section students can learn about the history of Ethiopian Cave Art, Crafts, Monuments, and Painting. Thus, the section has the following learning outcomes.

Learning Outcomes

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

Define Visual Arts.

Mention important Art sites in different parts of Ethiopia.

Explain the diverse Visual Artworks in the country.

Describe the history of visual arts in Ethiopia

Lesson Topics

The history of Ethiopian Cave Art

The history of Ethiopian Crafts

The history of Ethiopian Monuments

The history of Ethiopian Painting

Teaching and learning methods

The following are some of the lists of teaching and learning methods suggested to be used in this section but not limited to only these.

Ice breaker/energizer,

Brainstorming,

Informal or Modified Lecture,

Explanation,

Demonstration,

Question and Answering,

Discussion,

Group work.

Teaching and Learning Materials

The following are some of the lists of teaching and learning materials suggested to be used in this section but not only limited to these.

Student textbook,

Pictures,

Models

Visual arts materials and equipment (for drawing, painting, sculpture, printmaking, pottery, mosaic-art, origami, computer art, graphic design, etc.),

Assessment Strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not limited to only these.

Oral questions,

Classwork,

Homework,

Self-reflection,

Group reflection

Feedback Provision Strategies

The following are some of the lists of feedback provision strategies suggested to be used in this unit, but not limited to only these.

Verbal or Oral feedback, and

Written feedback.

Lesson 1: The History of Ethiopian Cave Art

This session is the first class to deal with the content of the subject. Accordingly, read through the topic of the concept of Visual Arts that are mainly focused on the history of Ethiopian Cave Art and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic in the previous grades, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. To start with, introduce the lesson by recalling what students have learnt in Grade 8, about Visual Arts that are mainly focused on Cave Art in order to continue developing their knowledge and skills in the

study of the new topic about Ethiopian cave art and communicate the daily lesson objectives. Encourage students to work on activities 1.1 (a) and 1.1 (b) from student textbook about visual arts, in particular cave art. Allow them about 7 minutes to engage in the activity. Then, remind students to share their knowledge and understanding of visual and cave arts. Explain the content in the student textbook about visual and cave arts, why it is needed. Focus on the meaning, importance and history of visual arts as an integral part of Ethiopian people's experiences. Elaborate cave art as the numerous paintings and engravings found in caves and shelters dating back to the Ice Age roughly between 40,000 and 14,000 years ago. Relate it to the case of Ethiopian cave art such as in Dire Dawa known for its many prehistoric cave paintings. Encourage students to look at figure 1 from the textbook, a sample illustration scale of cave art in Ethiopia. Finally, summarize the lesson and encourage students to ask questions if any that may need further clarification, ask students oral questions to check the achievement of daily lesson objectives. Inform students about the next lesson and close up the daily lesson.

Lesson 2: The History of Ethiopian Crafts

This is lesson 2, on the history of Ethiopian craft. Read the history of Ethiopian craft and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin the daily lesson with a summary of the previous lesson on the visual arts mainly Ethiopian cave art. Introducing daily lessons on the history of Ethiopian craft and lesson objectives. Encourage students to recall what they have learned about craft in the previous grades. Invite each student to engage individuals in activity 1.1 (c) from the student textbook. Make sure that all students understand what they are told to do and motivate them to engage in the activity. Give them adequate time, about 6 minutes. When they use the time given, ask them to explain the concept of craft in their own words and encourage them to give examples from their localities according to their own personal understandings. Discuss the content with students about the difference between craft and are generally made from raw natural materials. Use examples from Ethiopian perspectives with woven geometric decoration, pottery and basketry wooden crafts in the southern and western part of Ethiopia using figures 2 and 3 from the student textbook. Think of concrete examples that you can provide and use your students' experiences from their local environment. Finally, summarize the

lesson, and encourage students to ask questions, if any, that may need further clarification and ask oral questions to check students' progress towards the lesson objectives. Tell them to read about the next lesson and end the daily lesson.

Lesson 3: The History of Ethiopian Monuments

This is lesson 3 on the history of Ethiopian Monuments. Read on the history of Ethiopian Monuments and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin with the summary of the previous lesson on the history of Ethiopian craft; introduce daily lessons about the history of Ethiopian monuments and lesson objectives. Start by asking questions to help students think about the history of Ethiopian monuments and get them to explore ideas further. Guide students to do activity 1.1 about monuments and how it works. Encourage them to engage to the level of their ability so as to give a personal opinion and be able to back up what they have said with good reasons. Tell the students there is no right or wrong answer. But it is very important for students to discuss issues of Ethiopian monuments. Explain a monument as a type of structure that was explicitly created to commemorate a person or event using examples of monument works in figure 4 about Tiya Stelae, figure 5 representing Aksum Stelae and figure 6 revealing monument at National Theatre of Ethiopia. Draw on their experiences of monuments in their localities to enhance their understanding. Finally, give them brief explanations using different examples related to their daily life. Summarize the lesson and encourage students to ask questions that need further clarification if any and ask them oral questions to check the achievement of lesson objectives, inform them about the lesson ahead and close up the daily session.

Lesson 4: The History of Ethiopia Painting

This is lesson 4, on the history of Ethiopian painting. Read the history of Ethiopian painting and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the

classroom. Begin this new lesson with a summary of the key points that students have learned in the previous lesson and orient students to the new lesson about the history of Ethiopian painting. Encourage students to recall what they have learned about painting in the previous grades. Introduce the daily lesson about the history of Ethiopian painting and its lesson objectives. Ask each student to engage individually in the activity 1.1 (e) from the student textbook. Make sure that all students understand what they are told to do and motivate them to engage in the activity. Give them adequate time, about 5 minutes. When they use the time given, ask them to explain about painting and the materials used for painting in Ethiopia according to their own personal understanding and encourage them to back up what they have said with reasons. Then, discuss the content with students as presented in the student textbook focusing on the Ethiopian painting history and four types such as; illuminated manuscript, mural painting, modern painting canvas and other portable materials and body painting, if possible using local examples. As much as possible, provide a variety of learning opportunities in painting to meet the needs of all students toward achieving the lesson objectives. Encourage students to look at figure 7 about illuminated manuscripts, figure 8 mural paintings in Ethiopia, figures 9 and 10 as well as figure 11 (a) and (b) about body paintings of Omotic people in southern Ethiopia. Finally, summarize the lesson and encourage students to ask questions if any that may need further clarification in this respect and ask them oral questions to check the achievement of lesson objectives. Give them a reading assignment about the next lesson and end up the session.

1.2 History of Music and Dance in Ethiopia

The history of Ethiopian music and dance covers from prehistoric times to the present day. In Ethiopia, there are many cultures having their own origins in the creation of music and dance style. Thus, in this section students can learn about the history of Ethiopian music and Dance and the section has the following learning outcomes

Section Learning Outcomes

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

Describe the history of ancient and modern music in Ethiopia.

List down the most widely used ancient musical instruments in Ethiopia.

Explain the history of traditional and contemporary dance in Ethiopia.

Lesson Topics

The History of music in Ethiopia
History of Dance in Ethiopia

Teaching and learning methods

The following are some of the lists of teaching and learning method suggested to be used in this section but not only limited to these.

- Ice breaker/energizer
- Brainstorming
- Informal or modified lecture
- Explanation
- Demonstration
- Question and answering
- Discussion
- Group work.

Teaching and Learning Materials

The following are some of the lists of teaching and learning suggested to be used in this section but not only limited to these.

- Student textbook,
- Pictures,
- Models
- Video /audio of local/modern dances,
- Video recorder,
- Guitar and/or Keyboard and/or Piano,
- Musical instruments (kirar, Masenko, Guitar, Washint, etc.),

Assessment Strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these

- Oral questions
- Classwork,
- Homework
- Self-reflection
- Group reflection

Feedback Provision Strategies

The following are some of the lists of feedback provision strategies suggested to be used in this unit but not only limited to these.

Verbal or oral feedback and

Written feedback.

Lesson 5: The History of Music in Ethiopian

This is lesson 5, on the history of music in Ethiopia. Read through the topic on the history of traditional and modern music in Ethiopia and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin with introducing daily lessons about the history of Ethiopian ancient music and communicate lesson objectives. Start by asking questions to help students think about the history of music in Ethiopia and get them to explore ideas further. Guide students to do activity 1.2.1 (a) from a textbook on the concept of music, traditional and modern music in Ethiopia. Ask the students to work in pairs for five minutes and move around to encourage them to engage in a discussion and negotiation with each other. Encourage students' active engagements and discussions using activities 2.1.1. and 1.2.1. 2 from the textbook and how each instrument can be used to produce sound helpful for music. As much as possible, try to bring musical instruments to the classroom, model and encourage students to practice it. After students have finished, allow them an opportunity to share their ideas. Using input from students' experiences, explain the content focusing on the history of Ethiopian traditional and modern music. Finally, summarize the lesson and encourage students to ask questions, if any, that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignments to enrich students' understanding of the history of Ethiopian music and end up the daily lesson.

Lesson 6 : The History of Dance in Ethiopia

Lesson 6 reats the history of dance in Ethiopia. Read through the topic of the history of dance in Ethiopia and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lessons on modern music in Ethiopia, and orient students to the new lesson on the history of cultural dance in Ethiopia. Encourage students' to engage in an activity 1.2. 2 (a) from a student's textbook to work on for six minutes on the concept of dance and the differences and similarities between cultural and modern dances. As students work, go from one corner of the classroom to another to observe students so as to identify those who need extra help. Then, provide opportunities to some students to understand their classmates. . Then, explain the content from the textbook with students focusing on the concept of dance as a performing art that consists of sequences of movement, either improvised or purposefully selected. Give emphasis to long history of dance in Ethiopia that has a direct relation with different religious festivals, holidays and indigenous performances. Besides, address the presence of many dance styles in different parts of the country like the folk dance of Amhara, Oromo, Guragie, Tigree, Afar, Somali, Wolaita and other nationalities in which each possess different singing and dancing styles and with some similarities. Let students show their own cultural dance styles from different parts of the country in Dehub folk dance (Keffa's, Sidama, Wolita, etc.,) Oromo's folk dance (Arsi, Wollega, Shewa, Borena, Kemisie etc) Tigre cultural dance, Somali (Ogaden), Amhara (Wollo, Gojjam , Gonder, Shewa), Afar cultural dance, etc. Address the history of modern dance in the country. Finally, summarize the lesson and encourage students the chance to ask questions that may need further clarification and ask them to check the achievement of lesson objectives. Give them a reading assignment about the next lesson and close-up the session.

1.3 History of Theatre and Film in Ethiopia

Theatre is one of the cultural elements that best exemplifies Ethiopia. Theatrical art in Ethiopia has its roots within prehistory. Yet, it is part of every day in public places and at home. It is the functioning of society itself which most directly dictates artistic expression in the country. Like other forms of creative expression by Ethiopians, also, filmmaking is a product of the historical experiences of Ethiopian societies. The Ethiopian film has come a long way in terms of its origin and development. Accordingly, in this section students can learn about the overview of the history of Ethiopian Theater and Film. Hence the section has the following learning outcomes

Section Learning Outcomes

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

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

Lesson Topics

The history of Ethiopian Theatre:

The History of Ethiopian Film:

The History of Local Film Production in Ethiopia

The History of Contemporary Cinema in Ethiopia

Teaching and learning methods

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these.

Ice breaker/energizer

Brainstorming

Informal or modified lecture

Explanation

Demonstration

Question and answering

Discussion

Group work

Role playing

Teaching and learning materials

The following are some of the lists of teaching and learning suggested to be used in this section but not only limited to these.

Student textbook,
Pictures,
Stage plays
Films
Rehearsal place (class/rooms),
Video /audio of local/modern dances,
Video recorder,
Guitar and/or keyboard and/or piano,
Digital and film photography,
Theatre and film materials and equipment such as CD players,
DVD player/recorders, audio player/recorders, video cameras,
videocassette recorder/players, etc.

Assessment strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these.

Oral questions
Classwork,
Homework
Self-reflection
Group reflection
Test
Quiz

Feedback provision strategies

The following are some of the lists of feedback provision strategies suggested to be used in this unit but not only limited to these.

- Verbal or oral feedback and
- Written feedback.

Lesson 7 The History of Theatre Ethiopia

This is lesson 7 the history of Ethiopian Theatre. Read through the topic of the history of Ethiopian Theatre and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this lesson with a summary of the main points that students have learned in previous lessons, and orient them to the new lesson on the history of Ethiopian Theatre Encourage students to engage in activity 1.3.1(b) from the student's textbook to work on for six minutes. Let them share their experiences related to the emergency of Theatre from the practice of storytelling, role plays, rituals and church ceremonies, and school drama. Then, discuss the content with the students focusing on the history of Theatre as the oldest form of performing art that has emerged from the practice of storytelling, from the ritual activities, children role plays, church ceremonies, and school drama that had a significant contribution to the development of Theatre in Ethiopia. Orient students to look at figures from their textbook as an example. Finally, summarize the lesson and encourage students to ask questions if any that may need further clarification and ask them oral questions to check the achievement of lesson objectives. Inform them what they will learn in the next lesson and close up the daily session.

Lesson 8 : The History of Film in Ethiopia

This is lesson 8 on the history of Ethiopian film. Read through the topic on the history of Ethiopian film and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin with the summary of the previous lesson on the history of modern theatre in Ethiopia; introduce the daily lesson and lesson objectives. Orient students to discuss in group, the history of Ethiopian film its overview for seven minutes based on activity 1.3.2 (a). Make sure that the groups have a good start and are working well. Observe the students to identify those who need extra help. Ensure that they are able to be open to new experiences and that they show sensitivity and respect towards different ideas. Ensure that each student is participating in group

discussions and activities. Give two or three sample groups to present their group work to the classmates. Give students adequate time for presentation. Write keywords from their report on the chalkboard. Encourage students to discuss and share experiences that they have had. Then, give them brief explanations using different examples. Finally, summarize the lesson and encourage students to ask questions, if any, that need further clarification and close-up the session informing about the lesson ahead.

Lesson 9: The introduction of motion picture/film in Ethiopia

This is lesson 9, on the introduction of motion picture/film in Ethiopia. Read through the topic on the introduction of motion picture/film in Ethiopia and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin the daily lesson with the summary of the previous lesson on the history of Ethiopian film overview, introduce daily lessons about the introduction of motion picture/film in Ethiopia and lesson objectives. Start by asking questions about the introduction of motion pictures/films in Ethiopia. In order to help students think about the introduction of motion picture/film in Ethiopia, encourage them to discuss and share experiences that they have had. Then, give them brief explanations using different examples related to the introduction of motion picture/film in Ethiopia. Focus on modernization efforts of Menelik II and its associated introduction of motion picture/film in Ethiopia. Finally, summarize the lesson, and encourage students to ask questions, if any that may need further clarification and ask oral questions to check students' progress towards the lesson objectives. Tell them to read about the next lesson and end up the daily session.

Lesson 10 : The History of Local Film Production in Ethiopia

This is lesson 10 on the history of local film production in Ethiopia. Read through the topic of the history of local film production in Ethiopia and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin this new section

lesson with the summary of the key points that students have learned in the previous lesson and orient students to the new lesson on the history of local film production in Ethiopia. Encourage students to recall what they have learned about film in previous grades. Introduce the daily lesson on the history of local film production in Ethiopia and its lesson objectives. Give students to engage individuals in the activity. Make sure that all students understand what they are told to do and motivate them to engage in the activity. Give them adequate time, about 6 minutes. Then, discuss the content with students as presented in the student textbook using local examples. Finally, summarize the lesson and encourage students to ask questions, if any, that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them a reading assignment about the next lesson and end-up the daily session.

Lesson 11 The History of Contemporary Cinema in Ethiopia

This is lesson 11 on the history of contemporary cinema in Ethiopia. Read through the topic of a full-length play in a theatre and familiarize yourself with the content that you will teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Familiarize yourself with the concept of modern dance and how it works so that you can clearly explain it to the learners. Design a series of relevant exercises to do with learners in the classroom. Begin this new section lesson with the summary of the key points that students have learned in the previous lesson and orient students to the new history of contemporary cinema in Ethiopia. Introduce the daily lesson on the history of contemporary cinema in Ethiopia and its lesson objectives. Ask each student to engage individuals in the activity 1.3.2(b) from the student textbook. Make sure that all students understand what they are told to do and motivate them to engage in the activity. Give them adequate time, about 6 minutes. When they use the time given, ask them to explain their own personal understanding and encourage them to back up what they have said with reasons. Then, discuss the content with students as presented in the student textbook using local examples. Focus on the opening of film schools, the coming of film associations and film festivals, technological advancement other factors that deserve due attention like the rapid growth of television channels the coming of the internet, YouTube or other social media platforms contributions Finally, summarize the lesson and encourage students to ask questions that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them a reading assignment about the next lesson and end-up the daily session.

Unit Summary

This unit has covered the history of Ethiopian visual art (Cave Art, painting, Craft, and Monument), Music and dance, Theatre, and Film. The historical development of visual art in Ethiopia is mostly located in the southern, eastern, and northern parts of Ethiopia. There were different visual artworks in different areas of the country. For instance Cave Art around Dre Dewa, Body Painting in Omotic people can be mentioned in the Eastern and Southern parts of Ethiopia. The Northern part of the country also has several visual artworks. For example, among the most well-known Obelisk of Axum, Rock hewn of Lalibela churches, and castles in Gondar like Fasiledes are the most historical visual arts. Ethiopian music started through folk music (cultural music). Ancient music is music transmitted orally with unknown composers or music performed by custom over a long period of time. Beginning of musical traditions in Ethiopia the history of the land goes back thousands of years with the KibreNegest (glory of the king) is one of the most important historical books written in Ge'ez elaborate on the exodus of the Hebrew from Jerusalem to the Ethiopian empire to the Queen of Sheba and greatest of Ethiopian composer and musician saint Yared. in addition, Ethiopia uses pentatonic scale to produce music in which there are four main modes Tezeta, Bati, Ambassel, and Anchovy with Additional modes are variations on the above Tezeta minor and Bati minor. Ethiopian Theatre has a long history, dating back to rituals, Children's role-play, and School drama. In the modern sense, the first play titled is Yawrewoch Commedia (Comedy of Animals) in 1913G.C. And the Hager Fiker Theatre, Addis Ababa Municipality Theatre (Addis Ababa City Hall/Addis Ababa Theater and Cultural Center), Ethiopian National Theatre, and Ras Theatre can be mentioned. Most historical sources indicate that Motion Pictures art was initially introduced in Ethiopia during Emperor Menelik II's reign, only a few years after the Lumière brothers' inaugural screening in Paris in December 1895 G.C. Unlike other African countries, the advent and development of Cinema in Ethiopia as such is not directly associated with European colonization. They strive by Europeans to win diplomatic relations with Ethiopian monarchies and the emergence of the capitalist system was rather a decisive factor for the development of screen media in the Imperial era. Currently, the growth and development of Cinema in Ethiopia is a good awakening, a lot of professionals in the field are involved in current filming productions. So, the Ethiopian film industry has a bright future.

Review Questions

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

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

Answer each of the following questions

Describe the beginning of Visual Arts in Ethiopia

Discuss briefly how Theatre and Film began in Ethiopia.

List down some Ethiopian Theatre practitioners with their artistic works.

Write a short note on the history of theatre houses in Ethiopia.

Discuss the cultural and modern Dance in Ethiopia.

List down some Ethiopian musical instruments which are classified under the Chordophone family.

Feedback to Unit One Review Questions

I. Answers to True or False Items

1. False 2. False 3. False

II. Possible responses to short-answer items/to answer the short answer items, use the textbook as a guide/

UNIT 2

ARTISTIC PERCEPTION

Artistic perception is about processing, analyzing and responding to sensory information through language and skills. Accordingly, this unit focuses on the artistic perception in the conceptual understanding of formal and expressive qualities of artworks. The unit has three sections. Section one is about the role and function of the elements of design in 3D arts. Section two covers the harmonic composition styles and techniques in traditional music and dance, and section three treats the basic genres in Theatre and Film. The unit is also expected to be covered within 7 periods. Hence, the unit is intended to achieve the following learning outcomes .

UNIT LEARNING OUTCOMES

Upon completion of this unit a student will be able to:

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

SECTIONS

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

TEACHING AND LEARNING METHODS

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these

- **Ice breaker/warmer/energizer/starter**
- **Brainstorming**
- **Informal or modified lecture**
- **Explanation**
- **Demonstration**
- **Question and answering**
- **Discussion**
- **Skill practice**
- **Role playing,**
- **Debate,**
- **Drama,**
- **Group work,**
- **Modeling,**
- **Rehearsal,**
- **Field trip (visits)**

FEEDBACK PROVISION STRATEGIES

The following are some of the lists of feedback provision strategies suggested to be used in this section but not only limited to these.

- **Verbal or oral feedback and**
- **Written feedback.**

TEACHING AND LEARNING METHODS

The following are some of the lists of teaching and learning materials suggested to be used in this section but not only limited to these.

- Guitar and/or keyboard and/or piano
- Student textbook,
- Pictures,
- Figures,
- Models,
- Posters,
- 2D shapes (materials for painting, drawing, graphic design such as oils, watercolors, tempera, acrylics, ink, pencils, etc.),
- 3D shapes (cubes, spheres, cones, cylinders, objects generated from basic form, etc.
- Visual arts materials and equipment (for drawing, painting, sculpture, printmaking, photography, pottery, mosaic-art, origami, computer art, graphic design, etc.),
- Musical instruments (krar, masenko, guitar, washint, etc.),

- Theatre and film materials, and equipment such as CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette recorder/players, television monitors, and computers, design, and word processing, etc.

ASSESSMENT STRATEGIES

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these.

- Classwork,
- Homework,
- Quiz,
- Assignment,
- Oral questions,
- Observation,
- Test

2.1 Elements and Principles of Design in Composition of Visual Arts

This section focuses on principle of design in composition of visual art. The elements of art are the basic components of art-marking. It is impossible to create a work of art without using at least one of the seven elements of art. In order to be successful in art creation, an artist must be able to intelligently use the elements of art. Thus, in this section students can learn about the concept of elements of art and their role and function in 3D arts. The section has the following learning outcomes .

Section Learning Outcomes:

- After the completion of this section, a student will be able to:
 - Identify the elements and principles of design in 3D arts.
 - Explain the main roles and functions of the elements of visual arts.
 - Differentiate 2D from 3D arts.

Lesson Topics

- The elements of design
- The Role and Functions of the Elements of Sculpture are
- The Role and Functions of the Principles of Sculpture

Teaching and learning methods

The following are some of the lists of teaching and learning methods suggested to be used in this section but not limited to only these.

- Ice breaker/energizer/starter,
- Brainstorming
- Informal or modified lecture,
- Explanation,
- Demonstration,
- Question and answering,
- Discussion,
- Skill practice,
- Group work,
- Modeling,
- Rehearsal,
- Field visits, etc.

Teaching and learning materials

The following are some of the lists of teaching and learning materials suggested to be used in this section but not limited to only these.

Student textbook,

Pictures,

2D shapes (materials for painting, drawing, graphic design such as oils, watercolours, tempera, acrylics, ink, pencils, etc.).

3D shapes (cubes, spheres, cones, cylinders, objects generated from basic form, etc.).

Visual arts materials and equipment, etc.

Assessment strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these.

Oral questions,

Classwork,

Homework,

Observation,

Self-reflection

Group reflection

Quiz

Feedback provision strategies

The following are some of the lists of feedback provision strategies suggested to be used in this section but not only limited to these.

Verbal or oral feedback and

Written feedback.

Lesson 12 : The Elements of Art for Design

This is lesson 12 on the elements of arts for design. Read through the topic of the elements of arts for design and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Familiarize yourself with the film genres. Design a series of relevant exercises to do with students in the classroom.

Begin this lesson with a summary of the main points that students have learned in the previous lesson, and orient them to the new lesson on the elements of arts for design. After summarizing the main points of the previous lesson, introduce the daily lesson and lesson objectives. Encourage students to engage in activity 2.1 (a) from the student's textbook to work on for six minutes. Then orient students to engage in group discussion, based on activity 2.1 (a). As students work together, go from group to group to observe their discussions and to ensure that everyone is participating in group discussions and activities. Remind students that everyone has a right to suggest their own opinion and to agree or disagree with the opinions of others. Observe the students to identify those who need extra help. Ensure that they are able to be open to show sensitivity and respect towards others opinions and practices. Provide opportunities to some groups to present the results of their discussion. Then, discuss the content from the textbook with students focusing on the basic elements of design such as line, shape, form, space, texture, value and colour. Tell them these elements of art are also called visual vocabularies of art and the importance of knowing these elements is helpful to analyze, appreciate, write and chat about art. Elaborate 3D artworks with three dimensions i.e. length/height, width and depth and the commonly known 3d artworks like sculptures. Finally, summarize the lesson and encourage students the chance to ask questions if any that may need further clarification and ask them to check the achievement of lesson objectives. Give them a reading assignment about the next lesson and close up the session.

Lesson 13 The Function of Elements of Design in 3D Art

This is lesson 13, the function of elements of design in 3D art. Read through the topic on the function of elements of design in 3D art yourself with the content that you will teach so that you can clearly explain it to the students. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson about the elements of arts for design and orient students to the new lesson on the function of elements of design in 3D art. Give students in group activity 2.1 (b) from the student's textbook to work on for six minutes. Make sure that the groups have a good start and are working well. Move around to encourage students to engage in a discussion and negotiation with each other about. Observe the students to identify those who need extra help. Ensure that each student is participating in group discussions and activities. After students

have finished, give two or three representative groups to present their group work to their classmates. Give students adequate time for presentation. Write keywords from their report on the chalkboard. Then, discuss the content with students focusing on the role and functions of elements of sculpture. In particular, address elements like space, line, plane, mass/volume, shape and texture and color. To enrich students' understanding, show them freestanding sculptures and relief sculptures figures from textbooks. Finally, summarize the lesson and encourage students to ask questions, if any, that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give students home taken assignments to bring and show two types of sculptures to their classmates and end-up the daily lesson.

2.2 Harmonic compositions in traditional music and dance (Styles and techniques)

Artistic perception is the perception of works of art. Artistic perception includes listening to, reading, and composing and performing music of various cultures and time periods. The perception of sound and sound patterns is the first step in this process. Accordingly, in this section students can learn about the harmonic compositions in traditional music and dance (styles and its techniques). Thus, the section has the following learning outcomes.

Section Learning Outcomes

- At the end of this section, a student will be able to:
- Describe harmonic composition in traditional music.
- Identify the fundamental elements of music.
- State techniques in music composition.
- Explain the basic elements of dance composition.
- Identify techniques in dance composition.

Lesson Topics

- The harmonic composition in traditional music.
- Harmonic Composition in Music
- Techniques in music composition
- Traditional dance
- Basic elements of dance composition
- Composition in Dance

Teaching and learning methods

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these.

Ice breaker/energizer

Brainstorming

Informal or modified lecture

Explanation

Demonstration

Question and answering

Discussion

Skill practice

Group work,

Modeling,

Rehearsal,

Visits, etc.

Teaching and learning materials

The following are some of the lists of teaching and learning materials strategies suggested to be used in this section but not only limited to these.

Rehearsal place (class/rooms)

Student textbook,

Projecting video /audio music with good harmonic composition,

Let student's produce different voices at the same time (consider for girl's-Alto and Soprano; for boys Bass and Tenor) and

Use Guitar and/or keyboard and/or piano, etc.

Assessment strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these.

Oral questions,

Classwork,

Homework,

Observation,

Self-reflection,

Group reflection,

Quiz,

Test, etc.

Feedback provision strategies

The following are some of the lists of feedback provision strategies suggested to be used in this section but not only limited to these.

Verbal or oral feedback and

Written feedback.

Lesson 14 : The harmonic composition in traditional music

This is lesson 14 on the harmonic composition in traditional music. Read through the harmonic composition in traditional music and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson and orient students to the harmonic composition in traditional music. Introduce the daily lesson about harmonic composition in traditional music and its lesson objectives. Ask students to engage in activity 2.2.1(a) from the student's textbook. Ask the students to work individually for five minutes and move around to encourage them to engage in the activity. After students have finished, ask a few students to present their idea about the concept of traditional music and harmonic compositions and its importance. Then, explain the content with the students, using the basic structure, the summary of the elements in the student textbook. Further, focus on fundamental elements of music and basic related terms such as rhythm, meter, dynamics, melody, harmony, tone color and musical forms. Finally, summarize the lesson and encourage students to ask questions, if any, that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Assign students in a group to listen to their favorite music and discuss its style and composition and provide a simple summary of what they have listened and watched. Each group will present their opinions to the class. Students are required to explain what and how it relates to society and end-up the daily lesson.

Lesson 15 : Harmonic Composition in Music style and technique

This is lesson 15 on the harmonic composition in music. Read through the topic of the harmonic composition in music and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Begin this lesson with a summary of the main points of the previous section lessons, and orient students to the new lesson on the harmonic composition in music. Start by asking questions about the harmonic composition in music. In order to help students think about the harmonic composition in music, encourage them to discuss and share experiences that they have had. Then, give them brief explanations using different examples related to the harmonic composition in music as presented in the student textbook with the help of figure__ showing the melody with its harmony/chords. Finally, summarize the lesson, and encourage students' to ask questions, if any, that may need further clarification and ask oral questions to check students' progress towards the lesson objectives. Tell them to read about the next lesson and end-up the daily session.

Lesson 16 Techniques in Music Composition

This is lesson 16 on the techniques in music composition. Read through the topic of techniques in music composition and familiarize yourself with the content that you will teach so that you can clearly explain it to the students. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson, and orient students to the new lesson on techniques in music composition. Start by asking questions about techniques in music composition. In order to help students think about the techniques in music composition, encourage them to discuss and share experiences that they have had. Then, give them brief explanations using different examples related to the techniques in music composition as presented in the student textbook. Focus on composers' motif (musical ideas) in which the composer can develop the innate musical ideas (motif) for further melodic construction by using motif development techniques and developing the musical forms. In addition, address how musical ideas can be developed through repetition, sequence, rhythm change, fragmentation, ornamentation, augmentation, diminution, and extension and expansion of music

composition techniques using figures from student textbook together with activity 2.2.1.3. Further, discuss musical forms such as intros, interludes, and endings. Finally, summarize the lesson and encourage students to ask questions that may need further clarification in this respect and ask them to check the achievement of lesson objectives. To enrich their understanding, give them a group project to compose their own melody based on motif development techniques so as to identify which techniques of music composition are implemented and end-up the daily lesson.

Lesson 17 Traditional dance in Ethiopia

This is lesson17 , on the traditional dance. Read through the topic on the traditional dance and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. To start with the daily lesson, summarize the previous lesson and introduce the daily lesson and its objectives. Orient students to engage in the activity 2.2.2 (a) student’s textbook. Ask the students to work in pair for five minutes and move around to encourage them to engage in a discussion and negotiation with each other. Using input from students, discuss traditional dance in Ethiopia with the help of figures in the textbook showing traditional theatrical dance and participatory dance. Finally, summarize the lesson and encourage students to ask questions, if any, that may need further clarification in this respect and ask oral questions to check the achievement of lesson objectives. Give them a reading assignment that provides an opportunity to enrich their understanding of Ethiopian traditional dance, tell them about the next lesson and end-up the daily session.

Lesson 18 Basic Elements of Dance Composition

This is lesson 18 , on the basic elements of dance composition. Read through the topic on the basic elements of dance composition and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. After summarizing the main points of the previous lesson, introduce daily lessons on the basic elements of dance

composition and lesson objectives. Then orient students to engage in activity 2.2.2 (c) from the student textbook to work on for five minutes. Then, allow students to share their knowledge of basic elements of dance composition. Discuss the content with students. Focus on four basic elements of dance composition; namely time, space, shape and energy. Finally, summarize the lesson and encourage students to ask questions among themselves that may need further clarification and ask them oral questions to check the achievement of lesson objectives. In order to enrich their understanding give them reading assignments on the basic elements of dance composition and end-up the daily session.

Lesson 19: Composition in Dance

This is lesson 19 , on the composition in dance. Read through the topic of the composition in dance and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson and orient students to the composition in dance and the objectives of daily lessons. Encourage students to recall what they have learned art in the previous grades. Let students engage in the activities 2.2.2 (c) from the student's textbook and reflect on it. Then, discuss the content with students as presented in the student textbook using local examples. Focus on the suggestions of a possible way of composing choreography in traditional dance such as; ideas, experiment (putting ideas into movement, select the most appropriate moves, organize the structure and form as a cohesive whole and perform and evaluate the success. As much as possible, provide a variety of learning opportunities to the students so that they understand the composition in dance. Finally, summarize the lesson and encourage students to ask questions, if any, that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them a reading assignment about the next lesson and end the daily session.

2.3 Basic genres in Theatre and Film

Artistic perception in theatre and film involves observing the environment and constructing meaning from it, thereby developing the acuity of all the senses. Through direct experiences with theatres and films students learn the different genres in theatre and film arts. Engagement in theatre and film experiences heightens students' sensitivity to their own potential for creation and that of others. Accordingly, this section focuses on genre in Theatre and Film production. Thus, the section has the following learning outcomes

Section Learning Outcomes:

- At the end of this section, a student will be able
- Define genre.
- Identify the different types of genres in theatre arts.
- Explain the basic genres in theatre arts..
- Discuss the basic film genres.
- Identify the different characteristics of film genres.

Lesson Topics

- Basic genres in theatre arts
- Basic film genre

Teaching and Learning Methods

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these.

- Ice breaker/energizer
- Brainstorming
- Informal or modified lecture
- Explanation
- Demonstration
- Question and answering
- Discussion
- Skill practice
- Group work,
- Modeling,
- Rehearsal,
- Visits, etc.

Teaching and learning materials

The following are some of the lists of teaching and learning materials suggested to be used in this section but not only limited to these.

Student textbook,

Pictures,

Models

Rehearsal place (class/rooms),

Digital and film photography,

Movies

Stage plays

Theatre and film materials, and equipment such as CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette recorder/players, television monitors, and computers, design, and word processing, etc.

Assessment strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these.

Oral questions

Classwork,

Homework

Observation

Self-reflection

Group reflection

Feedback provision strategies

The following are some of the lists of feedback provision strategies suggested to be used in this unit but not only limited to these.

Verbal or oral feedback and

Written feedback.

Lesson 20 : Basic genres in theater arts

This is lesson 20 , on the basic genres in theatre art. Read through the topic of the basic genres in theatre art and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Begin this lesson with a summary of the main points of the previous section lessons, and orient students to the new section lesson on the basic genres in theatre art. Encourage students to engage in activity 2.3.1(a) from the student's textbook to work on for six minutes. As students work together, go from group to group to observe their discussions and to ensure that everyone is participating in group discussions and activities. Remind students that everyone has a right to suggest their own opinion and to agree or disagree with the opinions of others. Observe the students to identify those who need extra help. Ensure that they are able to be open to show sensitivity and respect towards others' opinions and practices. Provide opportunities to some groups to present the results of their discussion. Then, discuss the content from the textbook with students focusing on the concept of genres, and the three its main parts; such as thematic, formative and technical genres. Besides, elaborate the most common sub-genres like tragedy, comedy, and melodrama using activities 2.3.1 (b-d) from the student textbook. Finally, summarize the lesson and encourage students to ask questions if any that may need further clarification and ask them to check the achievement of lesson objectives. Then, assign students to read different stages of plays or watch Theater performances, so as to categorize it into their genre. Inform them what they will learn in the next lesson and close up the daily session.

Lesson 21 : Basic Film Genres

This is lesson 21 on the basic film genres. Read through the topic on the basic film genres and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin with the summary of the previous lesson; introduce daily lesson and lesson objectives. Encourage students to engage in activity 2.3.2 (a) from the student's textbook to work on for seven minutes. As students work together, go from

group to group to observe their discussions and to ensure that everyone is participating in group discussions and activities. Remind students that everyone has a right to suggest their own opinion and to agree or disagree with the opinions of others. Observe the students to identify those who need extra help. Ensure that they are able to be open to show sensitivity and respect towards others' opinions and practices. Provide opportunities to some groups to present the results of their discussion. Then, discuss the content from the textbook with students focusing on the concept of basic film genres. Besides, elaborate the three conventions, namely narrative, stylistic and thematic conventions and the other basic film genres like action, comedy, drama, romance, horror and sci-fi film supported by activities 2.3.2 (b-g) from the student textbook. Finally, summarize the lesson and encourage students to ask questions that need further clarification, assign them to read additional materials to enrich their understanding and close-up the session informing about the lesson ahead.

Unit Summary

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

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

In the theatre genre, you must be familiar with the different forms of genres. These are the thematic genre, the formative genre, and the technical genre. The basic genres in theatre are tragedy, comedy, and melodrama.

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

Review Questions

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

Column A

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

Column B

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

II. Essay Type Instructions: Describe the following questions briefly.

- List down the elements of design and explain its function?
- What is harmonic composition in the context of music?
- What are the techniques and natures of musical composition?
- Discuss briefly with examples about the different genres in Theatre and Film Arts
- What is the difference between Tragedy and comedy in the basic theatre genres?
- Which genre did you like? Why are these films your favorite films?
- Are you affected by genre at all when you choose your films to watch?

IV. Home take individual Project

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

UNIT 3

CREATIVE EXPRESSION

Creative expression in performing and visual art is any process in which a person takes an idea and brings it to life. This can take many forms: visual art, music, dance, theatre, and filmmaking, are some of the most common. Creativity is a form of artistic expression where a person can draw, paint, sing, dance, photograph or write. Thus, this unit deals with creative expression and has three main sections. Section one presents composition of drawing, painting and clay sculpture. Section two treats harmonic compositions of traditional music and dance (techniques of performance). Section three covers story structure in Story structure in one-act play theatre and short film production. The unit is expected to be covered within 10 periods and has the following learning outcomes .

UNIT LEARNING OUTCOMES

Upon completion of this unit a student will be able to:

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

SECTIONS

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

TEACHING AND LEARNING METHODS

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these

- Ice breaker/warmer/energizer/starter
- Brainstorming
- Informal or modified lecture
- Explanation
- Demonstration
- Question and answering
- Discussion
- Skill practice
- Role playing,
- Debate,
- Drama,
- Group work,
- Modeling,
- Rehearsal,
- Field trip (visits)

FEEDBACK PROVISION STRATEGIES

The following are some of the lists of feedback provision strategies suggested to be used in this section but not only limited to these.

- Verbal or oral feedback and
- Written feedback.

TEACHING AND LEARNING

The following are some of the lists of teaching and learning materials suggested to be used in this unit but not only limited to these.

- Student textbook,
- Pictures,
- Figures,
- Models,
- Posters,
- Video /audio of local/modern dances,
- Video/audio recorder,
- Guitar and/or keyboard and/or piano
- Digital and film photography,
- Mixed media,
- Musical instruments (kirar, Masenko, Guitar, Washint, etc.),
- Visual arts materials and equipment (for Drawing, Painting, Sculpture, Printmaking, Photography, Pottery, Mosaic-art, Origami, Computer art, graphic design, etc.),
- Theatre and film materials, and equipment such as CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette recorder/ players, television monitors, and computers, design, and word processing, etc.

ASSESSMENT STRATEGIES

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these.

- Classwork,
- Homework,
- Quiz,
- Assignment,
- Oral questions,
- Observation,
- Test

3.1 Composition of visual Arts

This section is about composition in drawing, painting and clay sculpture. In this section, students can learn about the concept of composition and how composition works in visual art. Hence, the section has the following learning outcomes

Section Learning Outcomes

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

- Describe the composition of drawing, painting and clay sculpture
- Identify types of drawing composition.
- Draw pictures
- Lesson Topics
- Drawing composition
- Drawing from Imagination/Memory
- Model drawing

Teaching and learning methods

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these.

- Ice breaker/energizer/Starter
- Brainstorming,
- Informal or modified lecture,
- Explanation,
- Demonstration,
- Question and answering,
- Discussion,
- Group work,
- Rehearsal,
- Visits, etc.

Teaching and learning materials

The following are some of the lists of teaching and learning materials suggested to be used in this section but not only limited to these.

- Student textbook,
- Pictures,
- Models
- Real objects,

- Posters,
- Visual arts materials and equipment (for drawing, painting, sculpture, printmaking, photography, pottery, mosaic-art, origami, computer art, graphic design, etc.),
- Computers, etc.

Assessment strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these

- Oral questions,
- Classwork,
- Homework
- Self-reflection
- Group reflection
- Quiz
- Test, etc.

Feedback provision strategies

The following are some of the lists of feedback provision strategies suggested to be used in this unit but not only limited to these.

- Verbal or oral feedback and
- Written feedback.

Lesson 22: Drawing Composition

This is lesson 22, on drawing composition. Read through the topic on the drawing composition and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin the daily lesson with the summary of the previous lesson on the previous lesson, introduce daily lesson and lesson objectives. Start by asking questions about the drawing and its composition using activity 3.1 (a) from the student textbook and encourage students to share their experiences. Then, give them brief explanations using different examples related to the drawing composition using activity 3.1 (b). Besides, address in details the five basic skills of drawing such as: the ability to recognize edges, understand the proportion, perspective of drawing, different color

schemes and putting the thought together. Finally, summarize the lesson, and encourage students' to ask questions, if any, that may need further clarification and ask oral questions to check students' progress towards the lesson objectives. Tell them to read about the next lesson and end-up the daily session.

Lesson 23: Drawing from Imagination/Memory

This is lesson 23 on the drawing from imagination/ memory, an aspect of drawing composition sources. Read through the topic on the drawing from imagination/ memory and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson, about drawing composition and orient students to the new lesson on drawing from imagination/ memory. Give them the activity 3.1 (c and d) from the student's textbook on page to work on for six minutes. Orient students to discuss in group. Make sure that the groups have a good start and are working well. Observe the students to identify those who need extra help. Ensure that they are able to be open to new experiences and that they show sensitivity and respect towards different ideas. Ensure that each student is participating in group discussions and activities. Give two or three sample groups to present their group work to the classmates. Give students adequate time for presentation. Write keywords from their report on the chalkboard. Then, discuss the content with students focusing on drawing based on verbal and visual memories. Finally, summarize the lesson, and encourage students' to ask questions, if any that may need further clarification and ask oral questions to check students' progress towards the lesson objectives. Give them activity 3.1 (d) to be done out of class or at home and end-up the session.

Lesson 24: Drawing from what you see (Model Drawing)

This is lesson 24 on the drawing from what you see (model drawing). Read through the topic of the drawing from what you see (model drawing) and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series

of relevant exercises to do with students in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson, and orient students to the new lesson on the drawing from what you see (model drawing). Start by asking questions about drawing from what you see (model drawing) so that students think about the content more deeply. Finally, summarize the lesson, and encourage students' to ask questions that may need further clarification and ask oral questions to check students' progress towards the lesson objectives. Tell them to read about the next lesson and close-up the session.

Lesson 25 : Model Drawing

This is lesson 25 , on model drawing. Read through the model drawing and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin this new section lesson with the summary of the key points that students have learned in the previous lesson and orient students to the new lesson on the model drawing. Introduce the daily lesson and its lesson objectives. Start by asking questions about the model drawing so that students think about the content more deeply. Then, discuss the content with students as presented in the student textbook. Focus on the four types of drawing composition that can be done from what you see, such as still life drawing, portrait drawing, figure drawing and landscape and/or cityscape drawings. Enrich students understanding using figures from student textbook showing still life drawing of basic forms, still life drawing from objects and portrait drawing. Finally, summarize the lesson and encourage students to ask questions, if any, that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them a reading assignment about the next lesson and end-up the session.

3.2 Harmonic compositions of traditional music and dance (techniques of performance)

The study of compositional techniques of traditional music and dance helps students to build confidence and self-respect, increase musical skills, dancing skills and be able to perform creatively. Accordingly, this section focuses on harmonic composition techniques and performance in traditional music and dance. In this section, students can learn about compositional techniques and performance in music and dance. Hence, the section has the following learning outcomes.

Section Learning Outcomes

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

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

Lesson Topics

Compositional techniques of performance in traditional music
Compositional techniques in dance

Teaching and Learning methods

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these.

- Ice breaker/energizer,
- Brainstorming,
- Informal or modified lecture,
- Explanation,
- Demonstration,
- Question and answering
- Discussion,
- Group work,
- Rehearsal,
- Visits, etc.

Teaching and learning materials

The following are some of the lists of teaching and learning materials suggested to be used in this section but not only limited to these.

- Student textbook,
- Pictures,
- Guitar and/or keyboard and/or piano
- Musical instruments (krar, masenko, gitar, washint, etc.)

Assessment strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these.

- Oral questions
- Classwork,
- Homework
- Self-reflection
- Group reflection
- Quiz
- Test

Feedback provision strategies

The following are some of the lists of feedback provision strategies suggested to be used in this unit but not only limited to these.

- Verbal or oral feedback and
- Written feedback.

Lesson 26: Compositional Techniques of Performance in Traditional Music

This is lesson 26, on the compositional techniques of performance in traditional music. Read through the topic of the compositional techniques of performance in traditional music and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin the daily lesson with the summary of the previous lesson. Introduce daily lessons on the compositional techniques of performance in traditional

music and lesson objectives. Organize students in groups to engage in the activity 3.2.1 from the student textbook for six minutes. Make sure that all students understand what they are told to do and motivate them to engage in the activity. As students work, go from one group to another to observe students so as to identify those who need extra help. When they use the time given, ask them to explain the compositional techniques of performance in traditional music in their own words and encourage them to give examples from their localities according to their own personal understandings. Discuss the content with students about the compositional techniques of performance in traditional music. Think of concrete examples that you can provide and use your students' experiences from their local environment. Show kirar performance techniques, masinko tuning techniques and others with finger exercise techniques. Finally, summarize the lesson, and encourage students to ask questions, if any, that may need further clarification and ask oral questions to check students' progress towards the lesson objectives. Give students a group project to prepare a song to perform accompanied by available musical instruments in their local environment like Kirar, Washint or Masinko instruments and end the daily lesson.

Lesson 27 : Compositional Techniques in Dance

This is lesson 27 , on the compositional techniques in dance. Read through the topic of the compositional techniques in dance and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Familiarize yourself with the film genres. Design a series of relevant exercises to do with students in the classroom. Begin this lesson with the summary of the main points that students have learned in previous lessons, and orient them to the new lesson on the compositional techniques of performance in traditional dance. After summarizing the main points of the previous lesson, introduce daily lessons and lesson objectives. Encourage students to engage in activity 3.2.2 from the student's textbook to work on for six minutes. Orient students to engage in group discussion, based on activity 3.2.2. As students work together, go from group to group to observe their discussions and to ensure that everyone is participating in group discussions and activities. Remind students that everyone has a right to suggest their own opinion and to agree or disagree with the opinions of others. Observe the students to identify those who need extra help. Ensure that they are able to be open to show sensitivity and respect towards others' opinions and practices. Provide opportunities to some group representatives to present the

results of their discussion. Then, discuss the content from the text book with students focusing on the techniques of composition in traditional dance through the following steps. These are preparing the body for dance, developing an understanding of dance composition, practicing dance composition techniques and composing a simple dance sequence. Finally, summarize the lesson and encourage students to ask questions if any that may need further clarification and ask them to check the achievement of lesson objectives. Give them a home taken assignment to choose any traditional Ethiopian music and compose a dance performance based on the steps and close-up the session.

3.3 Story structure in one act play and short film production

Theatre in education encourages students to develop enquiry skills, impacts on behaviors and attitude as well as inspires them to make informed and healthy life choices. The study of theatre engages students in an exploration of the world from multiple perspectives, while developing artistic skills and cultivating their capacities for collaboration, critical-thinking, creative problem-solving and effective communication. Likewise, film is considered to be an important art form, a source of popular entertainment, and a powerful medium for educating or indoctrinating citizens. The visual basis of film gives it a universal power of communication. Accordingly, in this section students can learn about story structure in full-length theatre and film production. Thus, the section has the following learning outcomes

Section Learning Outcomes

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

- Explain story structure in one-act play
- Write a one-act play
- Practice a one-act play story structure.
- Describe story structure for short films.
- Exercise writing short scripts for films..

Lesson Topics

- Story structure for one act play
- Story structure for Short Film

Teaching and learning methods

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these.

- Ice breaker/energizer/ starter
- Brainstorming
- Informal or modified lecture
- Explanation
- Demonstration
- Question and answering
- Discussion
- Group work
- Drama
- Practical skill
- Storytelling
- Rehearsal,
- Visits, etc.

Teaching and learning materials

The following are some of the lists of teaching and learning materials suggested to be used in this section but not only limited to these.

- Student textbook,
- Pictures,
- Rehearsal place (class/rooms),
- Video /audio of local/modern dances,
- Video recorder,
- Theatre and film materials, and equipment such as CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette recorder/players, television monitors, design, and word processing, etc.

Assessment strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these

- Oral questions
- Classwork,
- Homework
- Self-reflection
- Group reflection

- Quiz
- Test

Feedback provision strategies

The following are some of the lists of feedback provision strategies suggested to be used in this unit but not only limited to these.

- Verbal or oral feedback, and
- Written feedback.

Lesson 28: Story Structure for One Act Play Theatre

This is lesson 28 , on the story structure for one act play theatre. Read through the topic of the story structure for one act play theatre and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Begin this lesson with the summary of the main points of the previous section lessons, and orient students to the new section lesson on the story structure for one act play theatre . Encourage students to engage in activity 3.3.1(a) from the student's textbook to work on for seven minutes. As students work together, go from group to group to observe their discussions and to ensure that everyone is participating in group discussions and activities. Remind students that everyone has a right to suggest their own opinion and to agree or disagree with the opinions of others. Observe the students to identify those who need extra help. Ensure that they are able to be open to show sensitivity and respect towards others' opinions and practices. Provide opportunities to some group representatives to present the results of their discussion. Then, discuss the content from the text book with students focusing on how the play is started, complicated and ending in one act stage play using figures from the textbook showing the process of one act play in Theatre. Besides, elaborate basic concepts like exposition, rising action, climax, falling action and resolution. Further, encourage students to understand steps in a one- act play story structure and practice such as, selecting story, theme development, creating the plot of the performance and making an outline of the play structure, using the outline to write a first draft play, rewrite the play, rehearse and doing own theatre. Finally, summarize the lesson and encourage students to ask questions if any that may need further clarification and ask them to check the achievement of lesson objectives. Then, assign students to read supplementary materials to enrich their understanding. Inform them what they will learn in the next lesson and close-up the daily session.

Lesson 29 Story Structure for Short Film

This is lesson 29 on the story structure for short films. Read through the topic of the story structure for a short film and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson and orient students to the story structure for the short film. Introduce the daily lesson on the story structure for short films and its lesson objectives. Ask each student to engage individually in the activity 3.3.2 (a) from the student textbook. Make sure that all students understand what they are told to do and motivate them to engage in the activity. Give them adequate time ,about 6 minutes. When they have finished the time given, ask them to explain their own personal understanding and encourage them to back up what they have said with reasons. Then, discuss the content with students as presented in the student textbook using local examples. Focus on the basic concept of film, telling stories in pictures and 3 act story structures (beginning, middle, and end) and the structure for short films like setup, expansion, and payoff as well as a practical guide in 5 steps. Finally, summarize the lesson and encourage students to ask questions that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them a reading assignment about the next lesson and end-up the daily session.

Unit Summary

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

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

When we come to the story structure of a one-act play consists of one or more scenes with the unity of time, place & action. It has a minimal number of characters and has no elaborate setting to be staged or performed. In filmmaking, all storytelling derives from basic story structure, which has been part of human culture for as long as we've been able to use language to communicate with each other. The form has come to be known as the Three Act Structure, which represents the beginning, middle, and end of a story. Act 1 is the setup, Act 2 is the adventure, and Act 3 is the resolution. Understanding that one occurrence must lead to another and then another is the most significant learning from the three acts. This brings events together, integrates actions and meaning, and makes the story impressive.

Review Questions

Instructions I. Describe each question briefly.

How can you structure the story of one act play for the performance purpose?
What is the difference between Climax, Resolution, and Exposition in one act play story structure?

Discuss briefly how to start to write one act story structure.

What is meant by three act structures in screenwriting?

What are the Advantages of Three act structures for a screenwriter?

Drive how to get musical progressions for major and minor.

What do you learn about harmonic composition in music and dance?

What/how are the techniques of performance in traditional music harmonic composition?

Instructions II. Students are expected to do the following group Project and submit it before the deadline to your instructor. In a group of five students,

Choose a simple story idea and write one act play, and then perform in your school.

Choose a simple idea and write a short film script, then after trying to make a film.

Choose one idea and try to demonstrate it in different mediums (Painting, sculpture Theater, Film, Music with Dance).

Create a simple music composition and perform with vocals or/ and available instruments.

Project Assignment

Dear this subject teacher, by considering the above one act and short film story structure listed steps give the following as Project Assignments in a group of five students.

Choose a simple story idea and write one act play, and then perform in your school.

Choose a simple idea and write short film script, then after trying to make a film.

Feedback to Unit Review Questions

Instruction I./To answer the short answer items, use the textbook as a guide/

Instruction II. /Follow up the progress of the students and evaluate their work./

UNIT 4

AESTHETIC VALUING

Performing and Visual arts plays an important role in building the physical and mental wellbeing of students. They help in value building by contributing to enhance aesthetic, educational, social, community and spiritual values. In performing and visual arts, aesthetics is about discovering the nature, significance, purposes and philosophy of art. Aesthetic Valuing enables school students to understand how to respond to, analyze, interpret and critique processes and works of art and thereby make judgments about the quality and success of art works. Accordingly, in this unit, thus, students will learn about aesthetic valuing and the unit has two sections. Section one presents aesthetic value in ways of creating Ethiopian crafts, monuments, mural painting and decoration. Section two, treats diversified culture in performing art works (music, dance, theatre, film). The unit is expected to be covered within 8 periods.

UNIT LEARNING OUTCOMES

Upon completion of this unit a student will be able to:

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

SECTIONS

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

TEACHING AND LEARNING METHODS

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these

- Ice breaker/energizer
- Brainstorming
- Informal or modified lecture
- Explanation
- Demonstration
- Question and answering
- Discussion,
- Independent study,
- Practical skill,
- Role playing,
- Field trip (Educational tours),
- Debate,
- Group work
- Modeling, etc.

FEEDBACK PROVISION STRATEGIES

The following are some of the lists of feedback provision strategies suggested to be used in this section but not only limited to these.

- Verbal or oral feedback and
- Written feedback.

TEACHING AND LEARNING MATERIALS

The following are some of the lists of teaching and learning materials suggested to be used in this unit but not only limited to these.

- Student textbook,
- Pictures,
- Figures,
- Models,
- Posters,
- Video /audio of local/modern dances,
- Video/audio recorder,
- Guitar and/or keyboard and/or piano
- Digital and film photography,
- Mixed media,
- Musical instruments (kirar, Masenko, Guitar, Washint, etc.),
- Visual arts materials and equipment (for Drawing, Painting, Sculpture, Printmaking, Photography, Pottery, Mosaic-art, Origami, Computer art, graphic design, etc.),
- Theatre and film materials, and equipment such as CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette recorder/ players, television monitors, and computers, design, and word processing, etc.

ASSESSMENT STRATEGIES

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these.

- Classwork,
- Homework,
- Quiz and test,
- Assignment,
- Oral questions,
- Observation,
- Self-reflection,
- Group reflection,

4.1 Appreciation Visual art Practices in Ethiopia

In Ethiopia, the aesthetic valuing and cultural diversity in performing and visual arts reflect the diversity of their beneficiaries. Diversity promotes inclusion, appeals to a larger audience, and gives people a chance to learn about different cultures through music, dance, visual arts, theatre, film, etc. Accordingly, in this section students can learn about ways of creating crafts, monuments, mural painting and decoration. Thus, the section has the following learning outcomes .

Section Learning Outcomes

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

Appreciate ways of creating crafts in Ethiopia.

Appreciate monuments, mural painting and decoration art works in Ethiopia.

Identify the main categories of aesthetic valuing in work of art.

Lesson Topic

Ways of creating Ethiopian crafts, monuments , mural painting and decoration

Teaching and Learning methods

The following are some of the lists of learning strategies suggested to be used in this section but not only limited to these.

Ice breaker/energizer/starter

Brainstorming

Informal or modified lecture

Explanation

Demonstration

Question and answering

Discussion

Group work.

Teaching and learning materials

The following are some of the lists of teaching and learning materials suggested to be used in this section but not only limited to these.

Student textbook,

Pictures,

Models

Assessment strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these

Oral questions
Classwork,
Homework
Self-reflection
Group reflection
Quiz

Feedback provision strategies

The following are some of the lists of feedback provision strategies suggested to be used in this unit but not only limited to these.

Verbal or oral feedback, and
Written feedback.

Lesson 30: Ways of creating Ethiopian Crafts, Monuments, and Mural Painting

This is lesson 30 , on the ways of creating Ethiopian crafts, monuments, mural painting and decoration. Read through the topic of ways of creating Ethiopian crafts, monuments, mural painting and decoration and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this lesson with the summary of the main points that students have learned in previous lessons, and orient them to the new lesson on the ways of creating Ethiopian crafts, monuments, mural painting and decoration. Orient students to discuss in group, on ways of creating Ethiopian crafts, monuments, mural painting and decoration for six minutes based on activity 4.1 (a). Make sure that the groups have a good start and are working well. Observe the students to identify those who need extra help. Ensure that they are able to be open to new experiences and that they show sensitivity and respect towards different ideas. Ensure that each student is participating in group discussions and activities. Give two or three sample groups representatives to present their group work to their classmates. Give students adequate time for presentation. Write key words from their report on the

chalkboard. Encourage students to discuss and share experiences that they have had. Then, give them brief explanations using different examples. Enrich students' experiences by engaging them in activities (b-i). Finally, summarize the lesson and encourage students to ask questions, if any, that need further clarification and close-up the session informing about the lesson ahead.

4.2 Diversified Culture in Performing Art Works in Ethiopia

Diversity is a fundamental aspect of our world population. In today's society, schools are increasingly diverse in terms of culture, race and ethnicity. In order to learn from one another, we must have understanding about each other. Learning about other cultures helps us understand different perspectives within the world in which we live. It helps dispel negative stereotypes and personal biases about different groups. Accordingly, in this section students can learn about diversified culture in performing art works in Ethiopia. Hence, the section has the following learning outcomes .

Section Learning Outcomes

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

Define culture in their own words.

Describe the different aspects of culture.

Appreciate cultural diversity in Ethiopian performing arts (music, dance, theatre, and film artworks).

Lesson Topics

The concept of culture and diversity

Diversified culture in performing Arts

Diversified culture in music artworks

Cultural diversity in Ethiopian dance

Diversified culture in theatrical artworks

Diversified culture in film artworks

Teaching and learning methods

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these.

Ice breaker/energizer/starter

Brainstorming

Informal or modified lecture

Explanation
Demonstration
Question and answering
Discussion
Group work.

Teaching and learning materials

The following are some of the lists of teaching and learning materials suggested to be used in this section but not only limited to these.

Student textbook,
Pictures,
Models
Musical instruments (drum, krar, masenko, gitar, washint, etc.)
Theatre and film materials, and equipment such as CD players, DVD player/recorders, audio player/recorders, video cameras, videocassette recorder/players, television monitors, and design, and word processing, etc.

Assessment Strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these

Oral questions
Classwork,
Homework
Self-reflection
Group reflection
Quiz
Test

Feedback Provision Strategies

The following are some of the lists of feedback provision strategies suggested to be used in this unit but not only limited to these.

Verbal or oral feedback ,and
Written feedback.

Lesson 31: The Concept of Culture and Diversity

This is lesson 31, on the concept of culture and diversity. Read through the topic of the concept of culture and diversity and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lessons and orient students to the new lesson on the concept of culture and diversity. Encourage students' to engage in an activity 4. 2 (a) from a student's textbook to work on for six minutes . As students work together, go from group to group to observe their discussions and to ensure that everyone is participating in group discussions and activities. Remind students that everyone has a right to suggest his/her own opinion and to agree or disagree with the opinions of others. Observe the students to identify those who need extra help. Ensure that they are able to be open to show sensitivity and respect towards others' opinions and practices. Provide opportunities to some group representatives to present the results of their discussion. Then, discuss the content from the text book with students focusing on the concept of culture related to many aspects of life, such as language, religion, food, tradition, value, music, art etc. supported by a diagram that shows the different aspects of culture from the student textbook. Then, describe diversity as a combination of our differences that shape our view of the world, our perspective and our approach that includes our backgrounds, personality, life experiences and beliefs, all of the things that make us who we are. Finally, summarize the lesson and encourage students to ask questions if any that may need further clarification in this respect and ask them to check the achievement of lesson objectives. Give them reading assignments to enrich their understanding and end-up the daily session.

Lesson 32: Diversified Culture in Music Art Works

This is lesson 32, on the diversified culture in music art works. Read through the topic of the diversified culture in music art works and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this new lesson with the

summary of the key points that students have learned in the previous lesson and orient students to the new lesson on the diversified culture in music art works. Encourage students' to engage in an activity 4. 2 (b) from a student's textbook to work on for six minutes in a group. As students work, go from one group to another to observe students so as to identify those who need extra help. Then, provide opportunities to some students to present their group's work to their classmates. Then, explain the content from the text book with students focusing on the diversified culture in music art works during ceremonies, festivals, celebrations, rituals, and other living expressions. Finally, summarize the lesson and encourage students to ask questions that may need further clarification and ask them to check the achievement of lesson objectives. Give them a reading assignment on the next lesson and close-up the session.

Lesson 33: Cultural Diversity in Ethiopian Dance

This is lesson 33, on the cultural diversity in Ethiopian dance. Read through the topic of the cultural diversity in Ethiopian dance and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this lesson with the summary of the main points that students have learned in previous lessons, and orient them to the new lesson on the cultural diversity in Ethiopian dance. Engage students into activity 4.2 (c) in a group. Make sure that the groups have a good start and are working well. Observe the students to identify those who need extra help. Ensure that they are able to be open to new experiences and that they show sensitivity and respect towards different ideas. Ensure that each student is participating in group discussions and activities. Give two or three sample groups representatives to present their group work to their classmates. Give students adequate time for presentation. Write key words from their report on the chalkboard. Encourage students to discuss and share experiences that they have had. Then, give them brief explanations using different examples supported by practical dances of students coming from different cultures in the country. Enrich students' experiences by showing figures from textbooks that depicts the diversity of Ethiopian culture. Finally, summarize the lesson and encourage students to ask questions, if any, that may need further clarification and ask them oral questions to check the achievement of lesson objectives. Inform them what they will learn in the next lesson and close-up the daily session

Lesson 34: Diversified culture in theatrical art works

This is lesson 34 , on the diversified culture in theatrical art works. Read through the topic of the diversified culture in theatrical art works and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this lesson with the summary of the main points that students have learned in previous lessons, and orient them to the new lesson on the diversified culture in theatrical art works. Encourage students to engage in activity 4.2 (c) from the student's textbook to work on for six minutes. Let them share their experiences related to the diversified culture in theatrical art works. Then, discuss the content with the students focusing on the Theatre arts reflecting diverse culture and respect for traditional customs, diversified culture in a regional, national, and the world levels. Ethiopia as a multi-nation has numerous indigenous performances having their own color, way of performing, and social context in every corner of the country. Orient students to look at figures from their textbook as an example. Finally, summarize the lesson and encourage students to ask questions if any that may need further clarification and ask them oral questions to check the achievement of lesson objectives. Inform them what they will learn in the next lesson and close-up the daily session.

Lesson 35: Diversified culture in film artworks

This is lesson 35 , on the diversified culture in film artworks in Ethiopia. Read through the topic of the diversified culture in film artworks in Ethiopia and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Begin this lesson with a summary of the main points of the previous section lessons, and orient students to the new section lesson on the diversified culture in film artworks in Ethiopia. Encourage students to engage in activity 4.2 (d) from the student's textbook to work on for six minutes. Let students engage individually into the activity on their own and share their experiences with their partners. Then, discuss the content with the students focusing on the diversified culture in film artworks in Ethiopia as presented in student textbook enriching with your personal experiences

and local examples. Give emphasis to the filmmaking as an industry, and art as well as it encapsulates the values, contents, and lifestyles that define cultural identity. Elaborate as it represents the diversity of creative expression found in many cultures and communities. Movies connect us to culture by giving us familiar stories, people, and situations. Finally, summarize the lesson and encourage students to ask questions that may need further clarification and ask them oral questions to check the achievement of lesson objectives. Inform them what they will learn in the next lesson and close-up the daily session.

Unit Summary

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

Review Questions

Instruction I. Describe each question briefly.

What does it mean to have a diversified culture in your understanding? Mention some of traditional Ethiopian music that shows cultural diversity?

Can theatre portray different cultural values? If it is, how?

What are the advantages and disadvantages of portraying different cultures in films?

What is the contribution of film in the development of culture for a society?

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

1. The dance technique of modest ladies, who dance with their hair covered with a scarf, highlights their attractiveness.

Home take Group Project

choose any issues (humanity, patriotism, tolerance, collaboration, accountability, Ethics, health, education) and make a theater performance that engages different Ethiopian cultures.

Consider three films you have watched recently. In what ways have these films reflected different cultures, trends, or attitudes?

Choose an idea that can be expressed in Painting, Music, Dance, Theater and Film, then try it to show in different mediums.

Feedback to Unit Review Question

Instruction I. /To answer the short answer items, use the textbook as a guide/

Instruction II. /Dance of Somali

Instruction III. /Follow up on the progress of the students and evaluate their work./

UNIT 5

CONNECTIONS, RELATIONSHIPS, AND APPLICATIONS

Arts play a very important role in the holistic development of an individual and are considered an essential component of comprehensive education, particularly among school students. Performing and Visual Arts have played a considerable role in human growth and development throughout history. Accordingly, this unit deals with connections, relationships and applications of Performance and Visual Arts. The unit has two sections. Section one presents the concepts of how visual arts connect or relate with other subjects. Section two treats the connection of Music with other subjects. Section three deals with the relationship between Theater and other subject areas. Section four focuses on film arts with other subjects. This unit is also expected to be covered within 5 periods and has the following learning outcomes.

UNIT LEARNING OUTCOMES

Upon completion of this unit a student will be able to:

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

SECTIONS

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

TEACHING AND LEARNING METHODS

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these

- Ice breaker/energizer
- Brainstorming
- Informal or modified lecture
- Explanation
- Demonstration
- Question and answering
- Discussion
- Problem solving,
- Skill practice,
- Project,
- Independent study,
- Role playing,
- Field trip (Educational tours)
- Debate,
- Group work
- Modeling,
- Ice breaker/warmer/energizer, etc.

FEEDBACK PROVISION STRATEGIES

The following are some of the lists of feedback provision strategies suggested to be used in this section but not only limited to these.

- Verbal or oral feedback and
- Written feedback.

TEACHING AND LEARNING MATERIALS

The following are some of the lists of teaching and learning materials suggested to be used in this unit but not only limited to these.

- Student textbook,
- Pictures,
- Figures,
- Models,
- Real objects,
- Posters, etc.

ASSESSMENT STRATEGIES

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these.

- Classwork,
- Homework,
- Quiz,
- Test,
- Assignment,
- Oral questions,
- Observation,
- Self-reflection,
- Group reflection,

5.1 Connection, Relationship, and Application of Visual Arts with Other Subjects

Visual Arts can have a profound impact on how cultures and societies develop and change over time. It has a long history of intersecting with many areas of human lives. The arts are deeply connected to almost every other aspect of everyday human life and school subjects. Accordingly, in this section students can learn about the connection, relationship and application of visual arts with other subjects. Thus, the section has the following learning outcomes.

Section Learning Outcomes

- At the end of this section, a student will be able to:
- Connect visual arts with other subjects.
- Relate visual arts with other subjects.
- Apply visual arts in learning other subjects

Lesson Topic

Visual Arts with Other Subjects

Teaching and learning methods

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these.

- Ice breaker/energizer/Starter
- Brainstorming,
- Informal or modified lecture,
- Explanation,
- Demonstration,
- Question and answering,
- Discussion,
- Group work,
- Rehearsal,
- Visits, etc.

Teaching and Learning Materials

The following are some of the lists of teaching and learning materials suggested to be used in this section but not only limited to these.

Student textbook,

Pictures,

Models

Real objects,

Posters,

Visual arts materials and equipment (for drawing, painting, sculpture, printmaking, photography, pottery, mosaic-art, origami, computer art, graphic design, etc.),

Computers, etc.

Assessment Strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these

Oral questions,

Classwork,

Homework

Self-reflection

Group reflection

Quiz

Test, etc.

Feedback Provision Strategies

The following are some of the lists of feedback provision strategies suggested to be used in this unit but not only limited to these.

Verbal or oral feedback, and

Written feedback.

Lesson 36 : Visual Arts with Other Subjects

This is lesson 36 , on the connection, relationship and application of visual arts with other subjects. Read through the topic on the connection, relationship and application of visual arts with other subjects and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners

may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. Begin with the summary of the previous lesson on the connection, relationship and application of visual arts with other subjects; introduce the daily lesson and lesson objectives. Orient students to discuss in group, the connection, relationship and application of visual arts with other subjects for seven minutes based on activity 5.1. Make sure that the groups have a good start and are working well. Observe the students to identify those who need extra help. Ensure that they are able to be open to new experiences and that they show sensitivity and respect towards different ideas. Ensure that each student is participating in group discussions and activities. Give two or three sample groups to present their group work to the classmates. Give students adequate time for a presentation. Write keywords from their report on the chalkboard. Encourage students to discuss and share experiences that they have had. Then, give them brief explanations on the connection, relationship and application of visual arts with other subjects using different examples, for instance, the connection, relationship and application of visual arts with History subjects. Finally, summarize the lesson and encourage students to ask questions, if any, that need further clarification and close up the session informing about the lesson ahead.

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

This section focuses on the connection, relationship and application of performing arts with other subject areas. In particular, the section addresses the connection, relationship and application of music, theatre, and film with other school subjects. Accordingly, the section has the following learning objectives .

Section Learning Outcomes

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

Relate performing arts with other school subjects.

Apply performing arts in learning other school subjects.

Lesson Topics

Connection, relationship and application of Music with Other Subjects

Connection, relationship and application of Theatre with Other Subjects

Connection, relationship and application of Film with Other Subjects

Teaching and learning methods

The following are some of the lists of teaching and learning methods suggested to be used in this section but not only limited to these.

Ice breaker/energizer

Brainstorming

Informal or modified lecture

Explanation

Demonstration

Question and answering

Discussion

Group work.

Teaching and learning materials

The following are some of the lists of teaching and learning materials suggested to be used in this section but not only limited to these.

Student textbook,

Pictures,

Models

Video /audio of local/modern dances,

Video recorder,

Guitar and/or keyboard and/or piano,

Musical instruments (krar, masenko, gitar, washint, etc.)

Theatre and film materials, and equipment such as CD players, DVD player/ recorders, audio player/recorders, video cameras, videocassette recorder/players, television monitors, and computers, design, and word processing, etc.

Assessment strategies

The following are some of the lists of assessment strategies suggested to be used in this section but not only limited to these

Oral questions

Classwork,

Homework

Self-reflection

Group reflection

Feedback provision strategies

The following are some of the lists of feedback provision strategies suggested to be used in this unit but not only limited to these.

Verbal or oral feedback and
Written feedback.

Lesson 37: Music with Other Subjects

This is lesson 37, on the connection, relationship and application of music with other subjects. Read through the topic of the connection, relationship and application of music with other subjects and familiarize yourself with the content that you will teach so that you can clearly explain it to the students. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with students in the classroom. Begin this new lesson with the summary of the key points that students have learned in the previous lesson, and orient students to the new lesson on the connection, relationship and application of music with other subjects. Orient students to discuss in group, on the connection, relationship and application of music with other subjects for five minutes based on activity 5.2 (a). Make sure that the groups have a good start and are working well. Observe the students to identify those who need extra help. Ensure that they are able to be open to new experiences and that they show sensitivity and respect towards different ideas. Ensure that each student is participating in group discussions and activities. Give two or three sample groups representatives to present their group work to their classmates. Give students adequate time for presentation. Write key words from their report on the chalkboard. Encourage students to discuss and share experiences that they have had. Then, give them brief explanations on connection, relationship and application of music with other subjects using different examples, for instance the connection, relationship and application of music with Mathematics and Language subjects. Finally, summarize the lesson and encourage students to ask questions that may need further clarification in this respect and ask them to check the achievement of lesson objectives and end-up the daily lesson.

Lesson 38 : Theatre with Other Subjects

This is lesson 38 which deals on the connection, relationship and application of theatre with other subjects. Read through the topic on the connection, relationship and application of theatre with other subjects and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. To start with the daily lesson, summarize the previous lesson and introduce the daily lesson and its objectives. Orient students to engage in activity 5.2 (b) from the students from the student's textbook. Encourage students to work in pairs for five minutes and move around to support them engage in a discussion and negotiation with each other. Using input from students, discuss the connection, relationship and application of Theatre with other subjects. Elaborate the connection, relationship and application of Math in Theatre in many ways, including; lighting design, measuring costume, learning song/ dance routines, building sets, income management, and more supported by figures in the student textbook. Finally, summarize the lesson and encourage students to ask questions, if any, that may need further clarification in this respect and ask oral questions to check the achievement of lesson objectives. Give them a reading assignment of two or three theatre plays and explain how those plays relate with other subjects so that it provides an opportunity to enrich their understanding of connection, relationship and application of theatre with other subjects, tell them about the next lesson and end-up the daily session.

Lesson 39 : Film with Other Subjects

This is lesson 39 , on the connection, relationship and application of film with other subjects. Read through the topic on the connection, relationship and application of film with other subjects and familiarize yourself with the content that you will teach so that you can clearly explain it to the learners. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Design a series of relevant exercises to do with learners in the classroom. After summarizing the main points of the previous lesson, introduce daily lessons on the connection, relationship and application of film with other subjects and lesson objectives. Then, orient students to engage in activity

5.2 (c) from the student textbook to work on for five minutes. Then, allow students to share their knowledge of connection, relationships and application of film with other subjects. Explain the content focusing on the connection, relationship and application of films with various disciplines such as history, culture, science, technology, politics, etc. Finally, summarize the lesson and encourage students to ask questions among themselves that may need further clarification and ask them oral questions to check the achievement of lesson objectives. In order to enrich students' understanding, give them reading assignments to watch films and identify which subjects have a direct relation with it and end-up the daily session.

Unit Summary

Arts play a very important role in the holistic development of an individual and are considered an essential component of a comprehensive education particularly among school students. Arts are useful in several areas of human life. Arts reflect a society's cultural ideas, values and concerns, and play a major role in improving social inclusion, tolerance, and community bonding. It helps students in their physical, emotional, cognitive, and social development. Arts foster students' broad dispositions and skills, develop aesthetic valuing, provide ways of pursuing an understanding of the world, help to engage with the community, civic and social issues, provide a venue for self-expression, develop imagination, and self-esteem.

Arts can be generally classified under broad heads as Performing arts and Visual arts. Performing arts have ways to express an opinion, emotion, feeling, or taste, through means of performance. These are theatre, public speech, dance, music, drama, mime, etc. Visual Arts gives a way to express feeling, emotion, opinion, or taste through visual means. These include drawing, painting, sculpture, printmaking, photography, pottery, mosaic-art, origami, computer art, graphic design, etc. Thus, Performing and Visual arts have connections to social wellbeing in such areas as community development, community survival, social change, civic engagement, economic development, community identities, health care intervention, therapeutic care, etc. Performing and visual arts are related to different disciplines like social and emotional learning, social studies, natural sciences, mathematics, etc. Thus, integrating PVAs into other subject areas teaches students perseverance, creative problem-solving, and the ability to focus all great skills that will lead to classroom success. It can encourage students to explore their emotions, expanding their imagination and helping them develop their own, unique voice. Each discipline, music, dance, drama, theatre, engages a student's brain, body and emotions in different ways to encourage their confidence and find joy in self-expression. It also helps them bring out their creativity, develop their personality, and improve their mental and imagination skills. PVAs are also applicable in diverse aspects of students' life so as to develop students' creative skills in problem solving, critical thinking, communication, self-expressions, social interactions and management of resources that contribute to lifelong learning and career skills.

Review Questions

Which subjects are highly related with Visual Arts? How?
How can Music connect with Other Subjects as a Performing Arts?
How Theatre can connect with Other Subjects as a Performing Arts?
Can Theatre Art connect with Language? If it is “Yes,” how?
In which aspect do Film artworks relate to other disciplines?

Home Take Group Project

1. Applying the concepts of Theatre in one of the following issues:
Theatre for Health
Theatre for Education
Theatre for Environment
2. Choose a subject that has a relationship with cinema and take a premise idea from that subject, then write it in screenwriting format and interpret it onto the screen (film). For example, choose a historical place that you learned about in a history course, write about it, and make it into a movie.

Feedback to Unit Review Question:

Instruction I./To answer instruction I, use the textbook as a guide/
Instruction II. /Follow up the progress of the students and evaluate their work./

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